

Phoenix
Theatre



CARTE
BIANCHE

PROGRAMME 20p

THE MOUSETRAP

by AGATHA CHRISTIE

★ 24th Year ★

WORLD'S LONGEST-EVER RUN

"THERE'LL NEVER BE ANOTHER MOUSETRAP"
"LONG LIVE THE MOUSETRAP" —SUNDAY PEOPLE

"The cleverest murder mystery of the British theatre"
—DAILY TELEGRAPH

"What a wily mistress of criminal ceremonies Agatha Christie is. She is like a perfect hostess serving hemlock at a cocktail party"
—EVENING STANDARD

"DESERVEDLY A CLASSIC AMONG MURDER THRILLERS"
—OBSERVER

"There is none of this hiding of vital facts in Mrs. Christie . . . it is this honesty of procedure that puts her so high in the ranks of police novel writers" "I found it a delightful and absorbing entertainment"
—SUNDAY TIMES

"This was first-rate fun, as well as being good theatre"
—SUNDAY EXPRESS

"Let me assure you that the play's mystery is superbly maintained until the very end"
—DAILY MAIL

"Even more thrilling than the plot is the atmosphere of shuddering suspense. No one brews it better than Agatha Christie"
—DAILY EXPRESS

"THRILLING SUSPENSEFUL THEATRE" —SUNDAY CHRONICLE

ST. MARTIN'S THEATRE

PROGRAMME
by
theatre
print

No. 12 SEPTEMBER 1976

Editor Martin Tickner
Published monthly by Theatreprint Ltd
Editorial and advertisement offices
6 Langley Street, London WC2 (01-836 7187)
Printed in Great Britain by
Garrod and Lothouse International Ltd
This programme is fully protected by copyright and
nothing may be printed wholly or in part without
permission.

THIS MONTH

- Exhibitions** The Victoria and Albert Museum has re-opened the Gable and Poynter Rooms with a major exhibition of pottery and porcelain made by Minton's over the period 1798 to 1910. The items on display have been drawn from the Museum's own collection, The Minton Museum, Stoke-on-Trent and from public and private collections, including the Royal Collection. The exhibition continues until 10th October. At the Royal Academy of Arts an exhibition of nearly 300 paintings, drawings, pastels and water-colours by the late L. S. Lowry opens on the 4th September and continues until the 14th November. Many of the pictures have never been exhibited before and the display will cover every phase of his immensely prolific career. The exhibition will be open daily from 10am - 6pm.
- Books** Coming this month from Macmillan is the autobiography of the immensely popular entertainer Joyce Grenfell. *Joyce Grenfell Requests The Pleasure* covers the period up to 1954 when the show with the same title opened. Included in the book is an account of Joyce Grenfell's meeting and subsequent collaboration with composer Richard Addinsell which led to the writing of her best-known songs. Three books are now available in the Elm Tree Books series of film profiles. The titles are: *Douglas Fairbanks, The First Celebrity* by Richard Schickel; *Rudolph Valentino* by Alexander Walker and *Mariene Dietrich* by Sheridan Morley. All the books are extremely well-illustrated and provide intriguing insights into the personalities concerned. New from Collins is Duncan Kyle's exciting suspense thriller *In Deep* set in the north of Greenland. The same publishers have Richard Boston's entertaining account of the beer and pubs of England — *Beer and Skittles*. Fascinating anecdotes of the golden years of Hollywood abound in *Growing Up In Hollywood*. Published by The Bodley Head this is the autobiography of film-maker Robert Parrish.
- Records** With the show running so successfully at Drury Lane, CBS Records have now released the outstanding original cast recording of *A Chorus Line*. The quality of the entire recording is excellent and particular stand out numbers are *Hello Twelve*, *Hello Thirteen*, *Hello Love*, *What I Did For Love* and *One*. New Decca releases include an album from Broadway star Robert Goulet entitled *After All's Said And Done*. Departing from musicals, Mr Goulet on this album, interprets a number of contemporary songs.
- Sport** The Gillette Cup cricket final will be played at Lords on the 4th. Croquet, and this year's President's Cup competition takes place at Hurlingham from 7th-11th. Racing highlights include the Doncaster Cup and the St. Leger Stakes at Doncaster on the 9th and 11th and the Ayr Gold Cup at Ayr on the 17th. It's a busy month for motor cycling with the Manx Grand Prix from 7th-9th and the World Team Speedway Championships at Wembley on the 18th.
- Competition** A famous English actor was born in 1717 and died in 1779. He excelled in Shakespearean roles and for a long period managed Drury Lane Theatre. Additionally he wrote a number of plays, adapted others and also worked in collaboration. One of the works on which he collaborated was revived in London last year starring Alastair Sim and there is a London Club and a West End Theatre named after him. Who is he? Answers on postcards only please to *Guess Who? No 1*, Theatreprint Ltd, 6 Langley Street, London WC2. Entries must arrive no later than Saturday 30th October and the sender of the first correct entry drawn after this date, will receive two tickets for a West End Theatre.

The world of Lambert & Butler

Lambert and Butler International Size, with a quality and style that sets them apart from other cigarettes.

LAMBERT & BUTLER
PARK LANE LONDON

MIDDLE TAR
As defined in H.M. Government Tables published in February 1976.

EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING.

LB29G

The Phoenix Theatre

The Phoenix opened in September 1930, and was built on a plot of land stretching between Flitcroft Street and Phoenix Street, backed by Stacey Street. It was designed by Sir Giles Gilbert Scott, Bertie Crewe and Cecil Masey, with Theodore Komisarjevsky as art director.

