

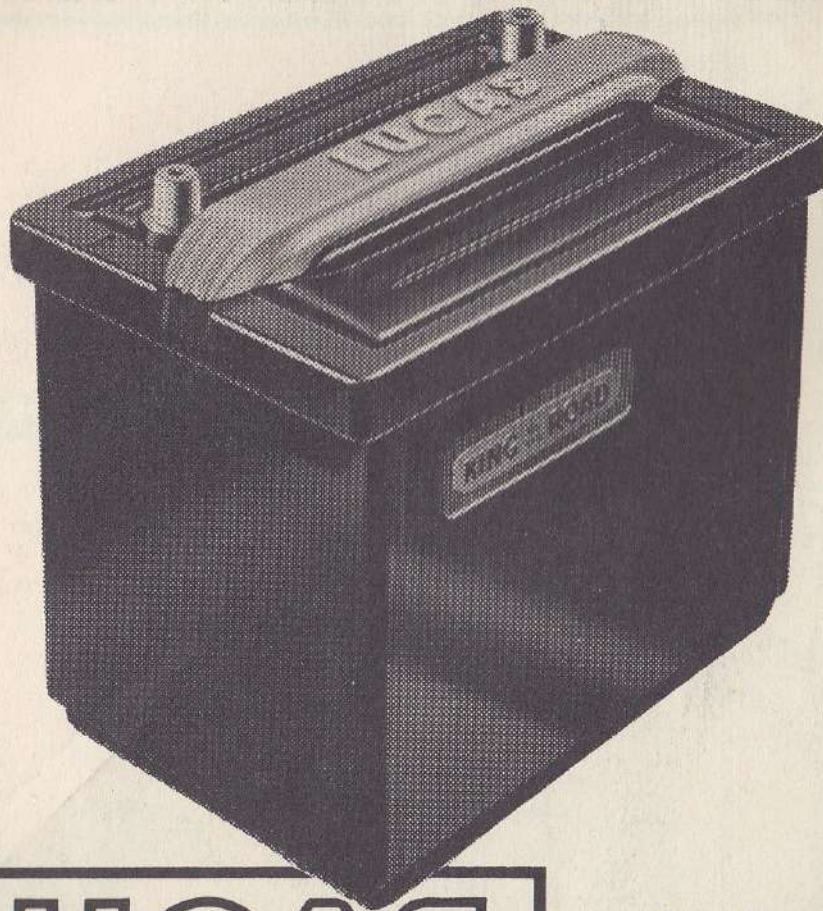
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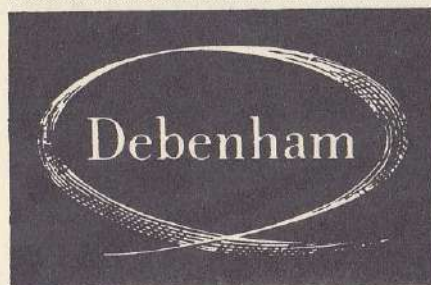
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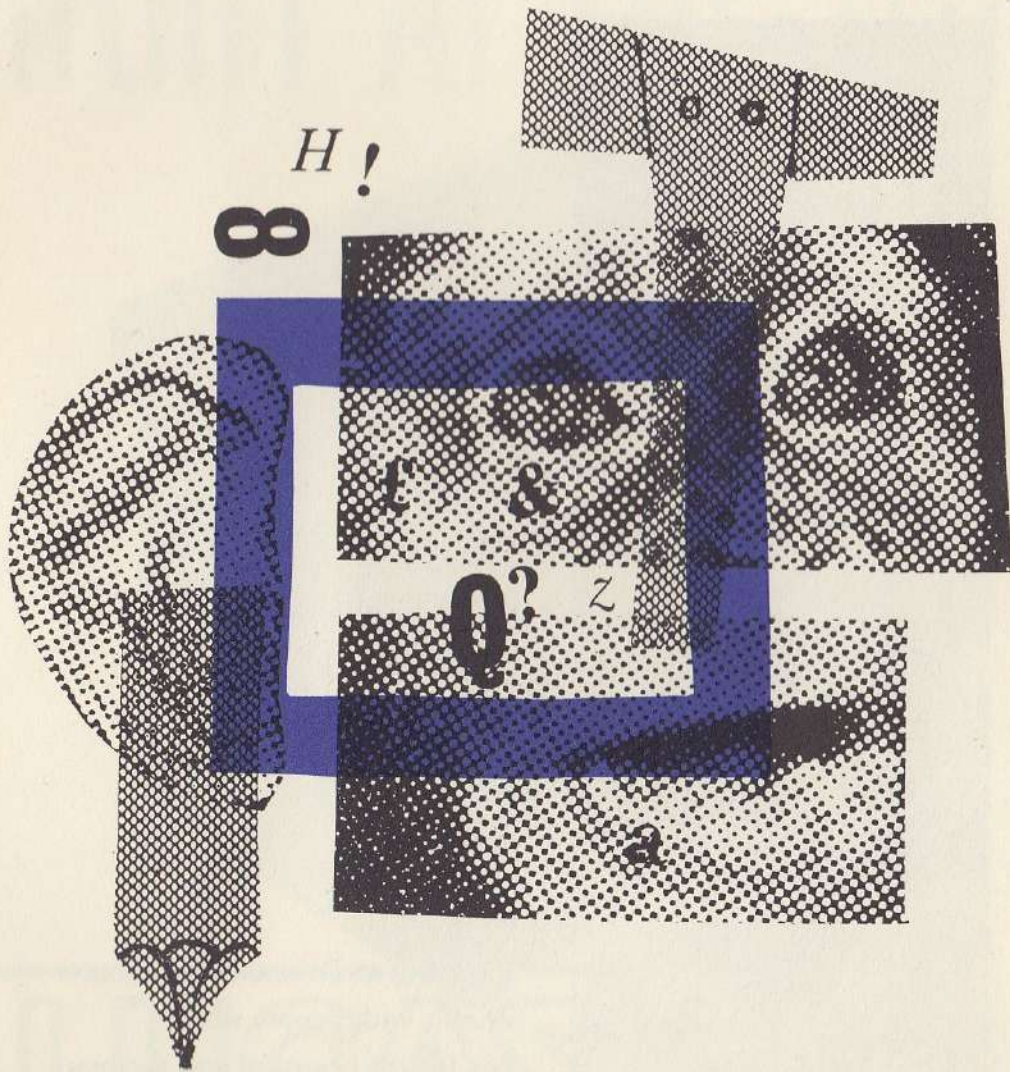
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PRESENTS



MR. BURKE M.P.

A new musical play

Book, Music and Lyrics by

GERALD FROW

FIRST PERFORMANCE THURSDAY 6 OCTOBER 1960

Directed by SALLY MILES

Designed by MICHAEL RICHARDSON

Music arranged by WALLY WHYTON

Musical numbers arranged by DENYS PALMER

The Mermaid Theatre Trust acknowledges financial assistance from the
Arts Council of Great Britain

Critical Commentary

Where do you turn each morning for dramatic criticism? Perhaps you have never associated the reporting of such matters with THE FINANCIAL TIMES and will be surprised to know how many people turn to its comments. They maintain a high standard. T. C. Worsley regularly reviews the Theatre and Andrew Porter discusses events in Opera and Ballet.

