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Editor Martin Tickner

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This Month

BOOKS

Nicola Bayley has, for her latest book, taken the traditional nursery rhyme, *One Old Oxford Ox* which like her earlier books is published by Jonathan Cape. *One Old Oxford Ox* contains a dozen delightful illustrations in Miss Bayley's own special style and is an ideal gift for everyone. Michael Joseph have reissued *The Noel Coward Song Book*. Originally published in 1953, and for a long time out of print, this handsome volume contains the words and music of fifty-one of Sir Noel's most famous songs covering four decades. Other new Michael Joseph books include a sixth from Margaret Powell—*My Children And I*, describing the trials and tribulations of bringing up children in the 'thirties and 'forties. James Herriot fans will welcome *Vet in a Spin* from the same publishers while Dick Francis's latest thriller *Risk* is published on 17th October. An omnibus edition of Dick Francis called *Three Winners* is also available. This contains *Dead Cert*, *Nerve* and *For Kicks*.

EXHIBITIONS

The collection of works by *Faberge* at the Victoria and Albert Museum has proved to be one of the most popular exhibitions ever held there. As a result it has now been extended until 23rd October. It is open daily with the exception of Fridays and the nearest underground station for the Museum is South Kensington. Also proving very popular is *British Genius* which continues in Battersea Park until 30th October. Coming up at the Tate Gallery from 27th October until 5th December is a special exhibition of around fifteen oil paintings by Turner. Only one of these was seen in the major 1974/5 Turner exhibition. The Tate itself also has a further 118 works by Turner on permanent display. During the period of the special exhibition three films about Turner will also be shown.

RECORDS

Jean-Michel Jarre, the son of film composer Maurice Jarre (his films include *Dr Zhivago* and *Lawrence of Arabia*) has recently released

in this country his first album. *Oxygene* has sold over two million copies in Europe and is available on the Polydor label. It incorporates modern technical equipment resulting in an album in a similar vein to Mike Oldfield's *Tubular Bells*.

COMPETITION

On 25th November *The Mousetrap* celebrates its twenty-fifth birthday and during the month Collins will be publishing Dame Agatha Christie's autobiography. To celebrate both events our special competition carries a first prize of a pair of seats for *The Mousetrap* at the St Martin's Theatre, given by producer Peter Saunders, plus a copy of the autobiography. The second prize is a pair of seats for Peter Saunders' latest Agatha Christie thriller *A Murder is Announced* at the Vaudeville Theatre. Six other prizes of copies of the souvenir book *25 Years of The Mousetrap* in a special cover marking the twenty-fifth birthday will also be given—a copy of the souvenir book will also be included with the first and second prizes. To enter the competition simply answer the question below and send entries on postcards only please to Agatha Christie Competition, Theatreprint, 6 Langley Street, London WC2.

A highly successful Agatha Christie thriller began its London run on 28th October 1953 and subsequently became a popular film starring Charles Laughton, Tyrone Power and Marlene Dietrich. Was it *Spider's Web*, *Witness for the Prosecution* or *Ten Little Niggers*?

The prizes will be awarded to the first correct entries drawn after the closing date which is 26th November 1977.

SPORT

Racing this month includes the Cambridgeshire on 1st October at Newmarket; the Prix de l'Arc de Triomphe at Longchamp in France on 2nd and the Cesarewitch at Newmarket on 15th. For football fans, a number of World Cup matches are being played on 12th.

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YEAR

of **AGATHA CHRISTIE'S**

THE
MOUSETRAP

ST. MARTIN'S THEATRE

INTERVIEWS

by CLIVE HIRSCHHORN

Over the last dozen years or so, I must have interviewed at least 400 people whose names make headlines. Most of my non-journalistic friends are intrigued at my 'glamorous' profession, and invariably ask me which, of the many celebrities I have talked to, made the greatest impression and sent me reeling to my typewriter under their spell.

As I have always been a compulsive list maker (I once made a list of the most boring film titles I could think of and the MGM to be continued epic called *The Doctor and The Girl* starring Glenn Ford headed it). It was no trouble at all to select a handful of most memorable personalities.

Number one on such a list would have to be Noel Coward. He invited me to his suite at the Savoy for mid-morning coffee and promised only an hour of his time. Well, an hour with the Master turned out to be the equivalent of an ounce of caviare. He talked about everything, from his then current and much acclaimed production of *Hay Fever* at the Old Vic, to modern youth's predilection for long hair.

His answers to my questions were laced with well-timed witticisms, and the urbanity with which he succinctly expressed his particular philosophy of life, a joy. The interview was terminated exactly one hour after it commenced—to the very second, almost, and with that pronounced stoop of his, he walked me to the lift and extended an open invitation to visit him in Jamaica, should I ever find myself in those parts.

The quivering vulnerability of Judy Garland is something else I won't ever forget. I interviewed her a few days before her marriage to Mickey Deans, and throughout our meeting she seemed positively euphoric with happiness. She talked lovingly about the two Mickeys in her life (Mickey Rooney being the other) and how, at long last, the sad, bad times were over. A few months later she was dead.

Surprisingly, Barbra Streisand impressed me with her vulnerability as well. I interviewed her during the Broadway run of *Funny Girl* and she told me that, as a child, she was so ugly, her older brother refused to be seen with her in the street. Naturally, she confessed, this gave her a complex from which she was only just recovering. When I told her that in my opinion, she was strikingly, mesmerically attractive, she implored me to print this in order "to set the record straight".

But of all the interviews I've ever done, I suppose the quirkiest was with actor Jack Nicholson. He'd been out all night, and when I called on him at the Connaught Hotel, he fell fast asleep while ordering lunch in his suite! Fortunately, he revived, and for the rest of our time together, was broodingly compulsive.

Clive Hirschhorn is the drama critic for The Sunday Express.

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CORONATION DAY

by PHYLLIS CALVERT

A week before the Coronation in 1953 life became a constant worry for actors working in the West End.

Sightseers and tourists brought traffic to a standstill and we usually had to walk the last mile or two to the theatre to make sure we would be on time for Curtain Up.

The night before the great day I decided to avoid the main traffic and make a detour along the Embankment—the whole of London had the same idea! For a solid two hours I watched Big Ben, not able to move and knowing I had to get home, sleep (a little) and be ready to leave at 5 am to take up a seat in Pall Mall the following morning. I eventually arrived home at 1 am to find my husband pacing up and down the road—his imagination having run riot.

Another memory, perhaps not so vivid, is the concern about the right clothes to wear for the various functions, strange to think of in this day and age when anything goes. For the big day I settled on a light navy suit with what my mother would have called 'a touch of white at the neck', with a red rose tucked in my lapel.

In the evening there was a ball at the Savoy and I chose a blue Dior dress with a huge underskirt of white satin again with red roses. I was quite convinced I would make an impressive entrance. On arrival, the ballroom was packed with people like sardines

in a tin. I wrapped my beautiful dress tightly around me and sat the whole evening with the skirt tucked underneath the table.