An official unveiling ceremony by C. B. Cochran took place on 7th September 1930 'to a fanfare of trumpets, the clicking of cameras, and a talky-machine that recorded his inaugural speech.' The theatre opened to the public on 24th September, under Cochran's management, with *Private Lives*, one of Noël Coward's outstanding successes. The original cast consisted of the author, Gertrude Lawrence, Adrienne Allen and Laurence Olivier.

The next success at the Phoenix was Louis Weitzenkorn's *Late Night Final* which ran for one hundred and thirty-two performances from June 1931. In 1932 the theatre changed hands and came under the control of Victor Luxemburg; it went non-stop with variety, but this was not successful and it returned to another run of plays until a policy was adopted of transferring established successes from other theatres.

In 1936 Noël Coward once again returned to the Phoenix with his programmes of one-act plays under the title of *Tonight at 8.30*; these plays ran for one hundred and fifty-seven performances. In the autumn of 1938 there appeared a series of plays sponsored by Michael St Denis and Bronson Albery in connection with the London Theatre Studio.

For a period between 1938 and 1939 the theatre showed films; then it passed into the hands of Jack Bartholomew, and *Judgement Day* by Elmer Rice was revived in November 1939.

Outstanding productions during the war when the theatre was acquired by the present owner's father, were *Sky High* John Gielgud's revival of Congreve's *Love For Love*, a production of Tolstoy's *War and Peace*, Ivor Novello's musical play *Arc de Triomphe*, and a dramatisation of Kate O'Brien's novel *The Last Summer*.

In May 1945 *The Skin of Our Teeth* had its first production; this was followed by *Under the Counter* starring Cicely Courtneidge which scored six hundred and sixty-five performances from November 1945.

In 1948 Sir John Vanbrugh's *The Relapse, or Virtus in Danger* had the exceptional run of two hundred and fifty-two performances. Next came Terence Rattigan's double bill entitled *Playbill* (*The Browning Version* and *Harlequinade*). Subsequent productions include *Death of a Salesman*, *Dear Miss Phoebe*, John Gielgud's production of *The Winter's Tale*, and *Much Ado About Nothing*, Noël Coward's



Drawing by Gerald Flint-Shipman

Quadrille with the Lunts, *The Sleeping Prince*, Terence Rattigan's Coronation play written for the Oliviers, and John van Druten's *Bell, Book and Candle*.

From December 1955 to July 1956 the stage of the Phoenix was occupied with the Paul Scofield/Peter Brook season, during which were seen *Hamlet*, *The Power and the Glory* and a revival of T. S. Eliot's *The Family Reunion*. The next success was *The Diary of Anne Frank* at the end of 1956. From September 1957 for the next two and a half years only one play was needed to fill the theatre, Lesley Storm's *Roar Like a Dove*.

Recent memorable productions have been *Luther* with Albert Finney, *Ivanov* with John Gielgud, *Incident at Vichy* with Alec Guinness and Anthony Quayle, *Lady Windermere's Fan* with Coral Browne and Wilfrid Hyde-White. *Canterbury Tales* opened on 21st March 1968 and had a record-breaking five-year run. This was followed by *Two Gentlemen of Verona* and then *Design for Living*. More recent productions have included *Bloomsbury*, *The Gingerbread Lady* and a season of *Godspell*.

Earlier this year the theatre housed the highly successful 'Phoenix Theatre Season' in which four productions were presented — *I Do, I Do* with Rock Hudson and Juliet Prowse; *13 Rue de l'Amour* with Glynis Johns and Louis Jourdan; *Bus Stop* with Lee Remick, Keir Dullea, Alfred Marks and Miriam Karlin, and *The Pleasure of His Company* with Douglas Fairbanks Jr., Wilfrid Hyde White, Dinah Sheridan and David Langton.

In April 1967 Veronica, wife of Gerald Flint-Shipman, the owner, took over the running of the theatre. She had trained at Legats Russian Ballet School and for eight years earned her living as a dancer. She danced with the International Ballet Company and appeared in several commercial productions before marrying and producing two sons. Gerald Flint-Shipman University was a member of the Footlights Club designing sets for their revues. He was for some time a member of Bryanston Films and is now chairman of Impact Quadrant Films whose latest film is *Spanish Fly* starring Leslie Phillips and Terry-Thomas.

Peter Cook & Dudley Moore present

DEREK & CLIVE

WARNING!
THIS RECORD CONTAINS
LANGUAGE OF AN
EXPLICIT NATURE THAT
MAY BE OFFENSIVE
& SHOULD NOT BE PLAYED
IN THE PRESENCE
OF MINORS

(LIVE)

INCLUDES:
THE WORST JOB I EVER HAD
IN THE LAV
SQUATTER AND THE ANT

ALBUM ILPS 9434 CASSETTE ZC1 9434 CARTRIDGE Y81 9434



PHOENIX THEATRE

Charing Cross Road, London WC2
Licensee: VERONICA FLINT-SHIPMAN

MICHAEL WHITE and RICHARD PILBROW
present

HILLARD ELKINS' PRODUCTION
of

CARTE BLANCHE

by

ROBERT COHAN	ALAN COREN	PETER DARRELL
RUDY DE LUCA and BARRY LEVINSON		ALISTAIR ELLIOT
ROBIN HUGHES	EUGENE IONESCO	PAT McCORMICK
ROBERT NORTH	MOLLY PARKIN	THE EARL OF ROCHESTER
FRANT SALIERI	KENNETH TYNAN	PAUL VERLAINE
KEITH WATERHOUSE	MICHAEL WELLER	CLIFFORD WILLIAMS

with

SUE ALDRED	ROBIN COURBET	FIONA DOUGLAS STEWART
CAROLINE GRENVILLE	PHILLIP HATTON	RODNEY MADDEN
MICHAEL MANNING	NATASHA MORGAN	SUE RITTMAN
PETER VAN DE WOUW	EDWIN VAN WYK	JEAN WARREN
MICHAEL WATKINS	JOSEPHINE WELCOME	