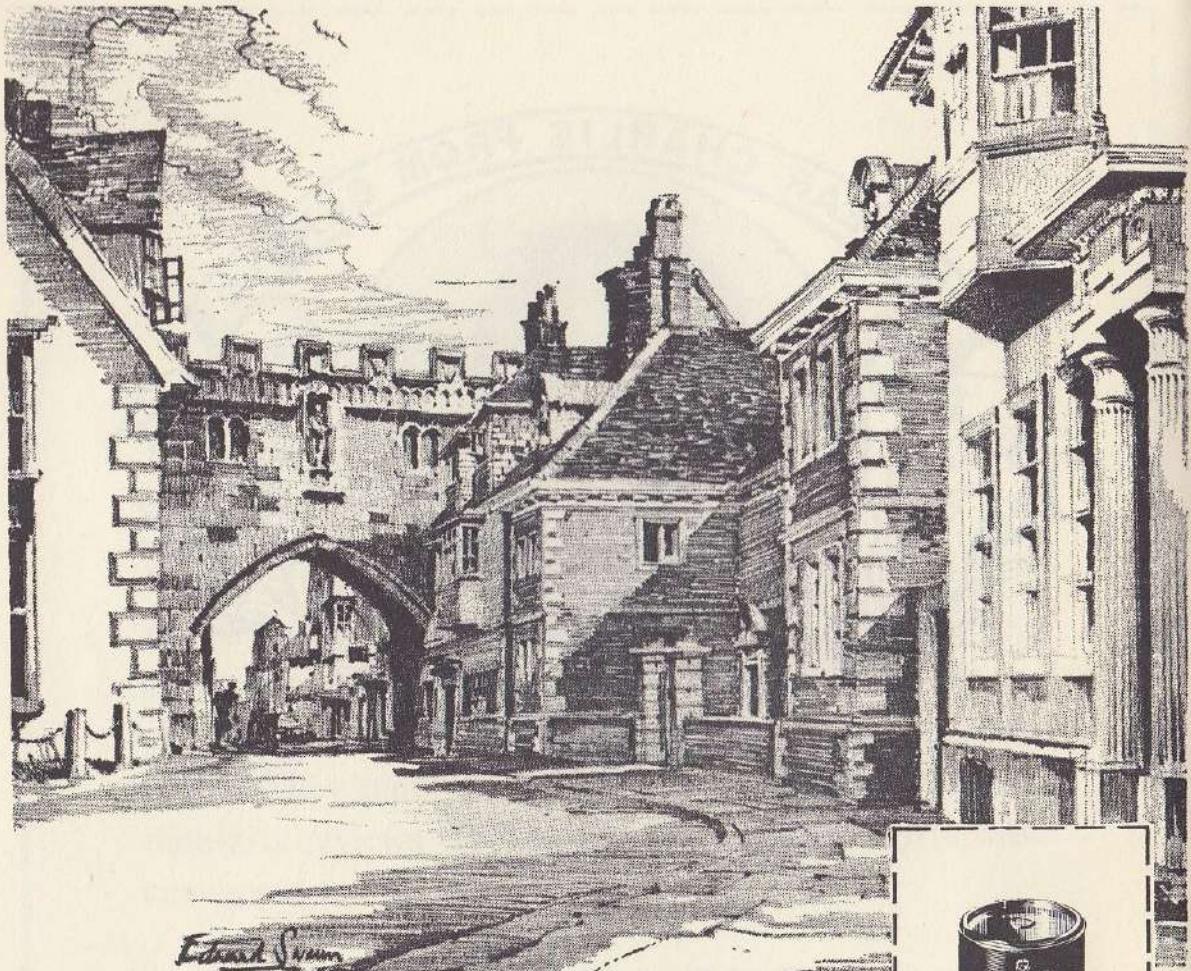
The business executive of today is far from the materialist he was once so wrongly supposed to be. He supplements his daily industrial and commercial news with the weekly news of trends in the Art World (Denys Sutton is as enjoyable as authoritative) and with Travel news, Book reviews, Motoring articles and Gramophone notes. THE FINANCIAL TIMES is a very comprehensive newspaper.

THE FINANCIAL TIMES



THE AUTHOR

Gerald Frow was born in Norbury, London, in 1930 and educated at the Whitgift Middle School in Croydon. Originally intended for his father's insurance-business at Lloyd's, he refused to co-operate on the romantic grounds that 'he wanted to write'. A spell in an insurance office failed to convince him of the folly of his ways, and he subsequently drifted into the accounts department of a publishing firm and then into trade journalism as a sub-editor of *Lloyd's List*. All this time he wasn't furiously writing, because he only does that when he's forced into it. A lucky break brought him into contact with Bernard Miles in April 1957 and he began doing the Mermaid's publicity, first on a part-time basis, and then full-time when building started at Puddle Dock in September 1957. Since then he has 'been brought up by hand' by Bernard Miles. He *has* looked back, but spends most of his time looking forward. He adapted Charles Dickens' *Great Expectations* for the Mermaid earlier this year. *Mr. Burke M.P.* is his first original play.



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The APE—some opinions

An ape is still an ape even though he wears insignia of gold
LUCIAN quoted by Erasmus

Apes are never more beasts than when they wear men's clothes
THOMAS FULLER 1732

Of beasts, it is confessed the ape
Comes nearest us in human shape,
Like man he imitates each fashion,
And malice is his ruling passion
JONATHAN SWIFT

Better a perfect ape than a degenerate man
CLAPAREDE

Alexandre Dumas, when asked, 'who was your father?' replied: 'My father was a Creole, his father was a Negro, and his father a monkey; my family, it seems, begins where yours left off'

I confess freely to you, I could never look long upon a monkey, without very mortifying reflections
CONGREVE 1695

Monkeys, who very sensibly refrain from speech, lest they should be set to earn their living
KENNETH GRAHAME





...at
the
theatre
bar
take
the
necessary

Schweppes

SCHWEPPERESCENTE LASTS THE WHOLE DRINK THROUGH

The Election – some quotes

‘I am not exaggerating when I say that in this general election a candidate’s hairdresser may be as important as his political agent.’

CHARLES HUNTER, master of the Incorporated
Guild of Hairdressers, Wigmakers, and Perfumers October 1959

‘The Socialists need some new slogans. Let me offer them a few. “Garages for all”; “One man one garage”; “Put garages on the National Health” – if Mr Gaitskell wants to rouse the masses, let him try phrases of that kind. If he does, he will be at least making some sort of contact with reality.’ CHARLES CURRAN, Conservative, Uxbridge *Evening News* 9/10/59

‘A pool-happy, prosperous people went to vote as they might go to a hire-purchase shop and statesmanship was less evident than salesmanship’ –
The Statesman (India)

‘Dr Abrams has shown how easy it would be, or is, to build up the image of the kind of party leader that the voters favour. The actual personality or qualities of the leader would hardly matter; any efficient accounts executive in an advertising office, or public relations man, or party television producer, could take a competent repertory actor and mould him to the part. For the young, the middle-aged, and the old, Dr Abrams shows, like leaders to conform to a recipe.’ *The Times* 4/7/60





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They made the grade

– a close-up of some Top Apes

In recent years the apes as a people have come to feature more and more in the world's affairs. Many of them, forsaking their trees for the prizes offered by civilisation, have settled in the Western democracies where they have gained full status as equal and useful citizens. Their onslaught on the west, though usually motivated by the profit-seeking inclinations inherent in their race, has brought in its train a welcome new impetus to the arts and crafts of their adopted nations.