I have no great recollection of seeing the Queen although we watched the procession from the Robinsons' elegant bookshop and, as the procession came down Pall Mall, in single file, she must have passed right under my nose. My small daughter, however, then aged nine was so anxious to take a photograph of her that I spent my time watching her excitement. The TV newsreels and press were so full of pictures of the crowning of the Queen that I remember that moment as if I'd been in the Abbey.

I remember too, Queen Salote of Tonga, but again because of Noel Coward's story. Whilst watching the procession pass somebody happened to say to him 'who is the little man beside Queen Salote?' and Noel's swift reply was 'it's her lunch.' I still see the little man sandwiched between two slices of bread.

Being an actress I recall feelings and emotions of the times more clearly than watching the events. I can still recapture the thrill and excitement of the news that we had conquered Everest on that very morning. It was like an omen. A new young Queen and a new era, the austerity of the war at an end we could surely look forward to a period of chivalry and achievement.

Optimism was rampant.

Happy Days.

Phyllis Calvert contributes the sixth in the series of recollections of Coronation Day 1953.

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SHAFTESBURY THEATRE

On 20th July 1973, the musical *Hair* would have celebrated its 2000th performance at the Shaftesbury Theatre. However, the previous day part of the ceiling had collapsed forcing the closure of the Theatre and the abrupt termination of the longest ever run there.

Several months before there had been a threat of redeveloping the site and with forced closure this became more real. By efforts made from the 'Save London's Theatres' campaign with massive public support, the Theatre was in March 1974, designated a 'building of Special Architectural or Historic Interest' by the Department of the Environment. November 1974 saw the announcement by Chartergate Estates Limited—the Company now running the Theatre—of the re-opening the following month.

Going back to the past. The Theatre opened originally on 26th December 1911 and was known as the New Princes Theatre. (The word 'New' was dropped after three years.) It was designed by Bertie Crewe for a company called Popular Playhouses Ltd run by Walter and Frederick Melville. The Melville brothers were at the time running the Lyceum as a home for melodrama and a similar policy was therefore assumed for the new theatre which opened with a transfer from the Lyceum of *The Three Musketeers*. Melodrama was to continue successfully for the next five years with such productions as *The Apple of Eden*, *When London Sleeps* and *For England, Home and Beauty*, until in December 1916 Seymour Hicks took over the management.

Under Hicks' management revivals of *Bluebell in Fairyland*, *The Catch of the Season* and other popular favourites were seen and in 1919 Charles B. Cochran became lessee of the Theatre. During the latter part of 1919 and until January the following year a season of Gilbert and Sullivan operas was presented and these were repeated in 1921, 1924 and 1926. During the 20s other productions included *Daniel* with Sarah Bernhardt, two seasons of Diaghilev's Russian Ballet, *The Return of Sherlock Holmes*, *Alf's Button*, *Macbeth* with Henry Ainley and Sybil Thorndike, and *The Greater Love* (again with Sybil Thorndike). In November 1928 Sydney Howards, Leslie Henson and Fred and Adele Astaire appeared in the Gershwin musical comedy *Funny Face* which ran for two hundred and sixty-three performances, although the run was interrupted by an explosion of gas main pipes which caused the theatre to close for a few weeks.

Firth Shephard presented his first show at the Princes in 1929 and was to continue his association on and off for the next seventeen years. During the early part of the 30s the theatre was mostly occupied with revivals and short runs including *Diplomacy* and *Merrie England*. In 1936 *The Frog*, the first of two Ian Hay adaptations of Edgar Wallace thrillers, was seen and ran for four hundred and eighty-three performances to be followed the next

year by *The Gusher* with a run of one hundred and thirty-seven performances.

During the war productions included *Shepherd's Pie*, *Fun and Games*, *Old Chelsea*, *Wild Rose* (a revised version of *Sally*) seasons of ballet and opera by Sadler's Wells, and more Gilbert and Sullivan.

In 1945 Evelyn Laye appeared in *Three Waltzes* and the following year *Merrie England*, was staged again together with a revue called *The Shepherd Show*, starring Arthur Riscoe, Richard Hearne, Douglas Byng and Marie Burke.

During the next few years the main successes were seasons of foreign dance companies and pantomimes. In May 1950 *His Excellency* starring Eric Portman began a long run and was again followed by ballet seasons and a season of Maurice Chevalier together with a transfer from Stratford of *Antony and Cleopatra* with Michael Redgrave and Peggy Ashcroft. Three musicals had good runs during the middle 50s—two American—*Pal Joey* and *Wonderful Town* and one British, *Summer Song*. The D'Oyly Carte Opera Company returned in Gilbert and Sullivan operas in 1956, 1958 and 1960.

The Theatre had a considerable success with the South African musical *King Kong* which ran for nine months from February 1961. In August 1962 *Gentlemen Prefer Blondes* with Dora Bryan opened only to transfer three months later when the Theatre closed for re-decorations and renovations under new ownership.

In March 1963 the 'new' theatre opened with a new name—The Shaftesbury—and a production of the successful American musical *How to Succeed in Business Without Really Trying* which ran for five hundred and twenty performances. From December 1964 until June 1965 a musical version of J. M. Barrie's *The Admirable Crichton* called *Our Man Crichton* and starring Kenneth More was seen and the theatre was then dark until the arrival at Christmas of the ill-fated musical *Twang!* which ran for only forty-three performances.

Success returned in October 1966 when Jimmy Edwards and Erick Sykes opened in *Big Bad Mouse* which ran for six hundred and thirty-five performances until April 1968.

On 27th September 1968 (the day after theatre censorship ended) the musical *Hair* had the first of its 1999 performances and made its mark in theatrical history.

In December 1974, the theatre re-opened with *West Side Story*, which ran until July 1975 interspersed with visits from the famous Wombles at Christmas 1974 and Easter 1975. More recently the stage version of *Dad's Army* had a successful run as did *Liza of Lambeth*. Last Christmas the theatre had a highly successful run with *Emu in Pantoland* and this was followed by *Rolls Hyphen Royce* and *Edith Piaf, Je Vous Aime...*

M.T.

We gratefully acknowledge help given in the preparation of this article from Raymond Mander and Joe Mitchenson's book The Theatres of London published by the New English Library.

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Maggie

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CLIFTON TODD MARK BRACKENBURY

LEONARD FENTON

and

BRIONY McROBERTS

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MICHAEL WILD

Directed by **TOM HAWKES**

Designer Malcolm Pride

Lighting Nick Chelton

Musical Staging Sally Gilpin

Musical Director John White

Associate Producer Mark Lynford

A FORUM THEATRE BILLINGHAM PRODUCTION

First performance at the Shaftesbury Theatre, Wednesday 12th October 1977



ANNA NEAGLE

Anna Neagle was born at Forest Gate, London, the daughter of Captain H. W. Robertson, Master Mariner. At the suggestion of the producer of her first film, she took her mother's maiden name, Neagle, for professional work. Educated at St. Albans High School and Wordworth's Physical Training College, she planned to be a teacher, but her love of dancing led to an audition with Andre Charlot who engaged her for his revue at the Duke of York's. Later she was to become one of the famous Cochran Young Ladies.

