

MIDDLE TAR As defined by H.M. Government
EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING

SF63

The BELLS of HELL →

A New Comedy by
JOHN MORTIMER



GARRICK THEATRE

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MIDDLE TAR
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PROGRAMME
by
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This Month

EXHIBITIONS

A number of the exhibitions to celebrate The Queen's Silver Jubilee are continuing until later in the year. They tend to cover a wide range of topics and among them is *British Genius*. This runs in Battersea Park until 30th October and shows 100 years of British achievements in many areas including science, literature, art, the theatre, music and sport. This is open daily except for certain Mondays. *Fabergé* at the Victoria and Albert Museum includes examples of the Russian goldsmith's work from the Royal Collection at Sandringham together with Imperial Easter eggs. This runs until 25th September. At the National Portrait Gallery's Exhibition Rooms at 15 Carlton House Terrace, SW1 until 16th October are *Portraits by Graham Sutherland*. Many of these are being exhibited for the first time in this country. For stamp enthusiasts, the National Postal Museum in King Edward Street, EC1 has, until October, a display of postage stamps, essays and designs for the George V Jubilee, Elizabeth II Coronation and Jubilee issues. Finally, *The Queen's Pictures*. This splendid exhibition gives the story of the Royal Collection from Henry VIII until Elizabeth II and is showing at The Queen's Gallery in Buckingham Palace, SW1, until December.

RECORDS

The soundtrack album of Richard Attenborough's magnificent film *A Bridge Too Far* is available on United Artists records. John Addison's splendid score comes across particularly well on the album which has several stand-out tracks in particular the main title theme.

BOOKS

Another Jubilee is celebrated in the recent Penguin Book *Peanuts Jubilee*. Written by Charles M. Schulz this not only tells how Charlie Brown, Lucy, Snoopy and Woodstock came into being but also includes 134 colour episodes of the famous comic strip. A really delightful book from Michael Joseph and Webb and Bower—*The Country Diary of an Edwardian Lady*. This is a facsimile of the actual diary kept in 1906 by Edith Holden and records in words and illustrations

the changing British countryside throughout the seasons of the year. Somewhat different, but also from Michael Joseph, is Molly Parkin's fourth outrageous novel *Write Up*. This very funny book charts the progress of a lady journalist who at one stage 'entertains' an entire football team (including a reserve!). Paul Theroux' latest book is a collection of twenty stories set in Malaysia and narrated by the local American Consul. Called *The Consul's File* it is published by Hamish Hamilton. Desmond Bagley's latest adventure novel *The Enemy* proves itself a worthy successor to his last, and very popular, *The Snow Tiger*. It is published by Collins who also have Berkely Mather's new novel *The Memsahib*.

SHOPPING

Halcyon Days have produced a number of Jubilee collectors' items. Their hand-painted Bilston '1977' enamel box initiates a series of annual dated boxes and they have also revived a tradition which goes back to the 18th century. This is the custom of commemorating Royal occasions with decorated enamel beakers and they have issued two—'The Silver Jubilee Beaker' and 'The Windsor Beaker'. Halcyon Days is in Brook Street, W1 off Hanover Square.

ROUND AND ABOUT

Officially opened by The Queen on 9th June, The London Silver Jubilee Walkway has been established by The London Celebrations Committee "To enable people to sample the changing and contrasting character of a cross-section of London". The actual walkway covers a period of 5½ miles but is divided into four easy stages. These cover Leicester Square to Parliament Square, a distance of one mile; Parliament Square to the South Bank Jubilee Gardens (1½ miles); The Jubilee Gardens to Southwark Cathedral (1½ miles) and Southwark to Tower Hill (1½ miles). The entire route is marked by paving stones bearing the London Celebrations symbol of the dome of St Paul's Cathedral within a crown. The beginning and end of each of the four sections is marked by a special three-dimensional version of the symbol. The Civic Trust has produced a map of the Walkway at 25p and a souvenir guide book at £1.50. The latter is in itself the story of London and both are available from bookshops and newsagents.

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 of AGATHA CHRISTIE'S
THE MOUSETRAP

THE CINEMA—25 YEARS

(PART TWO)

by
 DILYS POWELL

During the 1950s there was a happy period in the cinema when America was still producing musicals. *Oklahoma!*, *Gypsy* and *Dolls*, *The King and I*, *Invitation to a Dance*—it was not quite the end, but it was the close of the great joyous outburst. I miss those musicals, just as I miss the splendid Westerns of the past. Occasionally I pine for less worthy pleasures, for the absurdities of dialogue which nowadays have been combed out of the movies. Fondly I recall a scene in *Salome* when Herodias, urged by Herod to command her daughter to dance, snapped back smartly: "Command her yourself!"

Today the idiocies are violent rather than risible. Certainly films have grown more ferocious in the past quarter of a century. There is the aesthetic violence—falling riders and horses describing arabesques in the air of Sam Peckinpah's *The Wild Bunch*. There is supernatural violence—the girl in *The Exorcist* spewing puree of spinach and chucking the furniture about the bedroom. There is the joke-violence of the James Bond films. There is the gangster violence of both

the *Godfathers*, both the *French Connections*. But fashions change. Already audiences are reacting against arbitrary savagery. Perhaps they will react against nudity too.

