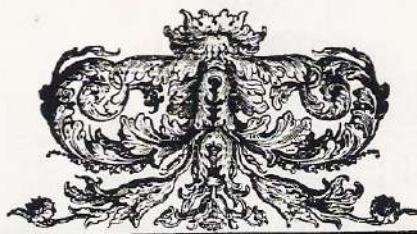
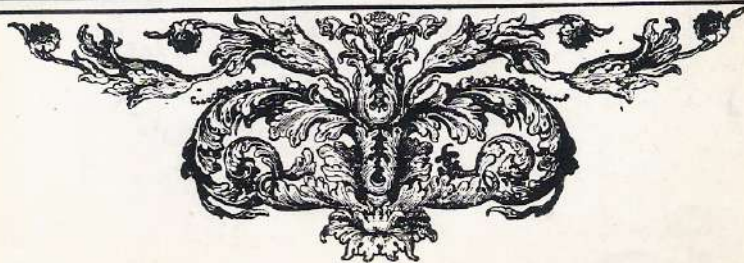


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THE NEW MUSICAL



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Editor
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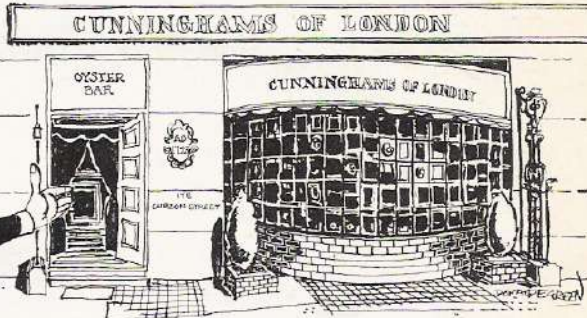
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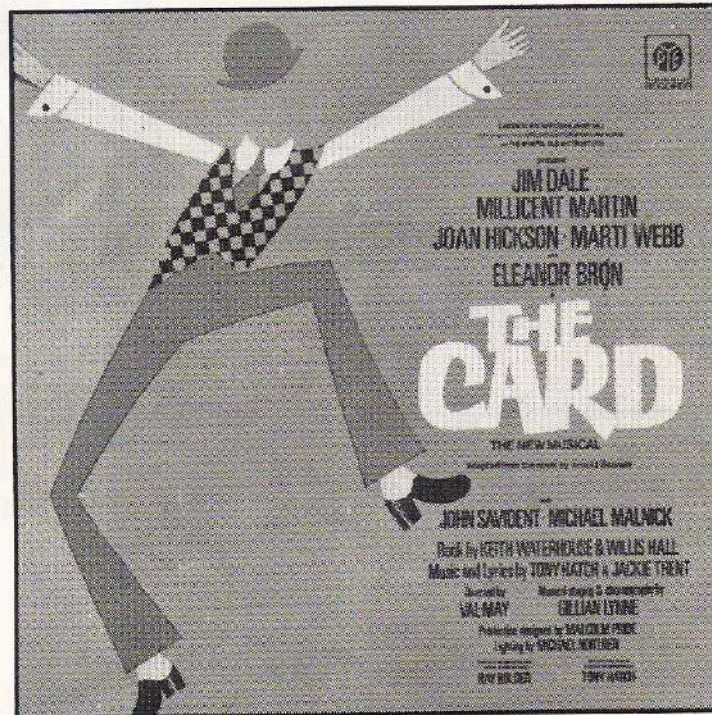
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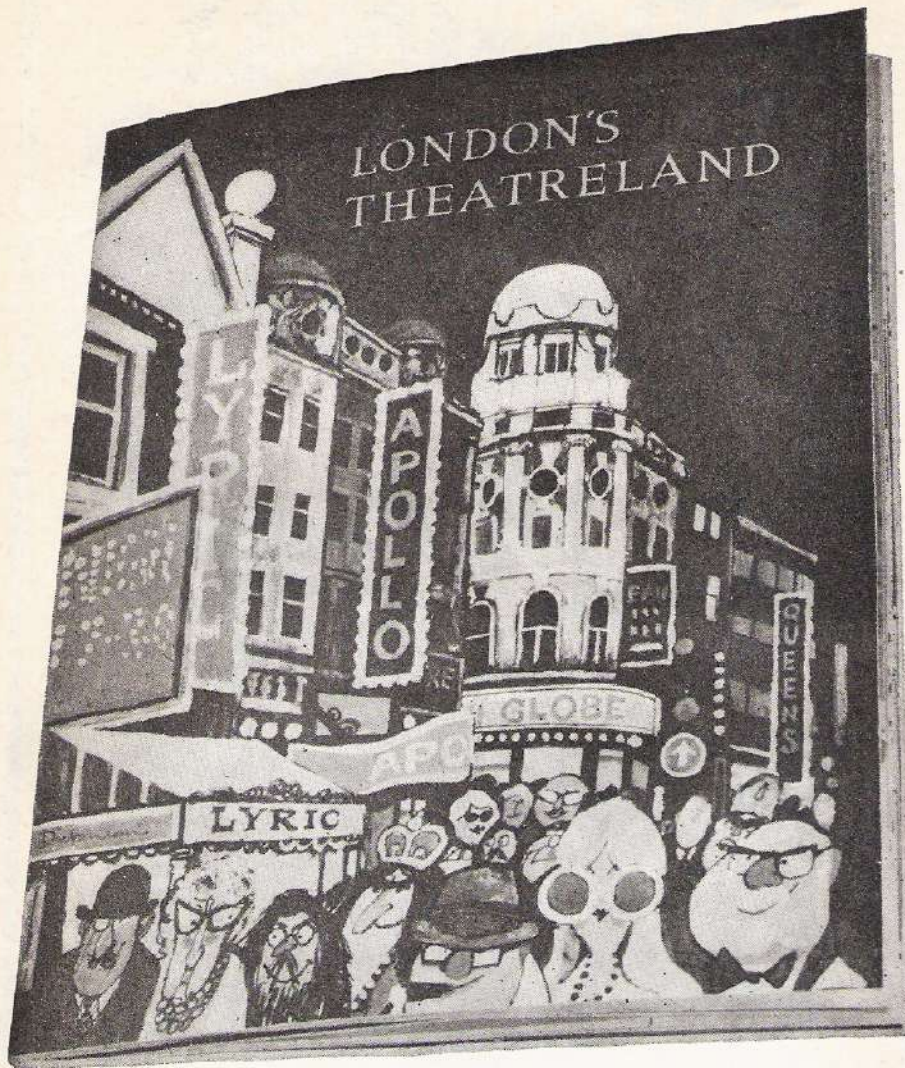


