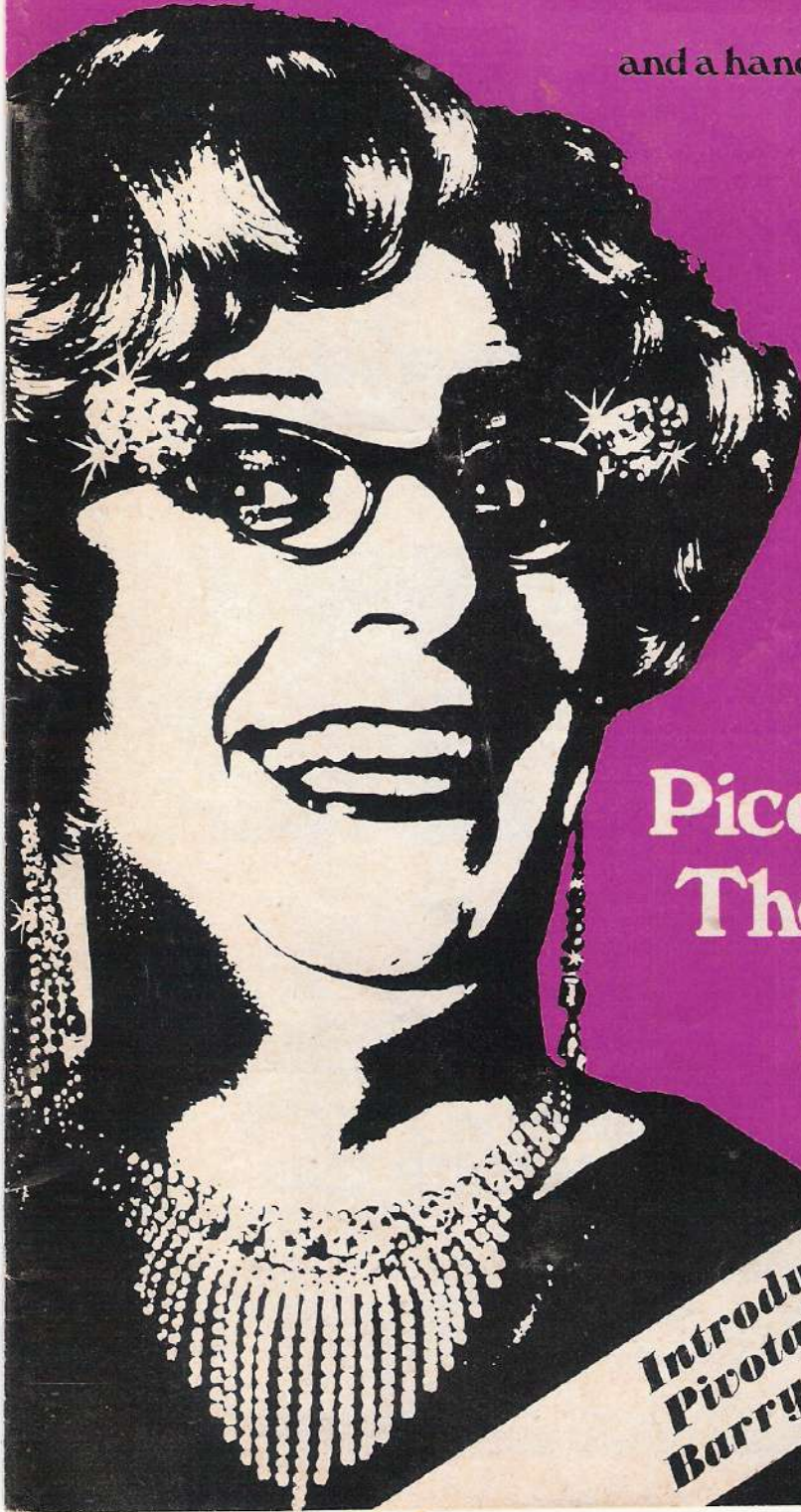


A NIGHT WITH

DAME EDNA

and a handful of coppers



Piccadilly
Theatre

30p

Introducing the
Pivotal Work of
Barry Humphries

Agatha Christie's The Mousetrap

ST MARTIN'S THEATRE

now in its
TWENTY-SEVENTH YEAR

PROGRAMME by

THEATRE Print

No. 40 JANUARY 1979

Editor Martin Tickner

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This Month

BOOKS

With his stage thriller *Deathtrap* firmly established as a big success at the Garrick Theatre, it seems a timely moment to look at books by Ira Levin which are currently available. In print from Michael Joseph in hardback and Pan Books in paperback are his first novel *A Kiss Before Dying* together with his subsequent novels, *Rosemary's Baby*, *This Perfect Day* and *The Boys from Brazil*. Pan Books also have his other novel *The Stepford Wives*. Another huge West End success, Tom Stoppard's *Night and Day* at the Phoenix Theatre has been published in book form. This comes from Faber and Faber in both hardback and paperback editions.