But let's not complain about nudity. It can be tedious, but it is part of the general liberation of the screen. Possibly violence itself is a justifiable reaction against the traditions of the rigidly censored past. I shrink from *A Clockwork Orange*, but as a critic I defend it. And there are compensations for the extremes of physical savagery. Liberation may have exposed us to "*Straw Dogs*," but it has fostered experiment. One is grateful for the bold imagination of 2001: *A Space Odyssey* and for the anarchistic fantasies of *If...* I for one am grateful for Ken Russell; extravagant, even vulgar, he is nevertheless among the true film-makers of this country.

And one remembers that like the French the British cinema had its New Wave. *Room at the Top*, *Saturday Night and Sunday Morning*, *A Taste of Honey*, *The Loneliness of the Long Distance Runner*—not all of them look as good as they looked in their day, but they managed to break away from the conventions, the class-consciousness which had often suffocated the British screen. They made creation easier for the film-makers who were to come after them. They may even have paved a way for the Nicolas Roeg of *Walkabout*, and *Performance*, and *Don't Look Now*, and the erratic but extraordinary *The Man Who Fell To Earth*.

Carling.
Thirst
 shattering
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with an
André Simon Wine

"...and the bands play on"

Here we are in the Silver Jubilee year of Queen Elizabeth and as recently as half way through the reign of her grandfather, my own father went to dinner at the Savoy to come back muttering for weeks afterwards about "some absolutely bloody noise called Jazz".

My father was much given to the armed forces and did not live to know of Glen Miller or the Squadronaires.

To those, like myself, who are old enough to have lived through all or part of the 'twenties, 'thirties and 'forties, there is a pervading nostalgia linked to the Big Bands: Ellington, Ambrose, Carroll Gibbons, Jack Hylton, Whiteman et al.

Then, in the early 'fifties, came the electric guitar and groups. The Big Bands, their music, their enormous style and their magic had no place to call a home.

But now, like all who were truly great stars in their time, they are being found again. Sid Colin's affectionate tribute *And The Bands Played On* is sub-titled, 'an informal history of British dance bands.' It is just that and also happens to be very well illustrated—the Bateman cartoon reproduced here is taken from the book which is published by Elm Tree Books at £5.50. Coinciding Decca



CARRIED AWAY
By J. H. Bateman

have produced a double album of the same title which contains thirty tracks by thirty different bands from (alphabetically) Ambrose to Marius B. Winter. The album is in Decca's 'Vintage Series'.

J.H.

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GARRICK THEATRE

In 1887 there was a huge hole in the earth at what is now 2 Charing Cross Road. The bottom of the hole was deep in water.

W. S. Gilbert had commissioned the building of a magnificent new theatre with 140 ft. frontage of Portland and Bath Stone facing the Charing Cross Road. The Architect's design involved most of the auditorium being beneath road level, and the excavations necessary had unearthed a river which, it turned out, was well known to the Romans who used to make expeditions from behind their walls in the City to fish there. Gradually it had been covered up, and had become forgotten over the centuries as the City spread westwards to Whitehall.

As is well known, Gilbert viewed his new enterprise and made the comment that he felt inclined to lease out the Fishing Rights rather than to build a theatre. Luckily for us all, he stuck to his original plan and, in due course, there arose one of the most splendid and typical of the late Victorian theatres.

In those days, patrons were not so used to having their comforts indulged and the capacity of the theatre was almost double that of the present day. However, the management of the theatre has now been in the same hands for many years and it has been found possible to maintain the original rich and plush Victorian atmosphere, whilst incorporating the best of modern seating and lighting.

Much water has flowed under the Garrick Theatre since that day when W. S. Gilbert looked at his lake but it has been from the first safely contained and channelled deep in the sub-soil. Gainsborough painted a splendid portrait of Garrick which has been lost, but the copy of this picture has hung in the foyer since its opening and is still there to this day. It has looked out over many ups and downs in the fortunes of the theatre

After opening in 1889 with a Pinero play, the Garrick was for many years controlled by a series of Actor/Managers. First came John Hare, and the Bancrofts and Forbes-Robertson were often at the theatre working for him. Towards the end of his management, Mrs. Patrick Campbell was at the theatre playing in *The Notorious Mrs. Ebbsmith*, and even the most bizarre and distasteful of modern Hollywood PR gimmicks were outdone by the thrustful deployment of a news story covering the discovery in the Thames of a woman whose name was Ebbsmith who had two used tickets in her pocket for the Garrick Theatre.