Dame Anna's first leading role was opposite Jack Buchanan in *Stand Up and Sing*. Her late husband, Herbert Wilcox, saw her in this and cast her in the film *Goodnight Vienna* in which she scored an overnight success.

Wilcox signed her on a long-term contract, and so began the greatest star-producer partnership of the British film scene, resulting in 33 pictures including the memorable *Victoria the Great*, *Odette*, *Sixty Glorious Years*, *Nurse Edith Cavell* and *Nell Gwyn*.

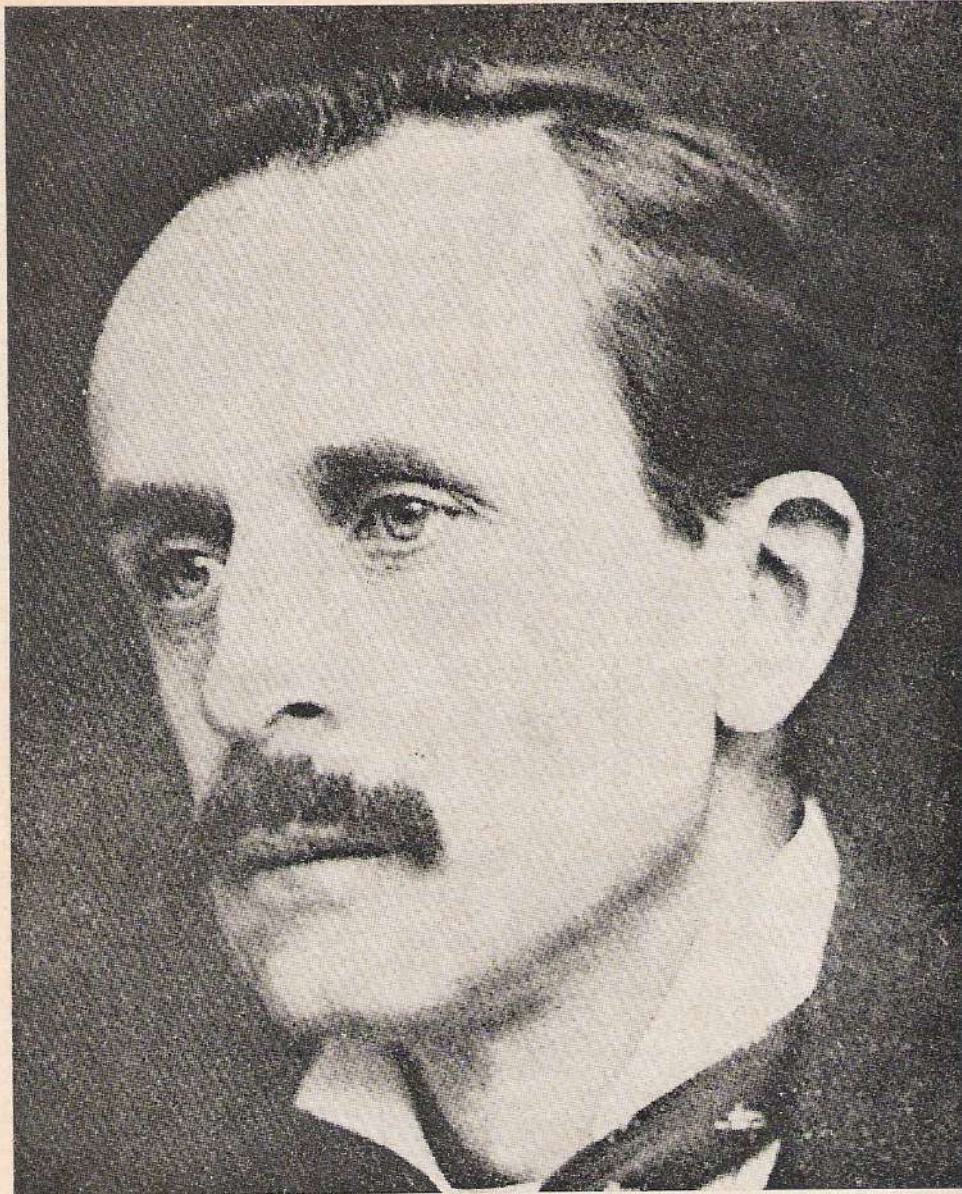
The teaming of Anna Neagle and Michael Wilding in a series of post-war pictures, notably *Spring in Park Lane*, started a new trend in light-hearted British comedy which swept the world.

Their films won for them 13 awards, including the Gold Cup of All Nations at the Venice Film Festival for the film of Queen Victoria.

Dame Anna's stage work has included Peter Pan, Rosalind, Olivia, Jane Austen's Emma and *The Glorious Days*. With her 2,062 performances in *Charlie Girl* at the Adelphi Theatre she qualified for inclusion in The Guinness Book of Records.

In 1975 at the Duke of York's she starred in William Douglas Home's *The Dame of Sark* which later played Billingham and last year completed a National Tour with *The First Mrs. Fraser* by St. John Ervine.

She was appointed a Commander of the Order of the British Empire in 1952, an honour conferred upon her husband the previous year by King George VI. In 1969 she was created a Dame of the same Order by Her Majesty The Queen.



J. M. BARRIE

Sir James Matthew Barrie, the Scottish dramatist and novelist was born in 1860 at Kirriemuir, Forfarshire the son of a poor handloom-weaver. He was educated at the Academy, Dumfries and Edinburgh University. He then worked as a leader-writer for the Nottingham Daily Journal. In 1888 he published his first full length work, *Auld Licht Idylls* followed by *A Window in Thrums* in 1889. *When a Man's Single* was his first notable novel. *Walker, London* (1892), *The Professor's Love Story* (1894), and *The Little Minister* (1897) established Barrie as a successful playwright. The years before the First World War saw the production of *Quality Street* and *The Admirable Crichton* (both in 1902), *Little Mary* (1903), *Peter Pan* (1904), *Alice Sit-by-the-Fire* (1905),

Josephine (1906), *What Every Woman Knows* (1908) and *Rosalind* (1912) together with a number of short plays like *Pantaloon* (1905), *Punch* (1906), *The Twelve Pound Look* and *A Slice of Life* (both 1910) and *The Will* (1913). During the war he wrote *Rosy Rapture* (1915), a revue for Gaby Deslys and some occasional pieces such as *The Old Lady Shows Her Medals* (1917), *A Well Remembered Voice* (1918), *A Kiss for Cinderella* (1916) and *Dear Brutus* (1917). *The Truth about the Russian Dancers* (1920) was his first play after the war followed by *Mary Rose* (1920) and *Shall we Join the Ladies* in 1922. His last play was *The Boy David* in 1936. Barrie was created a baronet in 1913. In 1922 he received the Order of Merit and was elected Rector of St. Andrews University. He died in 1937.