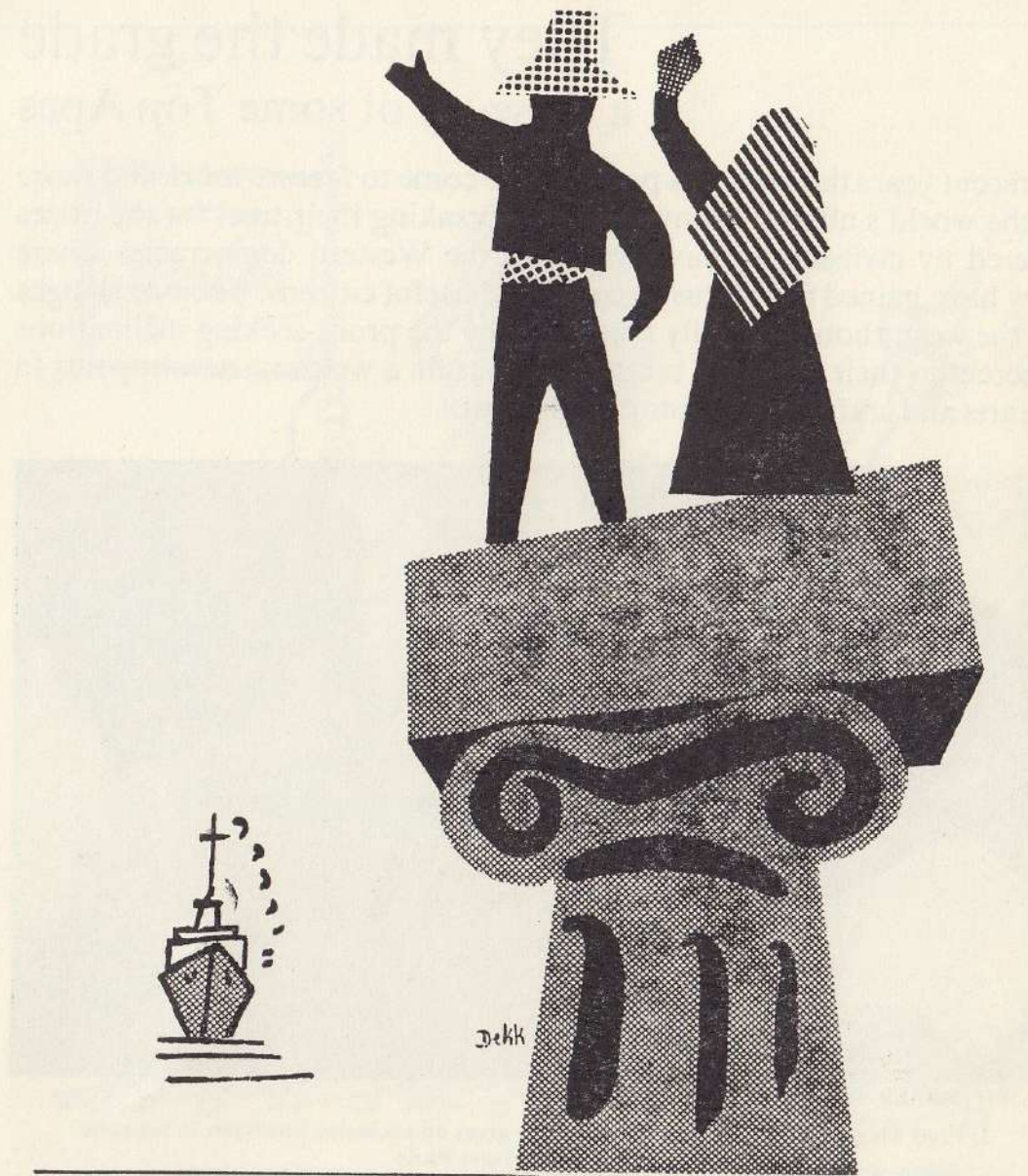
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J. Fred Muggs, a two-year-old chimpanzee gives an exclusive interview in his suite at the Grand Hotel Paris

America, particularly, has in recent years seen a great influx of apes, but none of whom has yet equalled the prestige and popularity gained by J. Fred Muggs whose charm and tact as a TV performer won him, almost overnight, an audience of eight million viewers, and a weekly wage packet of £357. All this by the time he was two years old, which places him far ahead of his nearest human infant prodigy rival.

Mr Muggs became known in this country as the ape who shared the television commentary of the Coronation on an American programme. The picture above was taken by *Picture Post* cameraman Haywood Magee when Mr Muggs, then on a sight-seeing tour of Europe, gave an exclusive interview in his suite in the Grand Hotel, Paris.

Contrasting sharply with the buoyancy and showmanship of Mr Muggs is Britain's top painter chimp, Mr Congo. Congo has the reserve and diffidence of the born artist. His face wears the mask of culture. His eyes search sternly in the infinity of paint. His first exhibition, held at the Institute of Contemporary Arts in London in September 1957, created a furore in the press and among the art world. Congo's works were



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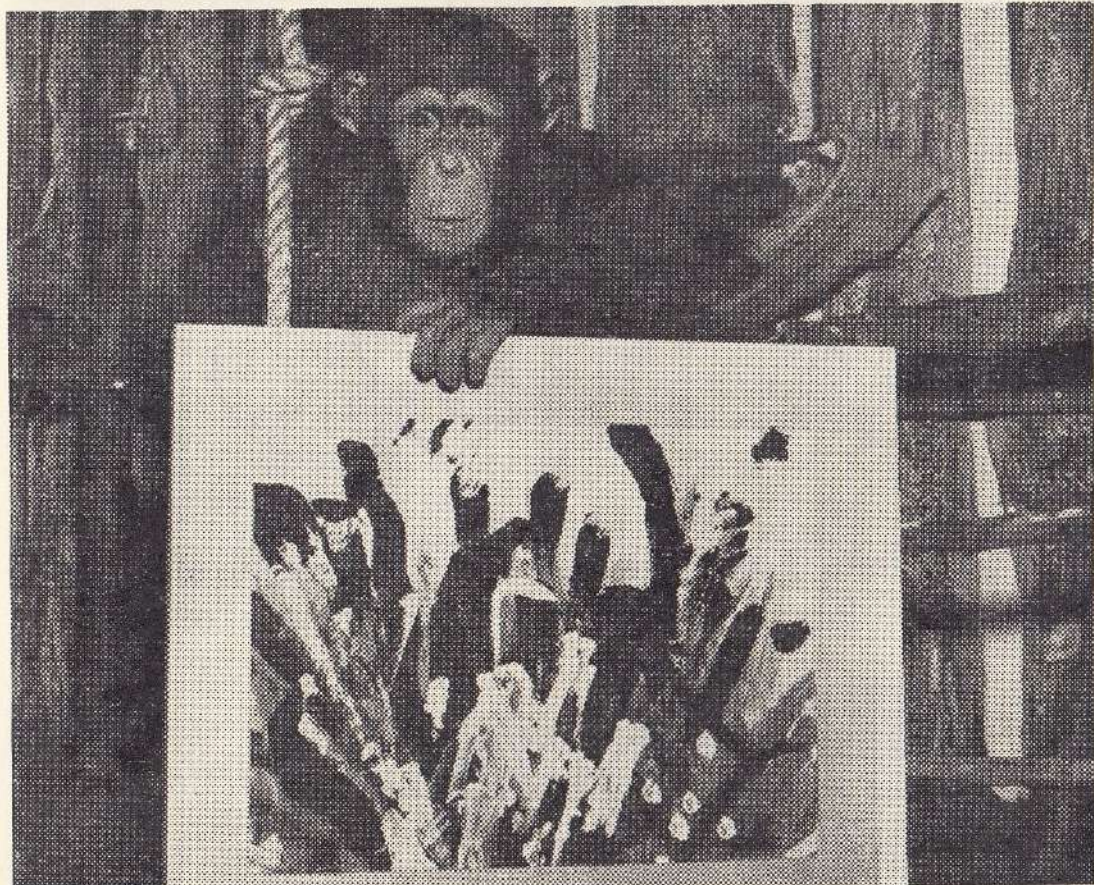
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described by *The Times* as 'containing rich daubs of colour that turn the mind towards exotic cacti and blossoming succulents.'

