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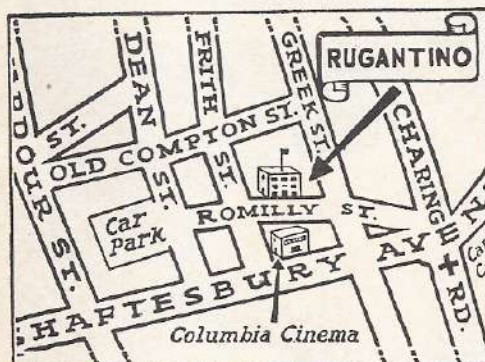
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Schhh... You-Know-Who!

AVIS CAMINEZ

On the Town

Escalade is a London department store to remember. In the Brompton Road in Knightsbridge this space-age store has changed the shopping hour patterns for London.

For example, on Thursday and Friday nights Escalade reopens from midnight to 2 a.m. for the luxury of midnight shopping.

In addition the store is open daily from 10 a.m. to 8 p.m. (Fridays - 10 a.m. to 9 p.m.).

The Long Island restaurant at Escalade is named after New York's famous Long Island Railroad Expressway. One of the best American-style hamburgers this side of Long Island to be found there.

Alan McAfee, a name known to Americans and Londoners alike for their fine footwear for men, have opened a Knightsbridge shop at No. 73 opposite the Hyde Park Hotel. Alan McAfee, have been making shoes since the turn of the century, but the Knightsbridge shop is their new show place.

The other day I stopped to browse in Alfred Dunhills shop (a favourite pastime of mine). I saw a lighter I can't seem to put out of my mind - gold studded with diamonds.

The excitement and drama of an auction sale at Sothebys is one of the 'musts' for visitors and Londoners alike. For example, in the month of June, included in their ten auctions a week will be a rare Stradavarius violin - a wine sale - Ballet, Theatre, Opera decor and costume designs - Great masterpieces from old masters like Goya, Canaletto, Laocret and Haus Hols - important silver. Sothebys will be more than glad to tell you the full details about the items and times.

A designer who has combined exciting fashions for men with 'wearability' is Gordon Deighton of Simpson. A top coat of his I was lucky enough to purchase, has brought him many indirect compliments.

Carol Austin, the charming French dress designer now makes clothes for some of the best dressed women in the world.

The Alwyn Gallery, opposite Claridges, in Brook Street successfully introduced the colourful gouaches of Robert Walls to the art world. His intriguing oil paintings have found their way into some of the great homes in England and abroad.

Imogen Hassel and I went to the opening of what is proving to be the latest important newcomer to the London eating-out scene - Nickers, at 62-64 Kensington High Street. Situated in the cellar it is referred to as a Bistro and Bar, which indeed it is, but in fact the food is more than Bistro standard.

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

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

RE-ENTER THE WELL-MADE PLAY

by DAVID FAIRWEATHER

As an observer of the theatrical scene for forty years—first as editor and critic, then as press representative—I am fascinated to record the return to fame and popularity of the Well-made Play, which only a few years ago was derided and dismissed by a number of critics, old enough to know better, who wanted to be thought 'with it', at all costs.

When John Osborne burst on the scene fourteen years ago with *Look Back in Anger*, the impact was considerable. Unfortunately he was followed by quite a few imitators who possessed little of his brilliance and insight and who concentrated on what came to be known as the kitchen sink school of thought. These would-be playwrights obviously hadn't done their homework and imagined dialogue to be the be-all and end-all of their craft. Where are they now, those Royal Courtiers, who lies beneath their spell?, as the old song had it. All the same, for quite a long period in the early sixties, playgoers on the lookout for a solid play, with a beginning, middle and ending, had a very tough time of it. Only the wise and witty comedies of Hugh and Margaret Williams survived the deluge.

To add to the confusion of playgoers, there arrived the Theatre of Cruelty (to audiences?), the Theatre of the Absurd (and *how*), The Happening, and a few more eccentricities. The Theatre of Participation (*Come Together*) went even further, and audiences could expect physical violence as part of their innocent involvement.

Now, with the original avant garde movement sadly out of date the Well-made Play is with us once more, in an ever increasing stream. There are, of course, still exceptions. Sex-starved gentlemen may flock to the public performances of *Oh! Calcutta!* although it might be thought that forty and fifty bob is a little excessive for what can be observed for nothing at the average art gallery. I doubt if this new nude vogue will last. Already it is a case of 'déjà vu'. But the fact remains, and I for one rejoice in it, is that the outstanding hits of the year are plays for everybody, plays with the invaluable asset of a good story well told, plays that revolt nobody while still containing plenty of challenging ideas, and above all, plays with superlatively actable roles, in which actors can stretch themselves instead of sitting around in far from pregnant silences or uttering vague monosyllables.

