



SF061

MIDDLE TAR As defined by H.M. Government  
H.M. Government Health Departments' WARNING:  
CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH

**RSC**  
AT THE PICCADILLY

**PRIVATES ON PARADE**

The award winning comedy by **PETER NICHOLS**

Golden Anniversary **PICCADILLY THEATRE** 1928-1978

PROGRAMME 30p

# VAUDEVILLE THEATRE

BOOK NOW!

PETER SAUNDERS

presents

DINAH  
SHERIDAN  
ELEANOR  
SUMMERFIELD

in

## A MURDER IS ANNOUNCED by AGATHA CHRISTIE

with PATRICIA BRAKE

CHRISTOPHER  
SCOLAR

Michael  
FLEMING  
NANCY

NEVINSON

and BARBARA FLYNN

Directed by ROBERT CHETWYN

Decor by ANTHONY  
HOLLAND

Lighting by ROBERT  
BRYAN

Adapted for  
the stage by  
LESLIE  
DARBON

.... and still at the  
**ST. MARTIN'S THEATRE**  
26th YEAR  
of AGATHA CHRISTIE'S  
**THE MOUSETRAP**

DULCIE  
GRAY  
(as Miss Marple)  
JAMES  
GROUT

PROGRAMME  
by  
theatre  
print

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## This Month

### MUSEUMS

The Museum of London in the City has now been open for just over a year and in that time has justifiably established itself as a popular attraction both with 'locals' and visitors. The Museum is extremely well laid out and tells the history of London from earliest times right up to the present day. It is situated on the south-west side of the Barbican development and is easily reached from either St Paul's or Barbican underground stations. Opening hours of the Museum are from 10.00 am until 6.00 pm from Tuesday to Saturday and from 2.00 pm until 6.00 pm on Sunday. It is closed all day on Monday. Incidentally, Barbican station is not open on Sunday, in which case Moorgate is not very far.

### BOOKS

Brian Masters is the author of *Now Barabbas Was a Rotter*, a fascinating new biography from Hamish Hamilton. It tells the extraordinary life story of Marie Gorelli the Victorian novelist who succeeded in becoming England's most famous woman after Queen Victoria. It also includes some interesting illustrations including a publicity photograph 'before' and 'after' retouching! The latest book from prolific writer and broadcaster Giles Brandreth is also published by Hamish Hamilton. This is called *The Finniest Man on Earth* and relates through words and pictures the story of Dan Leno the celebrated music hall entertainer. A third and final biography this month but this time with a contemporary subject. Eric Braun's book from W. H. Allen is titled, simply, *Deborah Kerr* and is about the greatly admired screen and stage actress who recently finished a London run in Shaw's *Candida*. Also in the book is a complete record of Miss Kerr's stage and screen appearances. Among the recent paperbacks is George Lucas' story of *Star Wars*, the film that continues breaking records wherever it is shown. The book contains colour illustrations of scenes from the film and is published by Sphere. Finally Alfred Shaughnessy—script editor of the very popular television series *Upstairs*

*Downstairs*—has now written his autobiography. This delightful book is called *Both Ends of the Candle* and is published by Peter Owen.

### RECORDS

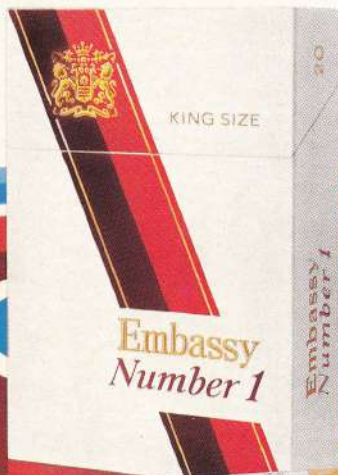
An artist very popular a number of years back and now making a welcome return is Lonnie Donegan. His new album on the Chrysalis label is produced by Adam Faith and called *Patrol On The Style*. The ten tracks on the album are all excellent but particular stand-outs beside the title number are 'Nobody's Child' and 'I Wanna Go Home'. Adam Faith has gathered a group of top musicians to back Mr Donegan in various tracks—among them: Rory Gallagher, Leo Sayer, Ringo Starr and Elton John. Adam Faith and Ringo Starr both star on Donald Pleasance's album *Scuse the Mouse*. This is on the Polydor label and is a musical which will appeal to children of all ages. Top group Genesis have a new album of Charisma this month called *And Then There Were Three* showing them in their usual outstanding form. Andrew Lloyd Webber—composer of *Jesus Christ Superstar* and *Evita* (which opens in June at the Casino Theatre)—has a new album from MCA. Called *Variations* it is based on Paganini and features both Andrew and Julian Lloyd Webber. New from EMI is a double album to mark the fortieth anniversary of the Noel Gay Organisation which features such nostalgic classics as 'Lambeth Walk' and 'Run Rabbit Run'. More nostalgia from Decca with two *Focus* . . . double albums featuring Vera Lynn and Gracie Fields.

### COMPETITION

In April Hamish Hamilton will publish the late Sir Terence Rattigan's last stage play *Cause Célèbre* (currently running at Her Majesty's Theatre). For this month's competition the publishers are giving six copies of the book as prizes. To enter simply answer the question below and send it—*postcards only please*—to *Competition, Theatreprint, 6 Langley Street, London WC2*. The prizes will be awarded to the senders of the first six correct entries drawn after the closing date which is 25th March 1978.