Congo's inspiration, however, was soon exhausted in the furious work of his one great year. In November 1958, he put down his paint brush and, according to a statement from the Zoo, 'turned into a Teddy Boy.' He now lives in retirement with two girl friends and there is little hope of more work from him. His vision has dissolved into air; his inspiration is gone. But the world must be eternally grateful for the one year of great work which it has inherited.

Not all the ape settlers have been creative. Behind the few outstanding personalities has come the great army of the ordinary, plain 'ape in the street'. Such a one was Marquis, one of a family of three who lodged for a time in Essex. Marquis was 'just a regular guy', who helped with the housework and earned his living by doing the washing. He was one of the solid backbone of the ape nation – the sort who, quite unspectacularly, bring only credit to their people.

Such, then, is the diversity of these people – television stars, artists, men in the street. All humanity is there. These are the founders of a new nation, the creators of a brave new race which, when it finally emerges as a fully-fledged power, will surely have profound repercussions throughout the civilised world.



THE TIMES

Congo the London Zoo Chimpanzee with one of his paintings

All enquiries regarding the Apes should be made to The Secretary, The Society for the Better Understanding of the Apes, 16A Compton Terrace, London, N1

DARWIN THROUGH THE LOOKING- GLASS



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London Electricity Board

The Animal bar

During the cold Winter of 1958, we were touring the dance-halls of Britain on one-night stands. In the process we were also sampling discrimination in hotels, transport houses, professional digs, and lean-tos.

We usually took our pets on tour with us, these consisting of two monkeys, two bush-babies, three Siamese cats, a dog, a skunk, a fox and a rabbit.

The animal bar reared its ugly head in many ways. At a hotel in Stoke-on-Trent at one a.m. in the morning, the rabbit was refused admission on the grounds that its owner was not sober. Also at this time, the owner was carrying his skunk over his left arm, and by some peculiar reasoning, the night porter allowed the skunk entry. As this sort of thing led to bad feeling among the animals we complained next day, and were told that the porter thought the skunk was a fur hand-muff, otherwise he would have been barred as well.

Cinemas also operated the bar. In most towns south of Derby, the monkeys were refused admission, although we offered to pay children's prices for them. They enjoyed Westerns immensely and became quite emotional when a horse appeared on the screen. They also screamed with delight when the lady approached with the tray of iced lollies.

In Newcastle we lost the bush-babies in the flies of the theatre. The stage manager refused help, until we informed him that they mated three times a week, and that within a year he would be faced with a sort of 'Quatermass and the bush-babies' incident. We soon had every hand in the place searching.

Our South American tree bear suffered the worst form of discrimination when he was barred from the streets of Morecambe. He desperately needed a mate, and when we took him shopping, he would sniff along the pavement seeking out old ladies' dogs and cats, also small bubble cars, all of which were terrified of him for no reason at all.

I am glad to say that the one section of the public that operated no discrimination was the drinking man. We were always welcomed in the 'local', whichever town we played.

There's a moral there somewhere, (and a pint as well, if you played your cards right).

WALLY WHYTON

Mr. Burke M.P.





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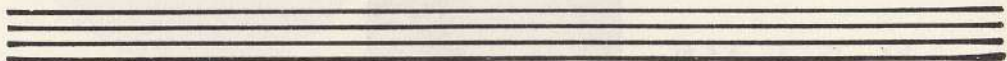
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Mr. Burke M. P. — an appreciation

The career and character of Charlie Burke should be a lesson to us all. We are all, I think, familiar with the outlines of that career — the obscure birth in one of Her Majesty's African dominions; the arrival in the Mother Country; the gradual involvement in politics; the entry into Parliament; the dizzying climb, within a few years, to be Under-Secretary at the Ministry of Pensions; the entry into the Cabinet; the Premiership; the retirement, at the peak of his career, and now the picture — which we all have constantly in our minds — of the great statesman who watches his country's fluctuating fortunes from afar, and is surely ready, if the occasion should arise, to serve her again, as he served her so well for so long.

The facts, then, are well enough known. But what of the man behind the facts? His wit and eloquence in debate and at question-time became a byword; surely none who heard it will ever forget the following scintillating exchange:

MR GROPE: Is the Minister aware that the duty on imported bicycle-bells has resulted in a fifteen per cent increase in the price of these essential items to the consumer?

MR BURKE: Hrrumph.