Consider the 1970 list. *Sleuth*, *Vivat! Vivat Regina!*, *A Bequest to the Nation*, *The Winslow Boy*, *Conduct Unbecoming*, *Abelard and Heloise*, *The Jockey Club Stakes*, *How the Other Half Loves*, and of course the marathon runners, *The Secretary Bird*, *There's a Girl in My Soup*, and that phenomenon, *The Mousetrap*, which nobody I've ever met admits to having seen, but is now in its nineteenth incredible year, or whatever. All these plays are completely different, but all have one thing in common. Entertainment value. A dirty word to some, I am well aware, but a delight to the majority.

continued on last coloured page



THEATREPRINT Editorial / Who's Who

Editorial Consultant,
Theatreprint Ltd.,
51, Shaftesbury Avenue,
London, W.1.

Practically all West End theatre programmes now contain a four-page Theatreprint editorial section. In these sections, which differ from theatre to theatre, there is a main article by a notable writer together with general matter and also a monthly crossword puzzle especially compiled for theatregoers. In addition we hope readers will use this page to air views and comments on the theatre. Letters for possible inclusion should be sent to the address heading this page and we would retain the right to publish or not and also to edit letters where necessary.

WHO'S WHO?

Below is an extract from the early career of a well-known theatrical personality taken from 'Who's Who in the Theatre', published by Pitman. Can you guess who it is? The answer is given at the foot of the page.

At the Empire, New York, December 1925, played Sarah Hurst in 'Easy Virtue' and played the same part at the Duke of York's, London, June 1926; appeared at the Playhouse, New York, January 1927, as Meta in 'The Road to Rome', and continued in this 1927-8; at the Majestic, November 1928, played Vermilia in 'The Jealous Moon'; Forrest, April 1929, Nita in 'Paolo and Francesca'; Booth, October 1929, Nora Gerrish in 'Jenny'; Maxine Elliot, October 1930, Olivia in 'Twelfth Night'; November 1930, Sonia Tippet in 'Art and Mrs. Bottle'; Empire, February 1931, Arabel Moulton Barrett in 'The Barretts of Wimpole Street'; Selwyn, January 1932, Chrysothemis in 'Electra' of Sophocles; Belasco, December 1932, Emilia in 'Lucrece'; in August 1933, toured as Mary Howard in 'When Ladies Meet'; on returning to London, appeared at the Phoenix Theatre, November 1933, as Celia in 'As You Like It'; Ambassadors, January 1934, Julia Melville in 'The Rivals'; Wyndham's, October 1934, Lady Farrington in 'Sweet Aloes'; again visited America, and at San Francisco, played in 'The Shining Hour', and at the Martin Beck Theatre, New York, February 1935, played Arabel in a revival of 'The Barretts of Wimpole Street'; on returning to London, resumed her part in 'Sweet Aloes'.

Joyce Carey. ANSWER

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NORMAN RODWAY

MOIRA REDMOND

and

GODFREY QUIGLEY

in

THE PATRICK PEARSE MOTEL

A FARCE

by **HUGH LEONARD**

MAY CLUSKEY

DERRY POWER PATRICK LAFFAN

ROSEMARY MARTIN

Directed by **JAMES GROUT**

Designed by PATRICK MURRAY Lighting by JOE DAVIS

Opening performance at this Theatre Thursday 17th June 1971



NORMAN RODWAY

Norman Rodway has wanted to be an actor since, as an eleven-year-old, he saw Agatha Christie's "Ten Little Niggers" and longed to play the murderer! Born in Dublin and a graduate of Trinity College, he was a schoolmaster at Dublin High School, teaching Greek and Latin, before he made his professional appearance as an actor at the Cork Opera House. He was a founder member of the Dublin Globe Theatre and worked with the company from 1954-59. For the next four years he was with Gemini Productions in Dublin, and then came "Stephen D", Hugh Leonard's play which transferred to the St. Martin's Theatre and established him as a leading actor in this country. Subsequent appearances include "The Poker Session", also by Hugh Leonard, at the Globe and a season at the Nottingham Playhouse. An Associate Artist of the Royal Shakespeare Company since 1966, working both in London and at Stratford-upon-Avon, his most noted roles have included 'Thersites' in "Troilus and Cressida", 'Mercutio' in "Romeo and Juliet", 'Spurio' in "The Revenger's Tragedy", 'Hotspur' in "Henry IV", Part I, 'Edmund' in "King Lear", 'the Bastard' in "King John", 'Feste' in "Twelfth Night" and 'Richard III', his favourite part. In Dublin he has played in everything from Philip King to Pinter, Tennessee Williams and Osborne. Among his films are "Four in the Morning", "Chimes at Midnight", directed by Orson Welles, and "I'll Never Forget What's 'is Name". His most recent television appearance was made in Alan Plater's trilogy "To See How It Is".