Tom Stoppard

Faber have published the majority of Tom Stoppard's plays including *Rozencrantz and Guildenstern Are Dead*, *Jumpers*, *Travesties* and *Every Good Boy Deserves Favour* (the latter in a volume with his highly-praised television play, *Professional Foul*). Another major British playwright—Harold Pinter, also has his latest play available in book form. This is *Betrayal* currently at the National Theatre and published by Eyre Methuen. To tie-in with the release of the film version, The Bodley Head have published a new edition of Henry Williamson's *Tarka the Otter*. This has sixteen superb colour illustrations taken from the film together with a new introduction by the author's son, Richard Williamson. Also with a film connection now comes a new edition of Erskine Childers' classic thriller *The Riddle of the Sands*. Published by Penguin Books it

includes a new introduction by Geoffrey Household. A fascinating wealth of information is provided in *In Search of Food* which is a complete account of British regional foods ranging from Artbroath Smokies to Helstone Pudding. *In Search of Food* is written by David Mabey in association with Richard Mabey and is published by Macdonald and James. Actor Herbert Lom has written an interesting study of Christopher Marlowe in *Enter A Spy* which is subtitled 'The Double Life of Christopher Marlowe' and is published by Merlin Press. One of the most beautiful books around at present comes from Collins. This is Leni Riefenstahl's *Coral Gardens* which contains what must surely be the best collection of underwater photographs ever taken.

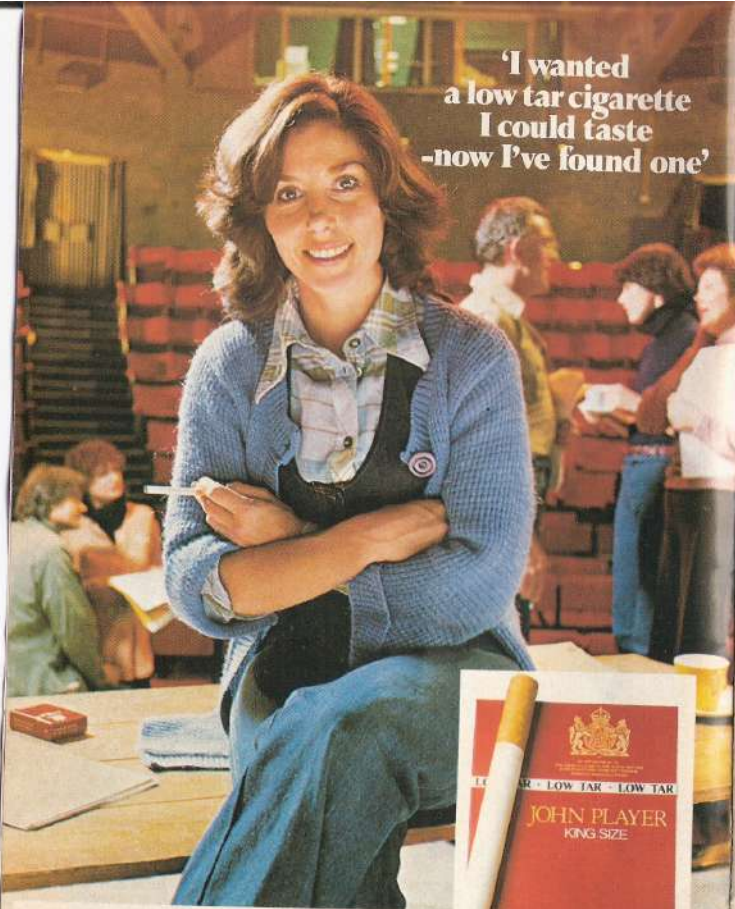


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PICCADILLY THEATRE

The Piccadilly Theatre was designed by Bertie Crewe in conjunction with Edward A. Stone for the Piccadilly Theatre Company and impresario Edward Laurillard.