At the beginning of the century the new manager was Arthur Bouchier, who was married to Violet Vanbrugh. For ten years there was a series of splendid and successful productions, ending with Oscar Ashe in *Kismet*. It is curious to recall that Arthur Bouchier, doubtless for his own good reasons, refused admission to the theatre to the accredited drama critic of *The Times*. Apparently there was just as great a fuss then as we have seen at another theatre in more recent years. The existing backstage and office staff at the Garrick have for many years claimed to work in happy unison with the ghost of Bouchier which, on many occasions, is reputed to have been seen after the curtain has fallen and the public has gone home. There is a circular stairway leading down from the office which Bouchier used to the backstage area and, to this day, this is known as the Phantom staircase.

Bouchier left the theatre in 1915, and three years later C. B. Cochran was the lessee.

During the early part of the 1930s the theatre went through one of its bad periods, until, in 1935, Walter Greenwood's *Love on the Dole* exactly caught the mood of a public overwhelmed by economic crisis.

Immediately after the 1939/45 war Jack Buchanan became the next in the distinguished line of Actor/Managers at the Garrick, and he stayed at the theatre until his death in 1957. Names like Vernon Sylvaine, Robertson Hare, Alfred Drayton, Beatrice Lillie, Laurence Olivier and Coral Browne, worked at the theatre during J.B.'s management, whilst he himself had a long run in *As Long As They're Happy*, with Dorothy Dickson.

Since 1955, productions such as *La Plume de ma Tante*, *Living for Pleasure* with Dora Bryan, *Serious Charge*, *Fings Ain't Wat They Used T'be*, John Mortimer's *Two Stars for Comfort* with Trevor Howard, Sheila Hancock and Edward Woodward in *Rattle of a Simple Man*, Bernard Shaw's *Too True to be Good* and *Man and Superman*, Tom Courtenay in *She Stoops to Conquer*, several seasons of Brian Rix with his farce team, Alastair Sim in *Dandy Dick*, the award-winning American play *That Championship Season*, Alan Ayckbourn's comedy *Absent Friends* and Mike Stott's *Funny Peculiar* have kept the theatre continuously light.

The Garrick Theatre has indeed been going through a splendid era, and modern producing managements are the first to realise the desirability of the location and design which W. S. Gilbert achieved.

J.H.

“...Time hath to silver turned”

Shown is a sterling silver wine coaster, its 5½ inch diameter perfect to grace a bottle of your noblest vintage, having inset, in its wooden base, a silver medallion inscribed with the Jubilee legend. The rim is engraved with the Royal Cypher. And the price is £225.

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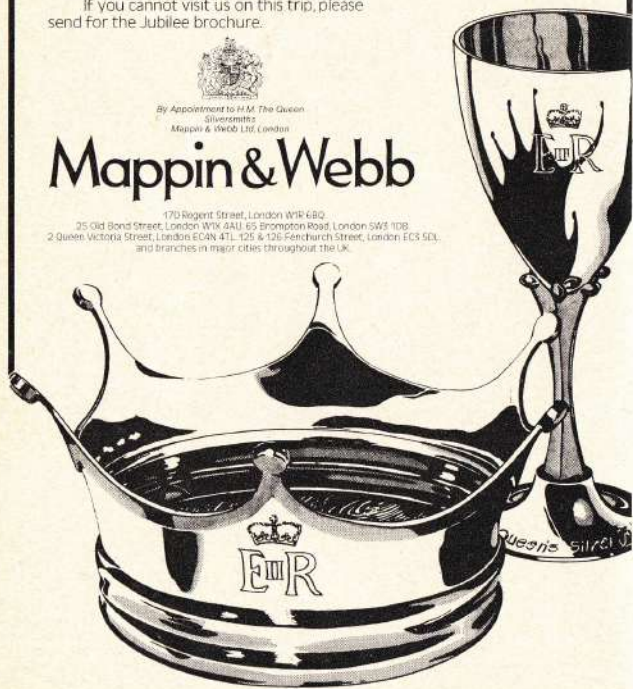
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PHYLLIDA
LAW