MOIRA REDMOND

Moira Redmond's career has ranged from pantomime to Shakespeare and Greek tragedy. Her grandparents, parents and brother have all been on the stage, and she herself originally trained as a singer. After understudying Vivien Leigh in "Titus Andronicus" for the Royal Shakespeare Company she made her first West End appearance in Agatha Christie's "Verdict" at the Strand Theatre and has rarely stopped working since then. In repertory her roles have included 'Natalia Petrovna' in "A Month in the Country" and 'Ann Whitfield' in "Man and Superman" at the Nottingham Playhouse, and 'Lady Macbeth' in "Macbeth" at the Flora Robson Playhouse, Newcastle. In the 1966 Edinburgh Festival she was seen as 'Helen' in "The Trojan Women" and as 'Hermione' in "The Winter's Tale". This production afterwards played a season at the Cambridge Theatre, and at the Venice Festival. Other London appearances have been made in Giles Cooper's "The Happy Family", "Trifles and Tomfooleries", three one-act plays by Bernard Shaw at the Mermaid Theatre, "Horizontal Hold" at the Comedy, "Early Morning" by Edward Bond at the Royal Court Theatre and "Flint" by David Mercer at the Criterion. Among her films are "Doctor in Love", "Nightmare", "Jigsaw" and "Shot in the Dark", and on television she has been seen as 'Orinthia' in Shaw's "The Applecart" and in "The Late Edwina Black", "A Tall Stalwart Lancer" and "The First Churchills".

THE PATRICK PEARSE MOTEL

by HUGH LEONARD

Cast in order of appearance:

Dermod Gibbon PATRICK LAFFAN

Grainne Gibbon MOIRA REDMOND

Fintan Kinnore GODFREY QUIGLEY

Niamh Kinnore MAY CLUSKEY

James Usheen NORMAN RODWAY

Miss Manning ROSEMARY MARTIN

Hoolihan DERRY POWER

PATRICK PEARSE Teacher, poet, revolutionary. Born Dublin, 1879. He was the guiding spirit, organiser and Commander-in-Chief of the Easter Rising of 1916. After six days of resistance the insurgents surrendered. Pearse, with the Labour leader James Connolly and thirteen others, was tried by court-martial and executed. It is in the role of visionary and martyr that Patrick Pearse has become the most revered of latter-day Irish patriots.

ACT I

The living room of Dermot and Grainne Gibbon in Foxrock—
a suburb in Dublin's vodka-and-bitter-lemon belt.

The Time: A Winter's Evening

ACT II

Scene 1 The Motel. Fifteen minutes later

Scene 2 A few minutes later

There will be one interval of 15 minutes

I owe a tribute and an acknowledgement to Georges Feydeau. "The Patrick Pearse Motel" owes some of its construction to the principles embodied in the Feydeau farces of more than half a century ago, which established for all time that some matters are too serious to be turned into tragedies.

HUGH LEONARD

"The Patrick Pearse Motel" was first presented at The Olympia Theatre, Dublin, for the Dublin Theatre Festival 1971 by Olympia Productions, in association with Gemini Productions.

For H. M. TENNENT LTD

General Manager	BERNARD GORDON
Assistant to Managing Director	} Anthony Howell
Company and Stage Manager	
Deputy Stage Manager	Caroline Fitzgerald
Assistant Stage Manager	Eddie Doyle
Production Manager	Ian Dow
Lighting Designer	Joe Davis
Chief Costume Supervisor	Lily Taylor
Press Representative	Vivienne Byerley (437 3681)

Miss Moira Redmond's costumes by M. Berman Ltd.

Miss May Cluskey's dress by
Clodagh Limited

Men's clothes by Aquascutum
of Regent Street

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GODFREY QUIGLEY

Godfrey Quigley, who was last seen in the West End in "Play with a Tiger" at the Comedy Theatre in the early sixties, started his acting career in Dublin where he was a founder member of the Dublin Globe Theatre in 1954. He was also a founder member of the Dublin Theatre Festival, directing or playing almost every year, and received the Award for the Best Actor in 1956 and 1957 for his performances in "Detective Story" and "Montserrat". In 1959 he played the Earl of Warwick in a European Tour of "St. Joan" with Siobhan McKenna and Michael MacLaimmoir, and also directed "Arms and the Man" with Cyril Cusack in the 1960 European Tour. Other productions in which he has played leading roles include "Pictures in the Hallway" at the Mermaid Theatre and in Dublin, "Bishop's Bonfire" at the Mermaid, "Dazzling Prospect" at the Globe, "The Playboy of the Western World" at the St. Martin's, "Juno and the Paycock" at the Lyceum, Edinburgh, and "The Odd Couple" and "Staircase" in Dublin.

He has also acted with the Royal Shakespeare Company during their season of 1965, and played the lead on Broadway in Brian Friel's "The Mundy Scheme". His work in films has included "Nothing but the Best", "The Reckoning", "Get Carter", and Stanley Kubrick's "Clockwork Orange". Among his many television appearances he has been seen in "The Plough and the Stars", "Man and Superman", "Long Voyage Out of War", and "The First Freedom" (Trial of Daniel and Sinyavsky).