At which West End theatre was Terence Rattigan's *Separate Tables* first produced? Apollo, St James's or Haymarket?

# Number 1



EIK/SIJ

The best in King Size smoking

The tar yield of this brand is designed to be

**MIDDLE TAR**

Manufacturer's estimate, January 1977, of group as defined in H.M. Government Tables.

H.M. Government Health Departments' WARNING:  
CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH

Golden Anniversary

## PICCADILLY THEATRE

1928-1978

The Piccadilly Theatre is one of four in the West End under Sir Donald Albery's management. The theatre was designed by Bertie Crewe in conjunction with Edward A. Stone for the Piccadilly Theatre Company and impresario Edward Laurillard.

It opened on 27th April 1928 with the Jerome Kern, Guy Bolton, Graham John musical comedy *Blue Eyes* starring Evelyn Laye. This ran (including a transfer to Daly's) for two hundred and seventy-six performances and the theatre then temporarily became the home of Warner Brothers' "talkie" films, including *The Singing Fool* with Al Jolson.

In November 1929 live entertainment returned with a revival of *The Student Prince*. The early thirties saw a variety of productions including *Folly to be Wise*, a revue by Dion Titheradge and Vivian Ellis, James Bridie's *A Sleeping Clergyman* with Ernest Thesiger and Robert Donat, Elmer Rice's *Counsellor at Law* and Noel Langley's *Queer Cargo*. This was followed by a period in which the Windmill Theatre (home of the famous *Revueville*) extended its activities to the Piccadilly.

December 1937 saw the advent of a new form of entertainment presented by Firth Shephard. Called *Choose Your Time* it comprised a continuous programme of variety, cartoon, newsreel, an orchestra and Yvonne Arnaud and John Mills in a short play by Anthony Pelissier called *Talk of the Devil*.

From the outbreak of War the theatre was closed until July 1941 when Noel Coward's *Blithe Spirit* started its run—transferring the following March to the St James's Theatre. After this productions included John Gielgud's *Macbeth* and the musical *Panama Hattie*. The theatre was damaged by blast during flying bomb attacks and remained closed for some months reopening in 1945 with Agatha Christie's thriller *Appointment with Death*. Later productions in the forties included the revue by Noel Coward—*Sigh No More*, *A Man About the House*, *Antony and Cleopatra* with Edith Evans and Godfrey Tearle and *The Voice of the Turtle*.

The 1950s saw long runs with Wynyard Browne's play *A Question of Fact* with Paul Scofield and Pamela Brown, a musical version of *Little Women* under the title *A Girl Called Jo*, Peter Ustinov's *Romanyoff and Juliet*, Paul Scofield in *A Dead Secret*, John Clements, Kay Hammond, Richard Attenborough and Constance Cummings in *The Rape of the Belt* and Robert Morley and Joan Plowright in *Hook, Line and Sinker*.

During the next decade productions included a transfer from the Saville of *The Amorous Prawn* starring Evelyn Laye, the American musical *Fiorella*, C. P. Snow's *The Masters*, the

enormously successful American play *Who's Afraid of Virginia Woolf?*, *Instant Marriage*, *Ride a Cock Horse* with Peter O'Toole, a revival of *Oliver!*, *Man of La Mancha* (with both Keith Michell and Richard Kiley starring) and *The Ruling Class*.

Early in 1970 came the very successful revivals of *Richard II* and *Edward II* starring Ian McKellen followed by the thriller *Who Killed Santa* with Honor Blackman. In October 1970 Robert Bolt's *Vivat! Vivat Regina!* transferred from Chichester to run for more than a year. This was followed by two more Chichester transfers—*Dear Antoine* by Jean Anouilh and *Reunion in Vienna* with Margaret Leighton and Nigel Patrick. In May 1973 the theatre had a great success with the American musical *Gypsy* starring Angela Lansbury (who was later succeeded by Dolores Gray) and this was followed by a revival of Tennessee Williams' *A Streetcar Named Desire* with Claire Bloom, Joss Ackland, Martin Shaw and Morag Hood. In the Summer of 1975 Henry Fonda, the distinguished American actor made his first West End stage appearance in the solo play *Clarence Darrow*.

The Piccadilly Theatre has since 1960 been under the management of Sir Donald Albery, son of Sir Bronson Albery and grandson of the actress Mary Moore (wife of dramatist James Albery and later to become Lady Wyndham). Sir Donald Albery was General Manager of Sadler's Wells Ballet (now The Royal Ballet), from 1941 to 1945 and Honorary Director and Administrator of London's Festival Ballet from 1965 to 1968, and currently Chairman of the Theatres National Committee. He has also produced over eighty plays (in the West End or Broadway) including *The Living Room*, *I Am A Camera*, *Waiting for Godot*, *The Remarkable Mr Pennypacker*, *The Waltz of the Toreadors*, *Gigi*, *Tea and Sympathy*, *A Taste of Honey*, *The Hostage*, *The World of Suzie Wong*, *A Passage to India*, *The Miracle Worker*, *Beyond the Fringe*, *A Severed Head*, *Who's Afraid of Virginia Woolf?* (at the Piccadilly), *Portrait of a Queen*, *The Prime of Miss Jean Brodie*, *The Italian Girl*, *Conduct Unbecoming* and the musicals *Zuleika Dobson*, *Irma La Douce*, *Fings Ain't Wot They Used T'Be*, *Blitz*, *Man of La Mancha* (at the Piccadilly), *Oliver!*, and *Very Good Eddie!*

Three other West End theatres are also under Sir Donald Albery's management—the Criterion, Albery (formerly the New and renamed in 1973 as a tribute to the memory of the late Sir Bronson Albery), and Wyndham's. M.T.

