

Regent Theatre



LET MY PEOPLE COME

Dine, dance and enjoy exotic Oriental Cabaret—including famous Middle Eastern **BELLY DANCERS**—in the breathtakingly unique atmosphere of *Your Host* (Shakir) **JACQUES AMMET**

Omar Khayyam

Mitre House, 177 Regent St., London, W1R 7AD 01-734 7675 01-437 3000
Large functions and parties catered for



TOPKAPI
 AUTHENTIC TURKISH & GREEK CUISINE

Speciality
 Over 50 different Mezes and Kebabs
 Also Take-away service

Open 11.30 a.m. till midnight
 (Sundays and Bank Holidays included)
25 MARYLEBONE HIGH STREET, W.1
 Telephone 486 1872

LONDON'S PREMIER CABARET RESTAURANT
 WORLD FAMOUS FOR FOOD AND FLOOR SHOW

l'hirondelle

SWALLOW ST., PICCADILLY, W.1
 Dinner & Dancing 7 p.m. to 3.45 a.m.
 Floor Show Twice Nightly 11 & 1.30 am
 Reservations: 01-734 1511 & 734 6666
 Your Host **JACQUES AMMET**

EL-SHEIKH RESTAURANTS
 Authentic Turkish & Arabic Cuisine Speciality

Over 50 different Mezes and Kebabs
 Also Take Away Service

The Addresses are as follows:
155, Earls Court Road, SW5
 Tel: 01-373 1946 (Open 11 am-2 am)
376 Strand, W.C.2
 Tel: 01-838 1318 (open noon-midnight)
183, Kensington High Street, W8
 Tel: 01-937 2458 (Open 11 am-12 pm)

REAL INDIAN FOOD
 COSY HOME ATMOSPHERE IN

TANDOOR MAHAL INDIAN RESTAURANT

Polao, Birani,	321 Euston Rd., NW1 (North Entrance)
Chicken Tanduri,	61 Warren St., W1 (South Entrance)
Chicken Tikka,	Ten Seconds Walk from Warren St. Tube
Sheek Kabab,	TAKE-AWAY SERVICE AVAILABLE
Polao Rice,	Large Parties: Less than 24 hours
Lamb Curry,	notice necessary.
Prawn Curry	Open 12.00 to 3 p.m. and 6 p.m. to midnight
Bhuna Gost	including Bank Holidays.

For Reservations: 01-387 2995 or 387 8050.

The Stage & Television Today

Published jointly every Thursday — 10p

The Stage and Television Today
 19/21 Tavistock Street, London WC2
 Telephone 01-836-5213

DONER KEBAB HOUSE

A LITTLE BIT OF ISTANBUL IN THE HEART OF SOHO



SERVING THE FINEST KEBABS, BUT THE CHEF WOULD LIKE YOU TO KNOW THAT THERE ARE MANY OTHER EXCELLENT TURKISH DISHES AVAILABLE IN THE CELLAR RESTAURANT. WHY NOT COME ALONG AFTER THE SHOW AND SEE FOR YOURSELF? YOUR HOST ROBERT ARIF WILL BE PLEASSED TO ADVISE IN ANY WAY.

OPEN NOON TILL MIDNIGHT
134 WARDOUR STREET, SOHO. RESERVATIONS 437 3027
 The Original Turkish Doner Kebab House in Soho

This evening's entertainment...



Produced by Arthur Guinness



Regent Theatre

Upper Regent Street (Oxford Circus) London W1

Mondays to Thursdays 8.30
 Fridays & Saturdays 7.00 & 9.15
 Telephone 01-580 1744

A SEXUAL MUSICAL LET MY PEOPLE COME

Music and Lyrics

EARL WILSON JR.

Music Arranged

**BILLY
 CUNNINGHAM**

Musical Direction

**MICHAEL
 REED**

Lighting Design

**HOWARD
 ELDRIDGE**

Setting

**BOB
 RINGWOOD**

Choreography

**IAN
 NAYLOR**

Produced and Directed

PHIL OESTERMAN

First performed at the Village Gate, New York, 8th January 1974
 First performance at the Regent Theatre, 19th August 1974.

No admittance to persons under 18 years of age.



LET MY PEOPLE COME was first performed at the Village Gate, New York, on January 8 1974 and at the Regent Theatre, London, on August 19 1974.