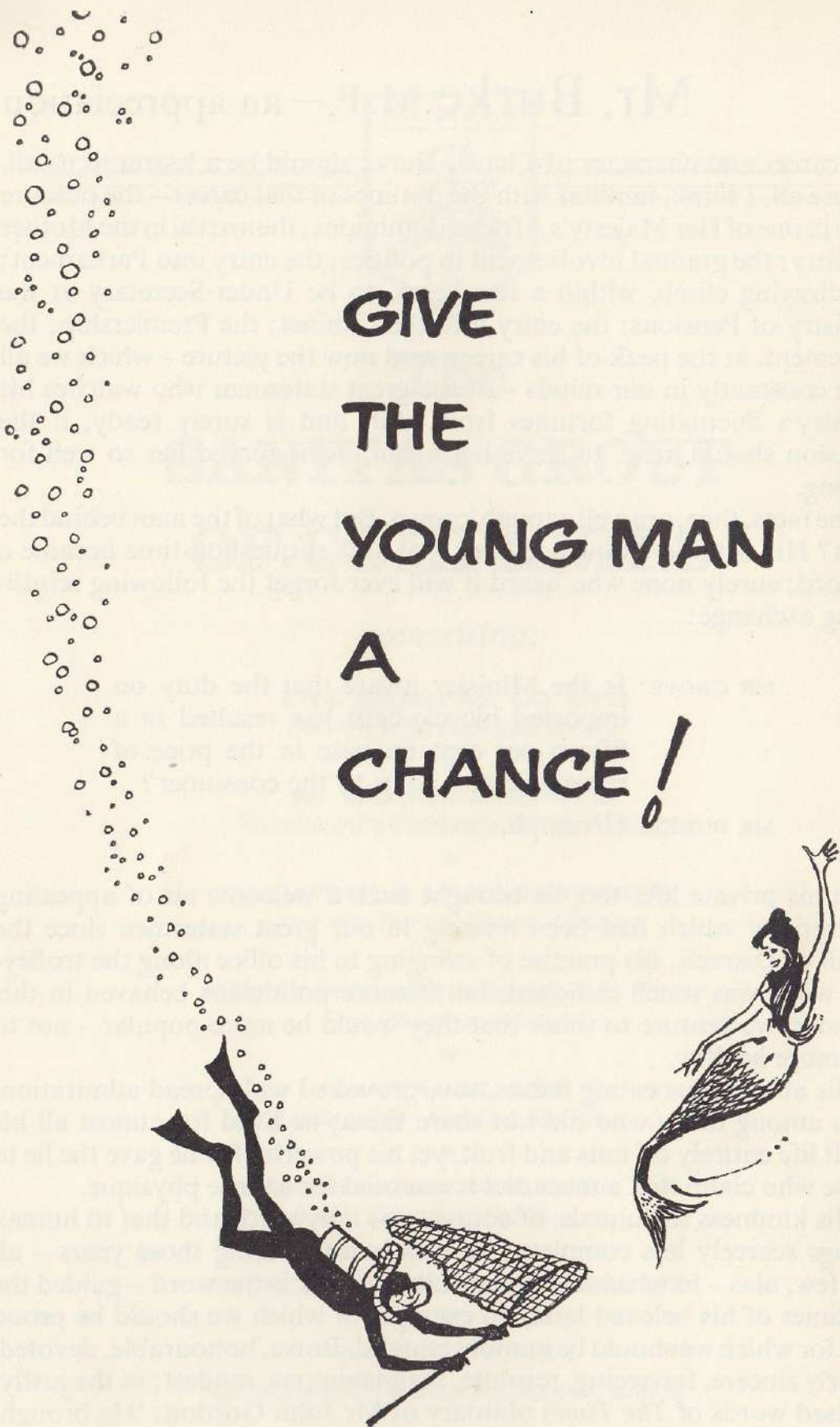
In his private life, too, he brought back a welcome air of appealing eccentricity which had been missing in our great statesmen since the death of Disraeli; his practise of swinging to his office along the trolley-bus wires was much criticised, but if more politicians behaved in this manner, we venture to think that they would be more popular — not to say more healthy.

His abstemious eating habits, too, provoked widespread admiration, even among those who did not share them; he lived for almost all his adult life entirely off nuts and fruit, yet his powerful frame gave the lie to those who claim that a meat diet is essential for a virile physique.

His kindness to animals, of course, was a byword, and that to human beings scarcely less complete. He was indeed during those years — all too few, alas — in which he so manfully — if that is the word — guided the destinies of his beloved land, an example of which we should be proud and for which we should be humbly grateful. Brave, honourable, devoted, utterly sincere, far-seeing, resolute, magnanimous, modest; in the justly-praised words of *The Times* obituary of Mr John Gordon: 'He brought into the light something hidden deep within the hearts of us all, and in honouring his memory we truly honour ourselves.'

BERNARD LEVIN

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The Play

Mr. Burke M.P. is not a political play, although, naturally, politics get the odd side-kick on the way through. The play is really about 'selling' – about the danger of falling for a gimmick; the dangers of gullibility; the danger of being prone to stimulation through banner-waving, big headlines and a voice over a loudspeaker. The danger is not that one should be concerned, but that one should be made to be concerned about the wrong things. That, if you must have one, is the only message. And a moral? Yes, there's that too – think for yourself, that's all. Apart from that the play is just a romp – I hope! There are no hidden meanings; it's not supposed to be in verse; I'm not a beatnik; and the play is not autobiographical. Of course, you could say the ape is symbolic – oh, it could represent a thousand things, I'm sure. As far as I'm concerned he's just a rather charming, down-to-earth ape and nothing more. The tragedy is that the 'ad men' make a monkey of him. Watch out – they're always looking for victims! And before you take up your banner this week-end, do read it – you may be in the wrong procession!

GERALD FROW



*Best wishes to
the Mermaid Theatre*

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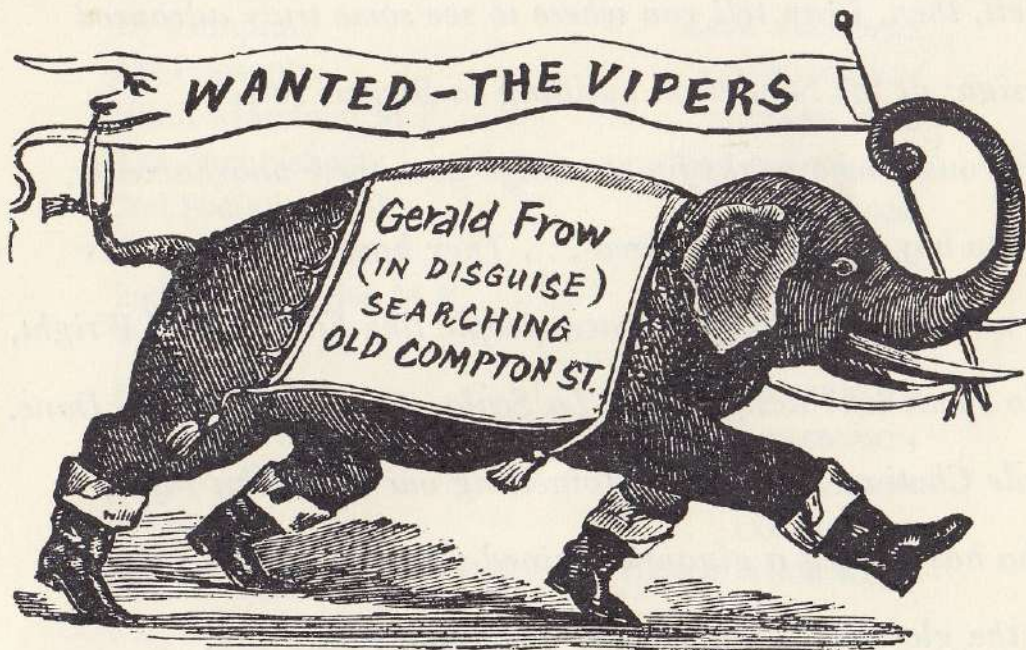
The Songs

'It's a Rat Race'
'Marriage of Convenience'
'Inanimate'
'Father Figure'
'Get a Cause'

INTERVAL

'I'd Move to the Jungle'
'Underneath the Skin'
'95% of Me Loves You'
'Wear a Smile'
'It's All Yours'
'You're Going to Be Caught'

The Vipers



In 1956, the youngsters of this country, with their new-found wealth and independence were in revolt. Some of these revolting young people formed themselves into a revolting skiffle group known as the Vipers. A few years later, their very old friend Lionel Bart was to think of them whilst writing 'Fangs ain't what they used t'be'.