Music and Lyrics by
LEONARD BERNSTEIN BOB DOWNES JOHN LA TOUCHE
LIEBER & STOLLER MARC WILKINSON

Production Designed by
FARRAH and JUDITH BLAND

Lighting by
ANDREW BRIDGE and RICHARD PILBROW

Sound by
DAVID COLLISON

Musical Supervision by
MARC WILKINSON

Musical Director
NIC ROWLEY

Directed by
CLIFFORD WILLIAMS

First performance at the Phoenix Theatre. Thursday September 30th 1976

KENNETH TYNAN was born in Birmingham in 1927. After receiving a degree in English Literature from Oxford, he directed for 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 took 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 held until 1973. In 1969 he compiled and part-wrote *Oh! Calcutta!*, which ran for three years in New York and is now in the seventh year of its London run. Tynan is the author of the following books: *He That Plays the King*, *Alec Guinness*, *Persona Grata*, *Bull Fever*, *Curtains*, *Tynan Right and Left*, *A View of the English Stage*, *The Sound of Two Hands Clapping*. He is a Fellow of the Royal Society of Literature.

CLIFFORD WILLIAMS (Director) Associate Director of the RSC since 1963. Married to Josiane Williams and has two daughters. Started as an actor and founded the Mime Theatre Company. Then directed in repertory at Canterbury and Hornchurch and the Arts Theatre. Joined the Royal Shakespeare Company in 1961, where his productions include *Afore Night Come*, *The Comedy of Errors*, *The Representative*, *The Jew of Malta*, *The Merchant of Venice*, *Doctor Faustus*, *Major Barbara*, *The Duchess of Malfi*, *The Taming of the Shrew* and *Too True to be Good*. For the National Theatre he directed the all-male *As You Like It* and *Back to Methusalem*. His West End shows include *Our Man Crichton*, *Sleuth* (New York and Paris), *Oh! Calcutta*. Hochhuth's controversial play *Soldiers*, Rex Harrison in Pirandello's *Henry IV* (both these in New York and London), *What Every Woman Knows*, and the musical *Mardi Gras* at the Prince of Wales. Clifford Williams has directed *The Flying Dutchman* at Covent Garden and *Dido and Aeneas* at Windsor Festival.

FARRAH (Production Design) entered the field of scenic design 22 years ago with an opera in Amsterdam. Born in Boghari, Algeria, he has worked on projects in Europe, North Africa and America, and for seven years was head of theatrical design instruction at the National Theatre School in Strasbourg, France, similarly holding an equivalent post in Montreal 1968-69. He is an associate artist of the Royal Shakespeare Company. Farrah's most notable work known in this country includes: *The*

Cherry Orchard in 1961, *The Tempest* at Stratford in 1963, *Puntilla* in 1965, *The Burdies* at the 1966 Edinburgh Festival, *The Three Sisters* in 1967, *Dr Faustus* at Stratford in 1968, which also toured the USA, *Tiny Alice*, *Oh! Calcutta!* and *Richard III* in Stratford and at the Comédie Française in Paris. For both Genet's *The Balcony* for the RSC and Pirandello's *Henry IV* he won Plays and Players Awards, while his latest work was for *The Histories* for the RSC *Henry IV Parts 1 and 2* and *Henry V*. He designed *Mardi Gras* (musical) and *Otello* for Paris Opera.

MARC WILKINSON (Musical Supervisor) was born in Paris and studied at Columbia University and Princeton University, USA. He was Director of Music at the National Theatre of Great Britain for ten years and wrote and directed the music for most of their productions during that time, including *Equus*, *Jumpers*, *The Royal Hunt of the Sun*, *Rosencrantz and Guildenstern are Dead*, *The National Health*, *As You Like It*, *Love for Love* and many more. He has also composed and directed music for the Royal Shakespeare Theatre, the Royal Court Theatre, for the Theatre de la Ville, Paris, for the French production of *Oh! Calcutta!* and for theatres in Australia, Austria, Brazil, Germany, Italy and Yugoslavia. He has also written the music for many films including *If...* and *The Hireling*, both of which were awarded the Grand Prix de Cannes.

ROBERT COHAN (Choreographer) came to England in 1944 where Helpmann's *Miracle in the Gorbals* so impressed him that he decided on dance as a career. He joined the Martha Graham School in New York and subsequently became her partner. Before becoming Artistic Director for the Contemporary Dance Trust in 1967, he has managed his own company as well as dancing with Graham throughout the world. He has trained most of the members of the Dance Theatre and choreographed many works for them including *Cell* and *Stages*, his full-length multi media production which toured Europe in the Spring of 1974. In early 1975 he taught and choreographed at York University in Toronto and for the 1975 Christmas season at Sadler's Wells he created three new works — *Class*, *Place of Change* and *Stabat Mater*. This year he gave the Company two new works — *Khumsin* and *Nymphs*. London Contemporary Dance Theatre and Robert Cohan jointly received the Evening Standard Award for the Most Outstanding Achievement in Ballet in 1975.