Both the London and New York shows have been produced and directed by Phil Oesterman. The music and lyrics are by Earl Wilson Jr. who is the son of the famous New York theatrical columnist. LET MY PEOPLE COME's sexual frankness has shocked some, but delighted hundreds of thousands of people who have seen it—many for the third or fourth time. New York's famed "After Dark" magazine wrote: "This rollicking and joyous musical revue uses the body, often nude, as an affirmative statement on life. The clever lyrics and music make this show an emancipated satirical romp which irreverently thumbs its nose at conventional morality. It is both refreshing and outrageous." "Time" Magazine hailed this "astonishing success". "Vogue" called it "brashly, brazenly mesmerizing". American critic Al Goldstein wrote: "A brilliant, scintillating musical review called 'Let My People Come' is the best of all that preceded rolled into a sparkling, nut-filled candy bar of goodies. This magnificent collection of truth, gags, raunch, eroticism is more refreshing than a

sky filled with fireworks. It is flashy, fleshy, poignant and, most importantly, entertaining". When it opened in London, Carol Dix in "The Guardian" described it as "The son of 'Hair"—the musical everybody knew would have to come one day". Philip Oakes in "The Sunday Times" gave special praise to Earl Wilson's "first-rate score". Colin Frame in the "Evening News" said "There is never a dull moment and the girls, bless them, are stunning". Playwright Alan Seymour, in a lengthy review in "Plays and Players", wrote: "The show has a genuinely amiable and warm-hearted style, and blends fast-paced, highly professional teamwork with enormous vitality and immediately attractive music. The bodies are not uniformly statuesque but varied and thus closer to one's own life experience. And, with a minimum of schmaltzy sentimentality, there is tenderness too. . . . The billboards outside advise that it is an adult entertainment not suitable for those under 18. I was with a teacher who thought that adolescents should be taken to it in their thousands".

LET MY PEOPLE COME, with more than 1000 performances to its credit, is now firmly established as a major hit in the London theatrical scene and seems set to run for several more years yet.

**Phil Oesterman
Producer and Director**

Phil Oesterman has worked as producer, director, actor and stage manager with many leading theatre companies throughout the United States. He directed "The Fantasticks" at both the Seattle World Fair and at the Sombbrero Theatre, Phoenix, Arizona. He appeared for a year in the Broadway production of "The Boy Friend". Off-Broadway, he directed "To Bury a Cousin" and "Geese", and also directed and produced the long-running San Francisco production of "Geese". For two years he ran his own theatre, The Fondren Street, in Houston, Texas, where he directed a wide variety of modern and classical drama. It was there he met Earl Wilson Jr., when he presented Wilson's first musical, "A Day in the Life of Just About Everyone". He has directed touring companies with such stars as Helen Hayes, James and Pamela Mason, Tallulah Bankhead, Hermione Gingold and Carol Burnett. He co-presented Charles Pierce, America's foremost female impersonator, in his London debut. He is President of Libra Records, on which the American cast album of "Let My People Come" is released.

**Earl Wilson, Jr.
Composer and Lyricist**

Earl Wilson Jr., who wrote the music and lyrics of "Let My People Come", is the son of one of America's leading columnists. He graduated from Bucknell University in 1965 with a Bachelor of Music Degree. Whilst at University he sang with his own group "The City Folk". This resulted in an album on the 20th Century Fox label, the studio he later worked with as an apprentice composer on "Peyton Place". He has appeared as a singer, composing music for himself, at various night-clubs including the St. Regis-Sheraton, The Fountainbleu, and in Las Vegas at The Riviera. On television he has sung on all the leading American variety shows. He wrote the theme music for the Phyllis Diller film "The Adding Machine", and his music has been recorded by such stars as Robert Goulet, Connie Francis, Paul Anka and the Johnny Mann Singers. He wrote the music and lyrics for "A Day in the Life of Just About Everyone", the off-Broadway production in which he also played the lead. The play later went to Houston where it was seen at Phil Oesterman's Fondren Street Theatre.

LET MY PEOPLE COME

Laws are made by cold men,
who can't get it up no more
who are they to tell me
what my body's for
they treat us like we're children
must think we are fools
if you don't play the game brother
don't make up the rules

Let my people come
Let my people come
Let my people come

copyright 1974 Phil Oesterman and Earl Wilson Jnr.