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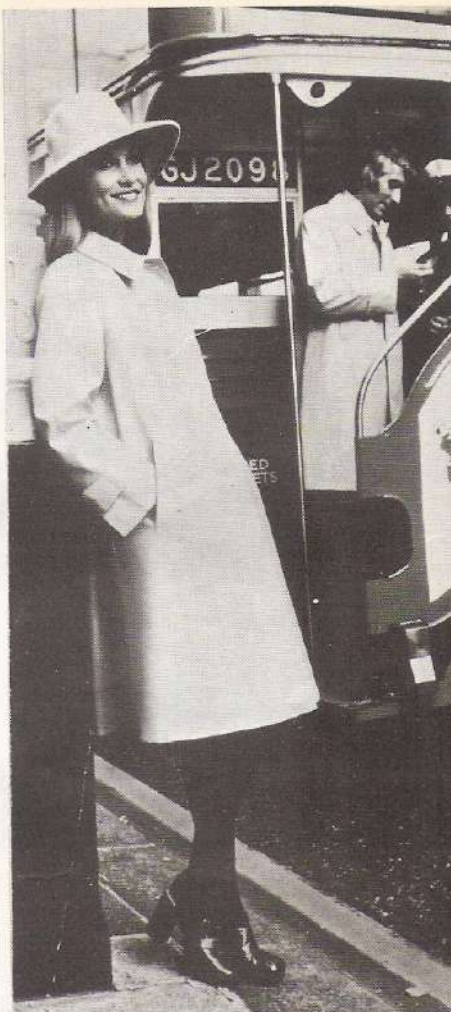
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The competition applies to the UK only and closes on 1st August 1973.

All winners of *Guess Who? No. 2* have been notified and have received their prizes. The baby was, of course, *Deborah Kerr*.



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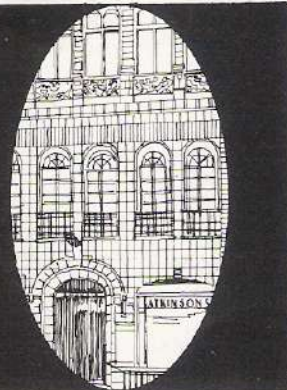
Included among the items for sale are a selection of records. The production of the records has been subsidised under a scheme jointly sponsored with the British Council

and recordings are of modern British composers. The shop also sells the Poetry Book Society's four choices of the year and over four hundred postcards. The postcards show works of art featured in many of the subsidised exhibitions.

Also obtainable are catalogues and posters from current and past exhibitions together with a number of books on theatres.

Sackville Street is in the heart of London, in between Piccadilly and Regent Street, and The Arts Council Shop opens daily from Monday to Friday from 10 am until 6 pm.

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JIM DALE
MILLCENT MARTIN
JOAN HICKSON · MARTI WEBB
and
ELEANOR BRON

**THE
CARD**

THE NEW MUSICAL

Adapted from the novel by Arnold Bennett

by **JOHN SAVIDENT · MICHAEL MALNICK**

Book by **KEITH WATERHOUSE & WILLIS HALL**
Music and Lyrics by **TONY HATCH & JACKIE TRENT**

Directed by **VAL MAY** Musical staging & choreography by **GILLIAN LYNNE**

Production designed by **MALCOLM PRIDE**
Lighting by **MICHAEL NORTHEN**

Dance arrangements and
musical score, lyrics by
RAY HOLDER

Orchestration and
vocal arrangements by
TONY HATCH

First performance at this Theatre, Tuesday 24th July 1973



JIM DALE

Jim Dale is now recognised as one of the most accomplished all-round actors in the country. Starting his stage career as a stand-up comedian, he has been in turn singer, compere, disc jockey and composer. He joined the National Theatre where, over four years, he appeared in a variety of roles including Costard the clown in *Love's Labour's Lost* and Launcelot Gobbo in *The Merchant of Venice*. He played opposite Anthony Hopkins in the surrealistic play *The Architect and the Emperor of Assyria*. He also appeared at the Young Vic in Moliere's *Tales of Scapino* and as Petruchio in *The Taming of the Shrew*. He won an Academy Award for the music he wrote for the film *Georgy Girl* and has himself recently appeared in films. One was *The National Health* directed by Jack Gold. His latest appearance is in *Adolf Hitler, My Part in His Downfall*.



MILLICENT MARTIN

Millicent Martin first made her name in this country through television. After being offered the only female role in *That Was The Week That Was* with David Frost, she had her own BBC show *Mainly Millicent*. She was the first woman to win the Guild of Television Producers and Directors Award for the best light entertainment artist of the year. She has played in cabaret at the Savoy Hotel, has made appearances at the London Palladium, at the Chichester Festival Theatre and has been in numerous radio and television shows. Her last stage appearance was in *Puss in Boots*, the recent Christmas pantomime at the Alexandra Theatre, Birmingham.