MAY CLUSKEY

May Cluskey, who was born in Dublin and studied drama at the Brendan Smith Academy, is making her first appearance in the West End. She began her career at the age of fifteen and was invited by the Abbey Theatre to audition for the Company at the age of seventeen. Her stage roles in Dublin have included 'Amanda' in "The Glass Menagerie", 'Maisie Madigan' in "Juno and the Paycock", and 'Mama' in "After the Fall", and she has also appeared in "Awake and Sing", "I Am a Camera", and "Miss Julie". At the Paris Theatre Festival she appeared in James Joyce's "The Voice of Shem" and in W.B. Yeats's "Countess Cathleen", and recently played 'Mrs. Wilson' in Brian Friel's "Lovers" in St. Paul, Minnesota, U.S.A. In 1966 she received the Jacobs Award for the Best Actress on Radio Telefis Eireann, and in the following year she gained the Actors' Church Union Award for the Best Supporting Actress at the Dublin Theatre Festival. Her work in television has included "Vendetta" and "Exile" for the B.B.C. and "The Plough and the Stars" and "Tolka Row" for R.T.E., and she was seen in the films "Young Cassidy" and "Ulysses".

DERRY POWER

Derry Power, who was born in Cork in 1935, joined the Abbey Theatre, Dublin, in 1955 and stayed until 1960. Since then he has been a freelance actor in London and Dublin. His appearances in the West End include "Stephen D" at the St. Martin's Theatre, which he afterwards played in Paris and Zurich, and "Philadelphia Here I Come" at the Lyric Theatre. He has also done "Stephen D" for B.B.C. television, and other television appearances in this country have been in "Maigret", "Z Cars", "The Larkins", "Love Story", "Escape", and recently in Hugh Leonard's adaptation of the James Joyce story, "The Dead". Among his films are "The Italian Job", "Sacco and Vanzetti" and "Underground". He is the author of a radio play, "Too Much Freedom" which was broadcast on Radio Eireann, and he wrote sixteen episodes of a drama serial currently being transmitted by Irish television.

PATRICK LAFFAN

Patrick Laffan, who is a graduate of University College, Dublin, where he directed the Dramatic Society, began his stage career at the Abbey Theatre and has played about 75 roles at that theatre. He was last seen on the London stage at the Aldwych World Theatre Season in 1964 and 1966 when he appeared in "Juno and the Paycock" and "The Plough and the Stars", and last year at the Old Vic in "The Well of the Saints". Other tours abroad have included a visit to Florence and Edinburgh in 1968 when he appeared in "The Playboy of the Western World" and "Shadow of a Gunman", and he played 'Young Marlow' in "She Stoops to Conquer" at the Paris Festival de Nations in 1969. Recently he played 'Stanislaus' in "Mr. Joyce is Leaving Paris" at the Dublin Festival. His television work includes two documentaries, "O'Casey" for the B.B.C. and a programme on James Joyce entitled "Under and Over". The films in which he has appeared have included "The Girl with Green Eyes", "Young Cassidy", and "Darling Lili".

ROSEMARY MARTIN

Rosemary Martin, Birmingham born, studied at R.A.D.A. before making her first appearance in "Under Milk Wood" at the Lyric, Hammersmith. She played her first leading role in the West End as 'Amanda' in a revival of Noel Coward's "Private Lives" at the Duke of York's Theatre in 1963. She has since been seen in the farce "See How They Run", and in two H. M. Tennent productions, Neil Simon's comedy "The Odd Couple" at the Queen's Theatre and the John Mortimer-Feydeau farce "Cat Among the Pigeons" at the Prince of Wales. During the intervening months between these two productions she co-starred with Cleo Laine in a John Dankworth musical based on Bernard Shaw's life, "Boots with Strawberry Jam" at the Nottingham Playhouse, and toured Australia starring in a season of Noël Coward's plays. Early in 1971 she went to the O'Keefe Centre, Toronto, to star with Beryl Reid and Patrick Cargill and the London company of Coward's "Blithe Spirit". Her many television appearances have included such plays as N. F. Simpson's "Three Resounding Tinkles", "Slight Case of . . ." with Roy Kinnear, "The Dilke Affair" and Armchair Theatre's "Fair Swop".