We're coming to a new time
we're so very near
do away with uptight feelings
do away with fear
leave your inhibitions way far behind
let the only boundaries
be the confines of your mind

The Cast

(in alphabetical order)

Beverley Baxter	Kevin Selway
Gil Beresford	Jackie Skarvellis
Kate Buddeke	Donald Torr
Michael Cowie	Jackie Whelan
Peter Loury	Grahame White
Anthony O'Keeffe	Teresa Wood

Johnny Worthy

The Musicians

Musical Director	Roger Ward
Moog/Organ	Alan Gowen
Percussion	Bob Emmines
Lead Guitarist	Allan Hill
Electric Bass Guitar	Stuart McKernan

LET MY PEOPLE COME

Owing to the unusual nature of this show, cast changes occur often and sometimes unpredictably. You can check on your favourite performers, and see who did what, by looking at their named photographs in the foyer.

ACT I

OPENING NUMBER Company
MIRROR Jackie Whelan (or Teresa Wood) and Grahame White (or Kevin Selway)
WHATEVER TURNS YOU ON Company
GIVE IT TO ME Jackie Skarvellis
GIVING LIFE Beverley Baxter and Donald Torr (or Johnny Worthy) with Teresa Wood and Peter Loury
THE AD Jackie Skarvellis and Grahame White
FIRST YEAR FELLATIO Jackie Whelan and Anthony O'Keeffe Usually Michael Cowie (but sometimes Kevin Selway)
I'M GAY Jackie Skarvellis (or Gil Beresford) and students
LINDA, GEORGINA, MARILYN AND ME Grahame White (or Donald Torr) and Anthony O'Keeffe (or Kevin Selway) Gil Beresford (or Jackie Skarvellis)
This song is a tribute to the three reigning stars of American porno films: Linda Lovelace of "Deep Throat," Georgina Spelvin of "The Devil and Miss Jones," and Marilyn Chambers of "Behind the Green Door." None of these films has yet been publicly shown in the United Kingdom.
DIRTY WORDS Company
I BELIEVE MY BODY Company

INTERVAL

ACT II

THE SHOW BUSINESS Company with Teresa Wood as the Star,
NOBODY KNOWS Johnny Worthy as the Stud and Gil Beresford as the Understudy
TAKE ME HOME WITH YOU Donald Torr or Johnny Worthy sings to Grahame White or Anthony O'Keeffe
CHOIR PRACTICE Company with Michael Cowie (or Grahame White) as the Conductor
AND SHE LOVED ME The singer: Jackie Whelan
The dancers: Teresa Wood and Jackie Skarvellis
SALUTE TO A STAR Johnny Worthy (or Peter Loury) and the boys
COME IN MY MOUTH Teresa Wood (or Jackie Skarvellis)
DOESN'T ANYBODY LOVE Peter Loury (or Johnny Worthy) and
ANY MORE Company
LET MY PEOPLE COME Company

The Cast as they see themselves . . .

BEVERLEY BAXTER. Ever since I can remember I have wanted to be in show business although I spent most of my childhood as a shy, retiring female. On leaving school (the French Lycee) I became a secretary. However, two years later I found myself in the musical "Hair". Since then I have performed with a theatre group called "Hulltruck" in "Nuts" at the Theatre Royal, Stratford East, "Rock Carmen" at the Round House and have toured with artists like Kiki Dee and Mike Ronson. I have played nearly all of the roles in different productions of "Hair" where I met my husband Jonathon who last year gave me a beautiful daughter, Jemina.

GIL BERESFORD — I'm the Leo lady who offers quantity as well as quality. The one you would hardly expect to find in this kind of musical. After growing up in the depths of Suffolk, I went to the New College of Speech and Drama and then in a misguided moment taught at a comprehensive school for 2 years. If I said this is not so much a show more a way of life, I'd mean it — I was one of the original cast members. Then I left to go to Paris, a change — I hear you say — well, no, only the language. Same show!!

KATE BUDDEKE (Sagitarus) was born in Chicago. There she studied rock music at Columbia College and learned to play piano. After five years of music studies, she moved to New York where she appeared in two off-Broadway productions and then joined the national tour of "Hair" playing Jeannie. This led to an engagement in Spain playing Jeannie and Sheila in the same show. Subsequently she got fired for punching the producer and she moved quickly to London where she has done two fringe shows and several recording sessions. She now lives in Chelsea with two cats, Alan and Martin, and hasn't punched anyone in quite a while. In between playing in LMPC she sings with a female rock group, Mother Superior.