ELEANOR BRON

Is known for many TV appearances, and especially the successful series *Where Was Spring* which she wrote and performed with John Fortune. Her film credits include *Help, Alfie, Two for the Road, Bedazzled, A Touch of Love, Women in Love* and *The National Health*. On stage she has played a variety of roles, including Hedda Gabler, Jean Brodie and Madame Dubonnet in *The Boy Friend*.

She has just completed a song-cycle for two sopranos, which has been set by John Dankworth, and she is currently writing a novel about the Theatre.



JOAN HICKSON

Joan Hickson who trained at RADA has played many roles on the London stage, the two most recent being as Grace in *A Day in the Death of Joe Egg* and as Amy in the film version of *Joe Egg*. She is most well known to a wide audience for her TV roles. These have included parts in *The Possessed* and *Whatever Happened to the Likely Lads* for BBC TV, *The Old Dears* and *Father Dear Father* for Thames TV and *After Loch Lomond* and *Upper Crusts* for London Weekend TV.



MARTI WEBB

Marti Webb made her West End debut with Anthony Newley in *Stop the World I Want to Get Off*. This led to the role of Anne, the cockney girl, in *Half a Sixpence* playing opposite Tommy Steele. She then played the part of Nancy in the first National Tour of *Oliver*. After the tour Marti was invited to play Nancy again when *Oliver* reopened in the West End at the Piccadilly Theatre. For the past 18 months she has been a member of the original cast of *Godspell* at Wyndham's Theatre and only left the Company to create her present part as Nellie Cotterill.

JOHN SAVIDENT

John Savident entered the theatre at the age of 24 and some ten years later finds himself playing roles twice his age. Film appearances include *Clockwork Orange, Waterloo* and *The Battle of Britain*. He starred as Forrester in the ATV spy series *Tightrope* and last appeared with the Bristol Old Vic as John Tarleton in *Misalliance*. In his leisure hours John Savident is a Leader Trainer with the Scout Association and searches for theatrical memorabilia to add to a collection which he started when playing in the National Theatre.

MICHAEL MALNICK

Michael Malnick has had a large number of West End appearances including parts in the original productions of *Anastasia, The Waltz of the Toreadors, Hotel Paradiso, and Jorrock*s. He was last with the Company ten years ago in three productions at the Little Theatre: *The Pavilion of Masks, Semi-Detached* and *Dial M for Murder*. He was with Spike Milligan in *Q5* and has recently directed both in London for the Westminster Theatre and in Dundee. His most recent stage appearance was in *The Rose and the Ring* last Christmas at the Greenwich Theatre.

Music & Lyrics by
TONY HATCH & JACKIE TRENT

CAMERON MACKINTOSH & JIMMY W
 (By arrangement with ARTHUR CANTOR & WILL
 and THE BRISTOL OLD VIC TRUST LTD) p

Directed by
VAL MAY

Production Designed by
MALCOLM PRIDE

THE CARD

From the Novel by **ARNOLD BENNETT**

Cast

Denry Machin	JIM DALE	
Mrs. Machin	JOAN HICKSON	
Mr. Duncalf	JOHN SAVIDENT	
Herbert Calvert	MICHAEL MALNICK	
Vicar	PETER DURKIN	
Young Denry	MICHELE SCOTT	
Schoolmaster	JOHN ASQUITH	
Headmaster	JOHN J. MOORE	
Nellie Cotterill	MARTI WEBB	
Parsloe	ALAN NORBURN	Scene 1.
The Countess of Chell	ELEANOR BRON	Scene 2.
Ruth Earp	MILLICENT MARTIN	Scene 3.
Mr. Shillitoe	KEITH GALLOWAY	Scene 4.
Flunkey	JONATHAN COURAGE	Scene 5.
Etches	JEFFERY TAYLOR	Scene 6.
Fearns	PETER DURKIN	Scene 7.
Miss Davis	LIZ MOSCROP	Scene 8.
Miss Nash	GERALDINE LONG	Scene 9.
Miss Tomkins	KARIN GAENG	Scene 10.
Miss Dixon	LIZ BAGLEY	Scene 11.
Miss Carter	KAY ZIMMERMAN	
Miss Jones	JUDY HUNT	
Miss Price	FRANCESCA LUCY	
Mrs. Codleyn	ELISABETH WADE	
Mrs. Brett	LIZ MOSCROP	
Harbourmaster	JOHN J. MOORE	1. Hallel
Assistant Harbourmaster	JONATHAN COURAGE	2. Nine T
	JEFFERY TAYLOR	3. Lead M
	KEITH GALLOWAY	4. Univer
The Boatmen	JODY HALL	5. Noboc
	ALBIN PAHERNICK	6. Movin
	JOHN J. MOORE	7. Come
Mr. Blundell	BETH BOYD	
Woman in Thrift Club	KEITH GALLOWAY	
Henri	CHRISTOPHER BEECHING	
Bigginshaw	JOHN ASQUITH	8. That's
Busby	LIZ MOSCROP	9. The C
Miss Watkins	JEFFERY TAYLOR	10. Oppos
Jock	JONATHAN COURAGE	11. I Cou
Truelove	PETER DURKIN	12. Nothir
Peabody	CHRISTOPHER BEECHING	13. The R
Bob Buckley	ALBIN PAHERNICK	14. Noboc
Job Tansley	ELISABETH WADE	15. Finale
Mrs. Crosby-Cooper	JOHN J. MOORE	
Mayor		