in

The BELLS of HELL →

a new comedy

by

JOHN MORTIMER

with

LESLEY
DUFF

DEREK
THOMPSON

and

TREVOR BAXTER

Directed by

JOHN TYDEMAN

Designed by

PETER RICE

Lighting by

NICK CHELTON

First performance at the Garrick Theatre, Wednesday 27th July, 1977

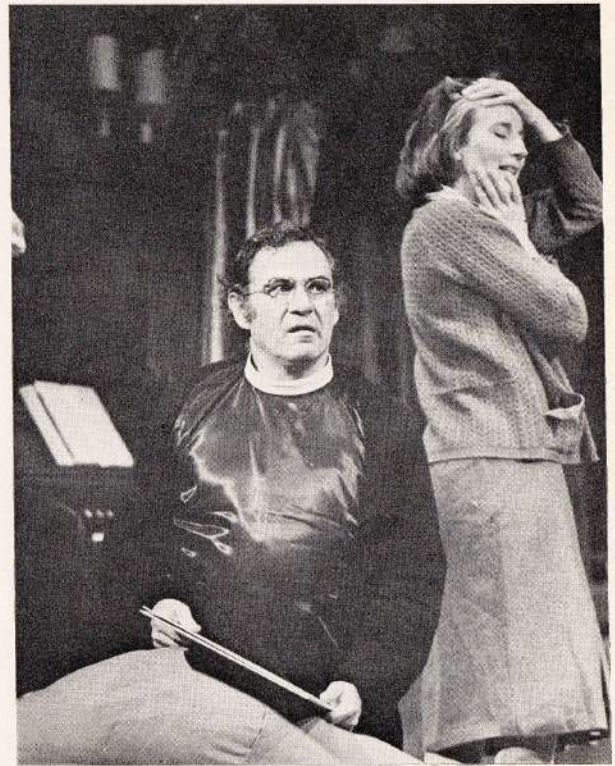


TONY BRITTON first appeared on stage in *Quiet Weekend* at Weston-super-Mare followed by repertory in Edinburgh, Manchester and at the Bristol Old Vic. He played Ramases in Christopher Fry's *The Firstborn* and Vizard in *The Constant Couple*, both at the old Winter Garden Theatre; he then appeared in *The Player King* at the Edinburgh Festival, two seasons at Stratford, and two more West End plays—*The Night of the Ball* and *Gigi*. The next four years were spent making films and in 1960 he returned to the theatre in *The Seagull* and *Henry VI Part I* at the Old Vic. From 1964–66 he toured as Professor Higgins in *My Fair Lady* followed by a number of West End plays including *Cactus Flower*, *A Woman of No Importance*, *A Boston*

Story, *Move Over Mrs. Markham*, *No, No, Nanette*, *The Dame of Sark* and *The Charman*. Films in which Tony Britton has appeared since 1955 include *The Birthday Present*, *Behind the Mask*, *Operation Amsterdam*, *There's a Girl in My Soup*, *Forbush* and *the Penguins*, *Sunday Bloody Sunday*, *The Day of the Jackal*, *Nightwatch* and *The Land That Time Forgot*. His numerous TV appearances include two Francis Durbridge serials, *The Other Man* and *Melissa*; the comedy series *Father Dear Father*, *Ooh La La*, and *Mother Makes Five* and *Robin's Nest*; and drama including *The Man Who understood Women*, *The Nearly Man*—a single play which later became a series, *Buffet* and *The Dame of Sark*.

PETER WOODTHORPE made his first professional appearance in London in 1955 as Estragon in the original production of Samuel Beckett's *Waiting for Godot* at the Criterion Theatre. Subsequently he appeared in Brecht's *The Good Woman of Setzuan* at the Royal Court and in the musical comedy version of Max Beerbohm's *Zuleika Dabson*. In 1958 he went to New York where he appeared with the Lunts in Durrenmat's *The Visit* at the opening of the Lunt-Fontanne Theatre. In 1959 he joined the RSC and appeared in all five plays in their Centenary Season. He created the role of Aston in Harold Pinter's *The Caretaker* and in 1962, he was a member of Lord Olivier's company for

the opening season at the Chichester Festival Theatre and that Christmas appeared at the Comedy Theatre as Toad in *Toad of Toad Hall*. In 1963 he played Bitos in Anouilh's *Poor Bitos* at the Duke of York's Theatre. Since then he has concentrated largely on TV and films apart from a Broadway appearance in Jule Styne's musical *Darling of the Day* and two years with the RSC. In 1973 he appeared at the Criterion as Krogstadt in *A Doll's House*. His films include *The Charge of the Light Brigade*, *The Blue Max*, *The Evils of Frankenstein*, and his television credits include *The Hunchback of Notre Dame*, *Hobson's Choice*, *Canterbury Tales*, *Balzac* in *George Sand*, *Fall of Eagles* and *Thomas Mann*.



PHYLLIDA LAW made one of her first London appearances in *Lysistrata* at the Royal Court, followed by the O'Casey season at the Mermaid. She joined the Old Vic with Michael Elliott, toured Europe and Latin America, and on her return played Celia in *As You Like It* at the Open Air Theatre, Regents Park. In 1966 she played Fiona Sherringham in the musical *On the Level* at the Saville, and followed this with a visit to Washington in *The Magistrate* at the Arena Stage. Since then she has played in *A Day in the Death of Joe Egg* at the Comedy, and Titania in *The Faery Queen* for the Calouste Gulbenkian Foundation in

Lisbon. More recent West End appearances were in *A Voyage Round My Father* and *Habeas Corpus*, both starring Sir Alec Guinness; Alan Ayckbourn's *Absent Friends*; and opposite Ian Carmichael in *Out on a Limb*. She has made many appearances on television, starring in two classic series for BBC 2—*The Way We Live Now* and *Sentimental Education*. Films include *Hitler: The Last Ten Days* and *Otley*. Phyllida is married to actor, director Eric Thompson and they have two daughters, Emma and Sophie. Her other interests include stage design, make-up and antique collecting.