MICHAEL COWIE: I came to London in 1969, from Aberdeen, Scotland. Since then I've worked with wonderful artists, singing and dancing in Summer Seasons, Pantomimes, and in cabaret floor shows at home and abroad. My West End shows are "Two Gentlemen of Verona", the Second General at the London Palladium in variety, and then the birth of "Let My People Come" in London. I left the show after nearly two years to work in cabaret in Spain for six months. Following that came pantomime in Edinburgh, and now I'm home again in the show which I love and missed terribly whilst away. Here's to "Let My People Come" . . . 'coming' on and on.

PETER LOURY. Star sign Virgo — the Virgin. No one else believes it either. I've been lucky enough to travel most of the world, including both sides of the Atlantic, with my own act or shows. My last show in the West End was "West Side Story". The only disadvantage of working nude is where does one put one's hands.

ANTHONY O'KEEFFE. I started training at the Barbara Speake Stage School at the tender age of eleven, and since that time it's been my career. I've played a lot of different parts, some dull, some interesting, but I think LMPC is the most interesting experience yet. Quite a contrast with a couple of the others — "Tom Brown's Schooldays" and "Joseph and the Amazing Technicolour Dreamcoat." I'm still waiting for someone to offer me a part in a Western because I like riding horses.

KEVIN SELWAY. I like fast women, fast cars, fast boats and quaffing ales, but can't afford any of them. Tired of working on motorways and building sites, I trained for theatre. I have worked in repertory, a short burst of tele and recently in the West End and also on tour with "Godspell".

JACKIE SKARVELLIS. Despite my name, I guess this show will soon make you aware I'm an actress. I was trained at Cardiff College of Music and Drama and have appeared in various reps around the country, playing a variety of roles from Abigail in "The Crucible" to Electra in a modern version of the Greek tragedy. From the sublime to the ridiculous, I was in "Snatch 69" at the Whitehall, and before that I was in "Oh, Calcutta!"

DONALD TORR. I was born in Trinidad and I have lived in Canada, New York and Aberdeen. I came to London in 1962 to appear in "Stop the World I Want to Get Off". I have appeared in over 150 television shows mostly with the Young Generation. "Let My People Come" is my seventh West End show. It has been a very exciting experience working with such a young and happy cast.

JACKIE WHELAN. As a dreamy Piscean my outlook begins six feet above the ground (which counts me out because I'm only 5ft. 3in.), but a very varied 'show business' career tends to bring me down to earth. From training for classical ballet I fell in love with the musical "Hair" which lured me into a new way of theatre and life playing the role of Sheila at the Shaftesbury and Queen's Theatre and directing the show in Africa and Europe. Love Greeks with big noses and want to be in "Movias".

GRAHAME WHITE. When I made my stage debut at the age of ten playing the part of the Angel Gabriel in the school play I just knew I was destined for the bright lights or a career in the church. What went wrong I don't know but I certainly never made the church. Like fellow Librans I love life, fun and people although I find it hard to convince the latter I'm really just a shy virginal country lad at heart — after all shy virginal country lads can strip as well — can't they?

TERESA WOOD. I hit the London stage with the New York Acme Dance Company which did not hurt too much. Then later after "Hair" my way around Europe I tried my hand at acting which has paid off as my hand now gets a lot of work. I've just made a film called "The Office Party" which will shortly be followed up with "The Wedding Party". I love Alice and Tony because they keep me warm at night.

JOHNNY WORTHY. I'm a Gemini. I love people and things. I hate hypocrisy. My last show was "Godspell" on tour, and my last West End show was "Two Gentlemen of Verona". I wish everyone would love each other.

IAN NAYLOR — *Choreographer*

Ian Naylor graduated in Fine Arts and Acting from Wayne University in his native Detroit. He was lead dancer and choreographer with the Jazz Dance Theatre, performing with them in the Mid-West prior to moving to New York. In New York he studied dance at various studios, choreographed two arts festivals in Connecticut, and was given his first New York assignment in the original production of "Let My People Come" as both choreographer and performer.

