

# *Oh! Calcutta!*



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MICHAEL WHITE  
in association with  
HILLARD ELKINS and ROBERT STIGWOOD  
For Somerford Productions Ltd.

presents

## *Oh! Calcutta!*

### **A Revue with Music**

ROBERT BENTON JOHN DANKWORTH JOHN DONNE  
DAN GREENBURG ALLEN JONES JOHN LENNON  
JACQUES LEVY DAVID NEWMAN JOE ORTON  
THE OPEN WINDOW SAM SHEPARD  
CLOVIS TROUILLE SHERMAN YELLEN  
and KENNETH TYNAN

with

JONATHAN BURN JONATHAN DENNIS  
SANDRA FREEMAN CAROLYN JONES HILARY LABOW  
BILL MITCHELL MANDY MURFITT VIVIEN STOKES  
REX STALLINGS and TONY SWEENEY

Music and Lyrics by THE OPEN WINDOW  
Additional Music by JOHN DANKWORTH and MIKE ALLEN  
Lighting RICHARD PILBROW and DAVID HERSEY

\* Production designed by FARRAH  
Choreography by MARGO SAPPINGTON

\* Directed by CLIFFORD WILLIAMS

\* By permission of the Royal Shakespeare Company

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**Nightly : Monday, Tuesday, Thursday and Friday at 8.0 p.m.**

**Wednesday and Saturday at 6.15 p.m. and 9.0 p.m.**

**Adults only**

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# Oh! Calcutta!

The running order and cast are subject to variation

## ACT ONE

Taking Off The Robe

**The Company**

Delicious Indignities

**Jonathan Burn, Sandra Freeman**

To His Mistress Going To Bed

**Hilary Labow**

Will Answer All Sincere Replies

**Rex Stallings, Sandra Freeman, Carolyn Jones, Bill Mitchell**

Suite For Five Letters

**Jonathan Dennis, Jacqueline da Costa, Hilary Labow, Vivien Stokes, Tony Sweeney**

Who : Whom

**Jonathan Burn**

The Empress's New Clothes

**Jonathan Dennis, Sandra Freeman, Vivien Stokes, Hilary Labow, Carolyn Jones, Jacqueline da Costa**

Was It Good For You Too?

**The Company**

INTERVAL OF 15 MINUTES

## ACT TWO

Much Too Soon

**The Company**

One On One

**Mandy Murfitt, Tony Sweeney**

Rock Garden

**Jonathan Burn, Rex Stallings**

Until She Screams

**Carolyn Jones, Sandra Freeman, Rex Stallings, Tony Sweeney, Jackie Skarvellis**

Four in Hand

**Jonathan Burn, Rex Stallings, Tony Sweeney, Jonathan Dennis**

Coming Together, Going Together

**The Company**

Musical Adviser JOHN DANKWORTH      Musical Director MIKE ALLEN  
Incidental Music Played and Sung by MIKE ALLEN FORE  
Projected media by GARDNER COMPTON, EMILE ARDOLINO and RICHARD  
LONCRAINE  
Audio Visual Techniques by GORDON CROWE PRODUCTIONS  
Production Photographs and Special Projection Stills by CHRIS J. ARTHUR of Transworld  
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Production re-rehearsed by	CHRISTIE DICKASON
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Understudies: MAURICE BROOKES, JACKIE SKARVELLIS, JACQUELINE da COSTA,  
RICHARD BARTLETT

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The Management reserves the right to refuse admission and to alter this programme or to make any alteration in the cast that may be rendered necessary by illness or other unavoidable causes.

**PATRONS MAY SMOKE IN THE AUDITORIUM**

# Oh! Calcutta!

**JONATHAN BURN** was born in 1939. He won a scholarship to the Central School of Speech and Drama where he trained from 1958-1961. He worked for a while with provincial repertory companies and then appeared at the Mermaid Theatre in "Androcles and the Lion" and "The Shewing Up of Blanco Posnet". He played the lead in a Sunday night production of "The Scarcrow" at the Royal Court Theatre and appeared in "Two Stars for Comfort" at the Garrick Theatre and played Harry Blitzstein in the musical "Blitz" at the Adelphi Theatre. He took part in Peter Brook's experimental "Theatre of Cruelty" season and appeared in "Marat-Sade in London, on Broadway and in the film. He appeared in the musicals "Passion Flower Hotel" at the Prince of Wales and "Man of La Mancha" at the Piccadilly Theatre. On television he has played leading parts in many productions including "The Consul" and as Val Dartie in "Forsyte Saga". He has appeared in several films including "The Party's Over", "Eye Witness", "Light in the Piazza" and most recently "Buttercup Chain".