TREVOR BAXTER appeared at Stratford-upon-Avon for the 1952 season, then worked with the West of England Theatre Company and at the Liverpool Playhouse, and has played in a number of Prospect Productions including *The Confederacy*, *The Man of Mode* and *The Tempest*. He was in *Centerbury Tales* at the Phoenix Theatre and in *Bezzi* at the Haymarket Theatre at the same time as his own

play, *Lies*, starring Dame Wendy Hiller, was presented at the Albery Theatre. Trevor Baxter's television appearances include *The Raging Moon*, *The Apple Cart*, *Edward VII*, *Roads to Freedom*, *Zodiac*, *Spy Trap*, *Rough Justice* and *Lorna Doone*. Recently he played Professor Lightfoot in the *Dr Who* series and, at Greenwich, the Earl of Loam in *The Admirable Crichton*.

THE BELLS of HELL →

by JOHN MORTIMER

Scene

The Rectory in the Parish of St Barnabas Without,
South London

ACT I

Scenes 1, 2 and 3

A SUMMER EVENING

ACT II

Scenes 1 and 2

SIX WEEKS LATER

There will be one interval of 15 minutes between the acts

Characters

<i>Madge Faber</i>	.....	Phyllida Law
<i>Gavin Faber</i>	.....	Peter Woodthorpe
<i>A. K. Bulstrode</i>	.....	Tony Britton
<i>Harry Dunkley</i>	.....	Derek Thompson
<i>Vanessa Friggins</i>	.....	Lesley Duff
<i>Martin Spottiswoode</i>	.....	Trevor Baxter

Directed by **John Tydeman**

La Tremouille: What is a miracle?
The Archbishop: A miracle, my friend, is an event which creates faith. That is the purpose and nature of miracles.
La Tremouille: Even when they are frauds, do you mean?
The Archbishop: Frauds deceive. An event which creates faith does not deceive: therefore it is not a fraud, but a miracle.
La Tremouille: ... It seems a bit fishy to me.

Bernard Shaw: St Joan

THE BELLS of HELL →

LESLEY DUFF's first professional engagement was in *Peter Pan* at the Scala Theatre in London. This was followed by tours of *Little Women* and *Murder at the Vicarage*, and repertory in Colwyn Bay. After working for six months in Malta, Lesley returned to appear in the film *Carry On Camping* and to play the lead part in the panto *Sleeping Beauty* at Derby Playhouse. She then appeared in *The Philanthropist* at the Mayfair, followed by a national tour and a six month cruise with *Twenties to Seventies*; a year-long world cruise doing shows, cabaret and Music Hall; a tour of *A Funny Thing Happened on the Way*

to the Forum with Phil Silvers; and *Happy as a Sandbag* and *Leave Him To Heaven* at the Haymarket Theatre in Leicester. Lesley subsequently appeared in *Happy as a Sandbag* at Watford which transferred to the Ambassadors Theatre, and the television production. Other work includes *Hello Hollywood Hello* and *Jack and the Beanstalk* at Watford, *The Last of the Dinosaurs* at Stratford East, *The Boyfriend* at Canterbury, lunchtime theatre at the Rock Garden, and *Up The Workers* for television. She also played Ophelia in a film of *Hamlet* made for American Universities.



DEREK THOMPSON has appeared in repertory at Perth, Kidderminster, Newcastle, Chester and the Ludlow Festival. He has also worked in fringe theatre with Recreation Ground, the West London Theatre Workshop and Belt and Braces, and he is a founder member of Mayday, Wandsworth Community Theatre Company. Derek's

most recent theatre appearance was Billy in *Weapons of Happiness* at the National Theatre where he also appeared in the original production of *Strawberry Fields* at the Young Vic. His television credits include *Softly, Softly*, Chad in *The Photograph* by John Bowen, and Harry Moon in *Rock Falls of 77* for Thames TV.



JOHN MORTIMER is both a distinguished lawyer and playwright who has written plays not only for the stage, but also for television and radio, besides writing films and novels. His plays for the theatre include *Dock Brief*, *What Shall We Tell Caroline?*, *The Wrong Side of the Park*, *Two Stars For Comfort* and *The Judge*. He has translated two Feydeau plays, *A Flea in Her Ear* and *Cat Among the Pigeons*, and he adapted *The Captain of Kopenick* for the National Theatre. His programme of short plays *Come As You Are*, starring Glynis Johns and

Denholm Elliott, had a successful run at the Albany and Strand Theatres. His autobiographical play *A Voyage Round My Father*, starring Alec Guinness, was at the Haymarket Theatre and toured Australia with Michael Redgrave, his adaptation of *I Claudius* played at the Queen's and *Collaborators*, with Glenda Jackson, was at the Duchess Theatre. He has recently completed six one-hour plays for television on Shakespeare's life which will be shown by ATV, and a book based on the stories of these plays has been published.