Assistance in the preparation of this article is gratefully acknowledged to Raymond Mander and Joe Mitchinson of The Theatres of London published by the New English Library.

The Original Cast Recording of:-

# PRIVATES ON PARADE



WILL SOON BE AVAILABLE ON  
EMI RECORDS & TAPES



## PRIVATES ON PARADE

Come see the  
 PRI-VATES ON PA-RADE - you'll say: how proud-ly they're dis-played.  
 And when we hear the mu-sic of a mit-it-ty band you'll be am-  
 -zed how smart-ly we can take our stand. For when the bu-gles sound at-tack  
 up goes the good old Un-ion Jack you may as well sur-  
 -ren-der when you hear our bat-tle cry. There'll be no more es-ca-ping when we raise our weap-ons  
 high And in the vic-tory ca-val-cade you'll see the PRI-VATES  
 ON PA-RADE

### MUSICAL NUMBERS

#### ACT ONE

S.A.D.U.S.E.A.  
 The Movie To End Them All  
 Danke Schön  
 Western Approaches Ballet  
 The Little Things We Used To Do  
 Black Velvet  
 Better Far Than Sitting This  
 Life Out  
 The Prince of Peace

#### ACT TWO

Could You Please Inform Us  
 Privates On Parade  
 The Latin American Way  
 Sunnyside Lane  
 Sunnyside Lane Reprise



By arrangement with DONALD ALBERTY  
EDDIE KULUKUNDIS and MICHAEL MEDWIN  
in association with RICHARD LEHMANN for Memorial  
present the RSC at the Piccadilly

# PRIVATES IN PARADE

by Peter Nichols

Major Giles Flack ... ..  
Acting Captain Terri Dennis ... ..  
Sergeant-Major Reg Drummond ... ..  
Sylvia Morgan ... ..  
Flight-Sergeant Kevin Cartwright ... ..  
Corporal Len Bonny ... ..  
Lance Corporal Charles Bishop ... ..  
Leading Aircraftman Eric Young-Love ... ..  
Private Steven Flowers ... ..  
Lee ... ..  
Cheng ... ..

Musicians:  
Piano/Music Director ... ..  
Woodwind ... ..  
Bass ... ..  
Trombone ... ..  
Trumpet ... ..  
Drums ... ..

Directed by Michael Blakemore  
Designed by Michael Annals  
Lighting by Robert Bryan

Company Manager  
Trevor Bentham

Stage Manager  
Alison Redgrave

Deputy Stage Managers  
Ken Grant  
Gabrielle Haynes

Assistant Stage Managers  
Keith Oldfield  
Stephen Ward

NIGEL HAWTHORNE  
DENIS QUILLEY  
SHAUN CURRY  
EMMA WILLIAMS  
NEIL McCAUL  
JOE MELIA  
TIM WYLTON  
SIMON JONES  
IAN GELDER  
CECIL CHENG  
EJIJI KUSUHARA

Music by Denis King  
Choreography by Eleanor Fazan  
and Malcolm Goddard

First performance of this production:  
Aldwych Theatre 17 February 1977,  
Piccadilly Theatre 2 February 1978.

The performance is approximately 2 hours  
and 45 minutes.

There will be one interval of 15 minutes.



Piccadilly Theatre Denman Street W1 01-437 4506  
Proprietors: Piccadilly Theatre Ltd  
Chairman and Managing Director: Sir Donald Albery



## COMBINED SERVICES ENTERTAINMENT

by Rae Hammond

I joined Combined Services Entertainment at the Production Centre in Nee Soon, Singapore, on Friday the 13th September 1946, having transferred from the Intelligence Corps...

The first person I met was Kenneth Williams, who had arrived from Ceylon some months before and was met by one of the officers and asked what he did. "Impersonations," Ken replied and the officer remarked in a weary voice, "They'll be sending performing seals next."

Stanley Baxter had written a burlesque of *Aladdin* which was included in the show. Mah-mee was a Malayan noodle dish, and I remember Peter Nichols carrying on a pole festooned with string and someone shouting "Mah-mee, mah-mee", which then continued Jolson-style with, "I'd walk a million miles for one of your smiles, my Mah-mee" . . . In *Privates on Parade*, Peter has used the story of the night *Chinese Crackers* was sent to a Burmese unit where only the English Colonel and his wife spoke English. We had the unnerving experience of doing the show, which had a fair amount of comedy in it, to complete silence from beginning to end. I recall giving the full *Chinese Crackers* show in Kalaw, in a remarkably well-equipped Garrison Theatre. The next night we gave the same show at Thazi on four charpoys beds covered with table tops, in a tent, the flap



of which had been lifted to allow a jeep to shine its headlights on us.

