

PICCADILLY THEATRE

THE RAPE OF THE BELT

by

BENN W. LEVY

PROGRAMME SIXPENCE

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Proprietors PICCADILLY THEATRE LTD.

THE ROBIN FOX PARTNERSHIP LTD.

and

JOHN CLEMENTS

present

THE RAPE OF THE BELT

by

BENN W. LEVY

The Play Directed by JOHN CLEMENTS

First Performance: Thursday, 12th December, 1957

EVERY EVENING at 7.30 p.m.

Matinees: THURSDAY and SATURDAY at 2.30 p.m.

THE RAPE OF THE BELT

Characters in order of appearance:

Hera	VERONICA TURLEIGH
Zeus	NICHOLAS HANNEN
Hippobomene	JUDITH FURSE
Theseus	RICHARD ATTENBOROUGH
Heracles	JOHN CLEMENTS
Antiope	CONSTANCE CUMMINGS
Diasta	CLARE BRADLEY
Anthea	ANN MARTIN
Hippolyte	KAY HAMMOND
Thalestris	SUSAN RICHARDS

The Play Directed by JOHN CLEMENTS

Costumes and Settings designed by MALCOLM PRIDE

Lighting by MICHAEL NORTHEN

Music composed and arranged by LESLIE BRIDGEWATER

PROLOGUE

ACT I

Outside the Palace of Themiscyra

INTERVAL

ACT II

A courtyard inside the palace

Scene 1. Two hours later

Scene 2. The next morning

INTERVAL

ACT III

The same

Scene 1. A few minutes later

Scene 2. A few weeks later

Scenery built by Brunskill & Loveday Ltd. and Mara & Houghton; painted by Alick Johnstone Ltd.
Lighting equipment by the Strand Electric Co., Ltd. Sound equipment by Stagesound Ltd.
Costumes by B. J. Simmons & Co., Ltd. Busts and other costumes by Carl Bonn and Colin Mackenzie.
Jewellery and armour by Hugh Skillen.
Shoes by Gamba Ltd. Wigs by Wig Creations Ltd. Stockings by Kayser.
Weapons by White & Sons Ltd. Furniture and properties by Stage Decor Ltd.

General Manager	For	DOREEN DIXON
Company Manager	"THE RAPE	BARRY BARTON
Stage Manager	OF THE	NANCY SEABROOKE
Assistant Stage Manager	"BELT"	JUDY LEANING
Press Representative	COMPANY	DAVID FAIRWEATHER
		(HUNTER 0681)

Manager	For	PICCADILLY THEATRE	IAN KEITH
Box Office (R. G. RAKE)	Open 10 a.m. to 8 p.m.	GERrard 4506-7	

Safety Curtain designed by BERKELEY SUTCLIFFE,
painted by Alick Johnstone Ltd.

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

Ladies are earnestly requested to remove hats or any kind of head-dress. The rule is framed for the benefit of the audience and the Management trust that it will appeal to everybody and that ladies will assist in having it carried out.

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 be permitted in the gangways at the side and rear of the seating, it shall be strictly limited to the number indicated by the notices exhibited in those positions. 4.—The safety curtain must be lowered and raised in the presence of each audience.

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PROGRAMME NOTE

There have been many versions in the distant past of the legend of Heracles' Ninth Labour. This play adds another. But, subject to variations of detail and of interpretation, the outline is common to all of them. In all of them Heracles is a prodigy of strength and valour and violence. In all of them he can claim divine parentage (on his father's side), being the product of a peccadillo, in which Zeus, the amorous king of the Olympian gods, seduced a married lady in the disguise of her husband, Amphytrion. In all of them he is harassed by the wife of Zeus, the jealous, formidable goddess Hera, and it is through her scheming no less than through his own erratic temper that he has been forced to perform the twelve famous labours devised by King Eurystheus, sometimes with the help of another hero, his comrade Theseus.

The Ninth of them, which imposed upon him the task of wresting from the fierce invincible Amazons their celebrated royal belt, is the subject of this play. In providing that the feat be tackled in the teeth of Hera's not very competent obstruction, the author has again followed tradition. In certain other respects he hasn't.

THEATRE CHIT-CHAT

At the Cambridge Theatre, Emile Littler's new presentation of the Broadway success "The Happiest Millionaire" has already established itself as one of London's leading laughter shows. With a distinguished cast, headed by Robert Beatty, Maureen Swanson, Daniel Massey and Heather Thatcher, this play earned for itself an array of excellent press notices including, to mention merely two, "Audience never stopped bubbling with grateful laughter", *Daily Express*, and "Gales of laughter", *Daily Sketch*. Performances are at 8 p.m. Mondays to Thursdays, with two performances on Fridays and Saturdays at 6 p.m. and 8.40 p.m.

* * *

Following the current season of "The Entertainer", the Palace Theatre will stage four weeks of *Variety*, starring Frankie Vaughan and other top line artistes. This season will open on 20th January and performances will be twice nightly at 6.15 and 8.45. The box office is already open for advance booking and prices range from 16s. 6d. to 4s.

At the end of the *Variety* season, Norman Wisdom will open on Thursday, 20th February, in the musical, "Where's Charley?" This show was a great success on Broadway two or three years ago, and is freely based on the greatest popular play success the world has ever known—"Charley's Aunt".

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