ANNA SHARKEY

Anna Sharkey was born and educated in Scotland and came to London to study classical ballet and singing. She has played principal roles in many West End shows, amongst them being Maisie in *Divorce Me Darling*, Rosie in *The Young Visitors*, and in *Cowardy Custard* at the Mermaid Theatre. Last year she appeared in *Gigi* at the Fortune Theatre, London. As a straight actress she has made numerous television appearances including Ken Russell's film on Strauss and Tchaikovsky, a leading role opposite Cilla Black in ATV's *Comedy Six* and Tilly in the BBC Television serial *Girls*

of *Slender Means*. So versatile is Anna that she is equally at home in musical comedy or in her great love, Opera. Her voice is phenomenal with a range of over three octaves. The last four years she has devoted some time to singing in Opera and has received considerable praise from critics and public alike, notably as 'Zaza' in the opera of that name by Leoncavallo and as 'Tormentilla' in *The Poisoned Kiss* by Vaughan Williams, and most recently as 'Gabrielle' in *La Vie Parisienne* for the Phoenix Opera Company at Sadler's Wells.



PETER GALE

Peter Gale is probably one of the most versatile performers in the London theatre today, covering as he does the roles of actor, singer and dancer. In the straight theatre he has played a very wide range of parts in engagements with the Royal Shakespeare Company at Stratford upon Avon—for instance 'Young Talbot' in *The Wars of the Roses*. He also played 'Osric' to Nicol Williamson's 'Hamlet' in London, New York and in the film. Another notable role was 'Dickie Winslow' in *The Winslow Boy* with Kenneth More. His career in the musical theatre has covered with great personal success the original Mermaid

Theatre production of *Cowardy Custard* and the production at the same theatre, the Cole Porter revue *Cole*. In May and June of this year he has been playing his original part in *Cole* at the O'Keefe Center, Toronto, Canada. He has prepared special musical evenings for the Camden Music Festival, the most recent of which was *America The Musical*. In Television his work has ranged from costume drama such as the serial *Mistress of Hardwick* to *Rock Follies*, and appearances as soloist in a song and dance spot in several editions of *The Good Old Days*.

Maggie

The Cast in Order of Appearance

<i>Alick Wylie</i>	LEONARD FENTON
<i>James Wylie</i>	CLIFTON TODD
<i>David Wylie</i>	MARK BRACKENBURY
<i>Maggie Wylie</i>	ANNA SHARKEY
<i>John Shand</i>	PETER GALE
<i>Comtesse de la Briere</i>	ANNA NEAGLE
<i>Lady Sybil Tenterden</i>	BRIONY McROBERTS
<i>Mr. Venables</i>	BARRY SINCLAIR
<i>Mr. Grace</i>	DAVID HITCHEN
<i>Thomas</i>	BRIAN PULMAN
<i>Ladies</i>	JOAN LAWRENCE, JEANNA L'ESTY TOBINA MAHON BROWN, GILL OFFORD
<i>Gentlemen</i>	DAVID HITCHEN, JAMES McCLURE, BRIAN PULMAN, ALAN WOODHOUSE, JOHN HADEN, STEPHEN WARD

THE ACTION COVERS A PERIOD FROM 1889 TO 1897

ACT ONE

<i>Scene 1</i>	The Wylie's home, Pans, Scotland
<i>Scene 2</i>	A street in Glasgow, six years later
<i>Scene 3</i>	Shand's Committee Rooms, Glasgow

INTERVAL

ACT TWO

<i>Scene 1</i>	Shand's house in London, two years later
<i>Scene 2</i>	The same, some time later
<i>Scene 3</i>	The Comtesse's country cottage

Musical Numbers

ACT ONE

	Scene 1	
<i>Charm</i>		<i>Maggie</i>
<i>I Never Laughed in My Life</i>		<i>John</i>
<i>Three Hundred Pounds</i>		<i>John, Alick, David, James</i>
<i>Scottish Lullaby</i>		<i>Alick, David, James</i>
	Scene 2	
<i>Shand</i>		<i>The Electors</i>
	Scene 3	
<i>Maggie</i>		<i>Maggie</i>
<i>Reprise</i>		<i>John, Alick, David, James, Electors</i>
<i>The London Waltz</i>		<i>Maggie, Alick, David, James</i>
<i>If I Ever Really Love</i>		<i>Comtesse, Lady Sybil</i>
<i>Finale</i>		<i>Maggie, John, Alick, David, James, Electors</i>

ACT TWO

	Scene 1	
<i>Do You Remember</i>		<i>Comtesse, Venables</i>
<i>Till The End Of Time</i>		<i>Maggie</i>
	Scene 2	
<i>I Can See The Stars</i>		<i>John</i>
<i>Dougal Drummonds Railway</i>		<i>Alick, David, James</i>
<i>Soliloquy</i>		<i>Maggie</i>
	Scene 3	
<i>Just An Idea</i>		<i>Comtesse, John</i>
<i>Till The End Of Time (Reprise)</i>		<i>Maggie</i>
<i>I Just Took a Look at Me</i>		<i>John</i>
<i>Finale</i>		<i>Maggie, John</i>

The Orchestra

John Daley (*leader*), James Durant, Roger Williams, Len Johnson,
Michael Hart, Maurice Cambridge,
Dennise Southarde, Paul Kegg

BARRY SINCLAIR

First worked as an office boy in Fleet Street. He began his acting career in films and graduated to the West End theatre via the provinces and the Bristol Little Theatre where he played for three years. After some years in the West End, where his first leading part was given him by that great showman C. B. Cochran, he became associated with Ivor Novello musicals, for which he is probably best known. He played the leading roles in all the famous Novello musicals including *The Dancing Years*, *Perchance to Dream* and *King's Rhapsody*. Since then he has played a large variety of parts ranging from Captain Hook in *Peter Pan* to Rochester in *Jane Eyre*. During a tour of

The French Mistress he met his wife, Jennifer Wood. They have a son, Simon, and a daughter, Louise. Recent work includes a reival of *Bitter Sweet* with June Bronhill, and a long tour with Evelyn Laye in *The Amorous Prawn*. His last West End appearance was with Lisbeth Webb in *The Merry Widow* at the Cambridge Theatre. He also starred with Richard Todd and Glynis Johns in Coward's *The Marquise* in this country and in Canada and America. In recent years has appeared all over the country in *An Evening with Ivor Novello*, for which he wrote the script based upon his friendship with the composer.



BRIONY McROBERTS

Briony was born in Hertfordshire, and now lives in London, at Parsons Green. A National Theatre player, her first West End appearance was in the title role of *Betzi* at the Haymarket Theatre with Herbert Lom. She has also appeared in the 'Fringe' and in most provincial theatres. Her television

performances include 'Wendy' in ATV's *Peter Pan* and 'Esther' in *The Crezz*. Briony has just completed a BBC play *True Patriot*, to be screened shortly. Films include *The Pink Panther Strikes Again* with Peter Sellers. Her hobbies include playing the guitar, music in general and cooking.