In the finale of *At Your Service*, there was one moment where each alternate person in the line had to step either forwards or backwards. Then we'd step forward one at a time and call out our name and rank, "Sgt Kenneth Williams, Royal Engineers," etc. As there was invariably an illness somewhere, the line-up never seemed to be the same two nights running and it became a nightmare trying to remember which way one had to go. Just before the curtain rose, Stanley would run along the line saying, "You backwards, you forwards," etc. I'm a little deaf in one ear and by the time he had whizzed past, it was too late to say, "What?" So you'd get four people moving back in a block which resulted in great humiliation for me, though great merriment for the audience, for I then had to shriek out, "Sgt Rae Hammond, Intelligence Corps!"

Rae Hammond was stationed in Java at the end of the war, then spent the next two years in Singapore with CSE until just before "the Emergency". He is now the General Manager of The Everyman Theatre, Cheltenham.

**Top left:** "Thru' the Hoop!" "Big Girl" Johnny Glass, Norman Compton

**Centre left:** "Jamboree" Dave Webster and his Commando Band

**Bottom left:** "Jamboree" Reg Varney

**Top right:** "High and Low" Patricia Burgess, standing: Bryan Neely, Johnny Richards, Keith Jordan, Bunny Reynolds. Front: Kenneth Williams, Johnny Edwards, Frank Bale, Bill Lake, Roy Lees

**Centre right:** "Thru' the Hoop" Agnes Smith, March Lyons, Joanne Findlay, Johnny Glass, Norman Compton, Bryan Neely

**Bottom right:** "Stardust" Frankie and Johnnie





In 1948 the Federation Government of Malaya proclaimed a State of Emergency in order to extend its legal powers. This remained in force until it officially ended on 31 July 1960. The long struggle is generally referred to as 'the Emergency'. The armed communists were called 'Communist Terrorists' (or CT) and the Commonwealth troops deployed against them were called the 'Security Forces', who referred to their patrol duty against the guerillas as 'jungle-bashing'.

## REMINISCENCES OF A JUNGLE-BASHER

by Tim Barlow

The first stage on entering was Secondary Jungle—very thick and tangled, taking hours to penetrate a few hundred yards; hot, exhausting, scratching work. Then, if one went in deep enough one got into the Primary Jungle, the real jungle, trees stretching up to a gigantic height where the "jungle canopy" cast a green gloom during the heat of the day and at night it was impossible to see even the person next to you. Which conveniently meant that toil had to cease at sundown, 1900 hours, until stand-to at 0600 hours the next day. Standing-to. While the blackness steadily turned to the daylight gloom. The noise of the animals at its height. Favourite among the soldiers were the monkeys letting out their mocking screeches which often seemed to be timed just after someone had broken his early morning wind. Sometimes a tiger's roar, though they were rarely, if ever, seen. In fact it wasn't tigers or the snakes or the scorpions or even the poisonous centi-



pedes that caused much bother—it was the leeches. Long and thin like emaciated worms, they became bloated like a slug after enjoying themselves on one's unsuspecting flesh. Their normal access to this flesh was through the flies of one's jungle trousers. First one had to learn how to move stealthily through the ulu. Once, during training, one of the company commanders while leading a patrol, encountered another patrol being led by one of his NCOs. In order to keep the atmosphere light the officer called out "Ah, Doctor Livingstone, I presume," whereupon the worthy NCO crashed to attention and called back: "No, Sir, Sergeant Wilson, B Company."

With training over the battalion went on to full operational duty in the area of Ipoh, North Malaya. Terrorists were thin on the ground at this stage of the Emergency—but there were enough to necessitate such precautions as never returning to base by the same route in case it had been ambushed by CT observing you going out. In fact, for 99% of the time it was routine patrolling. But when the 1% happened, it happened very quickly. One's first reaction on encountering CT was that momentary feeling of disbelief—that they were really there in the flesh and that they were actually firing with deliberate intention of trying to kill you . . . and then the training took over.

Tim Barlow, the Military Adviser for the original Aldwych production was in Malaya during the Emergency, from 1957 to 1959, and in all spent 15 years in the Army and the Malaysian Police Force.





Denis Quilley as Vera Lynn; as Noel Coward; as Acting Captain Terri Dennis with Ian Gelder (Steven Flowers); as Carmen Miranda with Simon Jones (Eric Young-Love); and as Marlene Dietrich.



BACK ROW: Ian Gelder (Steven Flowers), Emma Williams (Sylvia Morgan), Simon Jones (Eric Young-Love)  
FRONT ROW: Denis Quilley (Terri Dennis), Joe Melia (Len Bonny)



Tim Wylton (Charles Bishop), Joe Melia (Len Bonny)



Emma Williams (Sylvia Morgan)





### PETER NICHOLS

Peter Nichols was born in 1927 in Bristol where most of his education took place. His first stage play, *The Hooded Terror* (originally written for television) was, in fact, produced at the Bristol Old Vic in 1965. Earlier, he had written many plays for commercial and BBC television, including *Walk on the Grass* (1959), which won a BBC TV Drama Competition, *Continuity Man*, originally the result of an Arts Council Bursary, *The Hooded Terror*, *The Gorge* and most recently, *The Common*.