HUGH LEONARD

Hugh Leonard, who was born in Dublin in 1926, was a civil servant for 14 years until 1959 when he began writing professionally. After a two-year stint with Granada Television in Manchester, commuting to Dublin at weekends, he moved to London as a freelance. His television work includes "Silent Song" (Italia Prize and Writers' Guild Award) and such plays as "The Retreat", "Great Big Blond", "Love Life", the "Irish Boys" trilogy, "The View from the Obelisk" and the recent "Pandora". He has adapted works by Dickens, Wilkie Collins, Dostoevsky, Flaubert, Emily Bronte, Conan Doyle and Somerset Maugham, and has written most of the plays in "The Sinners" TV series. He is also the author of the comedy series "Me Mammy". His stage plays include "The Big Birthday", "A Leap in the Dark" (both for the Abbey Theatre), "Madigan's Lock", and eleven plays (during the past eleven years) for the Dublin Theatre Festival: "A Walk on the Water", "The Passion of Peter Ginty", "Stephen D", "The Poker Session", "Dublin 1", "The Saints Go Cycling In", "Mick and Mick", "The Quick and the Dead", "The Au Pair Man", "The Barracks" and "The Patrick Pearse Motel", which is his fourth play to transfer to London. His screenplays include "Interlude" and the recent "Percy". Last year he took advantage of the new tax-exemption law for writers living in Ireland and returned home. He now lives by the sea in Killiney, near Dublin, with his Belgian-born wife Paule, his daughter Danielle and three cats. His hobbies are travel, book-buying, vintage movies and avoiding the cats. He is currently planning his next play "The Adolf Hitler Synagogue".



JAMES GROUT

James Grout trained at R.A.D.A. and then spent two years with the Stratford-upon-Avon Company touring Australia and New Zealand. Later he went into repertory and first appeared in the West End in "The Mousetrap". He has played major roles in many plays in the West End, including Terence Rattigan's "Ross". In 1963 he created the role of 'Chitterlow' in the smash-hit musical "Half A Sixpence" and subsequently played this part for a year when the musical went to New York. His most recent appearance in the West End was in David Mercer's "Flint" at the Criterion Theatre last year. On television he is best-known as one of the co-stars of the highly successful series "The First Lady", and was recently seen in "Husband and Wife" in the current ITV "Ten Commandments" series. Although "The Patrick Pearse Motel" will be the first play he has directed in the West End, he has directed several productions outside London, such as "She Stoops to Conquer" and "Richard

II" at the Oxford Playhouse, and "The Merry Wives of Windsor" for the new Playhouse Theatre at Leeds.

For QUEEN'S THEATRE

Supervisor	R. S. Swift
Press & Publicity	Rodney Collins for enterPRess publicity ltd. (01-437 2274)
Advertising Manager	Brenda Thomas
Musical Adviser	Eric Tann

At Evening Performances only—Coffee with biscuits Price 7½p is served by the Attendants. To facilitate service patrons are requested to order in advance. Ices at 7½p, Squash at 5p and Chocolates at usual prices.

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.

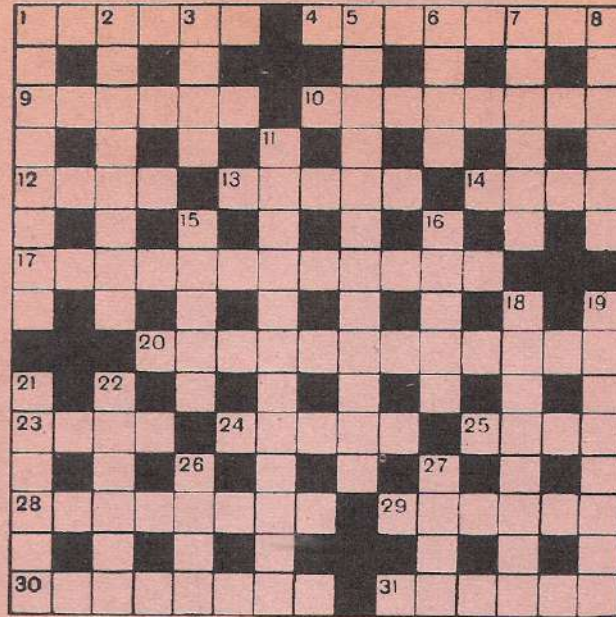
The use of cameras and tape-recorders in the auditorium is strictly prohibited.

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.

Theatregoers' Crossword Puzzle No. 4



Clues

Across

- 1 Great tragedy for those who like a quiet life? (6)
- 4 A broadcast appeal about the finest material for safety-curtains (8)
- 9 Given the chance to do another impersonation? (6)
- 10 Witty Frenchman who wrote an uninhibited stage success (8)
- 12 One modern playwright who is evidently not a nut ... (4)
- 13 ... and another you'll find in the local beerhouse! (5)
- 14 Theatrical activity for which there's nothing to be said (4)
- 17 What Bassanio became when Shylock made as advance at him? (7,5)
- 20 An age of satire through which one is lucky to come unscathed? (8,4)
- 23 Range of knowledge displayed about a Sartre comedy (4)
- 24 County town featured in a notable West End triumph (5)
- 25 Summer sport champions King Lear could always depend on! (4)
- 28 He is willing to examine a high spot in Devon (8)
- 29 Strong wine I placed before a heroine of excellent judgment (6)
- 30 Fie, when embraced by a termagant he's a great interpreter of character! (8)
- 31 A team's confidential observations? (6)