LEONARD FENTON

His first stage work in London was at the Mermaid Theatre where productions included Dostoevski's *The Possessed* and a musical *Open on Sundays* in which he played the leading role. With the Royal Shakespeare Company at the Aldwych Theatre he was in *London Assurance*, *Major Barbara* and *Twelfth Night*, and this was followed by several plays at the Royal Court Theatre, including Arnold Wesker's *The Old Ones*, *Crete* and *Sergeant Pepper*

by John Antrobus, *Magnificence* by Howard Brenton, and John Arden's *Live Like Pigs*. Most recently he played in two Lindsay Anderson productions at the Lyric Theatre—*The Seagull* and *The Bed Before Yesterday*. For a while he was a member of the BBC Drama Repertory Company and he has taken part in many plays and serials on radio and television. He is married to a cellist, and has four children.

CLIFTON TODD

Clifton Todd was born in Edinburgh into a musical family. He made his debut into the profession by playing Rev. St. John Rivers in *Jane Eyre* at the Theatre Royal, Windsor. He joined the Black and White Minstrels for 3½ years and, of course, appeared at the Victoria Palace as well as on their television spectaculars. He has also played in Richmond in *The World and Music of Ivor Novello*, in South Africa in the musical of *Jane Eyre* and played Caliph in *Kismet*. In 1969 he joined the West End cast of

Fiddler on the Roof playing Motel, the tailor. He has also appeared frequently at the Players Theatre, London, and in the series *The Good Old Days* on television. Clifton also played Benny in *Guys and Dolls* at Watford and the lead in *There Goes The Bride* at the Adeline Gene Theatre. He has recently been appearing in *Edith Piaf, Je Vous Aime . . .* with Libby Morris which transferred from the Kings Head, Islington, to the Shaftesbury Theatre, London.

MARK BRACKENBURY

Mark Brackenbury trained at the Bristol Old Vic School in 1952/53, and during the following eight years he worked in Rep at the Byre Theatre, St. Andrews, the Library Theatre, Manchester, and the Repertory Theatre, Birmingham. He also toured Russia as a member of the Old Vic Company, appeared in several television productions, and played Figaro in *The*

Marriage of Figaro and Leporello in *Don Giovanni* for the International Opera Group, before leaving the theatre to become a stockbroker for fifteen years. He returned to the acting profession December 1976 when he played the Lord Chamberlain in *Jack and the Beanstalk* at the Theatre Royal, Windsor, and since then he has been working in television.



TOM HAWKES

Trained for the stage at the R.A.M. and on graduating lectured for two years at the Royal Manchester College of Music. After repertory experience as an Actor and Stage Manager, he joined Sadler's Wells Opera in 1965 as Resident Staff Producer and remained with the company for three-and-a-half years. Since 1968, he has worked as a free-lance director but has returned to Sadler's Wells Opera to direct productions of *A Masked Ball* and *Madam Butterfly* at the London Coliseum. He has directed opera, plays, variety and pantomime in this country and in Belgium, Eire, North America and New Zealand. For four years he was Director of Productions for Northern Ireland Opera and he is Artistic Director of Phoenix Opera, for whom he directed *Madam Butterfly*, the highly-praised Brighton Festival production of *La Vie Parisienne* and *Dido and Aeneas*. He produced the British premiere of Alan Bush's *Wat Tyler* at Sadler's Wells. Engagements in 1976/77 include *Eugene Onegin* and *Faust* for the Dublin Grand Opera Society, *La Muette di Portici* in Nottingham, *The Rape of Lucretia* for the London Opera Centre at Sadler's Wells, *La Vie Parisienne* for the English National Opera and *Ezio* for the Handel Opera Society. He has just returned from Trinidad where he directed the first professional production of *The Marriage of Figaro*.

SALLY GILPIN

Sally Gilpin joined the London Festival

Ballet at eighteen and spent five years dancing with them in Britain and abroad. Following this she danced in several musical films including *Half A Sixpence* and *Oliver*. She began choreographing in 1968 with a production of Stravinsky's *The Soldier's Tale* for the Friends of the Royal Opera House. Since then she has choreographed many production including *A Masked Ball* and *La Vie Parisienne* for Tom Hawkes and *King Roger* for the English National Opera. Her films include Polansky's *Macbeth*, Carol Reed's *Public Eye* and the *Prince and the Pauper* directed by Richard Fleisher. She recently finished a production of *Til Eulenspiegel* by Richard Strauss for Dutch television. She is currently working on *Eugene Onegin* for the Kent Opera Company.

MICHAEL WILD

Michael Wild trained as an actor at RADA and the Guildhall School of Music and Drama. Following an Arts Council course he worked at Harrogate where his musical *Little Lord Fauntleroy* first brought him to the notice of West End managements. This was followed by a Folk Opera *Joan of Arc* for the Harrogate Festival. He directed *The Yeomen of the Guard* in Lincoln Castle Grounds for the ninth centenary of the Cathedral. Appeared as an actor in the West End in *A Wild Evening*, and was Mr. Pianoman in *Mr. Laurel and Mr. Hardy* at the May Fair Theatre last November. Apart from writing and the theatre, his other great love is his cocker spaniel 'Sammy'.





JOHN WHITE

John White was born in Berlin in 1936. Studied at the Royal College of Music to which he returned as Professor of Theory and Composition. At present he holds teaching posts at the Yehudi Menuhin School and the Drama Centre, London. His work in the theatre has included the musical direction of Western Theatre Ballet and the shows *Canterbury Tales*, *Hair*, *The Unknown Soldier and His Wife* and *Tarantara! Tarantara!* A prolific composer, he has written ballet and film scores, 3 concertos, 2 symphonies, 2 operas (currently working on a third) and, to date, 96 piano sonatas. His hobbies include cat watching and playing the tuba.

MALCOLM PRIDE

Malcolm Pride has designed shows in the West End including *Robert and Elizabeth* with Sir John Clements, Keith Michell and June Bronhill, and *On the Level* with Gary Bond, both directed by Wendy Toye. More recently the rock musical *Catch My Soul*, Andre Previn's *Good Companions* and *The Card*. Other plays and operettas designed include *Amphitryon 38* directed by Sir Laurence Olivier, *Albert Herring*, *The Father* and John Mortimer's *Two Stars for Comfort*. Now Head of Theatre Department at Wimbledon School of Art.

NICK CHELTON

In 1972-3 he was lighting consultant to the Northcott 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* and more recently Barrie Keeffe's *Gimme Shelter*. He is lighting consultant to the Greenwich Theatre having worked on over thirty productions there including *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 and *Three Sisters* at the Cambridge Theatre. He has designed lighting for the RSC, the National Theatre, Scottish Opera and the English National Opera. Last year he lit the *Starchoice Season* at the Phoenix including *The Pleasure of His Company* and for the 1977 Prospect season at the Old Vic—*Hamlet*, *War Music* and *Antony and Cleopatra*. Other West End credits include *A Family and a Fortune*, *Yahoo*, *Absent Friends*, *Just Between Ourselves*, *The Bells of Hell* and the musicals *Hans Andersen*, *Cole*, *I Do*, *I Do*, and *Dean*.

DODI CUSHINGHAM

An ex-Broadway and Hollywood actress (under the name of Dodi Heath) now turned producer. Dodi has co-produced *The Pay Off* which was at the Comedy and Westminster Theatres as well as *Kennedy's Children* at the Arts Theatre and *Rogers Last Stand* at the Duke of Yorks Theatre.