His stage successes have included *A Day in the Death of Joe Egg* (1967), for which he won the John Whiting Award and the Evening Standard Award for Best Play of the Year, *The National Health* (1969), which again won him the Evening Standard Award, *Forget-me-not Lane* (1971), which topped the Variety Poll of London Critics as best play in 1971, and *Chez Nous*, *Harding's Luck* and *The Free-way* (all 1974).

In the post-war period his National Service took him as a troupe member of CSE, the Combined Services Entertainment (or Chaos Succeeds ENSA, according to Nichols) to Singapore and Malaya, in company with John Schlesinger, Rae Hammond, Stanley Baxter and Kenneth Williams. He writes, "We've all done better work since then but for some reason I've found myself returning to the experience as the subject for a stage play. My first shot at it was made when Danny La Rue was unknown, glamorous drag confined to gay clubs and the nineteen-forties still too close to be camp. The urge to write it has survived the advent of *It Ain't Half Hot, Mum* and the sale of khaki drill in King's Road boutiques."

**FORGET-ME-NOT LANE** (Zoë Dominic) Joan Hickson, Ian Gilder, Stephanie Lawrence, Eddie Malloy, Malcolm McPhee  
**THE NATIONAL HEALTH** (Reg Wilson) Jim Dale, Gerald James, Cleo Sylvestre  
**Peter Nichols** (Sophie Baker) Peter Nichols 1946  
**A DAY IN THE DEATH OF JOE EGG** (Zoë Dominic) Joe Melia, Zena Walker



The RSC has become one of the best known theatre companies in the world. We are formed around a core of Associate Artists (actors, directors and designers) who, by working together over long periods with shared ideas, aim to achieve a distinctive style.

The RSC is also one of the largest theatre companies in the world, regularly playing to audiences of more than one million in this country and abroad.

Shakespeare is the RSC's central concern. The company's London seasons present Shakespeare work from Stratford alongside both new plays and classics mostly drawn from the last hundred years. In this way the RSC hopes to tackle Shakespeare with a contemporary awareness and modern work with a classical discipline and sense of language.

In 1975 the company celebrated the centenary of its formation; a committee led by Charles Edward Flower was formed in 1875 which undertook to build a Shakespeare Memorial Theatre in Stratford. This theatre was opened in 1879, destroyed by fire in 1926 and replaced six years later by the present building. In 1961 it became the Royal Shakespeare Theatre, under the leadership of Peter Hall. The company adopted the Aldwych Theatre as its London headquarters in 1960.

The present Artistic Director and Chief Executive is Trevor Nunn who took up the post in 1968. He is advised by Peggy Ashcroft and Peter Brook who with him form the direction of the company.

For most of each year the RSC occupies four theatres: the Royal Shakespeare Theatre and The Other Place (a small auditorium) in Stratford-upon-Avon; and the Aldwych Theatre and The Warehouse (a small auditorium specially built in the Donmar Theatre) both in the Covent Garden area of London. In addition the company can be seen occasionally in the West End (as with this production), in the regions (there is a six-week Newcastle season early in the year) and on television.

In spite of audiences, which we believe are equalled by no other theatre company in the world, we are unable to recoup expenditure from ticket sales alone. We rely on assistance each year from the Arts Council of Great Britain. This amounts to about one third of the company's costs for a year's work—the remainder must be recovered at the box office and from work in other media.

To find out more about the company's activities on a regular basis, why not become a member of the RSC's mailing list? A leaflet with details of how to apply can be found in the foyer—or write to the Membership Secretary, Kaye Flanagan, at the Royal Shakespeare Theatre, Stratford-upon-Avon, Warwickshire CV37 6BB.



## THE COMPANY

### MICHAEL ANNALS Designer

Associate Professor of stage design at Yale University, 1968/69.

Theatre: *Dr Faustus, Pillars of the Community* (RSC), *Royal Hunt of the Sun, The Crucible, Long Day's Journey Into Night, The Front Page, Heartbreak House, Plunder, Engaged and The Lady from Maxim's* (NT), *The Importance of Being Earnest, Chez Nous, Design For Living, The Clandestine Marriage, Frontiers of Force and The Ghost Train* (London), *Opera and Ballet: Il Tabarro, Shadow Play, Prodigal Son, Ariadne Auf Naxos and The Visit of the Old Lady*. Film: *Joseph Andrews*.

### MICHAEL BLAKEMORE Director

Associate Director of the National Theatre, 1971/76.

Theatre: *The National Health, The Cherry Orchard, The Front Page, Macbeth, Long Day's Journey Into Night and Plunder* (NT), *A Day in the Death of Joe Egg, The Resistible Rise of Arturo Ui, Forget-me-not Lane, Design for Living, Knuckle, Widowers' Houses, Don's Party, Separate Tables and Candida* (London), *The Investigation, Little Malcolm, Stephen D, The Visions of Simone Marchand and Rosmersholm* (Repertory), *The White Devil* (Minneapolis, USA), *Hay Fever* (Denmark), *Joe Egg* (New York). Books: *Next Season*.