Last year, with the new Criminal Acts coming into force, the Vipers like the Dodo and other birds became extinct. Mr Gerald Frow the well-known animal lover, travelled the length and breadth of Old Compton Street to bring them together again (much against their will).

Wally Whyton and Ian Maclean strum the guitars, Rex Dabinett strokes the bass, and Johnny Pilgrim thumps the washboard.

Overheard 1961

“You mean,

it is the visual aspect of the stage that chiefly attracts you?

Well, then, I can tell you where to see some truly advanced design: at the Sanderson building in Berners Street.

My cousin who works for the stage goes there unashamedly, not to buy but to be inspired . . . They have display panels by moderns of world influence: people like Frank Lloyd Wright, Gio Ponti who designed for La Scala, Arne Jacobsen the Dane, Fede Cheti of Milan—not forgetting our own John Piper, who has created a gigantic stained-glass mural which is one of the glories of an altogether remarkable building.

Yes, opened only last year to mark the Sanderson Centenary . . .

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Mr. Burke M.P.

The cast in order of appearance

A Commentator	WALLY WHYTON
A Warder	TIMOTHY WEST
Slasher Jack	RONALD PEMBER
Cosher Mike	BRIAN RAWLINSON
Mr Crump	PHILIP GROUT
Randall Macadam	DUNCAN MCINTYRE
Bill	DANIEL THORNDIKE
Tony	LEWIS WILSON
Seller Richardson	JOHN TURNER
Josiah Stirwell	RAF DE LA TORRE
A Client	IAN HEWITSON
Mr Burke	PETER CLEGG
Public Opinion Poll	SALLY MILES
A Window Cleaner	COLIN ELLIS
Dr Campion	JOHN SAUNDERS
Mr Ponsonby	LEWIS WILSON
Elidir Marchant M.P.	EDWARD REES
The Archbishop	DANIEL THORNDIKE
2nd Socialist M.P.	TIMOTHY WEST
The Prime Minister	MICHAEL ROSE
2nd Conservative M.P.	JOHN SAUNDERS
Tom Crosby M.P.	NORMAN WYNNE
1st Reporter	IAN MCDERMOTT
2nd Reporter	GEOFFREY THOMPSON
Mr Dogsboddy	IAN HEWITSON
1st Judge	COLIN ELLIS
2nd Judge	DANIEL THORNDIKE

Music Played by *The Vipers*





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Films ... Peter Black on Television*

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<i>Production Manager</i>	E. R. TODDS
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<i>Deputy Stage Manager</i>	IAN MCDERMOTT
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<i>Assistant to the Producer</i>	BETTY CROWE

The management reserve the right to refuse admission and to make any change in the cast necessitated by illness or other unavoidable causes.

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In accordance with the requirements of the Lord Chamberlain - 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 staircases 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 is permitted in the gangways at the sides and rear of the seating it shall be strictly limited to the number indicated by the notices exhibited in those positions.

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Biographies



John Turner

Well-known to viewers as Adam Knight in the *Knight Errant* TV series, he began acting as an amateur in Nottingham, subsequently going to RADA where he won the Kendal Prize. Was with the Shakespeare Memorial Company 1952-4 including a tour of Australia and New Zealand, and in 1955 joined the Peter Brook *Hamlet* company playing in London and Moscow. Other West End plays include *No Time for Sergeants* and *The Power and the Glory*. Appeared in the film *Barnacle Bill* and is at present under contract to Associated British Picture Corporation.

Photo by Associated British Picture Corporation



Raf de la Torre

Born in Paris in 1909 and trained at Ronald Adam's Embassy School of Acting at Swiss Cottage. He spent three years on tour and then appeared as Sir James Ransom in the original production of *The Ascent of F6* at the Mercury. The role of the archangel Michael in Dorothy L. Sayers' *The Zeal of Fury* was followed by a spell of religious drama, and then came the war and service with the RASC in Egypt and a year with ENSA. After the war he spent a long, happy period at the BBC. His last stage appearance was in *Murderer's Rock* at the Court. Hobby: Songwriting.



Duncan McIntyre

Was born in Glasgow and has for many years now concentrated on sound radio, his performances on the air now running into thousands and covering an enormous variety of parts. Among the radio parts he remembers with most pleasure are James Fraser in *The First Mrs Fraser*; Lachie in *The Hasty Heart*; and more recently James Pearson in the serial *Scotsmen's Gold*. His appearances in films, on television and on the stage have brought him in a more personal way before the public, many of whom, he says, had come to regard him only as a voice on the air.



Peter Clegg

Was born at Cleveleys, Lancashire in 1930. In 1946 he won a scholarship to the Royal Ballet where he remained until June this year, becoming a soloist member. He has danced the Blue Bird *pas de deux* in *The Sleeping Beauty*; an Ugly Sister in *Cinderella*; the Blue Boy in *Les Patineurs*; Blackamoor in *Petrouchka* etc. He toured America, Europe and Asia with the Royal Ballet. Recently appeared in *On the Bright Side* for BBC/TV.



Edward Rees

Was born in Pontycymmer, Glamorgan, and began his drama training at Lady Benson's Academy. He made his first appearance at Coventry in 1932, and entered the West End in 1938 as the chauffeur in *Rhondda Roundabout* at the Globe. This was followed by *The Light of Heart* in which he played Bevan. His first film was in 1939 when he appeared in *The Land of Song* playing Lewis; his latest film is *International Detective* for Television. His hobbies are gardening, carpentry, boxing, rugger and tennis.

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Norman Wynne

After taking an Arts degree at Cardiff University, decided, on the advice of Hannen Swaffer, to make acting his career. Since then his career has encompassed everything from walking-on for Matheson Lang to an M.P. in the recent film *Follow that Horse*, interspersed with periods of repertory. For a year he played Mr Gutheridge in *Emergency Ward 10*. His last stage appearance was in *Posterity be Damned* – a Welshman playing an English part in an all-Irish play! He claims he is the only Welsh actor in London who can't sing.




Brian Rawlinson

Born in Stockport in 1931, he won a scholarship to RADA at the age of seventeen and came to London, which he loves. Made his first appearance at Amersham and subsequently played reps. all over the country. For some time television has been his main occupation – *The Buccaneers*; the *Whacko* series; *Nicholas Nickleby* and countless plays and features. Has recently made a new film, *No Kidding*. He paints and claims a fund of information on all sorts of out-of-the-way topics which he describes as 'useless but staggering'.