ACKINTOSH & JIMMY WAX
ARTHUR CANTOR & WILLIAM WOOD
OLD VIC TRUST LTD) present

THE CARD

novel by **ARNOLD BENNETT**

Book by
KEITH WATERHOUSE & WILLIS HALL

Musical Numbers Staged & Choreographed by
GILLIAN LYNNE

Lighting by
MICHAEL NORTHEN

Joe Callear	JODY HALL
Mr. Cotterill	JEFFERY TAYLOR
Mrs. Cotterill	BETH BOYD
Sir Magnus Cope	JOHN J. MOORE
Townspeople and Holidaymakers	} ..	YVONNE SOMMELING
		GLENYS GROVES
		MICHELE SCOTT
		ROGER FARRANT
		JOHN ASQUITH

ACT 1

Scene 1. Prologue: Bursley Town Hall
Scene 2. Duncalf's Office
Scene 3. The Dancing Academy
Scene 4. The Tailor's
Scene 5. The Machin Kitchen
Scene 6. The Ball
Scene 7. Duncalf's Office
Scene 8. The Streets of Bursley
Scene 9. The Dancing Academy
Scene 10. The Machin Kitchen
Scene 11. Llandudno

ACT 2

Scene 1. The Universal Thrift Club
Scene 2. Chell Hall
Scene 3. The Town Hall Square
Scene 4. The Machin Kitchen
Scene 5. The Town Hall Square
Scene 6. The Five Towns Hotel
Scene 7. Liverpool Docks
Scene 8. Finale

One interval of fifteen minutes

MUSICAL NUMBERS

ACT 1

1. Hallelujah!	The Company
2. Nine Till Five	Denry and the Company
3. Lead Me	Ruth
4. Universal White Kid Gloves	Duncalf, Ruth and the Company
5. Nobody Thought Of It	Denry and the Company
6. Moving On	Ruth
7. Come Along And Join Us	Denry and the Company

ACT 2

8. That's The Way The Money Grows	Denry, Nellie and Parsloe
9. The Card	The Company
10. Opposite Your Smile	Denry and Nellie
11. I Could Be The One	Nellie
12. Nothing Succeeds Like Success	Ruth, Denry and the Company
13. The Right Man	The Company
14. Nobody Thought of it (Reprise)	Denry and Nellie
15. Finale	The Company

ALAN NORBURN

Alan Norburn was a professional singer for five years before going to RADA where he won the Bossom prize. He worked for two seasons with the Birmingham Repertory Company before creating the part of Parsloe. This is his first West End appearance.

TONY HATCH and JACKIE TRENT

Jackie was born in Newcastle-under-Lyme and began her career in cabaret. Tony was born in Pinner, Middlesex, and became a record producer before writing and producing Petula Clarke's No. 1 hit "Downtown". In 1965 Jackie and Tony wrote "Where Are You Now" which was recorded by Jackie and reached No. 1 in the charts. Tony continued writing such successful singles as "I Know a Place", "Call Me" and "My Love" before teaming up permanently with Jackie. Together they wrote more hit singles including "I Couldn't Live Without Your Love", "Don't Sleep in the Subway" and "Who Am I". They married in 1967 and recorded "The Two of Us" and carried on to write "Colour My World", "The Other Man's Grass" and "Joanna". In 1968 they appeared in their own Television special for Yorkshire Television *Mr. and Mrs. Music*, and Jackie appeared in the television series *Vendetta*. In 1969 they appeared with Max Bygraves at the London Palladium and in 1970 Jackie appeared in the title role of the musical *Nell* which Tony produced and orchestrated. Tony's first film score was written in 1970 for *Travels With My Aunt*. They have made three successful tours of Australia as well as numerous cabaret appearances throughout England.

KEITH WATERHOUSE and WILLIS HALL

Keith Waterhouse and Willis Hall were both born in Leeds. Willis Hall began his career writing for radio and television and Keith Waterhouse became a columnist for the *Daily Mirror*, he has recently won an award as The Columnist of the Year. Following Willis Hall's success with his first West End play *The Long and the Short and the Tall*, he joined forces with Keith Waterhouse on their first project, the stage version of Waterhouse's novel *Billy Liar*. This was followed by the London productions of their stage plays *Celebration*, *All Things Bright and Beautiful* and the revue *England Our England*, followed by a double bill at the Royal Court Theatre *Squat Betty and the Spong Room* which also had an off-Broadway showing. They then had a big success with the play *Say Who You Are*, which also went to Broadway. Other plays include *Children's Day* and *Whoops-A-Daisy*. Their screen credits include *Whistle Down the Wind*, *A Kind of Loving*, *Pretty Polly*, *Billy Liar* and *Lock Up Your Daughters*. They were regular contributors to the televisions shows *That Was The Week That Was*, *Not So Much a Programme*, *More a Way of Life* and *Frost on Sunday*. They have scripted many television series including: *Inside George Webley*, *Queenie's Castle*, *Budgie* and *The Upper Crusts*. Keith Waterhouse has recently adapted his book *There is a Happy Land* for Granada Television. Willis Hall's recent television plays include *The Villa Maroc* and *A Song at Twilight*. As well as writing his column in the *Daily Mirror*, Waterhouse contributes regularly to *Punch*. Hall writes in the magazine *Sports-world*. Their comedy *Who's Who* is currently running at the Fortune Theatre. Their adaptation of Eduardo de Filippo's play *Saturday, Sunday and Monday* is scheduled for production at the National Theatre in October and will be directed by Franco Zeffirelli. They are currently scripting a thirteen-part series for television of *Billy Liar*.