It opened on 27th April 1928 with the Jerome Kern, Guy Bolton, Graham John musical comedy *Blue Eyes* starring Evelyn Laye. This ran (including a transfer to Daly's) for two hundred and seventy-six performances and the theatre then temporarily became the home of Warner Brothers' 'talkie' films, including *The Singing Fool* with Al Jolson.

In November 1929 live entertainment returned with a revival of *The Student Prince*. The early thirties saw a variety of productions including *Folly to be Wise*, a revue by Dion Titheradge and Vivian Ellis, James Bridie's *A Sleeping Clergyman* with Ernest Thesiger and Robert Donat, Elmer Rice's *Counsellor at Law* and Noel Langley's *Queer Cargo*. This was followed by a period in which the Windmill Theatre (home of *Revueville*) extended its activities to the Piccadilly.

December 1937 saw the advent of a new form of entertainment presented by Firth Shephard. Called *Choose Your Time* it comprised a continuous programme of variety, cartoon, newsreel, an orchestra and Yvonne Arnold and John Mills in a short play by Anthony Pellister called *Talk of the Devil*.

From the outbreak of War the theatre was closed until July 1941 when Noël Coward's *Blithe Spirit* started its run—transferring the following March to the St James's Theatre. After this productions included John Gielgud's *Macbeth* and the musical *Panama Hattie*. The theatre was damaged by blast during flying bomb attacks and remained closed for some months, reopening in 1945 with Agatha Christie's thriller *Appointment with Death*. Later productions in the forties included the revue by Noël Coward—*Sigh No More, A Man About the House, Antony and Cleopatra* with Edith Evans and Godfrey Tearle and *The Voice of the Turtle*.

The 1950s saw long runs with Wynyard Browne's play *A Question of Fact* with Paul Scofield and Pamela Brown, a musical version of *Little Women* under the title *A Girl Called Jo*, Peter Ustinov's *Romanoff and Juliet*, Paul Scofield in *A Dead Secret*, John Clements, Kay Hammond, Richard Attenborough and Constance Cummings in *The Rape of the Belt* and Robert Morley and Joan Plowright in *Hook, Line and Sinker*.

During the next decade productions included a transfer from the Saville of *The Amorous Prawn* starring Evelyn Laye, the American musical *Fiorello*, C. P. Snow's *The Masters*, the enormously successful American play *Who's Afraid of Virginia Woolf?*, *Instant Marriage*, *Ride a Cock Horse* with Peter O'Toole, a revival of *Oliver!*, *Man of La Mancha* (with both Keith Michell and Richard Kiley starring) and *The Riding Glass*.

Early in 1970 came the very successful revivals of *Richard II* and *Edward II*

starring Ian McKellen followed by the thriller *Who Killed Santa Claus* with Honor Blackman. In October 1970 Robert Bolt's *Vivat! Vivat Regina!* transferred from Chichester to run for more than a year. This was followed by two more Chichester transfers—*Dear Antoine* by Jean Anouilh and *Reunion in Vienna* with Margaret Leighton and Nigel Patrick. This was succeeded by *I and Albert*. In May 1973 the theatre had a great success with the American musical *Gypsy* starring Angela Lansbury (who was later succeeded by Dolores Gray) and this was followed by a revival of Tennessee Williams' *A Streetcar Named Desire* with Claire Bloom, Joss Ackland, Martin Shaw and Morag Hood. In the Summer of 1975 Henry Fonda, the distinguished American actor, made his first West End stage appearance in the solo play *Clarence Darrow*. This was followed by *Kwa Zulu* and then *Very Good Eddie!*, two highly successful Royal Shakespeare Company productions—*Wild Oats* and *Privates on Parade* and Tennessee Williams' *Vieux Carré*.

The Piccadilly Theatre is one of five in the West End under the management of Ian Albery, who, in March 1978, succeeded his father, Sir Donald Albery, as Managing Director. Sir Donald was General Manager of Sadler's Wells Ballet (now the Royal Ballet) from 1941 to 1945 and Honorary Director and Administrator of London's Festival Ballet from 1965 to 1968 and produced over eighty plays (in the West End and on Broadway) including *The Living Room, I Am a Camera, Waiting for Godot, The Waltz of the Toreadors, Gert, Tea and Sympathy, A Taste of Honey, The Hostage, The World of Susie Wong, A Passage to India, The Miracle Worker, Beyond the Fringe, A Severed Head, Who's Afraid of Virginia Woolf?, Portrait of a Queen, The Prime of Miss Jean Brodie, The Italian Girl, Conduct Unbecoming*, and the musicals *Zuleika Dobson, Irma La Douce, Fings Ain't Wot They Used T'Be, Blithe, Man of La Mancha, Oliver!* and *Very Good Eddie!*