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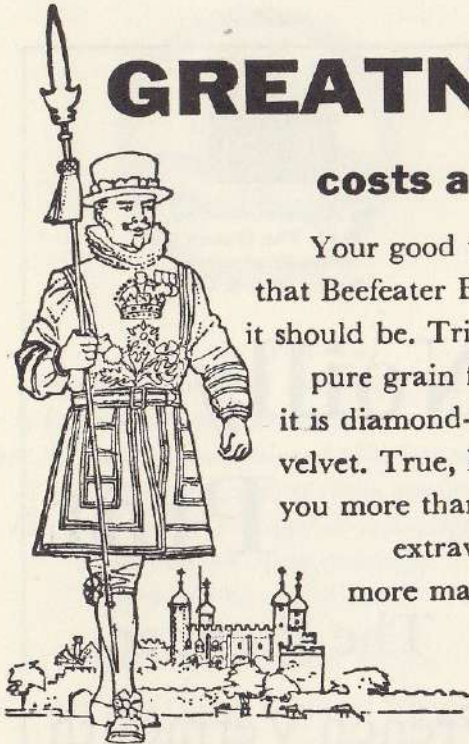


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Ronald Pember

A cockney, he was born twenty-five years ago, and began acting at the age of fourteen. He has subsequently toured Durham playing in pubs to miners; written, produced and played in revues touring the Middle East; and worked as a song and dance act. He has also, in his time, fished for sharks, been with a circus, and sold tea on St Pancras station. His previous work at the Mermaid includes Harry in *Treasure Island*; Bates in *Henry V*; the gate-keeper in *Great Expectations*; and the ballad singer in *Galileo*.



Philip Grout

Born in Sheffield, he studied at RADA and got his first job with Dundee Rep. Spent a year at the Playhouse, Sheffield before coming to London to join Theatre Workshop with whom he went to Moscow. Then followed a season at the New Shakespeare, Liverpool, and fourteen months at Guildford. Appeared as Blind Pew in the Mermaid's *Treasure Island*, and as Scroop and Michael Williams in *Henry V*. His hobbies include painting, writing verse, and playing the piano.



Sally Miles

As the eldest daughter of Bernard Miles she has grown up with the Mermaid and has never forgotten the 1951 season in St John's Wood when she found six dancers dressing in her bedroom. Born above a pub at Chelsea and christened over the fly rail at the Theatre Royal, Windsor, her theatre work includes playing Spring in *Dido and Aeneas* and standing for a knife-throwing in concert party. Now resident producer at the Mermaid, she directed *Great Expectations* - her first production - and is now playing her first role at Puddle Dock.

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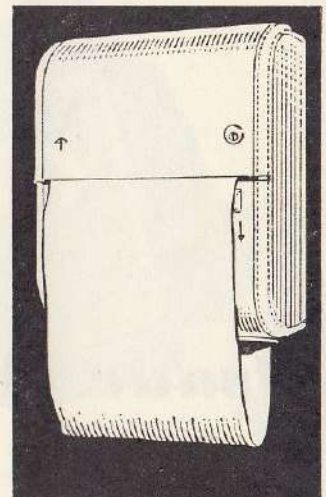
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Daniel Thorndike

Born in Oxford, 1920, he trained at the Embassy School of Acting, Swiss Cottage. He has spent nine seasons with the Old Vic – the first in 1939, when his part consisted of three asides, and the most recent in 1959 when he played Engstrand in *Ghosts*. He is the son of Russell and nephew of Dame Sybil Thorndike, and has been *damed* twice himself – in pantomime! He was in *Zuleika* at the Saville. Favourite parts to date: Starveling, Scrooge and Uncle Vanya. He spends most of his spare time decorating and growing strange vegetables in his Putney garden...



Ian Hewitson

Was born in London in 1933 and entered the theatre in 1948. After National Service, he toured Australia with the Old Vic and subsequently worked in radio and TV for CBC in Toronto. He has worked with various reps. in this country, and appeared at the Vaudeville in *Salad Days*. He has appeared in what he describes as 'a few unmentionable movies'; danced Dr Copelius for the Western Theatre Ballet; and in seven pantomimes has risen from the rear end of a cow, through a broker's man, to Wishee-Washee.

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Colin Ellis

Joined the Mermaid to play Billy Bones in *Treasure Island* and Mr Wemmick in *Great Expectations* and stayed on to play Sagredo in *Galileo*. He has worked as actor and director in many repertory companies and was for a time associate director with John Hale at Lincoln, where he also played lead parts. For the past twenty-two years his ambition has been to be a film director – before that he wanted to be an engine driver. Both he and his wife paint in their spare time.



Wally Whyton

In 1956, the youngsters of this country, with their new-found wealth and independence were in revolt. Some of these revolting young people formed themselves into a revolting skiffle group known as the Vipers, led by guitarist Wally Whyton. Since the end of skiffle Wally has busied himself in many odd ways. Recently he has been doing a lot of children's TV. He is at present under contract to Pussy Cat Willum! He is married and has a 12-string Mexican guitar.

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H A R O

IN FRANCE hallowed tradition demands that three loud knocks sound through the theatre shortly before each performance. Knocks are part of the English theatrical tradition too, but here we tend to save them until afterwards.

One of the hardest and most famous knockers on this side of the Channel is Kenneth Tynan, dramatic critic of *The Observer*. He shows no mercy to anything pretentious, or shoddy . . . or bad. Should he? Recently there have been some mighty explosions by offended writers and producers against newspaper critics and criticism.

Certainly some critics arouse the suspicion that they knock for the sake of knocking. But the great thing about Tynan is how much he *loves* the theatre. A new star rises (sometimes far from the West End), a brilliant production happens, and Tynan is there alert and excited.

He is a fanatic about anything new and worthwhile. Follow him on Sunday mornings to know what's going on in the theatre. Follow him for the sheer happy hell of it. Nimble and sure-footed among the pitfalls of style, unweighed down by his rare coacervation of experience (he's

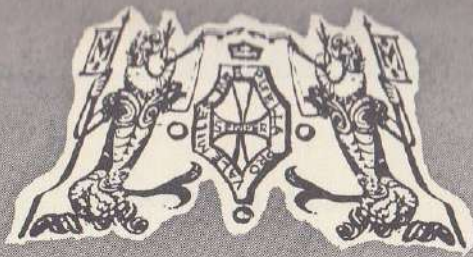
just back from a year's guesting on Broadway), Tynan is remarkably good reading.

Readability isn't the be-all and end-all of criticism. But it's a useful thing to have around. And the critics on *The Observer* are all very, very readable indeed.

Take Maurice Richardson, watching and commenting on the T.V. screen. Is he unfair? Sometimes, inevitably. But do not the involutions of his mind and the flicker of his wit give far more to the enjoyment of television than ever they take away? A. Alvarez, potshotting at poetry behind his blank, bland initial—you or I may not agree with his view of Yeats, but we must read him; C. A. Lejeune with her real and human understanding; Philip Toynbee with his deep, bass prose; the perceptive John Davenport on novels . . . Peter Heyworth on music—"every observation sensitive and telling" says that celebrated critic-whacker Walter Legge of *The Philharmonia*.

No room or time for more. But next Sunday, all the room and time in the world—if you're taking *The Observer*.

J.B.L.



Following a trend among the more popular Sunday 'newspapers', the Mermaid Theatre has decided to include a magazine section in its programmes. This section, which we feel marks a great step forward in the history of theatre programmes, will be devoted to the arts and to epicureanism as found at Puddle Dock.

FILMS

A NEW SERIES OF LUNCHTIME SHORTS

Last winter, the Mermaid Theatre ran an experimental series of lunch-time film shows. Each programme lasted about 50 minutes; admission was 1s all over the house; and the series was entitled *Bob-a-Nobbers*. The immense success of this venture, resulting on many occasions in the necessity to turn people away from a full house, has encouraged a new and more ambitious series for the winter 1960/61.