**JONATHAN DENNIS** appeared most recently at the Players Theatre, London. His theatre credits include Barnaby in Noel Coward's "Sail Away", directed by the Author, and leading roles in "The Boy Friend", "Lock Up Your Daughters" and "The Fantasticks". On television he has been seen as Hector in the BBC serial "Nana", Ferdinand in "The Tempest" with Sir Michael Redgrave and Paris in "Romeo and Juliet", and he compered and sang in the "Playschool" series. His film appearances in the past twelve months include "Up Pompeii" and "Up The Chastiy Belt"—both with Frankie Howerd—and he is shortly to be seen in the new film "Rentadick" with Julie Ege. Jonathan is married to actress Rosalind Lloyd and they have a daughter, Luisa, born in March.

**SANDRA FREEMAN** was born in London. She appeared with the National Theatre for a season in 1968/69, and from there went to the Pitlochry Festival Theatre. After this she appeared in Laurence Harvey's production of "The Winter's Tale" at the Cambridge Theatre. She has appeared in many television productions, including "Happy Ever After", "Honey Lane" and "Rules, Rules, Rules" all for ATV and the BBC serial "The Elusive Pimpernel". She has recently appeared at Wolverhampton in "The Plough In The Stars" and has also done a children's television series called "The Time of Your Life" for ATV.

**CAROLYN JONES** has appeared in repertory at Chesterfield, Windsor, Exeter, Lincoln and for a season at the National Theatre. She subsequently appeared in the film versions of "Dance of Death" and "Three Sisters". Her television appearances include episodes of "The Jazz Age", "Canterbury Tales", "Z Cars", "Take Three Girls" and her other film appearances include "Goodbye Gemini" and the controversial Ken Russell film "The Devils".

**HILARY LABOW** was born in Toronto, Canada. At the age of 10 she came to England and attended the Royal Ballet School for two years. From there she went to the Arts Educational Trust for four years studying classical and modern ballet as well as singing and drama. She appeared in a summer season with Jimmy Logan in Scotland, and toured Europe for a year with a French group as the lead singer and dancer. This is her first West End appearance.

**BILL MITCHELL** is Canadian. He bears a striking resemblance to the great Cary Grant. A warm and wonderful person, Mr. Mitchell is one of the few completely pure people we know. Ambition has driven him from a summer revival of "Oklahoma!" (in which he played Will) to numerous failures in Vancouver, Canada. The Vancouver Playhouse, The York Theatre, The Vancouver Theatre Guild and CBC-TV maintain that they were not responsible. Mr. Mitchell arrived in London in 1966, and West End shows include "Fiddler on the Roof", "Cabaret", "As Dorothy Parker Once Said", "There'll Be Some Changes Made" and "The Stiffkey Scandals of 1932". Mr. Mitchell is prepared to defend the brilliance of his contribution to each of these notable pieces. Some day he will be truly great, and then you'll be sorry!

**MANDY MURFIT.** After studying ballet and drama at the Arts Educational Trust Mandy had her first professional engagement at the age of 12 when she appeared in "The Nutcracker" with the Festival Ballet. Following this she made an appearance with Terry Scott and Hugh Lloyd in their television show "Hugh and I", and also appeared in one of the plays in the "Out of the Unknown" series. At the age of 15 Mandy went to Northampton Repertory Company where she did a musical act in their production of "No, No, Nanette", and the following year she appeared in summer season with Jimmy Tarbuck. More television followed with a part in the "Lift Off" series. Last year Mandy went to Mexico for a six month cabaret engagement. At the age of 19, this is Mandy's first appearance in a West End show.