BILLY CUNNINGHAM — *Musical Arranger*

Billy Cunningham was the first musical director and arranger of the original production of "Let My People Come". Born in Milwaukee Wisconsin, he studied at the Wisconsin Conservatory of Music, left half way through the course and began studying medicine. Bored by his medical studies he returned to music and worked extensively in revues in both the United States and Puerto Rico. In 1968 he settled in New York where he has firmly established himself on the musical theatre scene. His work off-Broadway includes "The Trials of Oz", "Your Own Thing", "Assumption Parish", and Earl Wilson Jr.'s first musical, "A Day in the Life of Just About Anyone". On Broadway he has worked on such prestigious productions as "Jesus Christ Superstar", Peter Hall's "Via Galactica", "The Time of Your Life" and "Rachel Lily Rosenbloom — and Don't You Ever Forget It". He has also arranged several albums, scored two films and is currently working on an Opera of "Suddenly Last Summer".

BOB RINGWOOD — *Set Designer*

Bob Ringwood studied at the Central School of Art, Holbourn, designed for many seasons at the Glasgow Citizens Theatre and the Watford Palace, and has designed many plays for the Cambridge Theatre Company including "Twelfth Night", "She Stoops to Conquer", and "French Without Tears". For this same company he also worked on "Hamlet" and "The School For Scandal".

HOWARD ELDRIDGE — *Lighting Designer*

Howard Eldridge started his career in repertory and joined the Theatre Projects team of lighting designers in 1963. Some of his major productions include "Sleeping Beauty" for the Dutch National Ballet, "Oedipus" for the Abbey Theatre, Dublin, "Macbeth" for Norwegian National Theatre, and "Cabaret" at the Scala Theatre in Barcelona. He has recently designed the lighting for "The Royalty Folies", "King Lear" and for the Holland Festival's "The Rite of Spring".

Theatre Manager
Box Office Manager
Chief Electrician
Deputy Master Carpenter

FOR THE REGENT THEATRE

PHILIP ST. PRIDE
GARETH CULLUM
JIM THOMSON
MICKY SQUIBB

Company Manager
Assistant to Phil Oesterman
Master Carpenter
Chief Engineer
Stage Manager
Deputy Stage Manager
Sound Controller
Casting Director
Production Secretary
Wardrobe Master
Show Photographs

FOR "LET MY PEOPLE COME" COMPANY

JOAN PRESTON
DAVID KERR
JIMMY BAILEY
ERIC DELZENNE
BOB WILSON
MARIO CASSAR
BOB BUSH
IAN BEVAN
JEANETTE PETERS
VICKY RAVEN
MONIQUE FAY & MARK GUDGEON

FOR PHIL OESTERMAN

Associate Producer

JIM SINK

General Press Representatives: Public Relations Corporation of America (Saul Richman)

Personal Press Representatives: For Messrs Oesterman & Wilson — Rogers & Cowan of New York.

Metal Work by Enterprise Metal; Rostrums built by Vic Mara; Silver & Black P.V.C. Curtains by Norman Costello; Mini Moog supplied by U.K. Distributors, Henri Selmer & Co. Ltd.; Lighting and Sound Equipment by H.F. (Stage Equipment) Ltd; Stockings by Pex.

In accordance with the requirements of the Greater London Council:

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.

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 causes.

THE USE OF CAMERAS AND TAPE RECORDERS IN THE AUDITORIUM IS STRICTLY PROHIBITED.

Fly the flag
British
airways

We'll take more care of you.



"It's the food..."

Ask our waiters. What more perfect way to round off the evening after the theatre, than a meal at San Martino. For some people it's the Romanesque atmosphere, for others the live background music. But for everybody — it's the food which makes San Martino so extra special. The menu filled with so many exquisite Italian dishes and the very best wines. Our waiters aren't alone for long!

Reservations Phone 240 2336

Ristorante San Martino
St. Martin's Lane between the Odeon & Coliseum.

Chez Solange
RESTAURANT FRANÇAIS

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

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

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

Come as early as 5.30 to meet your friends in the Bar

Enjoy your meal - Enjoy the Theatre

Lunch is served from 12 - 4

FULLY AIR CONDITIONED

Tel: 01-836 0542 & 01-836 5886

35 CRANBURN STREET
LONDON WC2

(Next to Leicester Square Underground)

the CASSEROLE



Enjoying the show?
Keep the mood going!
Dine at the Casserole.
5.30 - Midnight
(Monday - Saturday)
8.00 - 11.00
(Sunday)

Great food;
Good sounds;
Relaxed, warm
Atmosphere;
Fantastic vibes!