NEVILLE MEYER

Neville Meyer (co-producer) has been engaged for some years in the successful promotion and production of his films and a variety of projects in the entertainment field. His interests are international and constantly take him to all parts of the world. *Maggie* is his first London stage production.

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Production Photographs by REG WILSON.

Acknowledgements

Costumes for Dame Anna Neagle, Anna Sharkey (made by Jane Cowood), Briony McRoberts (made by Angie Woodcock) designed by Malcolm Pride. Scenery constructed and painted in the Forum Theatre, Billingham, Workshops. Sound and Effects by Theatre Sound & Lighting. Costumes by Morris Angel Ltd. Draperies by Mick Tomlin Ltd. Bus built by John Collins Scenery Ltd. Hats by Dell Colley. Wigs by Stevie Hall.

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Theatre Administrator*

LES JOBSON
JEAN RANSOM

Cameras and tape recorders are forbidden in the theatre.

The Management reserve the right to refuse admission to this theatre, and to change, vary or omit, without notice, any item of the programme.

Smoking is not permitted in the auditorium.

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. All gangways, passages and staircases must be kept entirely free from chairs or any other obstruction.

2. 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 those positions.

3. The safety curtain must be lowered and raised in the presence of each audience.

STARS REMEMBERED ☆

An Occasional Series by
MATTHEW NORGATE

GEORGE ROBESY

'Sometime, when I feel sad and things
look blue

I wish a girl I had, say one like you'.

Believe it or not, those were the opening words of the most popular song that George Robey ever sang, the song that has lived longest, with a tune that everybody still recognises, and even knows some of the words. But not those words, which are from the verse. What everybody knows is the chorus, which begins 'If you were the only girl in the world', and incidentally has been sung for something like half a century at every house dinner of the Savage Club, as a kind of ritual.

Robey sang it, dead straight, with Violet Loraine in *The Bing Boys Are Here* at the Alhambra during a fair slice of the first world war, and it was very much a landmark in his career, because he was then in his heyday (an extremely long heyday), as the leading red-nosed comedian of the music halls, and was for the first time playing a part with other performers instead of appearing as a single turn—except of course in pantomime, the Christmas haunt of all comedians.

After that we saw him in many a revue and musical comedy, but in at least some scenes of all of them he was his old self, the red-nosed, half-moon-eyebrowed, collarless-curate-coated Prime Minister of Mirth, and we were once more under that spell of surprised, slightly pained admonishment. He would suddenly come down to the footlights, abandon the part he was playing, and reason with us as man to man, calling us to order for laughing at his ribaldry—'Please remember where you are', 'Pray temper your hilarity with a modicum of reserve', 'I know the ring-leaders', and all the other Robeyisms, in those days so well known that they would have been clichés in the mouth of anyone else. Then, having quelled us into obedience, he would be overcome by the success of a twirl to music of the cane he always carried, and ask if we would like to see it again ('Effective, isn't it?'), and turn his back on us to repeat it once more for the benefit of the cast who were waiting up-stage for his return to their patiently attendant midst.

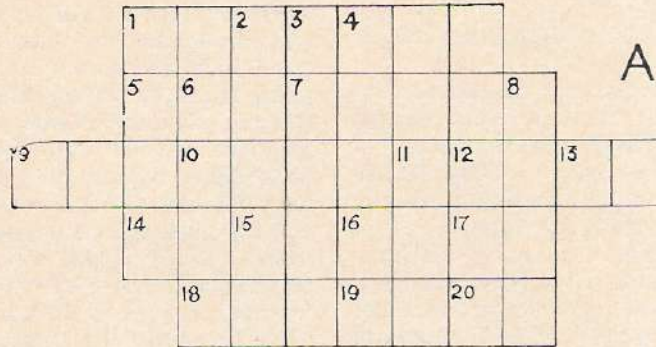
So firm was Robey's hold on his public that he could carry any show on his

shoulders, even the feeblest. If there had been a Guinness Book of Records in 1923 St John Ervine would no doubt have been represented in it for his notice of a terrible Robey revue, at Covent Garden of all theatres, called *You'd be Surprised*. Ervine wrote, in toto, 'I was'. But it ran for 271 performances. During the first world war Robey earned his C.B.E. by doing a lot of fund-raising for war charities, National War Bonds, and so on, both by auctioneering at charity matinées (Barrie wrote a splendid piece, which alas, seems to have been lost, and was itself sold for £8,000, about Robey as auctioneer) and by making speeches. I have vivid recollections of one of those speeches, made from the top of a tank in Finchley Road, Hampstead, in the oddly assorted company of Father Bernard Vaughan, Gerald du Maurier and Wilkie Bard. The other three, famous figures as they were, got nowhere, but Robey had us in money-disgorging stitches in no time at all.

He was one of the few front-rank clowns who really did want to play Hamlet, and if this ambition was never achieved he didn't miss it by all that much. For he was a great deal more than the last and fittest survivor of the Victorian and Edwardian music hall, he was a considerable actor in his own right, as he proved when at length he was given the opportunity. This came first, not surprisingly, from C. B. Cochran, who cast him as Menelaus to Evelyn Laye's Helen in an A. P. Herbert adaptation of Offenbach's *La Belle Hélène*, produced by Reinhardt. He was a fine Falstaff in *Henry IV Part I* at His Majesty's in 1935, and played Falstaff again in Olivier's *Henry V* film, with a death scene specially written in for him, Alan Dent, in charge of the script, having assured Olivier that Shakespeare wouldn't have minded. For some reason he turned down an offer to play Bottom at the Open Air Theatre, but he was a glorious Sancho to Chaliapin's Quixote in the Pabst film of *Don Quixote*.

In private life Robey was something of a paradox. He seemed better educated than he was. He resented his knighthood having come so much later than Harry Lauder got his. He was a knowledgeable collector of antiques and a skilled maker of violins—really skilled. In general a kindly man, he hated understudies and could be unkind to them, but simply because he was so vain about his physical fitness that he would never admit that an understudy was necessary. He was a biceps bore: whenever you met him you had to feel his muscles and marvel at them, or else. © Matthew Norgate 1977

QUIBBLES - - - - - NUMBER TWENTY-SEVEN



Fill in the five horizontal lights of diagram A, then transcribe the numbered ciphers into diagram B. This will reveal a well-known line from a Shakespeare play, together with the title of the play.

CLUES

- 1. A Pantomime for Jean Genet (7)
- 5. —Who is here? Weeds of Athens he doth wear! (8)
- 9. He wrote 'The Marriage of Figaro' (12)
- 14. He wrote 'Spring Awakening' (8)
- 18. Shakespeare's storm (7)



Solution to Quibbles Twenty-seven:

1. FLOWERS 5. LYSANDER 9. BEAUMARCHAIS 14. WEDEKIND 18. TEMPEST WHY, THERE THEY ARE BOTH, BAKED IN THAT PIE. TITUS ANDRONICUS.

Jaques

The Mackinlay production line.