**REX STALLINGS** was born in Jackson, Mississippi, U.S.A. He received his BA degree in Anthropology and Sociology, and worked extensively in American provincial theatre before coming to England in 1966 to study at RADA. After finishing at RADA in 1968 he appeared in "Cry Wolf" for the Children's Film Foundation and "Goodbye Mr. Chips" for MGM. He then taught Lynn Redgrave her southern American accent for Sidney Lumet's film "The Last of the Mobile Hotshots". After appearing at the Theatre Royal, Windsor, and in the Millicent Martin TV series "Up She Goes" and the "UFO" series, he choreographed "The Boy Friend" for the Crewe Theatre Trust and then played Fyedke in the national tour of "Fiddler on the Roof". Prior to "Oh! Calcutta!" he worked with Jean-Louis Barrault in his English version of "Rabelais" at the Round House. He is married and has a young daughter, Samantha.

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**VIVIEN STOKES** was born in Barnehurst, Kent. Her Television appearances include the film "Wicca" for German TV and "Barry Humphries Scandals" for BBC-2. She can be seen in Stanley Kubrick's widely acclaimed new film "The Clockwork Orange". Her other West End appearances include "Anything Goes" at the Saville Theatre and "Promises, Promises" at the Prince of Wales Theatre. Numerous cabaret engagements have taken her to many parts of the world.

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**TONY SWEENEY** has been working as an entertainer for twelve years. He was trained originally as a dancer at the Royal Ballet School, and after three years at Covent Garden, decided to leave, and work as an actor. His first play was at the Edinburgh Festival in 1957, and since then, he has appeared in numerous television series and plays. He has worked as an actor in California, and in cabaret in Las Vegas, following this with a season at the Old Vic in 1962, and four years in cabaret in the West End. In 1967 he was appointed Drama Adviser at Oxford, and was then given a Guest Lectureship at the University of Texas. He returned to the Royal Opera House in 1969 as assistant producer of Berlioz' "Les Troyens" having performed in John Gielgud's production there in 1956. Recently took a cabaret act to Hong Kong to finance a trip round the world in search of material for a screenplay which he hopes to complete while appearing in "Oh! Calcutta!" His ambitions are to direct opera, and to direct and produce feature films.

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**JOHN DANKWORTH**, having taught himself a working knowledge of the keyboard whilst evacuated to the country in the early part of the war, became interested in jazz and, inspired by Benny Goodman, bought himself a clarinet. He entered the Royal Academy of Music and simultaneously began to develop his jazz technique. After National Service he began to play for such maestros as Ambrose and Lew Stone. He formed the Dankworth Seven, and disbanded this in favour of his fifteen-piece orchestra. Dankworth has composed a great deal for his own orchestra, and since 1959 has written for numerous films, documentaries and TV series.

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**JOHN DONNE (1573-1631)**. Poet and divine. He was ordained in 1615 and was chaplain to James I. His sermons rank amongst the best of the seventeenth century. Became Dean of St. Paul's 1621-31. He wrote numerous sermons, poems and letters and was one of the metaphysical poets of the seventeenth century.

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**DAN GREENBURG** is a Chicagoan by birth, a Californian by long habitat and a New Yorker by recent convenience. He is the author of "How To Be A Jewish Mother", "Miss My Firm But Pliant Lips" and with Marcia Jacobs "How To Make Yourself Miserable". His newest plays "Arf" and "The Great Airplane Snatch" were presented recently off-Broadway.

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**ALLEN JONES** was born in 1937, and has been painting professionally for 10 years. He has participated in over 100 exhibitions, and has had 20 of his own. He is married with two children and currently lives in London. His designs for The Empress's New Clothes in "Oh! Calcutta!" are his first for the theatre.

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**JOHN LENNON**—one of the Beatles—wrote his own biography as follows: "Born 1940. Lived. Met Yoko 1966!"

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**JACQUES LEVY**. "Night before I left New York, headed out to Michigan State University for a Ph.D. in Psychology, my father says to me, 'Are you sure?' 'It's a helluva time to ask me that, Dad', I say back to him and head out. Nine years later Ph. Deed and on the staff at the Menninger Foundation, I answer: 'No'. So I leave Kansas, leave psychology and come back to NY to work in the theatre". (Off-off-Broadway: Judson, La Mama, Open Theatre, Obie in 1966; then "American Hurrah", "La Turista", "Scuba Duba", "Red Cross"). "I keep waiting for my father to pop the question again and wondering how long I'll take to answer this time". He directed the New York production of "Oh! Calcutta!" still running at the Eden Theatre.