Down

- 1 Hotspur's conqueror, strangling one of his opponents, makes a bloomer! (8)
- 2 Sort of gum Alice used for sticking things together (8)
- 3 Child's play? (4)
- 5 Teachers of drama that once had connections all over the country? (5,7)
- 6 A jug we take up with little hesitation (4)
- 7 Very unfortunate US soldier put into a wagon upside down! (6)
- 8 Colourful bands of Salvation Army girls? (6)
- 11 Takes no serious part in a Shakespeare production, apparently (5,3,4)
- 15 A German boy doing a summersault for Miss Robson! (5)
- 16 What Claudius was to 1 across (5)
- 18 Amused at being made to go another way? (8)
- 19 They may be called for at intervals during afternoon performances (3,5)
- 21 Girl in a ship that makes a gliding movement? (6)
- 22 Desdemona was craftily persuaded to put a good word in for him (6)
- 26 Levy put on one method of getting to the theatre? (4)
- 27 Chinese idol for Mr. Ackland (4)

DOWN: 1 *Hamlet*, 2 *Much Ado About Nothing*, 3 *Easy*, 4 *Stage-coaches*, 5 *Twelfth Night*, 6 *Uncle Tom's Cabin*, 7 *Tragic*, 8 *Sasha*, 9 *Divorced*, 10 *Plays the Fool*, 11 *Flora*, 12 *Uncle*, 13 *Tea-trays*, 14 *Skates*, 15 *Cassio*, 16 *Taxi*, 17 *Joss*.

ACROSS: 1 *Hamlet*, 4 *Asbestos*, 9 *Recast*, 10 *Rabelais*, 12 *Bolt*, 13 *Albee*, 14 *Mime*, 17 *Legally bound*, 20 *Critical time*, 23 *Keen*, 24 *Lewes*, 25 *Kent*, 28 *Testator*, 29 *Portia*, 30 *Scottish*, 31 *Asides*.



THEATREPRINT

continued from first coloured page

Sleuth is easily the most ingenious thriller for years. So involved and tricky are the proceedings that the drama critics played the game nobly and refused to divulge anything that occurred. *Vivat! Vivat Regina!*, Robert Bolt's most successful play to date, treats the evergreen subject of Elizabeth and Mary, Queen of Scots in enthralling fashion, aided by some exciting new stage techniques. *The Winslow Boy*, triumphantly revived, shows Rattigan at his skilful best, and his latest play, *A Bequest to the Nation*, deals movingly with the relations of Nelson and Emma Hamilton in the year leading up to Trafalgar. *Abelard and Heloise*, by Ronald Millar, a pillar of the Establishment with his adaptations of C. P. Snow's novels, has given him perhaps his greatest success, and it was no fault, or desire, of his that the nude love scene, which plays an unimportant part, conducted as it is in a dim, tenebrous light, should have received so much idiotic publicity. Those unique comedians, Alastair Sim and Robert Morley are drawing the town to their respective comedies, both revealing the brilliance in construction and dialogue of those masters of their craft, William Douglas Home and Alan Ayckbourn.

London is now unquestionably the world centre of Theatre. During the summer months, which used to be considered the dead season, with half the theatres closed, the West End is now packed with visitors from abroad to whom our theatres represent an integral part of their holiday. Some Americans even come over to see their own Broadway hits at a cost at least a third cheaper than prevails in New York. London, with its own National Theatre and R.S.C., together with Stratford-on-Avon and Chichester, provide all round theatrical entertainment not to be encountered in any other country in the world.

No doubt the iconoclasts are incensed by the obstinate survival of the despised *Well-made Play* which they have tried so hard over the years to jettison on the dustheap. But there is nothing stuffy or outmoded about the current hits I have mentioned. Nobody suggests that we should return to the era when Dame Marie entered through French windows with gardening gloves and a secateur, and Dame Lilian presided impeccably over a massive Edwardian silver tea service; delectable though these sights undoubtedly were.

We have progressed a long way since those days, which seem as remote, theatrically as the custom, unthinkable to modern playgoers, of the entire cast lining-up at the close of each act to take their calls, regardless of the fact that they might include a corpse recently done to death in full view of the audience. Noël Coward, ever a pioneer, was the first, I believe, to wag a minatory forefinger and abolish this odd occurrence.

But the *Well-made Play*, now bringing so much pleasure to audiences and profit to its creators, is clearly back at the top of the pops. Long may it remain there!

A FAIRY TALE RESTAURANT.

By Henri De Rousard.

I am invited to a lot of cocktail parties and I find that people are always asking me where to eat or how to cook this dish or that, so it was a great change when at a house in Eaton Square Lady 'P', took me by the arm, lead me into a corner, and sang the praises of a restaurant she had been to the previous week. Not having been able to get a word in until she had quite finished I then asked the name of the establishment. "Oh! how silly of me", she said, "I've forgotten". Now I was frustrated; fifteen minutes of superlatives and she's forgotten the name. Women! "Darling", she bellowed, almost bursting my eardrum. His lordship turned his head gracefully and said quite quietly, "It's either - L'Artiste Affame or the Secret Place in the Old Brompton Road". He had obviously heard every word.