VAL MAY

Val May has been Director of the Bristol Old Vic since 1961. He studied at the London Old Vic School under Michel St. Denis, George Devine and Glen Byam-Shew, and then directed productions in various repertory companies. In 1957 he was appointed Director of Productions at the Nottingham Playhouse. While at Nottingham he was invited to direct Shakespeare's *Richard II* at the London Old Vic, a production which was highly praised. Since Val May took over at Bristol, the Company has expanded into three theatres and has recently completed a million-pound redevelopment scheme. Twelve of his Bristol Old Vic productions have been transferred to London, notably *War and Peace*, *A Severed Head* (which ran for nearly three years), *Portrait of a Queen* with Dorothy Tutin, *Love's Labour's Lost* at the National Theatre, *The Killing of Sister George*, *Conduct Unbecoming* and most recently *Trelawny*. Val May has directed six of his Bristol productions on Broadway and has been responsible for four major tours by the Bristol Old Vic which have taken Shakespeare across North and South America, Europe, India, Pakistan and Ceylon, and represented the British theatre in festivals at Venice, Paris, Berlin and Baalbeck. Earlier this year his production of *The Taming of the Shrew* was a great success at the first Hong Kong Arts Festival.

GILLIAN LYNNE

Gillian Lynne's career is remarkable for its range of achievements in many fields. She began as a dancer and was a leading soloist with Sadler's Wells Ballet. She launched her own modern dance company "Collages" for the 1963 Edinburgh Festival which resulted in her being signed on by David Merrick to stage *The Roar of the Greasepaint*, *Pickwick* and *How Now Dow Jones* on Broadway. She made her film debut as Choreographer on Cliff Richard's *Wonderful Life* and other film credits include *Half A Sixpence* with Tommy Steele and the pop film *200 Motels*. In the theatre Gillian also choreographed the musical *Phil The Fluter*, and at Covent Garden *The Trojans* and *Midsummer Marriage*. She both directed and choreographed the musicals *The Matchgirls* and *Love on the Dole*, and the operetta *Bluebeard* for Sadler's Wells Opera. She has worked extensively in television and produced, devised and choreographed the hour-long spectacles *Marvellous Party* with words and music by Noel Coward and *Cleo Laine Sings*. At Her Majesty's Theatre she choreographed *Ambassador* starring Danielle Darrieux and Howard Keel. Gillian has scored considerable success as a 'straight' director. She directed the recent revival of Noel Coward's *Tonight at Eight* starring Millicent Martin, which transferred from The Hampstead Theatre Club to The Fortune Theatre, and also *Lillywhite Lies* by Alun Richards at the Nottingham Playhouse. She spent the greater part of last year choreographing the film *Man of La Mancha* in Italy starring Sophia Loren. On her return to this country she directed *Liberty Ranch* at the Greenwich Theatre and *Once Upon A Time* at the Duke of York's.

MALCOLM PRIDE

Has designed the sets and costumes for many productions including *Orpheus in the Underworld* and *La Vie Parisienne* for Sadler's Wells; *Troilus and Cressida* and *Twelfth Night* (with Sir Laurence Olivier) for the Royal Shakespeare Company; *The Chances* at Chichester in 1962 and the Old Vic's last production in 1962 *Measure for Measure*. His designs have also been seen in many West End productions, among them *Two Stars for Comfort*, *The Father*, *Robert and Elizabeth*, *On the Level*, *Two Cities*, costumes for *Amphitryon* at the New National Theatre in 1971, *Catch My Soul* and *Charley's Aunt* at the Apollo in 1972. His television credits include costumes for Dame Edith Evans in *Hay Fever* and *Time Remembered* and *Cliff Sings Scots*.

MICHAEL NORTHEN

Has over 200 productions to his credit—these include opera both at Covent Garden, Glyndebourne, and abroad. He has also lit productions for the Royal Ballet at The Royal Shakespeare Theatre, Stratford-on-Avon. Among the many big musicals lit by him are *Cinderella*, *Aladdin* at the London Coliseum, and all the spectacular Danny La Rue productions. Current West End shows lit by him include *The Good Old Bad Old Days*, *Mouse-trap* and *The Mating Game*. His hobbies include showing and breeding donkeys.

Assistant to the Director DAVID HORLOCK. Assistant to the Choreographer ROY JONES. Assistant to Lighting Designer JEREMY GODDEN. Assistants to the Designer VAUGHAN EDWARDS and CHARLOTTE HOLDICH.

ARNOLD BENNETT

Arnold Bennett's diary for Friday, 8th January 1909 records: 'I wrote the first chapter of new humorous novel (5,200 words) on Sunday and Monday. Spent Tuesday and Wednesday in bed with a consequent migraine.'

Just over a fortnight later he reports that he has finished the first third of *Denry the Audacious* (as the novel was then known—and as it is still known to its American audience)—'And ideas still coming freely!'

At 11 a.m. on Tuesday 2nd March, eight weeks after Arnold Bennett had written 'An extraordinary man was born . . .' on his opening page, *The Card* was finished. The craftsman's verdict on his own craftsmanship was: 'Well-invented, and done up to the knocker.'

J. B. Priestley has called *The Card* 'the epic of the cocksure' and indeed it is. Edward Henry Machin, alias Denry, alias the Card, is audacious, inventive and shrewd—an original.

How true to life is this larger-than-life character of Arnold Bennett's beloved Five Towns? He was, as a matter of fact, loosely based on a real Five Towns personality—Harold Keates Hales, one-time Member of Parliament for Hanley and an old school-fellow of Bennett's at Burslem Endowed School.