Found us yet?
You'll be glad
you did!
Near
Goodge St.
Tube.

Fully
Licensed

67 Tottenham Court Road 01-636 1099

The two new additions to Britain's most reputable Group of restaurants in the West End

CHIU-CHOW INN

(Just behind Empire, Leicester Square)

21 Lisle Street, W.C.2 Telephone 01-437 8919

Opening Times: Noon to Midnight

PEKING CUISINE

Specialised variety

Dumplings and home made noodles

SOHO RENDEZVOUS

21 Romilly Street, W.1 Telephone 01-437 1486

Opening Times: Noon to Midnight

Acclaimed by leading food-critics as serving some of the best Peking Cuisine in the country

Typical Meal for 4-5 persons

- Imperial Cold Hors D'oeuvres
- Toasted Prawns in Sesame Seeds
- Sliced Fish in Wine Sauce
- Quick-fried Sliced Lamb with Spring Onion
- Peking Duck (eaten wrapped in thin pancakes with piquant sauce, and crunchy strips of cucumber and spring onions: an experience to consume!)
- Plain Quick-fried Mange Touts (or Chinese Cabbage in Cream Sauce)
- Glazed Cracking Peking "Toffee Apple"

For Two Persons, scale down by a couple of dishes

The Choice is all yours!

A new and wonderful way to possess healthy hair

"I am glad to say the 5-weekly course has greatly improved the condition of my hair". J. F. Allen
 "I would like to say how H1 H2 have been a god-send to me, it's done just what you said it would, I can now face life again. Thank you". A. Bentley
 "I must commend the speed and efficiency of your service. I have used two of the treatments so far and already a vast improvement has been made in the condition of my hair". T. D. Moody
 "I've finished the six-week course of H1. I find a very big improvement in my hair. It has stopped falling out, also it has a shine on it now". Mrs. L. Jeffrey

The originals of these letters and scores more can be seen at our offices.

Dandruff, greasiness, and falling hair cause worry and anxiety. If you suffer from any of these problems you need to know about the ANN SUSANN range of hair care products.

ANN SUSANN, introduced from Germany, was scientifically developed by blending organic keratin with essential hormones and vitamins. The treatments which are suitable for men, women and children are easily applied in the privacy of your own home.

There are two five week courses:

Course H1 helps prevent fall out, stimulates re-growth, restores strength and elasticity and ends brittle lifeless dry hair. Course H2 fights dandruff and greasiness and can give you a healthy scalp and beautiful hair.

Prices range up to £6 including p.p., a small sum when you consider the possible benefits. Send now for complete details without obligation.

ANN SUSANN, 19 Hertford Street London W1Y 7DB


Please send me further information about the ANN SUSANN range of products completely free of any charge or obligation.

name
 address



ann susann H Spezial-erpflegungstiger

FOOD



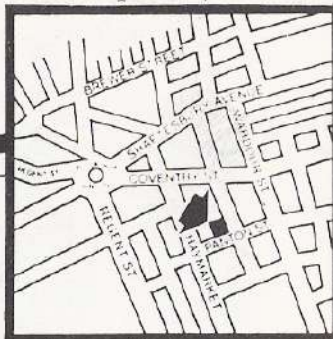
As you like it

A good eating programme
for visitors to
London's Theatreland.

Act One: Lunchtime In which you discover the 'Comedy' Steak House and are surprised to find that one can still eat so well, and for so little – less than a stone's throw from Piccadilly Circus.

Act Two: In which you know it's a good place to go before the show, and the happiest way to bring down the curtain on a great day in London town.

The Comedy – the happiest sounding name in Steak Houses. Speciality: a great steak meal at a reasonable price. Children welcomed. Children's portions of some dishes served for half-price, lunch time and evenings until 8.00 pm.



The Comedy

38 Panton Street (one minute from
Piccadilly Circus Underground) SW1.

Tel: 01-930 4017. 2 Restaurants. Last Orders 11.30 pm.
(Sunday 11.00 pm). Closed Sunday lunchtime.