### ROBERT BRYAN Lighting

Director of Theatre Projects, Lighting Supervisor at Glyndebourne.

Theatre: *The National Health, Long Day's Journey Into Night and Junipers* (NT), *Something's Afoot, A Murder is Announced, Old Flames and Separate Tables* (London), *Great Expectations and Robert and Elizabeth* (Repertory), *Mrs Warren's Profession, The Admirable Crichton and Great Expectations* (Niagara-on-the-Lake, Canada), *Opera: Il Trovatore, Don Giovanni, La Belle Helene, Turandot, Billy Budd, The Rake's Progress, Falstaff, Der Frieschutz, Maria Stuarda and Swan Lake*.

### CECIL CHENG Lee

Theatre: *Birds on the Wing* (London and Copenhagen), Television: *Sexton Blake, The Trials of Wang Kuang Mei, The Troubleshooters, Birds on the Wing, There Is Also Tomorrow, Hugh and I Spy, Adam Adamant, Rodney our Trepid Hero, Night Train to Subitton, Jason*

*King, Department 5, The Avengers, The Champions, Dangerman*. Film: *Thunderball, You Only Live Twice, The Birds of Fu Manchu, A Countess from Hong Kong, Oliver, The Bad Sitting Room, The Most Dangerous Man in the World, The Busybodies*.

### SHAUN CURRY Reg Drummond

Theatre: *The Wars of the Roses, As You Like It, Caucasian Chalk Circle, The Comedy of Errors* (RSC), *Caligula, In the Matter of J. Robert Oppenheimer, Say Goodnight to Grandma, The Sack Race, The Three Musketeers, Maggie May and Toad of Toad Hall* (London), *Abba Dabba Music Hall, Television: No Hiding Place, Up Pompeii, The Saint, The New Avengers, Secret Army, The Fuzz, The Fasters, The Sweeney and Poldark*. Film: *Up the Junction, Nobody Runs Forever, Death is a Woman and A Bridge Too Far*.

### ELEANOR FAZAN Choreographer

Theatre: *The Marriage of Figaro, Engaged and Force of Habit* (NT), *The Bed Before Yesterday, The Three Musketeers, Council of Love, Habees Corpus, A Sense of Detachment and Pericles* (London), *Opera: Peter Grimes, The Ring Cycle, Tannhauser, Ariadne Auf Naxos and Der Frieschutz* (London), *Peter Grimes* (La Scala), Television: *The Changeling*. Film: *Tom Jones, O, What a Lovely War, The Ruling Class, Oh, Lucky Man!, Barry Mackenzie and Joseph Andrews*.

### IAN GELDER Steven Flowers

Theatre: *Henry 6, As You Like It, The Lorenzaccio Story* (RSC), *Forget-me-not Lane, Plastic Birthday, A Man For All Seasons, Antony and Cleopatra and Charley's Aunt* (London), *Relatively Speaking, The Boyfriend, Misalliance, Woyzeck, Henry IV, Parts 1 and 2, When Did You Last See My Mother?, Twelfth Night, French Without Tears* (Repertory), *The Merchant of Venice* (British Council South-East Asia Tour), Television: *Three Months Gone, Edward VII, The Donati Conspiracy, A State of Emergency, The After Dinner Game, The Barn, Spearhead*.

### MALCOLM GODDARD Choreographer

Theatre: *Marat/Sade* (RSC), *The National Health, Tyger, Jumpers* (NT), *Collaborators* (London), *Cinderella, Jack and the Beanstalk, Dick Whittington* (Repertory), *Comedians* (Hamburg).



### NIGEL HAWTHORNE Giles Flack

Theatre: *Early Morning, The Double Dealer, West of Suez, A Sense of Detachment, Bird Child, The Philanthropist, Ride Across Lake Constance, The Alchemist, Julius Caesar, The Doctor's Dilemma, Otherwise Engaged, Clouds, The Fire that Consumes* (London), *Henry IV Part 1 and Macbeth* (Repertory), *As You Like It* (NT USA and Canada tour), *How the Other Half Loves* (Canada), Television: *A Question of Everything, Child of Hope, The Floater, Buffet, Eleanor Marx, Holocaust, Marie Curie, Sailor's Return, Warrior Queen, Destiny*. Film: *The Sweeney II*.

### SIMON JONES Eric Young-Love

Theatre: *Wild Oats* (RSC), *The Carnation Gang, Bloomsbury, Dr Who and the Daleks, The Clandestine Marriage, The Browning Version, and Candida* (London), *Shoreline and Sweets from Strangers* (Repertory), Television: *Out of the Trees, Rock Follies, Victorian Scandals—Hannah*. Radio: *The Hitch-Hikers Guide to the Galaxy*.

### DENIS KING Composer

Television: Theme music for over 40 series including *Black Beauty* (Ivor Novello Statuette for Best Theme of 1974) *Within these Walls, The Fosters, Rooms, Holding On, Just William, Two's Company, Yus My Dear, London Belongs To Me, Hello Cheeky, Two People, and How To Stay Alive*. Recording: *The Albert Finney Album*. Film: *The Sweeney*.