Denry's restless energy is reflected in his creator's output. In the same year that he wrote *The Card*, Bennett also wrote another novel, a three-act comedy, the scenario for a play, seven short stories, and over seventy articles—'Total 312,000 words. Much less than the year before.' Bennett often toyed with the idea of making a play of *The Card*. He was urged on by, among others, the distinguished theatrical producer Gilbert Miller, who 'guaranteed me as many lightning changes of scene as I might demand'. There is no evidence that Mr. Miller also offered him music and dancing; but it is possible that Arnold Bennett—had he had time to attend it between finishing one novel and starting another—might have approved of the present offering.

Keith Waterhouse and Willis Hall

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Mr. Dale's costumes by Terry Milton and Moss Bros. Miss Martin's costumes by Derek West. Miss Martin's hats by Del. Miss Hickson and Miss Bron's costumes by James Parker. Miss Webb's costumes by Lorna McNab. Wigs by Simon Wigs and Wig Creations. Evening Dress by Moss Bros. Ball costumes by Audrey Price. The Card and Party costumes by R. St. John Roper. Hats by Pat Dawson. Head-dresses by Jean Bates. Additional costumes by Ann Galbraith, Romaine Hortop, Nathans Ltd. Bristol Old Vic Wardrobe under supervision of Lorna McNab. Footwear by Anello & Davide. Additional lighting and sound equipment by Theatre Sound and Lighting. Scenery constructed in the Bristol Old Vic workshops under the supervision of Alfred Gleason and in the Nottingham Playhouse workshops. Revolving stage by Halls Stage Equipment Ltd. Chocolate by J. S. Fry & Sons Ltd.

Standbys for: Mr. Dale—Kerry Gardner, Miss Martin—Liz Moscrop, Miss Bron—Elisabeth Wade, Miss Hickson—Beth Boyd, Miss Webb—Liz Bagley, Mr. Savident—John J. Moore, Mr. Malnick—Jeffery Taylor, Mr. Norburn—Christopher Beeching.

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The Management reserve the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable cause.

The use of cameras and tape-recorders in the auditorium is strictly prohibited.

In accordance with the requirements of the Greater London Council:

1. Persons shall not 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 limited to the number indicated in the notices exhibited in those positions.

2. The Safety Curtain must be lowered and raised in the presence of each audience.

No smoking in the auditorium.



EROS — STATUE OF LOVE

BY
MICHAEL NORTON

Eros is the god of love. It is also the popular name for the sculpture in Piccadilly Circus of an aluminium cupid set on a large and intricate bronze base erected in memory of the philanthropist, Anthony Ashley Cooper, 7th Earl of Shaftesbury, who died on 1 October 1885. Four weeks after the Earl's death the Shaftesbury Memorial Committee decided that two statues should be erected in his memory. One "in bronze, the pedestal of which should record in bas relief Lord Shaftesbury's principal labours, should be erected on a conspicuous site in one of the most frequented public thoroughfares in London". The second was to be in marble and placed in Westminster Abbey; the committee also resolved to establish a national convalescent home bearing Lord Shaftesbury's name, for poor children. In January 1886 the Metropolitan Board of Works offered a site in Cambridge Circus for the erection of this statue, at the intersection of two streets it had just built and three weeks later it decided to name one of these streets Shaftesbury Avenue; the other it called Charing Cross Road. The Memorial Committee thanked the Board but "were of the opinion that a site at the Piccadilly end of the new street would be preferable". In the same year the commission for the bronze sculpture was given to Alfred Gilbert, a 32-year-old sculptor. He decided not to undertake a statue of the philanthropist, but to build "something that will symbolise his life's work". Gilbert also preferred the Piccadilly Circus site which he described as "a distorted iso-

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chromal triangle, square to nothing of its surroundings—an impossible site, in short, upon which to place any outcome of the human brain, except possibly an underground lavatory!" It was only four years later that permission to build the memorial in Piccadilly Circus was finally given. The London County Council, which had taken over from the Metropolitan Board of Works, agreed that the site could be used as an ornamental fountain so constructed as to avoid splashing or carrying spray by the wind, and after visiting the sculptor the Council felt his model would fulfil this condition. As for artistic merit, they were not so sure, and could not reach a definite decision; as a result permission was only given on the basis that if the sculpture proved unsuitable it should be removed elsewhere.

Many difficulties ensued. The Council wished to restrict the size of the base and there were many arguments and misunderstandings; the Memorial Committee ran out of money and the Council had to pay for laying the foundations of the memorial and connecting the water; the sculptor was even unluckier, his commission being for £3,000 but the memorial finally cost him over £7,000. However, by the summer of 1893, the sculpture was at last ready to be unveiled. A large tent was erected nearby and a distinguished company assembled, although Gilbert was conspicuous by his absence. The Duke of Westminster unveiled the fountain whilst the Duchess set the fountains in motion, and amid cheers drank the first cup of water from them.

The opening was the start of a new series of disasters. The drinking cups were the first victims; supplied for the convenience and use of the thirsty pedestrians, six of the eight cups were destroyed maliciously within twenty-four hours. The fountain jets were described as "feeble squirts, as ludicrous and contemptible as anything to be found in Trafalgar Square or elsewhere". Worst of all every breath of wind drenched the drinkers and sprinkled passers by; the

flower girls around it had to hold up umbrellas and the fountain was described as "a dripping, sickening mess". Hooliganism soon broke out and a gang of boys were seen chasing one another round the steps, stopping only to fill their mouths with water from the lower basin to eject it over their fellows, with others daubing the newly erected stonework with mud. Additionally the design came in for severe criticism, one detractor stating that it was the ugliest monument that can be found in any capital of Europe and that the proper place for the nude human figure was over the entrance to the Oxford Street Music Hall.