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**DAVID NEWMAN** and **ROBERT BENTON** are authors of the film "Bonnie and Clyde" for which they won the New York Film Critics' Prize, the National Society of Film Critics Award and the Writers' Guild award for the best dramatic film and best original screen play. Their next movie, now shooting, is "There Was A Crooked Man" starring Kirk Douglas and Henry Fonda. They did the book for the musical "Superman", and among their writing credits are Esquire—to which they are contributing editors—and Mademoiselle for which they write a monthly column.

**JOE ORTON** was born in Leicester. His father was a gardener. His first play "Entertaining Mr. Sloane" won the London Critics' "Variety" Award as the best play of 1964. It was translated into many languages and played in many parts of the world. It was banned in South Africa. He also has two one-act plays to his credit "The Eppingham Camp" and "The Ruffian on the Stair" the latter was presented as a Sunday-night production at the Royal Court. His play "Loot" enjoyed a big success at the Criterion Theatre and after his sad death his last play "What The Butler Saw" had a controversial run at the Queen's Theatre.

**SAM SHEPARD** has had many of his one-act plays produced at Cafe Le Mama and Cafe Cino, at Theatre Genesis and the Judson Poets' Theatre. In 1966 three of them won him the Village Voice's "Obie" Award. His first full-length play "La Turista", which was presented at the American Place Theatre in 1967, was produced at the Royal Court Theatre. In 1968, he collaborated with Antonioni on the scenario for "Zabriskie Point", the Italian director's first American-made film. "Operation Sidewinder" is his most recent full-length play.

**CLOVIS TROUILLE** now in his 80's is one of France's most distinguished living painters. He has been painting in the mainstream of surrealism for the past 40 years.

**SHERMAN YELLEN** won a Hallmark Award for original drama. His television work has appeared on "Hallmark", "Studio One" and most of the leading TV programmes. He is currently working on the book of the musical of "The Rothschilds" for Hillard Elkins, and a musical drama, "Trafalgar" which will have a London production.

**KENNETH TYNAN**, who devised the production, was born in Birmingham in 1927. After receiving a degree in English Literature from Oxford, he directed for the English theatre and television. He joined the "Spectator" in 1951 as drama critic, and subsequently served in the same capacity on the "Evening Standard", and then the "Daily Sketch" before joining "The Observer". He was script editor of Ealing Films and producer of the English television company ABC-TV, of a fortnightly arts programme called "Temp". He took a leave of absence from "The Observer" between 1958 and 1960 to act as drama critic for "The New Yorker". At the invitation of Sir Laurence Olivier, he joined the National Theatre in 1963 as its first literary manager (a post he still holds), and in October 1964 he returned to "The Observer" as its film critic, a post which he relinquished in 1966. Tynan is the author of the following books: "He That Plays the King", "Alec Guinness", "Persona Grata", "Bull Fever", "Curtains", and "Tynan Right and Left". He is a fellow of the Royal Society of Literature.

**CLIFFORD WILLIAMS** joined the Royal Shakespeare Company in 1961 and is an Associate Director. For the Company he directed "Afore Night Come", "The Representative", "The Tempest" (with Peter Brook), "The Jew of Malta" and "The Comedy of Errors" which toured Europe, Russia and the USA in 1964. Mr. Williams was co-director of three of the Shakespeare History plays during the 1964 Quartercentenary season at Stratford, then he directed the musical "Our Man Crichton" at the Shaftesbury Theatre. In 1965 his Stratford productions were "Merchant of Venice" and a revival of "Comedy of Errors". He mounted a Lope de Vega production for the Finnish National Theatre at Helsinki. 1966 productions include "The Flying Dutchman" for the Royal Opera House, Durenmatt's "The Meteor" at the Aldwych and "Twelfth Night" at Stratford. In 1967 he directed "The Merry Wives of Windsor" for the Finnish National Theatre. He also directed the outstandingly successful all male National Theatre production of "As You Like It". In 1968 his production of Marlowe's "Dr. Faustus" opened at the Royal Shakespeare Theatre, Stratford, followed by "Othello" for the Bulgarian National Theatre, in Sofia and "Soldiers" in New York and at the New Theatre, London. A marathon undertaking followed at the National Theatre in the revival of Shaw's "Back to Methuselah"; then Purcell's "Dido and Aeneas" at the Windsor Festival and "Famine" for the English Stage Company. He is the director of Anthony Shaffers hit play "Sleuth" both in London and New York, and recently directed "Major Barbara" for The Royal Shakespeare Company.