Ian Albery, the great-grandson of the actress Mary Moore (wife of dramatist James Albery—later to become Lady Wyndham) has over twenty years experience working both backstage and front-of-house, and has been involved in most aspects of the theatre, as stage manager, production manager, technical director and producer. For three years he was Director of Productions for London's Festival Ballet, and the shows on which he has worked include most of those presented by his father. He, himself, recently presented *Vieux Carré* at the Piccadilly Theatre. He is currently President of the Society of West End Theatre and a Trustee of The Theatres Trust. The other four theatres in the West End under Ian Albery's management are the Albery, Criterion, Wyndham's and Donmar (Warehouse).

Assistance in the preparation of this article is gratefully acknowledged to Raymond Mander and Joe Mitchellson's The Theatres of London published by the New English Library.



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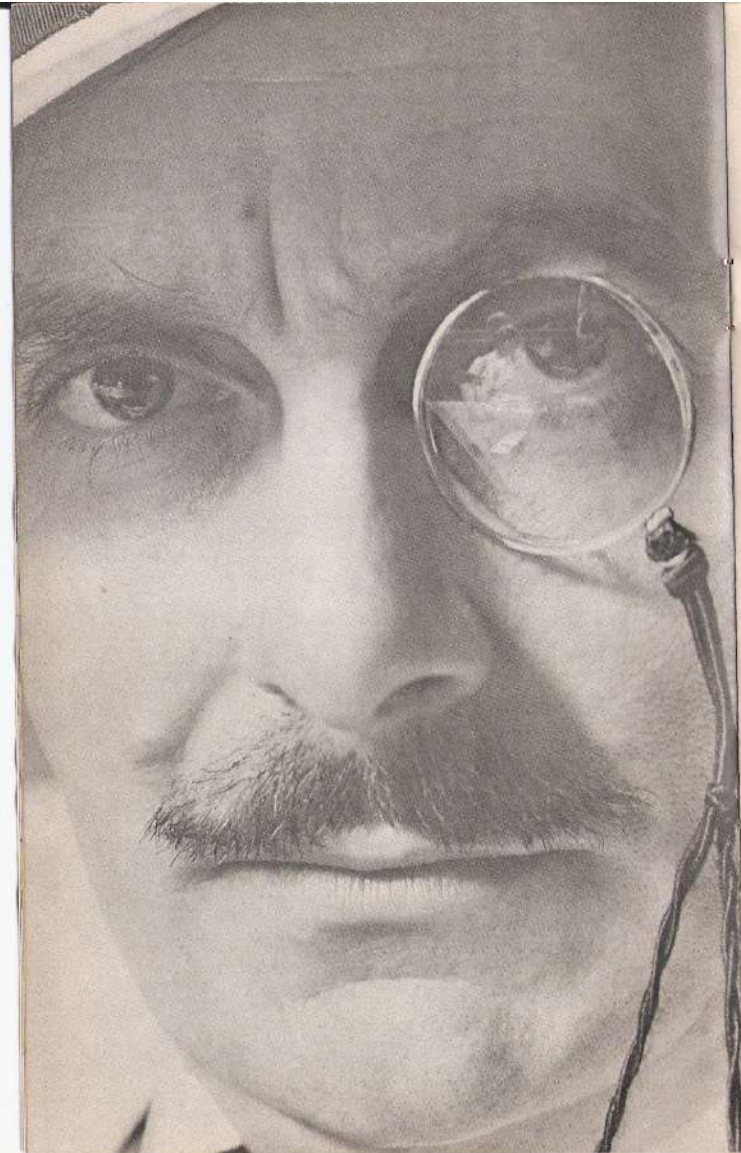
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DAME EDNA EVERAGE

(DAME EDNA EVERAGE is a Division of the
BARRY HUMPHRIES GROUP)