Today attitudes towards Eros have changed. No longer insulted, derided, vilified, it is now enshrined as a national emblem. On New Year's Eve 1931, four days after it had been re-erected after the construction of the underground station, a man climbed the statue and damaged the bow. This was the first occasion, but unfortunately not the last, on which the memorial, which had previously suffered so much from its detractors, was damaged by its admirers. The sculpture was removed during the 1939 war and received a tumultuous homecoming in 1947. The shape of the traffic island has changed several times to suit the prevailing traffic conditions, but Eros to many remains the heart of London, the place to visit first in London, and a gathering place for thousands on Cup Final Night or New Year's Eve.

Now in 1973, Eros is once again in the centre of controversy. Plans for redeveloping Piccadilly Circus have met with almost universal public outcry and its future is uncertain. Will it be dominated by large modern buildings or isolated by enlarged roads and increased traffic whilst pedestrians are forced to cross the Circus underground, or will it remain a living centre of London, a gathering place for the young, for visitors from abroad, with its bright lights, its excitement and its perpetual motion?



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DINING OUT

One sunny evening last week we took the road to Kingston, crossed the bridge to Hampton Court for a visit to **Bastians** which is beautifully situated between Bushy Park and the Palace. It is furnished like a French château with old Brittany armoires, marble tables and large glass paintings of scenes from Shakespeare. Although there is a special menu for the summer, we chose dishes with which we were familiar: Filet de Sole Bastians, sole in lobster sauce with truffles and rice, with a delicate flavour, Filet Dijon, in a glaze of mustard and caramelised sugar, Cotelettes de Veau cooked with rosemary and tasty, spiced Steak Tartare. The choice of desserts had considerably increased. We tried pineapple mousse, peaches filled with crushed amaretti and fresh strawberries. A successful evening, so we booked out next party in the large hunting room on the first floor, which overlooks the garden of the Palace and has a round table of medieval proportions. I will report on this later!

Last year a few friends invited me to the opening of an attractive French country-style restaurant, called **La Pomme d'Amour**. I was happy to go back one night after the theatre. We started with *Coeur de Palmier Pomme d'Amour*, which I normally eat with vinaigrette sauce; these

were au gratin and delicious! My companion chose *Tomate Normande*, stuffed with egg, fresh apple, pimentos and mayonnaise. We then had *Côtes de Boeuf Sauce Bercy* (rib of beef with shallots and white wine sauce) for two people and finished our meal with profiteroles. I will go back to try a few more specialities after this happy experience.

I was very curious to try the new restaurant in Brook Street—**Game**—recently opened by Mr Chow, as I very much like his new ideas which break away from the more traditional style for Chinese restaurants. It is decorated in white and green which combined create a marvellously light water-like effect. This, coupled with the atmosphere and good food, make for a very enjoyable meal. The service is highly professional with many dishes being prepared at the table.

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Theatreland Quiz

- (1) What was the opening production at the Phoenix Theatre?
- (2) Which Shaftesbury Avenue theatre reopened in 1959 after being damaged extensively during the war?
- (3) At which theatre did the 1925 London production of *No, No, Nanette* play?

You can find the answers to these and many other questions in *London's Theatreland*, 'a concise

pictorial history of theatres in London'.

Send your answers on a postcard to: *Theatreland Quiz, Theatreprint Ltd., 6 Langley Street, London WC2*. The senders of the first 30 correct answers drawn after 1st August 1973 will receive a complimentary copy of the booklet, *London's Theatreland*.

Additional copies of *London's Theatreland* may be obtained from Theatreprint Ltd., at 30p (including postage within the UK).

SHOPPING *with Jane Semple*

To travel by bus usually means that whatever the destination, at least the journey will be enjoyable, for a passenger can see so much more of street life than if travelling by car. If you appreciate journeying by bus—and this is something few people leave behind with their childhood—then you will relish the chance of taking a trip on the Burberry vintage bus. This veteran vehicle starts its tour at Trafalgar Square and continues via Piccadilly Circus, Buckingham Palace (this is the first time Buckingham Palace has been included on a scheduled stage carriage bus service) and Whitehall. According to the distance travelled, fares, issued by the conductor in uniform of the period, will range from 5p to 15p. 1930 vintage souvenir tickets will

be issued and each passenger will be given a Burberry map of London. There will, of course, be a chance to stop off at the famous Burberry store in the Haymarket which offers one of the best collections of weather-proof clothing in the world.

Just introduced by the House of Dior is a superb new perfume. *Diorella* joins the range which includes *Miss Dior* and *Diorissimo*, and will undoubtedly, like them, become a classic for women of all ages. It has a fresh, light scent which lingers and is in some way reminiscent of Dior's famous *Eau Sauvage* which, while ostensibly being introduced for men, immediately became coveted by women. Dior do not themselves anticipate the reverse happening with *Diorella* although judging from male reaction I have had so far, I think they may well be wrong! *Diorella* is available in both perfume and eau de toilette from all leading stores and chemists.

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Pauline Tooth in Edinburgh

The sun shone brightly when I alighted in Edinburgh, Princes Street was teeming with life, and I made my way, regretting my tweed suit, to the offices of the International Festival, where another year's work had gone in preparation for the 27th Edinburgh Festival which will run from 19th August through three hectic weeks until 8th September. I can only spotlight here a few major items, for details please consult the address given at the foot of this page.