**MARGO SAPPINGTON** was born in Baytown, Texas, and spent all her early years cavorting in cotton underpants and dancing on kitchen tables. The tables turned to stages and at age 6 she danced her first solo with a black-eyed daisy on her behind. Her professional background consists almost exclusively of commercial theatre except the Robert Joffrey Ballet, and almost exclusively dance except understudy roles. This is in fact her "coming-out" in a variety of ways.



**THE OPEN WINDOW** (Music and Lyrics) in addition to their recital appearances, performed their "Three Views From The Open Window" last fall with the Louisville orchestra and will soon repeat the work with the Cleveland Orchestra. Their first recording was recently released by Vanguard Records, and they composed and performed the incidental music for "World War 2½" off-Broadway this season. The members of the Open Window are Robert Dennis, Peter Schickele and Stanley Walden.

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**MIKE ALLEN** in addition to "Mike Allen Fore" also runs the vocal group "Class 4" who are featured weekly on BBC radio, and the "Mike Allen Singers", a recording session group. He is vocal director for the musical "Hair" in London and both National Companies on tour. The personnel of "Mike Allen Fore" are Bruce Graham, Roger Bewley and Eddie Taylor.

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**MICHAEL WHITE** (Producer) 34, has presented over thirty productions in the West End. He started working in the theatre in Westport, Connecticut, followed by six years as assistant to Peter Daubeny. Among the plays he has produced or co-produced are "The Connection" by Jack Gleber, "The Voice of Shem" by James Joyce, "The Blood Knot" by Athol Fugard, "Cambridge Circus", "Son of Oblomov", "Saints Day" by John Whiting, "Saturday Night and Sunday Morning" by Alan Sillitoe and David Brett, "The Trials of Brother Jero" by Wole Soyinka, "Loot" by Joe Orton, "America Hurrah" by Jean Claude von Itallie, "Tom Paine" by Paul Foster, "Fortune and Men's Eyes" by John Herbert, "The Beard" by Michael McClure, "Soldiers" by Rolf Huchhuth, Berthold Brecht's "Arturo Ui" and Bernard Shaw's "Widower's Houses". He is producer of Anthony Shaffer's hit play "Sleuth" now in its third year at the St. Martin's Theatre and "The Threepenny Opera" at the Piccadilly Theatre. He has also presented modern ballet and contemporary music concerts. He is married with three children.

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**ROBERT STIGWOOD** is one of Britain's youngest impresarios and, at 37, he heads one of the most powerful showbusiness empires in the world. He has been responsible for the launching of many of today's famous names in the pop world, including the Bee Gees and Cream. At one time he was joint managing director of the Beatles' Company, NEMS Enterprises, together with the late Brian Epstein. After forming his own company, he merged with Associated London Scripts and Films whose artists include Frankie Howerd, Rita Tushingham and Lionel Jeffries, as well as leading script-writers like Ray Galton and Alan Simpson, of "Steptoe" fame, and Johnny Speight, creator of Alf Garnett. Robert's associate companies are responsible for presenting the controversial musical "Hair" at the Shaftesbury Theatre (now in its fourth year) and for the hit films of "Till Death Us Do Part" and "Up Pompeii" and also "The Garnett Saga" and "Steptoe and Son" both of which will be released next year. He is co-producer of "The Dirtiest Show In Town" at the Duchess Theatre, London, and the Rock Opera "Jesus Christ—Superstar" currently running on Broadway, and also the film of "Jesus Christ—Superstar" which will be released in the New Year by Universal Pictures.

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**HILLARD ELKINS** staged the highly successful musical "Golden Boy" both in America and London starring Sammy Davis. His first film venture was the recently released "Alice's Restaurant". He is shortly to present "A New Leaf" starring Walter Matthau and Elaine May for Paramount Pictures. In pre-production stages he is preparing a film of Kurt Vonnegut's "Cat Cradle". This year he has presented on Broadway a musical version of Frederic Morton's "The Rothschilds" written by Sherman Yellen with lyrics by Sheldon Harnick and music by Jerry Bock. He is also preparing "Lenny" a musical play about the late Lenny Bruce.