ROBERT NORTH (Choreographer) was born in South Carolina, and came to school in England, studying art and design at the Central School of Art, and ballet at the Royal Ballet School, where he first started choreographing for school work shops. He began classes at the London Contemporary Dance School, soon becoming a member of the early touring company. He returned to the USA, to dance with Martha Graham Company for four seasons, and then rejoined the London Contemporary Dance Theatre for their first London season. He choreographed *Conversation Piece*, his first work for repertory in 1970, and has subsequently added *One Was the Other*, *Brian*, *Dressed to Kill*, *Troy Game*, *Still Life*, and *Just a Moment*. He also added *David and Goliath* choreographed with Wayne Sleep, and *Gladly, Badly, Sadly, Madly* choreographed with Lynn Seymour. He also choreographed *Pilgrim* for Prospect Theatre Company, and *Running Figures* and *Reflections* for Ballet Rambert.

PETER DARRELL (Choreographer) Artistic Director of The Scottish Ballet, began his career dancing with ballet companies in England and Sweden. As co-founder of Western Theatre Ballet, he pioneered a repertoire of ballets on subjects usually seen in films or plays but not in dance. One of the foremost exponents of the narrative ballet, both on stage and in television, he has created ballets in Canada, Denmark, Germany, Holland, Switzerland, and America. With The Scottish Ballet, Peter Darrell's most notable successes have been his highly acclaimed production of *Giselle*, his creation of *Tales of Hoffman*, *The Scarlet Pastoral*, created for Margot Fonteyn, and more recently the full length work *Mary, Queen of Scots* which was premiered at the Theatre Royal, Glasgow in March 1976.

HILLARD ELKINS (Executive Producer) has produced highly successful award winning musicals and straight plays both here and in America, among them *Golden Boy*, starring Sammy Davis, *The Rothschilds*, *Sizwe Bansi is Dead*, *A Doll's House* and *Streetcar Named Desire*, both starring Claire Bloom, and *Oh! Calcutta!* which he staged originally in New York prior to its London presentation. His first film was *Alice's Restaurant*, since when he has presented *A New Leaf* starring Walter Matthau and Elaine May, *Oh! Calcutta!* with the original Broadway cast, and *A Doll's House* starring Claire Bloom, Ralph Richardson and Anthony Hopkins.

NIC ROWLEY (Musical Director). His first musical jobs involved playing piano and trombone in pubs and jazz clubs. He then went to Cambridge as a choral scholar and became musical director of *Footlights*, which enabled him to tour with various revues. He has since worked in the theatre in Leicester, Coventry, Derby and Canterbury, as well as being musical director of *The Rocky Horror Show* in London for twelve months. His musical *Up and Away* with book and lyrics by Alan Drury was recently performed at York and his rock version of the pantomime *Dick Whittington* has been seen at Leicester and Cambridge. His radio and television work includes composing and/or arranging or being musical director for the revue series *Oh No It Isn't* as well as programmes and series for Kenneth Williams and Roy Hudd, Barry Humphries and, most recently, for the Ronnies Corbett and Barker on whose current series he is also music consultant. He has also worked as pianist and arranger for a large number of recording artists, Dana and Lulu in particular.

ANDREW BRIDGE (Lighting Designer) trained at LAMDA and then joined the Welsh National Opera Company. Subsequently he worked for three seasons with The Glyndebourne Festival Opera and then toured Europe. In 1973 he joined the Theatre Projects Lighting Design Team and assisted on many productions. He has lit productions of *Clever Soldiers*, *Kennedy's Children*, *Rock Nativity*, and *John, Paul, George, Ringo and Bert*. This year he lit *The Rocky Horror Show* in Amsterdam. He is also lighting the new comedy *Out on a Limb* and the Birmingham Christmas production of *The Wizard of Oz*.

DAVID COLLISON (Sound) began his theatrical career in 1955 as stage manager at the Arts Theatre Club in London. Later specialising in sound his first big musical was Lionel Bart's *Blitz* in 1962. This led to a variety of contracts providing sound for a spectacular revue in Las Vegas, Expo '67 in Montreal, displays at Madame Tussauds, and of course many West End shows including *Cabaret*, *Company*, *Fiddler on the Roof*, *Applause*, *Mame*, *John, Paul, George, Ringo...* and *Bert*, *The Rocky Horror Show*, *Billy*, *Jesus Christ Superstar*, *Jeeves*, and *A Little Night Music*. He designed the sound systems for the new National Theatre.

CARTE BLANCHE

The running order and cast are subject to variation

ACT ONE

MASKS

Sue, Aldred, Robin Courbet, Fiona Douglas Stewart, Caroline Grenville, Phillip Hatton, Rodney Madden, Michael Manning, Natasha Morgan, Sue Rittman, Peter van de Wouw, Edwin van Wyk, Jean Warren, Michael Watkins, Josephine Welcome

ORLANDO AND PARTNERS

Phillip Hatton, Josephine Welcome, Sue Rittman

EARLS COURT SINGLE

Michael Watkins

SERPENT

Fiona Douglas Stewart, Peter van de Wouw, Edwin van Wyk

ALICE IN WONDERLAND

Sue Aldred, Robin Courbet, Phillip Hatton, Rodney Madden, Michael Manning, Natasha Morgan, Jean Warren

POESIE DE VERLAINE

Natasha Morgan

AFTERNOON

Edwin van Wyk, Josephine Welcome

MR AND MRS EMBERLEY

Caroline Grenville, Natasha Morgan, Sue Rittman, Michael Watkins

ROCHESTER'S REVELS

Sue Aldred, Robin Courbet, Jean Warren, Phillip Hatton, Rodney Madden, Natasha Morgan, Peter van Wouw, Edwin van Wyk