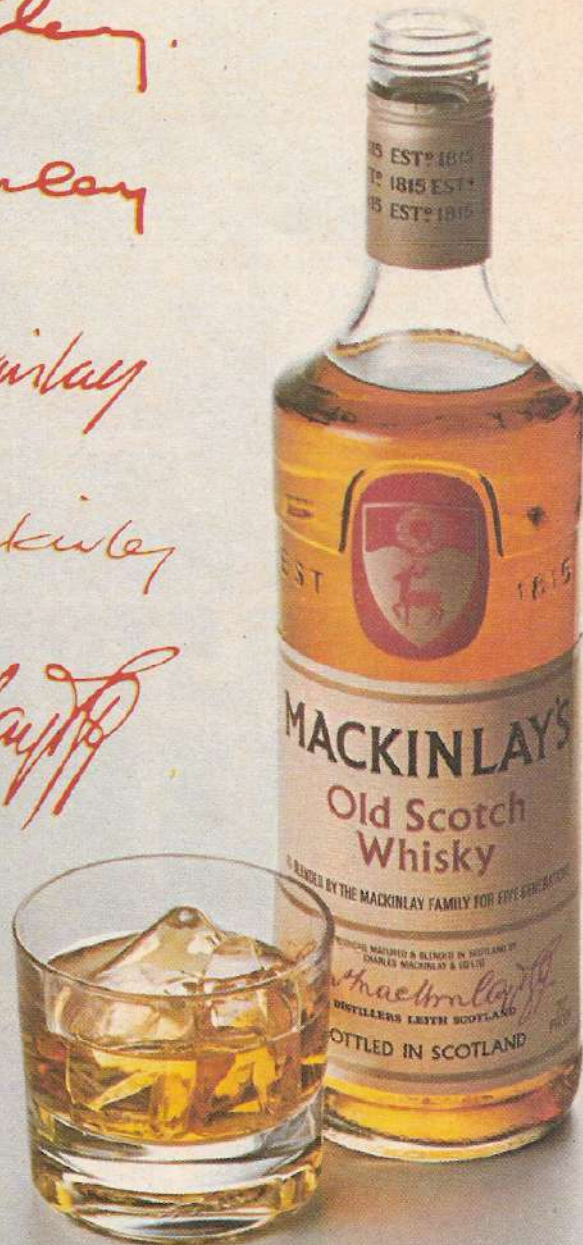
J. Mackinlay
1930-

J. Mackinlay
1903-1973

Charles Mackinlay
1871-1934

James Mackinlay
1843-1926

Chas. Mackinlay
1793-1867



THE FIVE GENERATIONS WHISKY.

BEHIND THE SCENES

by LES FREEMAN

I. TOBY ROWLAND

At the age of 15 Toby Rowland spent a week in Hollywood with James Cagney, went to the air races with Bing Crosby, told Joan Crawford he loved her (after giving her 104 gardenias) and then returned home to Libby, Montana, determined to make a living in films.

Today he sits behind a desk in a plushly furnished office overlooking Leicester Square, in charge of six important London theatres: films have been superseded by the theatre in his blood.

Since 1973, when he was appointed managing director of Associated Theatre Properties (a subsidiary of the Stoll/Moss complex) he has looked after the Apollo, Lyric, Globe, Queen's, Her Majesty's and Drury Lane theatres, ensuring that shows that look like successes are on the stages and that the theatres themselves operate efficiently. He is now joint managing director of Stoll Theatres and because of his job can claim to be one of the few men in the UK to see practically every new theatre production—in case there is something that could go to one of his theatres.

'I was born in Montana, USA, a state without a single theatre to its credit,' says Toby Rowland, 'and because I was inter-

ested in entertainment I had to be interested in the cinema. I was reading *Photoplay* at the age of four; I won a trip to Hollywood at the age of 15 (hence those meetings with Crawford, Crosby and Cagney) and after training at drama school I was advised to do anything in the theatre except act.

'So with three friends I opened the first off-Broadway theatre in 1936 and after selling 10,000 subscriptions (at ten dollars a time) and mounting five plays we were closed down because we didn't have a fire sprinkler near a rear exit!'

After war service he involved himself again in the US theatre but people like Gertrude Lawrence kept advising him to cross the Atlantic. He arrived in London for four months in 1949, took a long look at the London stage and decided that Britain was the place for him.

He worked with the legendary Binkie Beaumont at H. M. Tennent Ltd for three years, later forming his own production company to present 29 shows—including *Suddenly Last Summer*, *The Fantasticks* and *Watch it Sailor* (which ran for three years)—before moving to the Stoll/Moss set-up in 1960.

'I've seen great changes in the British theatre since 1949,' says Toby Rowland (who became a Briton in 1961). 'And that is the theatre's greatest asset: it is always changing, always exciting. I love it, and I want the audiences to enjoy it as much as I do.'

He very often succeeds.

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by

ANN RYAN

2. BOOTH'S GIN

Booth's Finest Dry Gin, the oldest-established of London Dry Gins, while claiming to be "the gin connoisseur's gin", makes the point that gins vary considerably from brand to brand both in flavouring and often in the quality of spirit used as well as the distilling expertise employed. Booth's Red Lion Distillery, founded in 1740, is situated in Clerkenwell, on the border of the City of London, and is today an ultra-modern establishment opened in 1959 on a site close by the original distillery which had been badly damaged in the blitz of 1940.

To walk among the huge, gleaming copper stills squatting in their elaborate network of pipes, the atmosphere exuding clinical cleanliness, it is difficult to imagine the days a century ago when this pure and skilfully blended spirit was considered "the common drink of the lower classes in London and its vicinity". But so was it described in Chambers Encyclopaedia of 1878. Its rise in status was gradual and is chronicled, along with the earlier history of gin, in a book by John Doxat entitled *Booth's Handbook of Cocktails and Mixed Drinks*, which will be re-issued in updated form by Pan Books in November at 70p. In it, the author traces the beginnings of the production of gin in the Netherlands during the 16th century, when introduced as a medicine containing the diuretic properties of oil of juniper combined with the stimulant virtues of alcohol.

Long before this, English soldiers had found the primitive "aquavit" spirits of the Low Countries helpful against the prevailing damp and encouraging prior to battle—hence the expression "Dutch Courage". With the advent of commercial distilling, the elixir compounded for medical purposes spread beyond, and in 1575, gin of a sort was produced in Amsterdam. As polite language in those days was mainly conducted in French, and the French for juniper is "genever", the English shortened this to gin.

Although they were traditionally a race of beer and wine drinkers, they took to gin in a small way when some English brewers began to produce the juniper-flavoured spirit. But its rise to enormous popularity did not really get under way until 1688 when James II fled to France and was replaced on the English throne by William of Orange and his English co-sovereign, Queen Mary. William encouraged the English production of gin, not only because it originated in the Netherlands, but in order to discourage

imports of brandy from a hostile France. In 1690 the consumption of home-produced gin was 500,000 gallons, and by 1720 it was nearly 5,000,000 gallons.

Subsequently gin was sold in street markets, sold from door to door and sometimes given in lieu of wages. Insobriety was a national vice, with all classes of society drinking heavily, but at the same time building up the greatest Empire known to man. As John Doxat remarks in his book: "It does not seem that sobriety and national greatness are necessarily synonymous."