First performance at the Piccadilly Theatre, Wednesday 13th December 1978



I have never met Barry Humphries in person. (I did once glimpse him in a pub in St Martin's Lane when he looked something like a temporary Walking Gentleman in Sir Herbert Tree's company at Her Majesty's. He didn't look as if he would ever have made it in the company proper.) Nor have I been to Australia, and I have no idea if I ever shall. I have seen him perform in his own show but, before this, I was first introduced to his records by a girl from Melbourne about ten years ago. Later, I discovered that my friend John Betjeman (who has been to Australia and adored it—with a certain tender English cruelty) shared my admiration. When Mr Humphries appeared in London some critics complained, as such people do when confronted with the unfamiliar, that there were a lot of parochial in-jokes and going down-under memory lane that was baffling and inaccessible to the blessedly uninitiated. This struck me as odd, if predictable, because for me he long ago, by the simple power of his poetic instinct and genius, created something that was not there before. That is to say, Australia. Perhaps it were as well if it were not, one thinks. Yes, indeed. But there it is: Humphries' Australia. It may not be real but one doesn't demand that it should be. It is as real as Cobbett's England, Trollope's Barchester or Swift's Lilliput. It is a terrifying, voracious, ugly, suburban vastness set on the edges of a bewildering land of ancient beauties where the hyenas and vultures of genteel brutality and philistinism abound; where sales managers in supermarkets eat huge outdoor breakfasts each morning as if they were so many John Waynes setting out to Open Up the West instead of a new reduced line in Instant Passion Fruit Delight. It is an instantly identifiable nightmare and has its dread tally throughout the modern world. Mr Humphries, by isolating its horrors to his own land and private experience, his charity as well as his mockery and desolation in this most desolate of present landscapes, has turned it into poetry instead of journalism or sociology, a rare enough thing to do in itself. His isolation is terrible but his courage enables it to be funny. I watched him throw his 'gladdies' to his audience and persuade them to wave them back at him. It was like throwing your past at the world and saying 'Catch!'. A courageous and beautiful act if ever I saw one.

John Osborne

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IAN DAVIDSON

At various times in a chequered career, Ian Davidson has found himself on stage with Alan Arkin, warming up the audience for both President Johnson and David Frost, appearing on Monty Python, entertaining in Cook County Jail, directing Diana Dors and writing for *The Two Ronnies*. All this

has washed over him, leaving a highly sophisticated, witty and warm person, ever ready to give his chair up to Dame Edna or despair of ever getting Barry off the phone.

He is the only person Mr Humphries has ever permitted to improve his jokes.

DAME EDNA and FRIENDS

IF YOU'RE A FRIEND OF DAME EDNA EVERAGE YOU'RE CERTAINLY IN GOOD COMPANY!



Daily Telegraph



Beloks Photography Los Angeles



Alex Gall Melbourne Sun

ORIGINAL CAST PRODUCTION—HURRY WHILE DAME EDNA STILL PLAYS HERSELF!

A NIGHT WITH DAME EDNA

and a handful of cobbers

PROGRAMME

SUBJECT TO THE CAPRICE OF
MR HUMPHRIES

PART THE FIRST

Arguably some up-front input from Les Patterson,
hopefully with a view to introducing **THE YARTZ**

Sandy Soldiers On

(The humourless ruminations of a resonant)

END OF PART THE FIRST

Toilet Time

or

Credibility Gap

PART THE SECOND

A Glimpse of LA EVERAGE

A peremptory poke around Life's Oxfam Shop with Dame Edna
Everage herself. Also, perhaps, a chance to view, through the porthole
of her perspicacity, a few of our more sullied and threadbare albeit
cherished underthings tumbled in the Bendix of one woman's mind.

END OF PART THE SECOND

INTERVAL

Due to circumstances beyond our control, there will be a longish
intermission of some twenty-four hours duration prior to the
commencement of Barry's next excellent skit. The Management
respectfully recommend that you leave the auditorium during this
time.

Do not surrender to panic or become unduly alarmed if, when
emerging from the theatre, you find that night has fallen and winter
engulfed the hemisphere. Take plenty of warm clothes with you
and rather than indulging in nocturnal gardening, golf or the
alfresco repair of intricate horological devices, wend your way
homewards and cast yourself fearlessly into the arms of Morpheus.

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A Nice Night's Entertainment

(Prod: Clifford Hocking)

1964

Excuse I!

(Prod: Clifford Hocking)

1968

Just A Show

Australia and London

(Prod: Clifford Hocking, Peter Bridge)

1971

A Load of Olde Stuffe

1974

At Least You Can Say You've Seen It

(Prod: Clyde Fucher)

1976

Housewife! Superstar!