INTERVAL

Company and Stage Manager ROSEMARY CURR
Deputy Stage Manager ANTHONY DOW
Assistant Stage Managers DAVID GRINDROD
PETER SEYFORTH
DONNA ROLFE

Photographs may not be taken

Production Service by

**THEATRE
PROJECTS**

ACT TWO

TRIANGLE IN FIVE TAKES

Fiona Douglas Stewart, Caroline Grenville, Edwin van Wyk

BANG, BANG, YOU'RE ALMOST DEAD

Caroline Grenville, Phillip Hatton, Rodney Madden, Michael Manning, Natasha Morgan, Sue Rittman, Jean Warren, Michael Watkins

POESIE DE VERLAINE

Phillip Hatton

BALLET

Rodney Madden, Michael Manning, Sue Rittman, Michael Watkins, Josephine Welcome

SONG

Sue Aldred

SHOP WINDOW

Jean Warren

GESTE D'AMOUR (Tristan and Isolde and after)

Caroline Grenville, Phillip Hatton, Michael Manning, Natasha Morgan, Peter van de Wouw, Michael Watkins

POESIE DE VERLAINE

Edwin van Wyk

DOUBLE ACT

Sue Aldred, Natasha Morgan, Jean Warren, Michael Watkins

THE LADY AND THE GENTLEMAN

Fiona Douglas Stewart, Phillip Hatton

IDENTITIES

Sue Aldred, Robin Courbet, Fiona Douglas Stewart, Caroline Grenville, Phillip Hatton, Rodney Madden, Michael Manning, Natasha Morgan, Sue Rittman, Peter van de Wouw, Edwin van Wyk, Jean Warren, Michael Watkins, Josephine Welcome

Assistant to Clifford Williams NICK RENTON

Assistant Choreographer AMANDA KNOTT

Orchestral Management by MUSIC ACTIVITY

MANAGEMENT LTD

Smoking is not permitted in the auditorium

THE COMPANY

SUE ALDRED was born near Wrexham in North Wales. She joined the Footlights whilst taking a post graduate course at Cambridge and later played a season with them at the Comedy Theatre. She then went into Eric Thompson's production of *Romeo and Juliet* which toured the USA. A year in *Oh! Calcutta!* at the Duchess Theatre followed and she has recently been seen at the Comedy Theatre in *Signed and Sealed* which starred Kenneth Williams and Peggy Mount.

ROBIN COURBET trained at the London Contemporary Dance School and became a founder member of Moving Being, with which company he remained for four years, both as an actor and dancer. He then went to India where he spent eight months studying with the Kathakali and subsequently went to Paris for two and a half years working as a choreographer, dancer and actor with the Company TSE.

FIONA DOUGLAS-STEWART played in a number of school productions and made her first professional appearance in a tour of *Rupert and the Fiddle*. She has since been seen in a number of stage productions out of London and most recently was in *Pyjama Tops*. Her television appearances include *A Little Bit of Wisdom* and *The Goodies*.

CAROLINE GRENVILLE was trained at the Webber-Douglas School and on leaving toured with Theatre Centre playing Gertrude in a potted version of *Hamlet*. In

the West End she has appeared in *The Dirtiest Show in Town*, *The Bed, Pyjama Tops*, *Oh! Calcutta!* and *Come into my Bed*.

PHILIP HATTON made his first appearance in the West End in *A Touch of Purple* at the Globe Theatre. Subsequently he played Rocky in *The Rocky Horror Show* and Gabriel in the tour of *Rock Nativity*. His last West End appearance was at the May Fair Theatre in *What's a Nice Country Like US Doing in a State Like This?* He was in the film of *Applause* and on television appeared in *Softly Softly*, *General Hospital*, and *Space 1999*.

RODNEY MADDEN was born in Australia and has worked with a number of repertory companies. In the West End he has been seen in *The Val Doonican Show* at the Prince of Wales, *Treasure Island* at the Mermaid, and *West Side Story* at the Collegiate and Shaftesbury. He has been in a number of television specials together with plays and series and recently toured in *Joseph and the Amazing Technicolor Dreamcoat*.

MICHAEL MANNING was born in Bombay and moved to Australia where he started working in the theatre at an early age. He came to London to study ballet and has since worked with a number of different companies. More recently he has been concentrating on acting and appeared in two films — *The Adventures of Sherlock Holmes' Smarter Brother* and *The Prince and the Pauper*. Recent stage roles include appearances with both the English National Opera and the Royal Opera House.

NATASHA MORGAN has played in a number of fringe theatres and also at the Northcott, Exeter. On television her appearances include roles in *Nat in Front of the Children*, *Shoulder to Shoulder*, *Glittering Prizes*, and the forthcoming series *Jesus of Nazareth* directed by Franco Zeffirelli.

SUE RITTMAN studied at the Rambert Ballet School and was subsequently a member of the Ballet Rambert company in 1969 and 1970. In 1970 she played in pantomime at the London Palladium and then toured abroad for three years. She was at The Talk of the Town for two and a half years, part of the time as principal dancer.

PETER VAN DE WOUW comes from Holland where he has appeared on stage and on television and also modelled. He trained at the Academy of Dramatic Art in Maastricht and recently played Rocky in the Dutch production of *The Rocky Horror Show*. He has also modelled throughout Europe and the United States.

EDWIN VAN WYK was born in South Africa and trained for the stage both in Cape Town and at the Bristol Old Vic Theatre School. He has appeared with a number of repertory companies and in the West End in *Hair*, *Joseph and the Amazing Technicolor Dreamcoat*, and *The Dirtiest Show in Town*. He has also made a number of television appearances.