In the 18th century life was rough and short for almost everyone and alcohol was practically the sole refuge from the general sordidness. By mid-century a population of six and a half million was drinking 18 million gallons of gin a year, and Parliament was making ineffectual efforts to curb the gin trade. Finally, more sensible laws were introduced to encourage reputable London distillers to produce wholesome gin and helped eliminate earlier bootlegged rotgut.

The beginning of the 19th century brought the Gin Palaces, havens of warmth and sociable company—and of course gin—in a world where amusements were few. Cocktails with gin were being drunk in the United States, gin with fruit juices and quinine water (tonic) had caught on with Britain's far-flung Imperialists, and by the start of the 20th century, gin with vermouth or other additives was acceptable in sections of Society, since when it has never looked back.

Gin has been described by the late Andre Simon, expert in food and drink, as "the purest of all spirits", and London Dry Gin as distilled by the principal London distillers is certainly so. Starting as a pure spirit, it is then rectified (re-distilled) and at the same time flavoured with the essential juniper, coriander and a much smaller proportion of other botanical ingredients whose variety and percentage vary with the closely-guarded formulac of the brand owners.

You may be wondering why Booth's gin has a pale golden colour, distinguishing it from all the other colourless brands. This is a tradition dating from the time when it was the only London Dry Gin to be matured in sherry-treated casks and its colour came from the wood. Colour in spirit has nothing to do with flavour, but the distinction has been retained, while Booth's claims "cask-mellowed" characteristics of outstanding smoothness.

SHOPPING FOR CHRISTMAS

Looking ahead to Christmas and the one gift *everyone* is certain to want. It's the new Polaroid 1000 camera. All the user has to do is aim the camera and press a button. One and a half seconds later a developing colour picture shoots out from the front of the camera. It has electronic exposure control and there is nothing at all to set. You

can also take flash pictures with it. Other remarkable features include the weight of the camera—a mere 15 ounces and the fact that it will fit into the palm of the hand. The Polaroid 1000 is available from all stores and normal photography outlets and probably the most remarkable feature of all is the price—around £25.00!

M.T.



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A thief could be breaking into your house.

Someone could be driving off in your car.



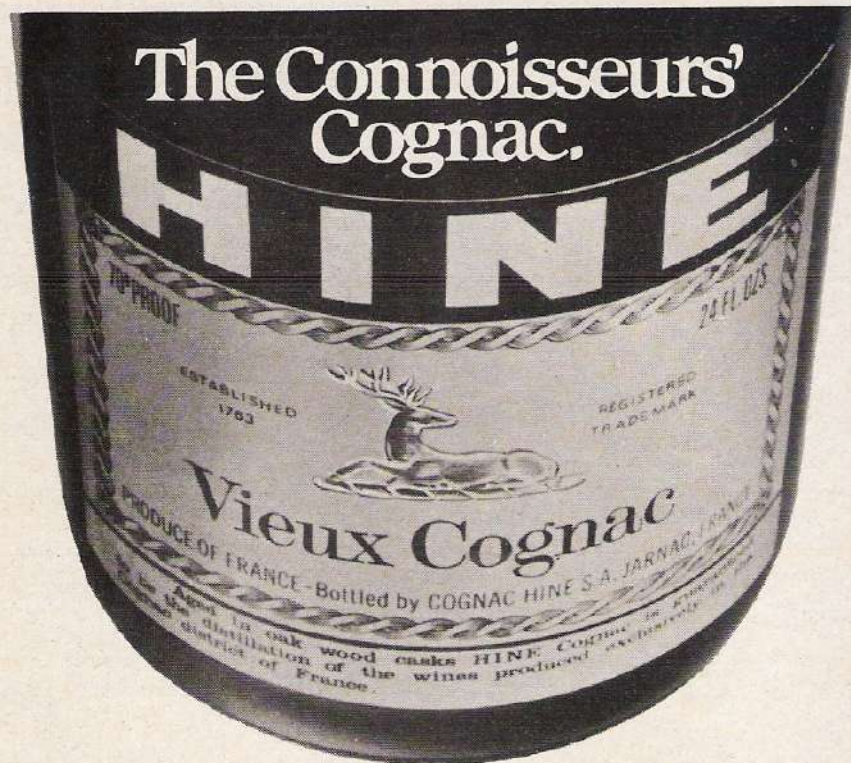
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PRELUDE TO A BLOOD BATH

We all know so very well from pictures, books and dubiously researched films, what Henry VIII looked like—all six-foot-three and ginger hair of him. His magnificence, his fabricated rows, his athleticism and his heterosexual urgencies are part of our heritage. Then there were all those deaths; some sudden, some long-drawn-out, of wives, close friends and chosen advisers.

But, as with most people, my own knowledge began after the First Act.

Now in a really excellent book, carefully researched, *The Making of Henry VIII* (published by Collins), Marie Louise Bruce has told the story of Henry's first eighteen years. It is a tale of absorbing interest.

Anne Oxenbrigg was carefully selected as his wet-nurse because she was not only healthy but also of a 'sanguine complexion'. This meant that she had rosy cheeks, white skin, thick reddish hair, a fleshy body and an amorous disposition. All of which was supposed to produce milk that 'excelleth all other both in sweetness and substance'. Also she had to have a thick neck, broad breasts and be without vice, since 'the child sucketh the vice of his nurse and the milk of her pap'; should her supply of milk decrease, then she would be ordered to eat stewed udder of goat and powdered earthworm.



After 232 pages of such glimpses into survival during the 1490s, no one can end up any longer being surprised by the Acts which were shortly to follow.

Before anyone offers to show you London, show him this book.

James Sherwood's Discriminating Guide to London tells you where to eat and where not to eat.

It tells you where you can wear blue jeans and where you've got to get dressed-up.

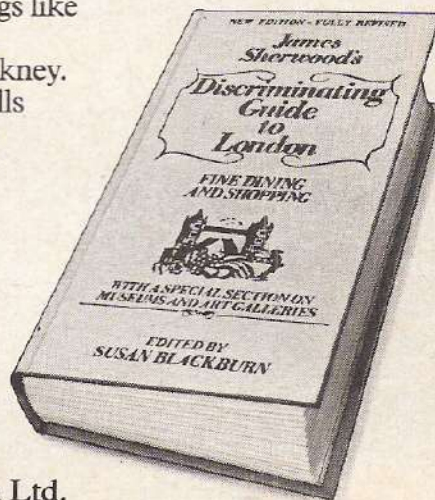
It tells you where to find rare items like antiques and where to find more everyday things like clothes. It tells you where to see a Constable and where to see a Hockney.

In fact, James Sherwood tells you more about London than the average Londoner knows—and he doesn't pull any punches either.

Which might explain why this book hasn't been received too well in certain quarters.

Price £4.50. Available from all good bookshops or Sherwood Guidebooks Ltd., 1 Hanover Square, London W.1. (add 36p for postage).

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JAMES SHERWOOD'S DISCRIMINATING GUIDE TO LONDON



SF63

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