London and New York

(Prod: Michael White, Arthur Cantor)

1978

Isn't It Pathetic At His Age

Australia and Tasmania

1978-79-80

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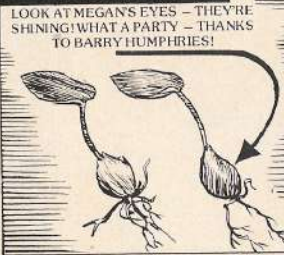
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ALAN CLARE'S MODEST AND UNEXPURGATED BIOGRAPHY

Oscar Peterson, Stephane Grappelli, Yehudi Menuhin, Spike Milligan, Billie Holiday, George Shearing, Billy Strahorn. It's working with and being admired by names like these that has made Alan Clare one of Europe's leading pianists with a reputation belying his quiet, unassuming manner.

Born in London, Alan started playing the piano at the age of three. At eleven, he fulfilled his first paid engagement and at fifteen, started touring in a revue playing accordion. Then followed a number of jobs to keep the 'wolf from the door', such as an office boy in a factory, which lasted one morning; laying lino and working in a greengrocer's shop; followed by two days making steel shuttering!

Following his involvement with commerce and industry, he decided that it was time to concentrate fully on his love of music and at seventeen, he was introduced to London's West End by band leader Carlo Krahmer. Work followed in many then-famous West End night spots, such as the 'Nest', where Fats Waller used to come in and play; the 'Boogie-Woogie' and the 'Cotton Club'.

It was in 1940 that he met George Shearing while working the 'Starlight Club' and for a time they did duos on either two pianos or two accordions. Following this, he played in the Sid Phillips band just prior to his call-up into the Army. It was while 'serving his time' that he got a call from Sid Millward asking if he would like to

join the 'Stars in Battledress' unit, which at that time included Terry Thomas, Harry Secombe, Charlie Chester, etc. He did and they toured England before being sent into Normandy four days after D-Day! To this day they are still not sure whether this was a privilege or a punishment!

After de-mob he stayed with Sid Millward in the Nitwits and then was asked to join Stephane Grappelli as his resident pianist at '96 Piccadilly'.

When Grappelli returned to Paris some years later, Alan went to the Studio Club just off London's Piccadilly Circus and stayed there nearly six years. This was an artist and 'professional man's' club and was constantly full of showbusiness greats who went there to relax. Billie Holiday, Ella Fitzgerald, Sarah Vaughan, Billy Eckstein, most of the Ellington and Basie Bands, regularly came to hear Alan play and to sit in.

This has generally been the pattern throughout Alan's career and at one stage, he and Thelonious Monk were jointly voted the most outstanding pianist of the year in a Melody Maker poll.

Alan has a wide range of talents and over the years has appeared with Spike Milligan and others, both as pianist and comedy actor. He was in Spike's play *The Bed-Sitting Room* where the Daily Telegraph said 'he provided musical effects on a jangle-box piano, a large Salvation Army drum and a Swanee Whistle. He makes an interesting sartorial sight on stage wearing tails, army shorts, galoshes, a green eye-shield and a remarkable series of hats.'

He has recorded a number of albums with his trio backing artists such as Stephane Grappelli and Yehudi Menuhin and has recently completed an album of Standards with just piano and string bass.

Alan was seen nationwide as a guest on two Oscar Peterson television shows, where he showed once again his ready wit and keyboard mastery. He has also appeared on the Derek Nimmo Show, been interviewed by Michael Parkinson and is a regular in Spike Milligan's television series on BBC2.

In addition, he is a composer of some merit, having had songs recorded by singers including Eartha Kitt, Matt Monro, Cleo Laine, and Harry Secombe. He was the principal guest artist and performed two of his own compositions on the John Le Mesurier album 'What is Going to Become of Us All' and he wrote original music for one of the sequences in Paul Gallico's 'Snow Goose' album, recorded by Spike Milligan with the London Symphony Orchestra. Also as a writer he has recently been signed exclusively to Chappell, music publishers, and is currently discussing an album of his own compositions.

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Signature..... Date.....

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Signed.....a/c No. (if known).....

Please return completed form to: TAS, Wyndham's Theatre, Charing Cross Road, London
WC2 0DA Tel. 01-836 2671.