JEAN WARREN started her career at the Playhouse, Salisbury and subsequently spent two years at the Bristol Old Vic Theatre School. She has worked with a number of repertory companies and in London has appeared in *Engaged* at the National Theatre and in two productions at the Theatre Upstairs.

MICHAEL WATKINS studied at UCLA and subsequently spent two years with The Hollywood Shakespeare Company. He returned to London in 1970 and aside from a number of appearances with repertory companies has been seen in *The Dirtiest Show in Town* at the Duchess Theatre and in the leading role in *The Mousetrap* at the Ambassadors Theatre. Recently on television he has been seen in *The Naked Civil Servant*, and *Spice Island Farewell*.

JOSEPHINE WELCOME was born in London and spent her early childhood in Sri Lanka, followed by a Sussex boarding school. She appeared in the Prospect Theatre Company production of *Pilgrim* in 1975 and has since made a number of television appearances including roles in *Couples* and *Missing Time*. She will also shortly be seen in the film *Queen Kong*.

For the
"CARTE
BLANCHE"
Company

Dance Supervisor
Costume Supervisor
Wardrobe Mistress
Assistant Wardrobe Mistress
Production Electrician
Musical Associate
Copyist
Press Representative

Irene Claire
Phil Greene
Suzanna Mills
Penny Douglas
Spike Gaden
Peter Pontzen
Jack Golden
Peter Thompson Associates
437 9632

Musicians

Managing Director Theatre Projects Associates Ltd. Eric Kilner

Assistant Musical Director
Electric and Acoustic Guitar
Bass Guitar
Drums/Percussion
Tenor Sax/Flute

Peter Lee
Peter Moss
Douggie Henning
Roy Jones
Geoff Driscoll

Production Photographs by JOHN HAYNES

Scenery built by Victor Mara Ltd. and Ken Creasy.
Costumes by R. St. John Roper and Lewis Leathers. Wigs by Stevie Hall.
Shoes by Anello & Davide. Yamaha Motorcycles modified by Cinebuild Ltd.
Typewriter kindly loaned by Central Typewriters (London) Ltd.
Lighter by Ronson. Skin and beauty preparations by Max Factor Ltd. and Lancome.
Yamaha Musical Instruments by courtesy of Kemble-Yamaha and Jaques Samuel Pianos Ltd.
Slides by Stanley Coleman Ltd. Puppet Masks by Adrian Marchant. Projection Screens by Andrews & Harkness.

For PHOENIX
THEATRE

General Manager
Manager
Deputy Manager and Box Office
Chief Technician
Master Carpenter
Chief Electrician

John Sykes
Peggy Marsh
Derek Bessey (01-836 8611)
Paul Vickers
Rikki Newman
Roy Prosho

Bars

There are four bars in the Theatre all of which open for half an hour before performances commence and also during the interval. These are situated as follows:

1. The Noël Coward Bar and Buffet in the Theatre's Phoenix Street entrance at the rear of the stalls on the left. It can also be reached from the back of the Dress Circle. In addition to drinks, sandwiches, snacks and coffee are available.

The bar is named after the late Sir Noël Coward who opened the Theatre in 1930 in *Private Lives*, a scene from which is on display together with a portrait of Sir Noël, presented to the Theatre by the artist, Edward Seago.

2. Stalls Bar at the rear of the stalls on the left. A feature here is the collection of drawings specially commissioned from *Punch* artists.

3. Dress Circle Bar is at the rear of the Dress Circle on the left.

4. The Chaucer Bar, where pictures of *The Canterbury Tales* are on display, is at the rear of the Upper Circle and also on the left.

Programmes, chocolates and ice creams are available from the attendant

Cloakrooms

Cloakroom and toilet facilities are available in all parts of the Theatre as follows:

Stalls: Ladies' and Gentlemen's cloakroom and toilet at the rear of the stalls on the left. Additional Gentlemen's toilet at the rear of the stalls on the right.

Dress Circle: Ladies' and Gentlemen's cloakroom and toilet at the rear of the Dress Circle on the left.

Upper Circle: Ladies' and Gentlemen's toilet at the rear of the Upper Circle on the left.

Car Park

There is a car park adjoining the Theatre.

IT IS STRICTLY FORBIDDEN TO TAKE PHOTOGRAPHS OR USE ANY FORM OF SOUND RECORDING.

First aid services at this theatre are kindly provided by members of The St John Ambulance Brigade.

*Megger electrical equipment used in this theatre supplied by Evershead & Vignoles Ltd.

In accordance with the
requirements of the
Greater London

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

Council:

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. 4. The safety curtains must be lowered and raised in the presence of each audience.

Chez Solange

RESTAURANT FRANÇAIS

Ideally situated right in the heart of Theatreland - we open for Dinner as early as 5.30 and do not close until 2.30 am. (last orders 12.15)

There is a full menu with a wide choice of attractive dishes and a comprehensive wine list

You may if you wish enjoy hors d'oeuvre and main dish before the Theatre and return for coffee and sweet after Theatre

Come as early as 4.30 to meet your friends in the Bar

Enjoy your meal -

Enjoy the Theatre

Lunch is served from 12-4

FULLY AIR CONDITIONED

Tel: 01-836 0542 & 01-836 5886

35 CRANBOURN STREET

LONDON WC2

(Next to Leicester Square Underground)

YOU CAN HELP TO:

SAVE
LONDON'S
THEATRES

All the nation's theatres will be better protected once the Theatres Trust has been formally established. This can only happen when adequate funds have been raised. All lovers of theatre can assist by sending donations to the Save London's Theatres Trust Fund Account, at 8 Harley Street, London W1N 2AB.