Having promised I would go and sample it or them, she vanished back into the hub-bub of the throng.

It was a few days later when I called a cab and asked the driver to take me to the Old Brompton Road. We had driven almost the whole length and were just crossing the junction of the Earls Court Road when I spied a black and white blind with The Secret Place inscribed upon it. It was No. 243 Old Brompton Road and down one wall was written L'Artiste Affame, so I had come

to the right place. It did not look particularly inviting from the outside but as soon as I opened the door I was in a fairy land. I could imagine how Alice might have felt when she walked through the looking glass. The decor was simple but incredibly unusual, there was an original carousel in the window which housed about four tables, old magic lanterns played nursery rhyme pictures on the walls. The tables, some of them old butchers chopping blocks, were scrubbed white. "Good Evening, Sir", somebody said almost making me jump. Everyone was friendly and I was made very comfortable downstairs in front of a roaring open fire. The copper was glowing and all the interesting objets d'art stood out against the white walls. I ordered my meal which was beautifully cooked and equally well served. There was a good selection of wines by Morgan Furze. I tried the carafe which at 83p. was good value. Sipping my coffee, watching peoples faces and the shadows created by the flickering candles, I wished I had brought a girl with me as this was surely one of the most relaxing and romantic little restaurants I had ever dined at. On the way out I passed the kitchen, which was spotless, and spoke to the chef who was French. I congratulated him on his food which was certainly some of the best I have tasted for a very long time. I have been back five times since and the standard hasn't faltered; try Avocat crème et Caviar, soupe aux moules, truit aux bananes and soufflé.

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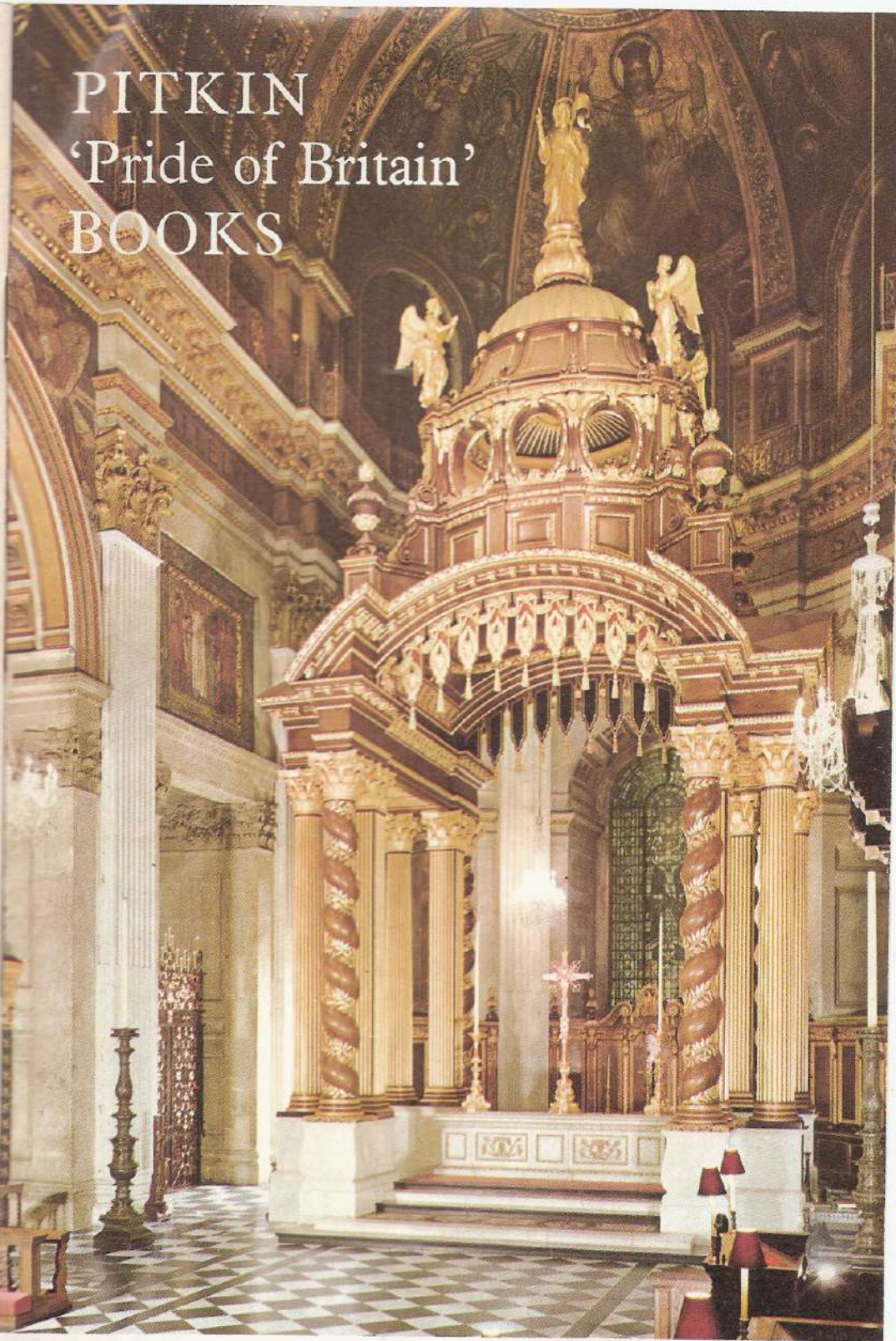