The new programmes, which have been arranged for the Mermaid by Mr Michael Orrom, will each be devoted to a single theme. There are for example programmes on *Artists at Work*; *Aspects of War*; *The Child's Imagination*, etc. Each programme will consist of films which are contrasted in character and treatment within that theme.

Programmes will be given on Fridays, will begin at 1.10 pm and will last approximately 40 minutes. Admission 1s at the doors.

FILMS AT LUNCHTIME

A leaflet giving full details of the films is available in the foyer.



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MUSIC

The first public performance in England of Stravinsky's *Epitaphion*, a programme of electronic music, and the world première of a melodrama by Sebastian Shaw for which Humphrey Searle has composed the music, are among the items included in a programme of ten Sunday evening concerts to be given at the Mermaid during the winter of 1960-61.

The Mermaid's potential as a concert hall has been recognised since the building opened early in 1959, and a series of lunchtime record recitals given during last winter confirmed the impression that the building was well suited to the performance of music.

A first step towards 'live' concerts was taken last April when Miss Natasha Litvin gave some Beethoven piano recitals at lunchtime, and the following month John Matheson directed a private Sunday evening concert performance of Domenico Cimarosa's opera *Le Astuzie Femminili*.

The success of these excursions into 'live' music encouraged the presentation of a full programme of concerts.

Arranged jointly by the Mermaid Theatre Trust and Messrs Ingpen and Williams, Ltd, the ten programmes of 'Music on Sundays' have been planned to promote exciting musical experiences of many different sorts. Five of the ten concerts are programmes of chamber music from Mozart to Shostavkovich, and the other five might be called 'Music of the Moment', three of them allowing us to get acquainted with special developments, such as electronic music, and all of them bringing to performance brand new music by outstanding composers.



MUSIC ON SUNDAYS

A leaflet giving full details of the concerts is available in the foyer.



Anthropopithecus? Troglodytes? Mr. Burke, M.P.?

No! In fact it is Robert Lenton, carpenter and radio operator of the Trans-Antarctic Expedition, performing the dance of the seven veils at his birthday party in July 1957 – mid-winter in that part of the world – while Geoffrey Pratt, the geophysicist, reads the Encyclopædia Britannica.

Chimpanzees have a sense of rhythm, shown by a kind of dance, and, according to Britannica, they drum on trees or the ground, producing a primitive music. Physiologically and anatomically the chimpanzee is more like man than like the tailed monkeys. Its intelligence is also man-like, but the lack of capacity for speech seems absolutely to preclude the attainment of a culture or social inheritance. Except, of course, for Mr. Burke, M.P.!



'WAPPING TO WINDSOR' – A Foyer Exhibition

The Exhibition in the foyer consists of the 'Wapping to Windsor' suite of offset lithographs, all of which are the work of the students and staff of the Royal College of Art, and were published recently by St George's Gallery. This series is a successor to a series called 'Coronation Lithographs' which was published autonomously by the Royal College in 1953 and described the Coronation through the eyes of different artists.

It was thought that the new series should have a theme connected with a location rather than an event, and the River Thames was selected as being a subject capable of interpretation by artists practising in the various styles of the present day. The decision to exhibit them at the Mermaid seemed a natural one, as the subject is plainly familiar to the patrons splendidly eating at the long window in the restaurant.

The variety of choice within the confines of the project has been very wide. Those artists lucky enough to actually live on the river, as do Julian Trevelyan and his wife, Mary Fedden, had only to look out of their back window for their inspiration. Those who live inland have had to deal with material less familiar, which may explain the fearsome incident depicted by Caryl Weight, while pipe-dreams of glory might motivate John Griffith's fair and square representation of the Tate Gallery. Other prints may indeed be autobiographical; Leonard Rosoman's boys and girls clatter about happily in their boat, whereas Edward Ardizzone's wet passengers aboard the steamer to Greenwich wish that they had gone by tube. Elsewhere, barges chug effortfully upstream, trains rumble over bridges, and night follows day.

These prints are all originals, in the sense that it is the artists themselves who have drawn the plates which print on to the paper. There is no stage at which an intruder with a camera reproduces, for example, a painting in oils in another medium capable of printing identical images in an edition. Consequently, the artists are in full control from the moment they begin drawing, to the printing of the last print of the edition. 'Windsor to Wapping' has been printed on the offset press which can be used both by artists carrying out their original work in a sympathetic medium and for commercial printing at its most banal: offset can be a vehicle for a Henry Moore original and a beer-bottle label, and as a result the sublime and the down-to-earth rub shoulders constantly in offset printers' factories.

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(From Peter Jackson's "London is Stranger than Fiction" published in *The Evening News* 1st February, 1950.)



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The Mermaid is unique among London's theatres in having its own restaurant open every day for lunches, dinners and after-the-show suppers to members of the general public. It is one of the features of the Mermaid that is much talked about – the chef's pate, by the way, is hailed as the best in London.

Manager Bruce Copp, who founded the restaurant, equipped it and very nearly had to plaster it as the pre-opening panic set in, admits to a few complaints – chiefly from would-be patrons who left it too late and couldn't get a table, or from those who couldn't get a seat in the long window. (These window seats always go to the early bookings). A new late-licence, extending last orders up to 11.30 pm has opened a new supper trade well-patronised by Mermaid diners and people from other theatres.

The charm of the restaurant? Well, no parking problems for a start; an excellent a la carte menu offering a full dinner for 10s 6d or more; a splendid selection of wines; and, if you are lucky weather-wise, a delightful view of the Thames under moonlight, and a bevy of swans to complete the picture.

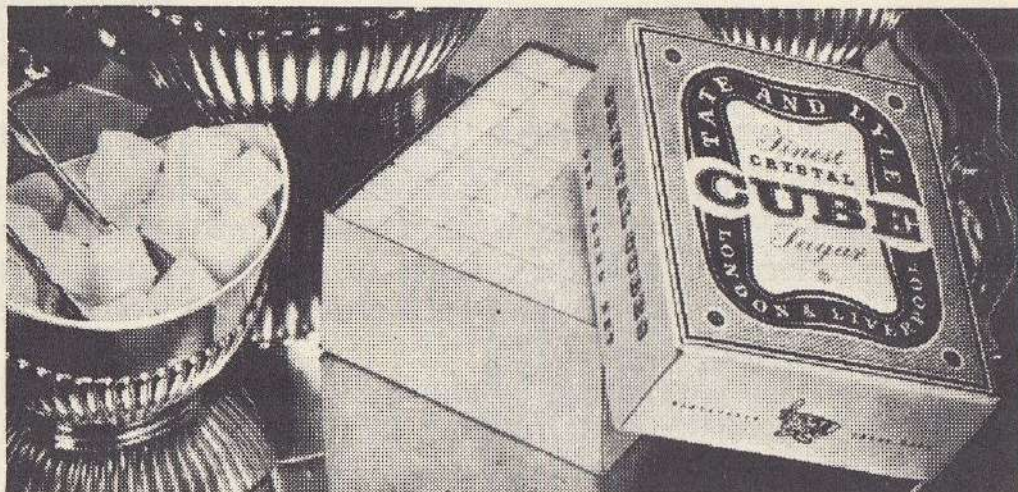
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