### EIJI KUSUHARA Cheng

Theatre: *The Man From The East* (London and USA), *Under The Cloak* (London), Various roles for Lumiere & Son Theatre Company (London, Holland, Denmark, Sweden and Germany), *Seizen Sai* (Japanese Food Theatre).

### NEIL McCAUL Kevin Cartwright

Theatre: *Rocky Horror Show, What's A Nice Country Like Us Doing In A State Like This?* (London), *Hamlet, Antony and Cleopatra, All for Love and War Music* (Prospect), *Kiss Me Kate, The Vegetable, Hallo Hollywood Hallo and The Tempest* (Repertory), Television: *When the Boat Comes In, Space 1999*.

### JOE MELIA Len Bonny

Theatre: *Wild Oats, Section Nine, The Bewitched, The Can Opener, and Too True To Be Good* (RSC), *Beyond the Fringe, Happy End, A Day In The*

*Death of Joe Egg, Trixi and Baba, Enter Solly Gold, Rabelais, The Sandboy, The Threepenny Opera and Who's Who* (London).

### DENIS QUILLEY Terri Dennis

Theatre: *Coriolanus, Tyger, The Captain of Koepenick, Long Day's Journey Into Night, The Front Page, School for Scandal, Macbeth, The Party, The Tempest, Troilus and Cressida, Hamlet and Tamburlaine the Great* (NT), *Wild Thyme, Candide, Irma la Douce, The Boys from Syracuse, High Spirits, and Candida* (London), *As You Like It, The Resistible Rise of Arturo Ui and Captain Brassbound's Conversion* (Repertory), Television: *The Desperate People, Timeslip, Man of the Year, The Merchant of Venice, Benbow Was His Name, Murder in the Cathedral, You're On Your Own, Death of an Informer, Clayhanger, The Avenue and Call My Bluff*. Film: *Murder on the Orient Express, Anne of a Thousand Days, Life at the Top*.

### EMMA WILLIAMS Sylvia Morgan

Theatre: *Wild Oats, Richard II, The Marquis of Keith, Comrades, King John and Summerfolk* (RSC), *Homage to Been Soup, and East* (London), *Pink String and Sealing Wax, Plays for Rubber Go Go Girls, Point 101, When We Dead Awaken, Who's Afraid of Virginia Woolf?, Relatively Speaking, The Tempest and Dog Days* (Repertory), *The British Dance Drama Theatre* (UK Tour), *Summerfolk* (RSC USA Tour), Television: *An Artist's Story, Sporting Scenes—Up and Under, Hunter's Walk, Danton's Death and The Sea*.

### TIM WYLTON Charles Bishop

Theatre: *Wild Oats, Love's Labour's Lost, Henry IV Parts 1 and 2, The Government Inspector, The Taming of the Shrew, The Relapse, The Merry Wives of Windsor, Henry V, Coriolanus and 'Tis A Pity She's a Whore* (RSC), *Straight Up and Country Life* (London), *Henry IV Parts 1 and 2 and Henry V* (RSC New York, Europe and UK Tour), Television: *The Liver Birds, The Dustbin Men, Harry Worth, Her Majesty's Pleasure*. Film: *Willy Nilly, Under Milk Wood, S.W.A.L.K.*

### UNDERSTUDIES

Michael Bott	Steven Flowers, Lee, Cheng
Richard Fraser	Giles Flack, Terri Dennis
Andrew Johns	Eric Young-Love, Charles Bishop, Kevin Cartwright
Marina Sirtis	Sylvia Morgan
Chris Winnera	Len Bonny, Reg Drummond



## ACKNOWLEDGEMENTS

<b>For Eddie Kulukundis</b>	General Manager .....	John Wallbank
	Production Supervisor .....	Howard Panter
	Production Assistant .....	Fiona Waters
	Wardrobe Mistress .....	Janet MacKlam
	Wig Supervisor .....	Janet Archibald
	Production Secretaries .....	Jane Cole Anna Kent

<b>For Memorial Films Ltd</b>	Executive Co-ordinator .....	David Barbor
	Production Assistant .....	Vivien Greenley

<b>Royal Shakespeare Company</b>	Artistic Director and Chief Executive .....	Trevor Nunn
	General Manager .....	David Brierley
	Development Administrator .....	Maurice Daniels
	Production Controller .....	Desmond Hall
	Publicity Controller .....	Peter Harlock
	Planning Controller .....	Genissa McIntosh
	Financial Controller .....	William Wilkinson
	Publicity Officer .....	Veronica Allen
	Graphics and cover design for <i>Privates on Parade</i> .....	John Kibblewhite
	Press Representative .....	Ruth Kaplan (01-379 6721)
	Chief Stage Technician .....	Al Davis
	Production Manager .....	James Langley
Head of Wigs .....	Brenda Loedham	
Wardrobe Supervisor .....	Frances Roe	

<b>Production acknowledgements</b>	Scenery built and painted by Bert Richmond Ltd. Permanent setting and cloths painted by Harkers Studios. Costumes and uniforms by Bermans and Nathans. Mr Quilley's costumes by Antoinette Gregory. Period matchboxes by Bryant & May Ltd. Lager by Carlsberg. Advice on alcoholic beverages by Dudley Davenport of Justerini and Brooks, Gin by Gordons. Lincoln biscuits by McVitie's. Lighters by Ronson. Tonic water by Schweppes. Trislaw kindly loaned by Singapore Airlines. Production photographs by Reg Wilson. Publicity distribution by Theatre Despatch.
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### Additional lighting, stage and sound equipment for the Piccadilly Theatre supplied by Donmar Hire (01-836 3221).