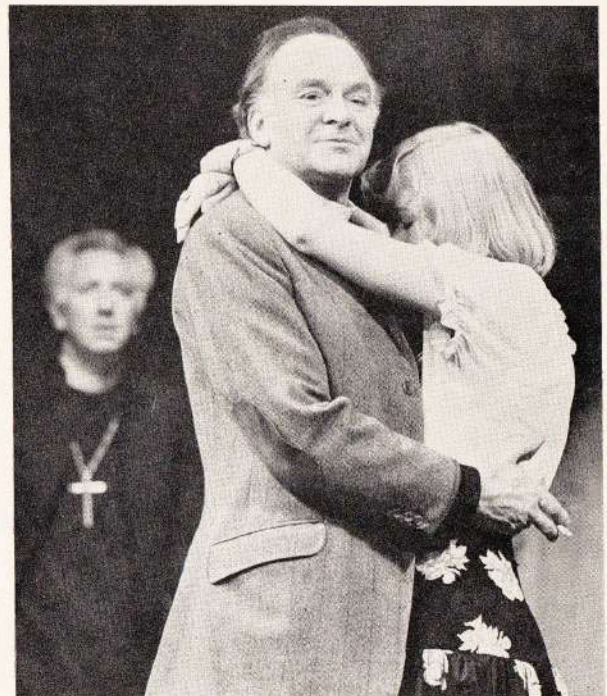


JOHN TYDEMAN began his career in the theatre at Cambridge University from which two of his productions subsequently transferred to London. He then joined the BBC, working in both radio and television. As a director in radio he has largely concentrated on new writers, though he has many classic productions to his credit. In the theatre he has directed for the Prospect Theatre Company, Candida Productions, the Greenwich Theatre, and the Bristol Old Vic. Amongst recent

stage productions are *The Letter*, with Jill Bennett, *Variations on a Theme* at the Palace Theatre in Watford, *Objections to Sex and Violence* by Caryl Churchill at the Royal Court, *Heartbreak House* at the Bristol Old Vic, and *Pygmalion* for the Cambridge Theatre Company. Last year he spent six months working in America and whilst there co-directed with Edward Albee a radio production of his play *Listening*.

PETER RICE has worked for some years in all aspects of theatre — opera and ballet, as well as musicals and straight plays. He has designed operas for Sadlers Wells, Glyndebourne, Covent Garden and Scottish Opera where he worked on a new production of *Falstaff*. Plays include *Arms and the Man* at Chichester, *The Happy Apple*

and *Move Over Mrs Markham*. He designed for the Fonteyn and Nureyev tour in 1963. Recent productions include *La Boheme* and *Ariadne auf Naxos* for Scottish Opera, and *The Four Seasons* ballet for Covent Garden. He has also designed *The Vortex*, *Fallen Angels*, *The Bells*, *Reluctant Heroes*, and *Miss Julie* at Greenwich.



NICK CHELTON. In 1972-3 he was lighting consultant to the Northcott Theatre in Exeter where his work included Howard Brenton's *Measure for Measure* and Edward Bond's *Bingo* — later performed at the Royal Court. Also at the Royal Court he lit Lindsay Anderson's productions of *The Farm*, *Life Class* and *What the Butler Saw*. He is lighting consultant to the Greenwich Theatre having worked on over twenty productions including Ayckbourn's *The Norman Conquests* and Jonathan

Miller's *Family Romances* season. Again with Jonathan Miller he lit *Arden Must Die* for the New Opera Company; *Così Fan Tutte*, *Rigoletto* and *Orfeo* for Kent Opera. He has worked for the RSC and the National Theatre and his West End credits include *Hans Anderson*, *Three Sisters*, *A Family and a Fortune*, *Yahoo*; two Ayckbourn plays — *Absent Friends* and *Just Between Ourselves*; two plays for Prospect at the Old Vic — *War Music* and *Hamlet*, and *Cole* at the Mermaid Theatre.

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Drinks in the interval

For the convenience of patrons in the Upper Circle, full refreshment facilities are available in the Foyer Bar. For immediate service, drinks may be ordered in advance at the Bars.

At matinee teas are available from the bars.

The Management reserves the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

OPERA GLASSES. Please do not forget to replace hired opera glasses or hand them to the attendants. Patrons are reminded that the taking of photographs during the performance is not allowed.

First-aid facilities in this theatre are provided by St John Ambulance members, who give their services voluntarily.

In accordance with the requirements of the Greater London Council:

1. The public may leave at the end of the performance by all exit doors and such doors must at that time be open.
2. All gangways, passages and stairways must be kept entirely free from chairs or any other obstructions.
3. Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating it shall be strictly limited to the number indicated in the notices exhibited in those positions.
4. The safety curtain must be lowered and raised in the presence of each audience.

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The Combined Theatrical Charities Appeals Council

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		<i>Hon Secretary</i> Martin Tickner

The Council exists to co-ordinate appeals in order to provide additional funds when the regular income of any of its member charities proves insufficient.

Each Charity remains individual and autonomous, but co-operates with the others in providing the best possible service to those members of the Theatrical Profession who are in need of aid.