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**RICHARD PILBROW** has been responsible for lighting such productions as "The Three Sisters", "Love's Labour Lost", "The Prime of Miss Jean Brodie" and "Fiddler on the Roof" in London, and "Rosencrantz and Guildenstern" both here and in New York. He is Theatre Consultant for a number of new theatres, including the new National Theatre and the Barbican Theatre, and will be responsible for the new entertainment complex "Theatrevision Centre" at the St. Katherine Docks redevelopment scheme.

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**DAVID HERSEY'S** lighting design work has ranged from "Daniel Deronda" and "She Stoops to Conquer" for the 69 Theatre Company in Manchester, British Week Fashion Spectacular in Tokyo, and the extremely successful National Theatre tour in Los Angeles of "Beux' Stratagem" and "The Three Sisters". He has just lit "Hedda Gabler" for the National Theatre at the Cambridge.

**PAUL RAYMOND.** After a highly successful eight weeks season at the Round House the producers of "Oh! Calcutta!" sought a West End theatre and it was a natural conclusion that this highly controversial entertainment should find its way to the Royalty Theatre, one of the theatres under the aegis of Paul Raymond recently dubbed by the Press as the "Maverick" of West End impresarios. Paul Raymond who governs the destinies of the Royalty and Whitehall Theatres, in addition to the world famous Raymond Revuebar, is a man well qualified to judge the box office appeal of anything outside the conventional theatre. His Revuebar was one of the first, and certainly the most successful, striptease theatres to open in London back in 1958—and 400,000 members ago—and his two sex comedies "Pyjama Tops" currently at his Whitehall Theatre and in its fourth year and "The Bed", which he took off at the Royalty Theatre in order to accommodate "Oh! Calcutta!", attracted huge audiences and had it not been for his studied consideration of "Oh! Calcutta!" as being the biggest thing in the West End for years there is no doubt that "The Bed" would still be here, in residence at the Royalty Theatre. There is little doubt that his booking of "Oh! Calcutta!" has proved to be a highly successful West End happening.

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## **ROYALTY THEATRE, PORTUGAL STREET, KINGSWAY, W.C.2**

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

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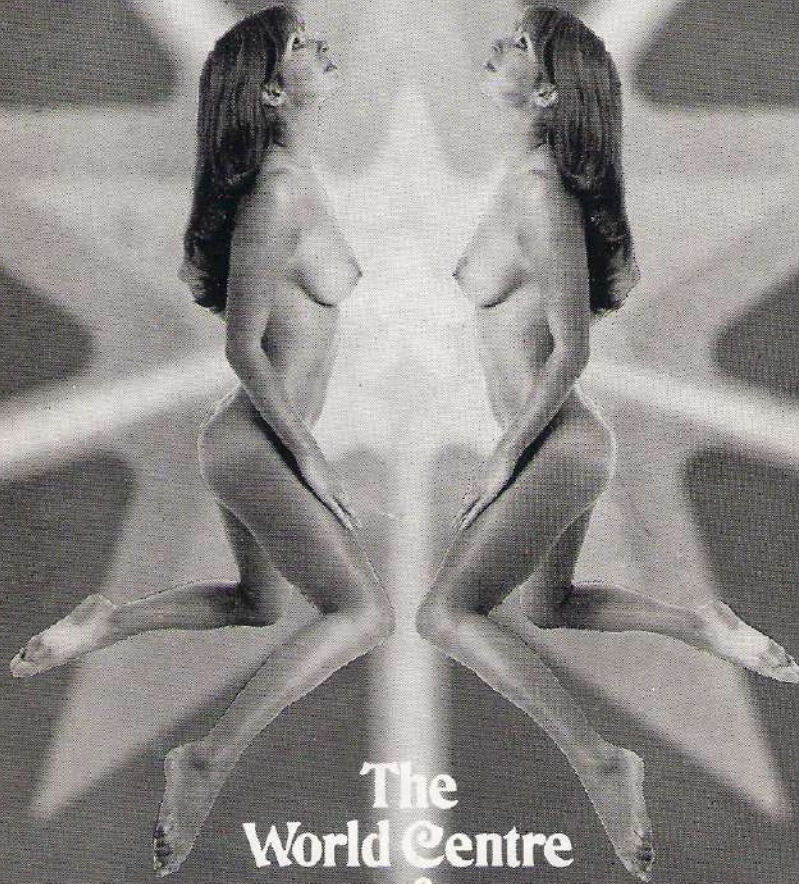
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