This Month continued

RECORDS

Barry Humphries, who is currently appearing as Dame Edna Everage at the Piccadilly Theatre, has a new album on Charisma called *The Sound of Edna*. This includes such diverse tracks as 'Every Mother Wants a Boy Like Elton' and 'S & M Lady' (with Edna Evil and The Ratbags). New on the London label is Ray Charles' latest album called *Love and Peace* and featuring nine tracks. On the Emerald label in the Country Music series is *14 Country Favourites* which has on it a variety of artists including Chris Nielsen, Larry Gustafson and Danny Hooper. Jean-Michel Jarre's follow-up album to his very successful *Oxygene* has now been released on Polydor and is called *Equinoxe*. MCA Records have a first solo album from Rod Argent under the title *Moving Home*. New Argo releases include three double albums—Donald Sinden reading from Laurence Sterne's *A Sentimental Journey*; Bernard Cribbins with *Pinocchio* and Judi Dench reading Johanna Spyri's *Hädi*. Finally, two television series—the music from London Weekend's Lillie Langtry series is played by The South Bank Orchestra on the Decca album *Lillie*. Also from Decca in The Vintage Series is a double album of the original recordings used in the BBC series *Pennies from Heaven*. This features such artists as Arthur Tracy, Al Bowlly, Greta Keller and Charlie Kunz.

SHOPPING

Cartier at 175 Bond Street are opening a new department in the Spring. This will be known as *Department 'S' for Select*. Among the items on sale (and in fact already available in the main shop) will be a new range of evening bags—both handbags and purses.



The materials used in the production of the bags include 16th Century Persian tapestry brocades and 17th and 18th Century Chinese silks. They are bordered with suede and decorated with clasps of diamonds, zircons, pearls or precious stones.

Walking north up Bond Street from Cartier you will find, at 155 New Bond Street, the new Courreges boutique. This beautifully designed shop has in stock a wide range of clothes and accessories from the famous Paris-based designer. Other things available include Courreges' Empreinte scent, bath robes, towels and an umbrella designed to keep the rain off two people at the same time!



Alfred Dunhill have recently introduced a new men's range called *Dunhill Blend 30*. This includes eau de toilette, after shave and soap. At present the new range, which is particularly attractively packaged, is available only at Dunhill in Duke Street, St James's and at Harrods. During the Spring it will also be available at major department stores.



One of the neatest cameras on the market is the new Kodak Pocket A-1. This is only 4" x 1 1/4" x 2" and takes exceptionally good photographs using a Kodacolor 110 film. It is so designed as to be virtually foolproof and is very easy to operate. It comes in a pack complete with film and carrying strap for around £11.00 and is available from all stores and photographic outlets.



IF THERE IS HEAVEN ON EARTH... IT IS HERE

Very similar sentiments, expressed in very similar words, were engraved by a Moghul looking out across the Holy River some hundreds of years ago and some thousands of miles away from the Aegean. Yet, to my own way of thinking, and to that of hundreds of thousands of others, one opinion is as true as the other.

Until twenty years ago, the Greek Islands were a dream of what might-be to most of the inhabitants of these cool, introvert and misty lands. Now, all that has changed. But, unfortunately for the majority, their visits are brief and tiresomely restricted by travel schedules. Despite all this, more and more are going back again and again.

We, in our own islands, have always felt an instinctive attraction towards the Greeks for the past two hundred years and more, despite bad political decisions and the stupidly judged imposition of classical education on many.

Thank heavens that everyone now has the chance to form their own opinion based on personal experience.

Lawrence Durrell lived in the Greek Islands for many years and gave us two famous books—*Bitter Lemons* and *Prospero's Cell*—at a time when not so many had yet had the chance to sample for themselves the marvellous life he described.

Recently he revisited the Islands in order to give us all a more widespread study. His object, as he travelled from island to island, was to answer two questions. What would you have been glad to know when you were on the spot? What would you feel sorry to have missed while you were there?

The Greek Islands by Lawrence Durrell is published by Faber and Faber. It is a truly wonderful book with over one hundred illustrations, many of them in colour.

It is a book that could easily make up your mind for you and bring you happiness for the rest of your life.

J.H.



This Month continued

COMPETITION

MGA Records are giving as our prize this month copies of the London Cast Album of *Evita*, the highly successful musical at the Prince Edward Theatre. Copies of the album will be sent to the senders of the first six correct answers to the question below drawn after the closing date which is 28th February 1970. Send answers on postcards only please to *Evita Competition, Theatreprint, Hyde House, Langley Street, London WC2*

Under which name did the Prince Edward Theatre originally open in 1930? Was it as The Prince Edward, The Prince of Wales or the London Casino?