<b>For Piccadilly Theatre Limited</b>	General Manager .....	IAN B. ALBERY
	Manager .....	David Leach
	Master Carpenter .....	Harry Pegg
	Chief Electrician .....	Stanley Coppin
	Box Office Supervisor .....	Jan Harkett

Box Office Manager .....	Kevin Chapple
Assisted by .....	Jan James and Lydia Pratt

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### Catering Department

General Manager .....	Meg Johnson
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For your convenience coats and umbrellas may be left in the PARALOK security system free-of-charge at locations marked thus: There are the usual fee-paying cloakroom facilities at Lower Foyer level.



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ABOVE: Tim Wylton (*Charles Bishop*)  
Simon Jones (*Eric Young-Love*)  
BELOW: Joe Mella (*Len Bonny*)  
Denis Quilley (*Terri Dennis*)

Ian Gelder (*Steven Flowers*)  
Emma Williams (*Sylvia Morgan*)

### Programme acknowledgements

Books consulted include: *Malaysia, Prospect and Retrospect* by Sir Richard Allen (OUP, 1968), *Rise and Revolution in Singapore and Malaya* by Richard Clutterbuck (Faber, 1973), *South-East Asia in Turmoil* by Brian Crozier (Penguin, 1968), *Malaya* by J. M. Gullick (Ernest Benn, 1964), *Malaya and the Communist Insurgent War, 1948-1960* by Edgar O'Ballance (Faber, 1966), *Britain and Malaya, 1786-1948* by Sir Richard Winstedt (Anchor, 1949). For the loan of photographs we would like to thank Tim Barlow (Junglebushers) and Rae Hammond (Combined Services Entertainment). This programme was compiled and edited by Ellen Goodman and designed by Ginni Moo-Young. © Royal Shakespeare Theatre 1977.

### On sale in the theatre from the attendants

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### In accordance with licensing requirements

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 in 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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**TERENCE RATTIGAN**

A TRIBUTE by  
**JACK TINKER**

As a critic I was young and greener than salad when I had to review Terence Rattigan's *Man and Boy* at its pre-London try-out in Brighton. Rattigan was long past his own salad days as a writer and was attempting to deal with a darker side of human nature than he had previously explored.

With the brashness of youth, my notice gave him no credit for this. It mocked what I considered then to be his coyness in dealing with the subject of homosexuality (this was the time when no hit play was complete without it) and took him to task on the taint of opportunism for following so timidly where others had boldly led the way.

The playwright telephoned me promptly on the appearance of the review and invited me to tea at his scaffold home where he explained with surprising and genuine cordiality that he was in the process of re-shaping some of the scenes and would like to discuss them. I had expected at the very least a cold rebuttal of my tirade. Instead the grand master of British craftsmanship went through the play scene by scene, detailing its intentions.

By the end of the afternoon I had received not only a unique crash course in the art of playwrighting—of conveying emotions at variance and beneath the words—but a generous lesson in tolerance and compassion.

These are the two qualities which marked out Sir Terence Rattigan both as a writer and as a man. From his very earliest success with *French Without Tears* (1936) he was a commercial West End author. But one who understood the vulnerability of the weak and the anguish of the outsider. Somehow he reconciled this deeply felt insight into the human soul with the yearnings of that monster of his own creation, Aunt Edna. It was for Aunt Edna, his imaginary typical West End customer, that he crafted all his work.

It was to her he directed *The Winslow Boy*, his 1946 masterpiece, and later *The Browning Version*, *The Deep Blue Sea* and *Separate Tables*. His finest works and enduring pieces of theatre. All of which show a profound respect for the intelligence and tolerance of this middle-aged, middle-class mythical lady. When she took the grim study of the failed and soured schoolmaster in *The Browning Version* to her heart just as fervently as she later accepted the sexual deviations of the bogus military man in *Separate Tables*.

Whether or not she could have coped with his original intentions of making this latter man prefer men to ladies in the darkness of a cinema is debatable. Anyway, he thought not and opted for the lesser of what he staunchly refused to call evils.

In view of the fate of *Man and Boy* perhaps this was wise. Certainly when Aunt Edna could no longer be relied upon to fill the stalls of London theatres, his writing faltered. Yet he persevered. He turned to films, and even with the onset of the long and painful illness which now, sadly, has claimed him, continued to write.

With his time divided painfully and uncomplainingly between a hospital bed, a suite at Claridges and his home in Bermuda, Sir Terence wrote his last play, *Cause Celebre*. It triumphantly reaffirmed his life-long defence of all human frailty and his astute understanding of the passions which overwhelm his fellow creatures.

*Jack Tinker is the Drama Critic for the "Daily Mail"*

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