Pauline Tooth

meets

Lilli Palmer

Lilli Palmer has achieved many successes in her lifetime—film, actress in England and Hollywood, star on Broadway and in the West End, TV star in her native Germany and serious artist who has had two one-woman shows at a London gallery—now she adds writing with her autobiography *Change Lobsters and Dance*. Published this Spring, it proves that she can entertain her readers as well as an audience.

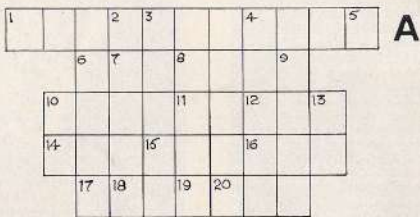
How, I asked, did she start writing. She explained, that ten years ago when appearing on an American chat-show, she was proclaiming the advantages of being over 40 and a publisher was so impressed with her "pearls of wisdom" that he paid her a down payment to put them on paper. "I bought a mink coat with that cheque," she says "but I wasn't ready to tell my life story then. However, much later, a German publisher took up the option, by then I was a big star in Germany and of course they were most interested in my feelings on returning to Germany, which I had left as a refugee before the war—so I began the long journey back, reliving my childhood, and writing it down, in German. Next I was asked to write an English version, I've taken enormous trouble with it; for me writing is really hard work, really slogging, but

everything I do is done with great tenacity—I have to go on till I get it right. I think I wrote the final chapter eleven times before I was satisfied. Of course, one has changed utterly over the years, those early days in my twenties I was so superficial, yet I was so convinced that I could conquer the world—one has to be dense to be so young and stupid."

She confirms "I would say my best period was in my early 40s," by that time her marriage to Rex Harrison was at an end, which she explains with candour, but so much still lay before her—returning to Germany, in triumph—re-marriage to glamorous Argentinian Carlos Thompson, once an actor, now a writer himself—and finding a passion for painting, where she achieved great status and admits "Painting for me is a passion, I really hate writing and I mind that it stops me painting. I slink past my studio to get back to my typewriter, I have to finish what I have started. There is one period in my life that I have omitted in *Change Lobsters and Dance* and that is what I am working on now. Even my publisher doesn't know what it is about but I deliver it in the autumn."

Her strange title refers to her tackling the various different aspects of her life and comes from the Lobster Quadrille in *Alice in Wonderland*. Now she lives 3,000 feet up a mountain in Switzerland and although she feels her theatre days are behind her there is more to look forward to from the pen and palette of Lilli Palmer.

QUIBBLES - - - - - NUMBER THIRTY NINE



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 name of the speaker, and the title of the play.

CLUES

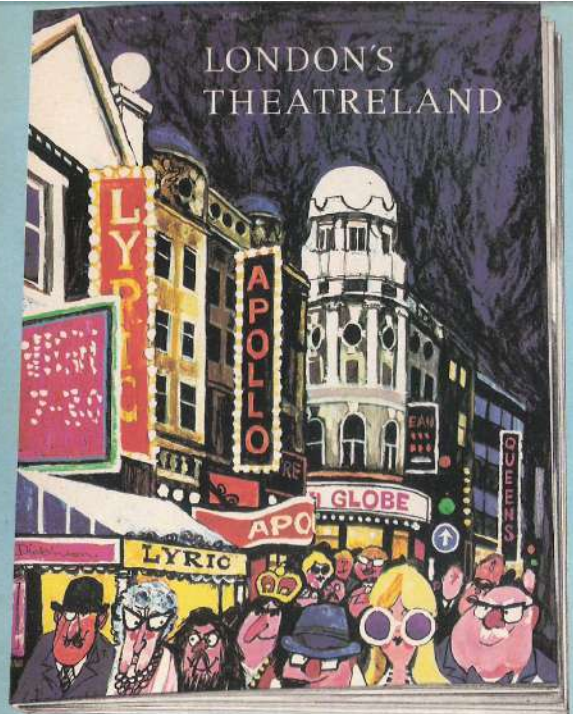
- 1. He wrote LA MACHINE INFERNALE (4, 7)
- 6. He wrote THE CENCI (7)
- 10. A town with a famous cycle of Mystery Plays (9)
- 14. Every one of Arthur Miller's male progeny? (3, 2, 4)
- 17. A performance before the First Night (7)

B



Solution to Quibbles Thirty Nine:

IF YOU HAVE TEARS, PREPARE TO SHED THEM NOW; ANTONY, JULIUS CAESAR.
 1. JEAN COCTEAU & SHELLEY 10. WAKEFIELD 14. ALL MY SONS 17. PREVIEW
 Jacques



A concise pictorial history of theatres in London

London's Theatreland with a text by J.C. Trewin, Colour illustrations by Geoffrey Dickinson and many others in black and white is a comprehensive guide and history of the London Theatres. It makes an ideal, and at only 25p inexpensive, gift for all theatregoers.

To: Theatreprint Ltd., 6, Langley Street, London, W.C.2.

Please supply (number) copies of LONDON'S THEATRELAND.