EXHIBITION

Postcards from the Nursery 1900-1940 is the title of the current exhibition at the Museum of Childhood at Bethnal Green. It runs until 21st January and comprises some three hundred postcards drawn from the collection of Dawn and Peter Cope. They illustrate every aspect of nursery life and include nursery rhymes, animals and toys and games. There is also a small selection of related items such as jigsaw puzzles and picture books plus a reconstruction of part of a 1920s nursery. The Museum of Childhood

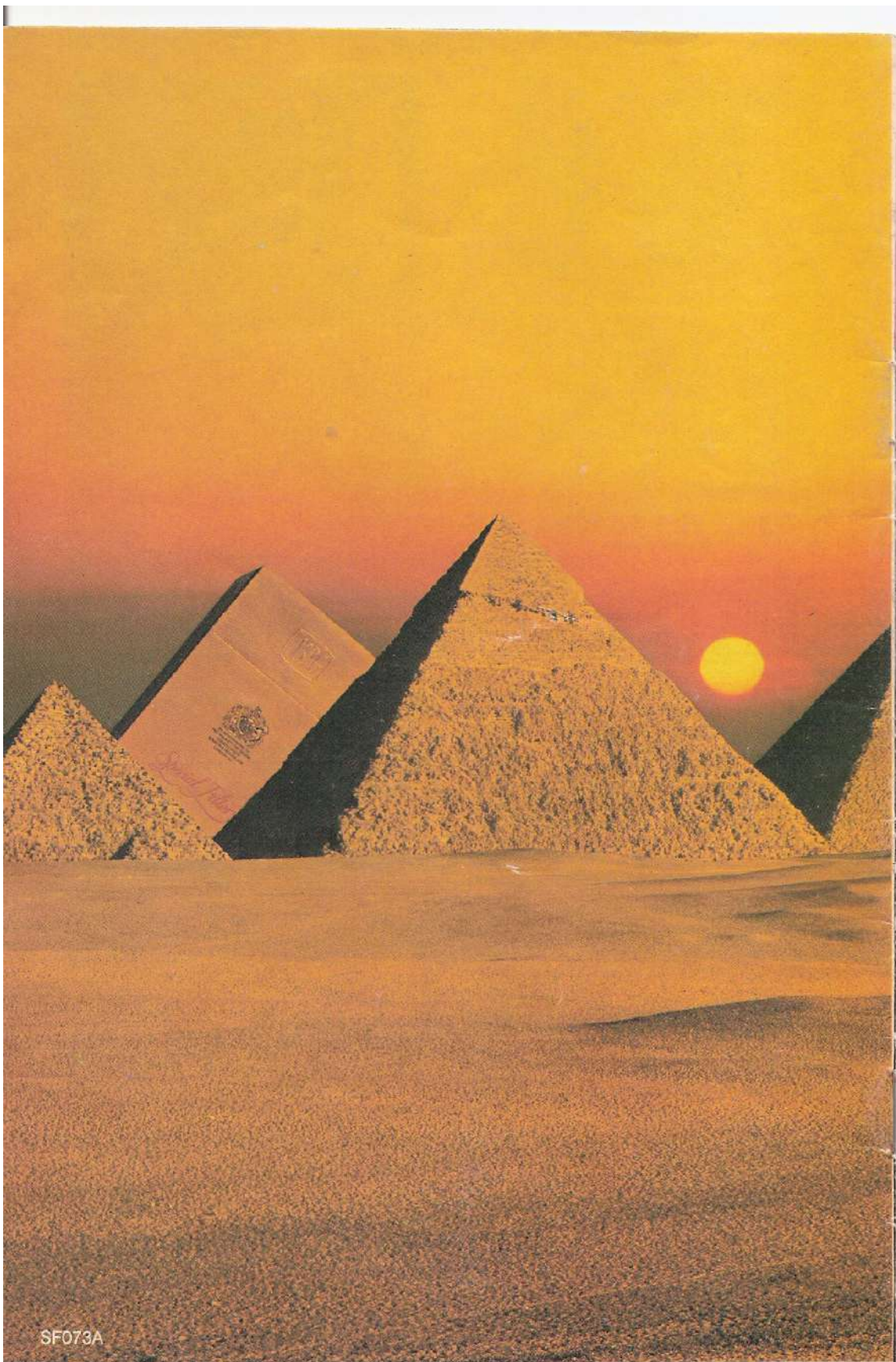


is part of the Victoria and Albert Museum and is situated in Cambridge Heath Road, London, E2. The nearest underground station is Bethnal Green (on the Central Line).



'The interval literally sparkled with Dry humour...'
The right one.





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