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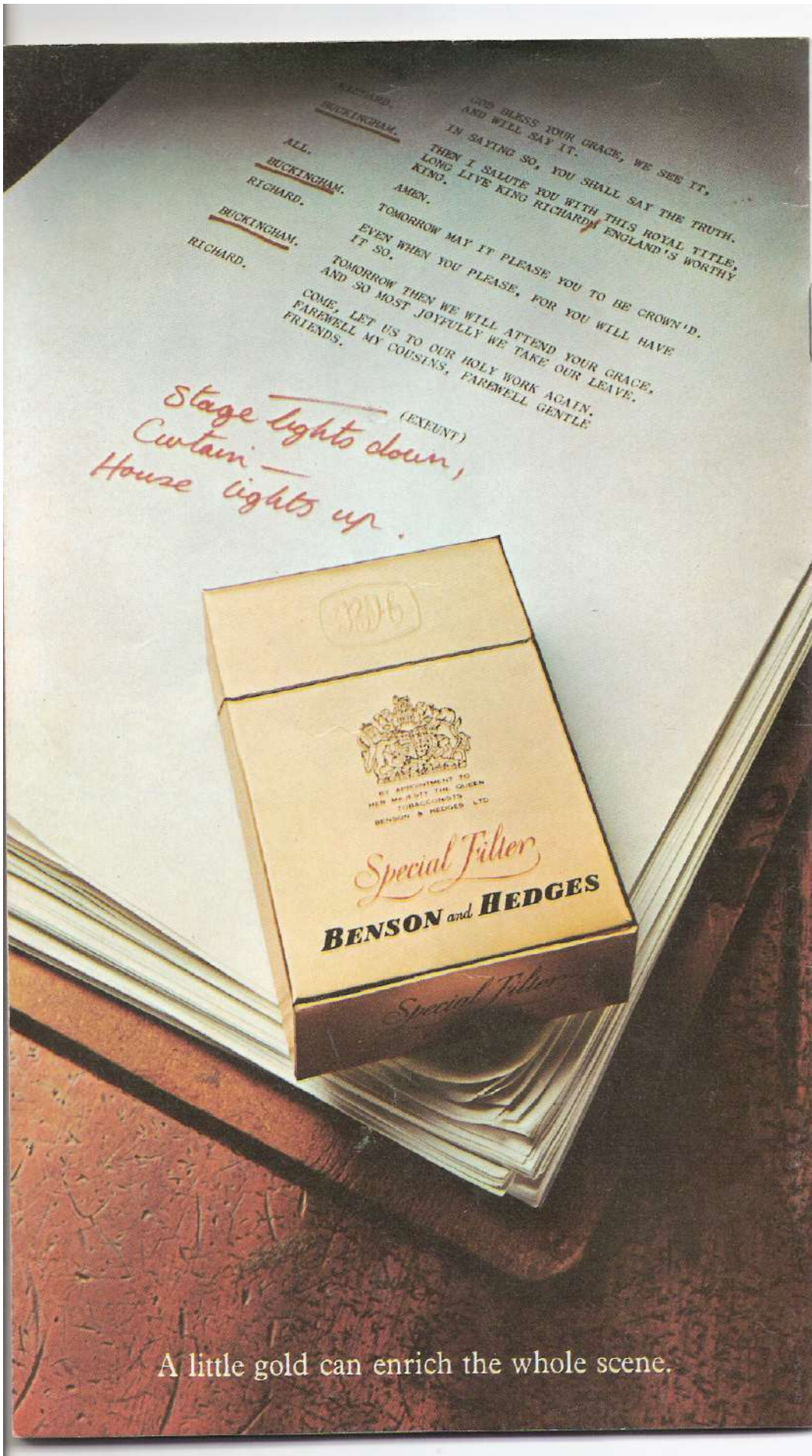
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AND WILL SAY IT.
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IT SO.
TOMORROW THEN WE WILL ATTEND YOUR GRACE,
AND SO MOST JOYFULLY WE TAKE OUR LEAVE.
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