Aiming to present the 'best of the arts, by the best performers' each year, they have always favoured music. At the King's Theatre there will be an entirely new production of *Don Giovanni* produced and designed by Peter Ustinov and conducted by Daniel Barenboim; Benjamin Britten's *Death in Venice* from the Alderburgh Festival, and the Hungarian State Opera and Ballet Company presenting three programmes. Seven famous orchestras will perform at the Usher Hall. Drama occupies the Lyceum Theatre, and opens with a production of Shakespeare's *Pericles* followed with plays by Chekhov and Congreve. At the Assembly Hall the Scottish morality play *The Thrie Estates* is being revived in a new production. Add to these events; the film festival, which gives special emphasis to independent and student films; exhibitions; late-night attractions and the ever-popular Military Tattoo, and you might

imagine that there was already a feast here. However, next I visited the Royal Mile Centre and John Milligan who runs the celebrated 'Fringe' which this year celebrates its silver jubilee.

The Fringe does not come under the official Festival and welcomes any company or individual performing, at any time of the day or night, at their own expense but with some help in organisation from the Fringe Society. John Milligan already anticipates 80 performing companies, half of which will be presenting British premieres and 20 exhibitions.

The International Festival organisers claim it is the "density of the programme" which makes Edinburgh the most comprehensive amongst Europe's festivals. If there is anybody still uncatered for in this cavalcade of the arts, perhaps they will be attracted to the Empire Theatre where for the first time there is to be a series of Pop concerts. I must hasten to assure any would-be visitor that in association with the City of Edinburgh they have an efficient centre for arranging accommodation, and I personally can vouch that when the sun shines on Edinburgh, it can justly claim over and above the Grecian buildings on the Calton Hill and the Doric Columns of the Royal Scottish Academy, to be 'The Athens of the North'.



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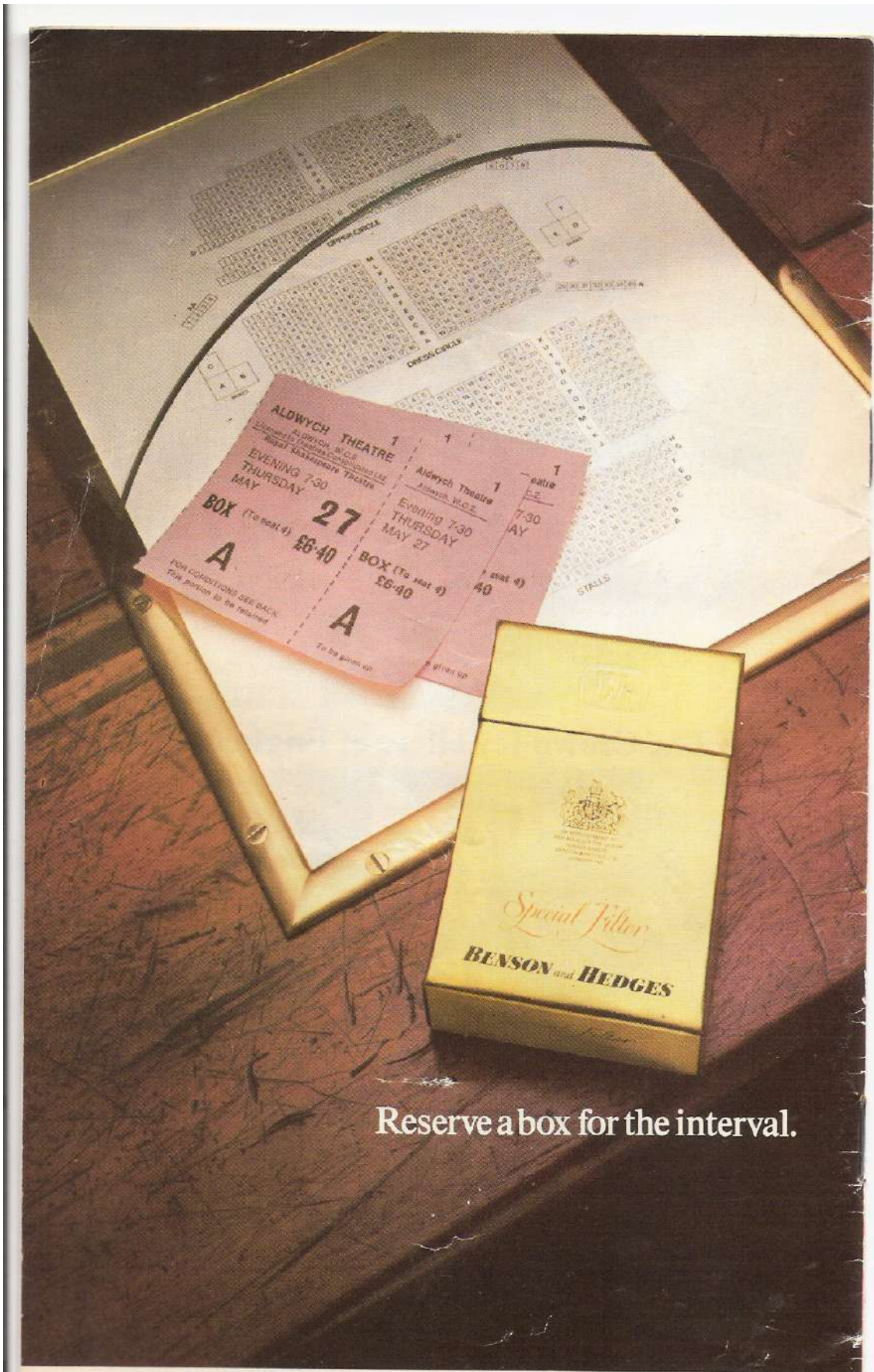
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