Name

Address

Cheque/PO enclosed for (30p per copy - including postage)



Sterling cheques only can be accepted — please add extra for postage abroad

The Combined Theatrical Charities Appeals Council

<i>President</i> The Lord Olivier	<i>Chairman</i> Sir Richard Attenborough CBE	<i>Deputy Chairman</i> Jack Allen
<i>Hon Treasurer</i> Toby Rowland	<i>Hon Auditor</i> J. D. Ferguson FCA	<i>Hon Solicitor</i> B. M. Fournier LLB
		<i>Hon Secretary</i> Martin Tickner

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

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

The member charities are:

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

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

The Actors' Charitable Trust (formerly The Actors' Orphanage Fund—founded 1895) which is primarily concerned with the welfare of children but which has now extended its Charter to enable assistance to be given to the aged as well; this generally takes the form of help with housing and domestic needs. The Trust is also now responsible for the management of the affairs of Denville Hall;

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

Denville Hall which is a quiet and restful home where aged actors and actresses in need of extra care are able to spend their years of retirement. This year, Denville Hall celebrates its 50th anniversary.

The various organisations may be addressed as follows:

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

King George's Pension Fund
8 Bolton Street
London W1
Telephone: 499 2002

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

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

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

It only takes
a short interval to prove
you're not a rotter.



THE LONDON THEATRE GUIDE

Copies of the official London Theatre Guide which is published by The Society of West End Theatre are available in this theatre. Most West End theatres advertise in the following daily and weekly newspapers. **The Times, Daily Telegraph, Daily Mail, Financial Times, The Guardian, Evening News, Evening Standard, Sunday Times, The Observer, Sunday Telegraph.**

Copies of the official London Theatre Guide can be sent regularly for one year on receipt of cheque or postal order for £2.00 to:

United Kingdom Advertising Co.,
Aspen House 25, Dover Street,
London W1.

"THE HIT OF THE
SEASON"—E. Std

Arts Theatre
(Leicester Square Tube)

836-3334/2132

**TOM
STOPPARD'S
DIRTY LINEN
& NEW-FOUND-LAND**

"THE HAPPIEST 85 MINUTES
IN THE WEST END"—E. News

"CARTE BLANCHE"

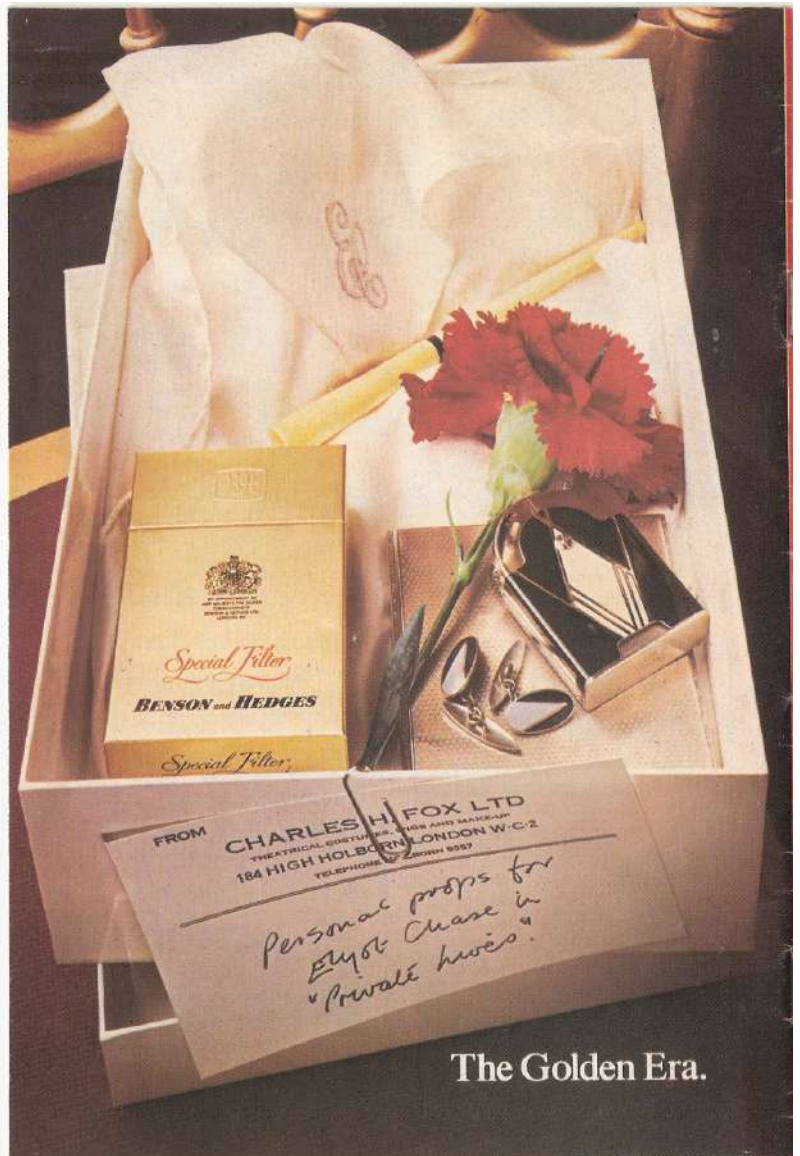
Running Order

ACT 1

MASKS
POESIE DE VERLAINE
POESIE DE VERLAINE
BALLET
MAKING IT BY MYSELF
EARLS COURT SINGLE
DOUBLE ACT
YOU DON'T LOVE ME
ALICE IN WONDERLAND
MR. AND MRS. EMBERLEY
ROCHESTER'S REVELS

ACT 2

GESTE D'AMOUR
(Tristan and Isolde and after)
SEXY MUSIC
TRIANGLE IN FIVE TAKES
BANG, BANG YOU'RE ALMOST DEAD
POESIE DE VERLAINE
SHOP WINDOW
THE LADY AND THE GENTLEMAN
AFTERNOON
FINALE



The Golden Era.

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