The member charities are:

The Actors' Benevolent Fund (founded 1882) which helps by making allowances, grants and loans to aged and distressed actors and actresses:

The Theatrical Ladies' Guild of Charity (founded 1892) which makes grants of money and gifts of clothing, fuel and other necessities, not only to actors and actresses, but also to stage hands, dressers and those employed in front of the theatre.

The Actors' Charitable Trust (formerly The Actors' Orphanage Fund—founded 1895) which is primarily concerned with the welfare of children but which has now extended its Charter to enable assistance to be given to the aged as well through its responsibility for the running of Denville Hall and of a small rooming house in Belsize Park.

King George's Pension Fund for Actors and Actresses (founded 1911) which provides pensions for those actors and actresses who have rendered such distinguished service to the profession as to merit recognition and who, through altered circumstances, are in a position to require such assistance.

Denville Hall which is a quiet and restful home where aged actors and actresses in need of extra care are able to spend their years of retirement.

The various organisations may be addressed as follows:

The Actors' Benevolent Fund
6 Adam Street
London WC2
Telephone: 836 6378

The Theatrical Ladies' Guild
19 Charing Cross Road
London WC2
Telephone: 930 7461

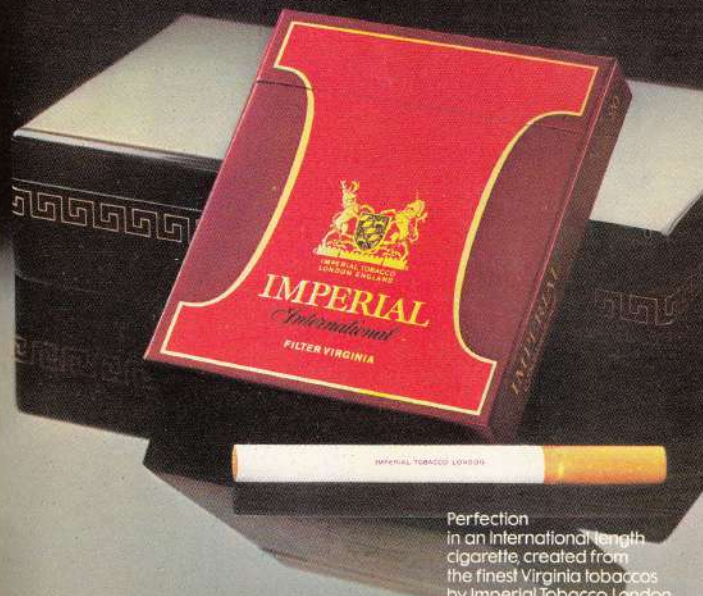
The Actors' Charitable Trust and Denville Hall
19 Charing Cross Road
London WC2
Telephone: 930 7461

King George's Pension Fund
52/53 Jermyn Street
London SW1
Telephone: 493 7771

The Combined Theatrical Charities Appeals Council
6 Langley Street
London WC2
Telephone: 836 7187

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A CRITIC'S LIFE

by B. A. YOUNG

You probably won't know us as we take our seats in the stalls, always next to the aisle so that we can leave as fast as possible. It's when we leave that you will recognise us. As the curtain comes down for the last time, we scuttle en masse for the exits to grab the taxis before the paying audience comes out. Our day's work is beginning.

First nights generally begin these days at seven o'clock, owing chiefly to the machinations of John Barber, for whom the *Daily Telegraph* imposes an early and rigorous deadline. How splendid, you say, and so you have all the rest of the day to yourself! Yes indeed, so we have, but critics have their prep to do. We no not (I hope) go to see a performance of Aristophanes' *The Acharnians* in modern Greek, for example, without at least having read the play in English. When Bernard Levin compares Peter Barnes' text of *The Devil is an Ass* with Jonson's original, he is not working from memory.

So here we are, fully primed, in our stalls. The house-lights dim, the curtain, in nice old-fashioned theatres where they still use such furniture, goes up; and we begin to scribble in our notebooks or on our programmes. "You've got everything exact on the stage," John Dexter said to me once, "down to the last joint of the last little finger. You look at the audience, and there are all the critics with their eyes on their programmes writing something down."

Well, we have to write things down. We have very little time to write our notices

afterwards, and our material must be at hand to stop us sucking our pens and gazing into space as we try to recall an expression or dream up a telling phrase, while a sub-editor is clamouring for copy.

I am asked sometimes if going to the theatre in such conditions isn't rather a bore. Indeed it is not. I can't answer for my colleagues, but I would rather see a bad play indifferently done than not go to the theatre at all. I think that any critic who finds going to the theatre a bore should be looking for another job.

Young people ask me sometimes how they should go about becoming theatre critics. The short, unpractical answer is that they should have written terribly good criticism in their university magazines. The practical answer is that they must be very good reporters, know a lot about the theatre, and be able to persuade their editors of their capacity.

But what must be inextricably involved is enjoyment of the theatre. I don't mean enjoying wonderful performances by Gielgud and Olivier in wonderful plays. I mean also enjoying unflinching work by new writers, played in grubby cellars miles away from the West End.

If you detect a spark of genius, that is in itself a reward. But if you don't, the privilege of analysing what you have seen (quite possibly to the fury of those concerned) is in itself a rewarding experience; and when you get one of those letters starting "I know it is not done to write to critics but" and going on to start some intelligent dispute, then you know you are in the right job.

B. A. Young is the theatre critic of *The Financial Times*.



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JUBILEE

A THEATRICAL CELEBRATION

As part of this year's Silver Jubilee celebrations a major theatrical event will take place in the presence of HRH The Prince of Wales, at 12 midnight on Saturday 10th September at the Theatre Royal, Drury Lane. This will take the form of an entertainment devised to enable the theatrical profession to pay its tribute to HM The Queen.

The production will be called *Jubilee* – *A Theatrical Celebration* and will aid both The Queen's Silver Jubilee Appeal and The Combined Theatrical Charities Appeals Council.

Among the artists who have already agreed to appear in the show (subject to their other commitments at the time) are: Polly Adams, Patrick Allen, Jean Anderson, Lynda Baron, Richard Briers, Phyllis Calvert, Joyce Carey, John Clements, Paul Eddington, Douglas Fairbanks Jr., Adam Faith, John Gielgud, Joan Greenwood, Susan Hampshire, Rex Harrison, Nicky Henson, Wendy Hiller, Harold Innocent, Penelope Keith, Felicity Kendal, Cheryl Kennedy, Deborah Kerr, Dinsdale Landen, Evelyn Laye, Sarah Lawson, Alec McCowen, Elspeth March, John Mills, Andre Morell, David Niven, Nigel Patrick, Joan Plowright, Denis Quilley, Dinah Sheridan, John Standing, June Whitfield, and Aubrey

Woods. It is anticipated that many more names will be added to this list between now and September 10th.

Jubilee will differ from most Galas in that the majority of material is being specially written for it. The writers who have agreed to contribute (on a similar basis to the artistes) are: Lionel Bart, Caryl Brahms, Leslie Bricusse, John Dankworth, William Douglas Home, John Esmonde and Bob Larbey, Dick Francis, Michael Frayn, John Mortimer, Andre Previn, Tim Rice and Andrew Lloyd Webber, Anthony Shaffer, Julian Slade, William Trevor, Keith Waterhouse and Willis Hall, and Sandy Wilson.

Additionally, many leading directors (including John Howard Davies, Gillian Lynne and David Toguri) and designers (including Disley Jones, Berkeley Sutcliffe and Alan Tagg) will be associated with the show which will be designed to live up to its sub-title *A Theatrical Celebration*.

The production team includes: Grant Hossack as Musical Director, Tim Goodchild as Design Consultant and Joe Davis as Lighting Designer.

Tickets for *Jubilee* are obtainable from *The Ticket Centre, 16 Bridge Street, London SW1*. This is opposite Big Ben and the telephone number is 01-839 6732.

Jubilee will not affect performances of *A Chorus Line* which will take place as usual that day.

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CORONATION DAY

by JOYCE CAREY

On the morning of the Queen's Coronation I got up very early, drew the curtains and looked anxiously—need I say it—at the weather. Grey! but the sun might come out later, at all costs please God, no rain. I walked past Buckingham Palace while it was still possible to reach the house in Pall Mall from which I was going to see the procession with two dear friends. One wondered whether the Queen was getting up. Had she slept? Would the sun come out? The Mall was crowded with people, many of whom had been there all night—indeed some were still sleeping, and there was a pungent smell reminiscent of sleeping cars in American trains. Strange that the humours of the night should survive in the open air. There was of course a tremendous feeling of anticipation and excitement, all very good natured and orderly. Having found my friends I presume we must have had breakfast and later lunch, the tickets having been quite expensive, but these have left no impression, not surprising after twenty-five years. There was great activity in the street below and one saw friends and acquaintances going by. Television sets were provided—no colour in those days, and when at last the procession started we were close to one

of these. As most people have seen it all again since, it seems wise just to mention the moments which have remained most vivid in one's memory. The Queen bowing and smiling to her Peers in her shimmering dress and tiara before the more serious part of the service started. The music of course, Sir William Walton's fanfare, the Vivats from the boys, Prince Charles with the Queen Mother for a few moments to see the crowning, the Mistress of the Robes, and the little page who waited on the Peers, who both had the most dauntingly, tricky things to do, and did them with consummate skill, and the moment when the Archbishop held the Crown high before putting it on the Queen's head.

Some hours later—still no sun, but only a very slight drizzle, The Queen drove past the house in Pall Mall in her coach, still wearing what must be an extremely heavy crown and, I think, still holding her sceptre. It was impressive and deeply moving. How fortunate we were to have a beautiful young Queen as the central figure of this day of truly wonderful pageantry, and how even more fortunate we are that she has been able, so brilliantly, to adjust to this greatly changing world without losing an iota of dignity or grace.

Joyce Carey, the well-known actress who is currently appearing in The Cedar Tree on television, contributes the fourth in the series of recollections of Coronation Day 1953.

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