

PICCADILLY THEATRE

ROMANOFF AND JULIET

by

PETER USTINOV

PROGRAMME SIXPENCE

THEATRE CHIT-CHAT

It is doubtful whether any year at the Palace Theatre has been as remarkable as 1955, when Peter Daubeny presented an astonishing array of international attractions, commencing with Antonio and ending with the Pilar Lopez Spanish Ballet. And in between came other classics. The Stratford-upon-Avon Shakespeare Memorial Theatre Company led by Sir John Gielgud and Peggy Ashcroft and the outstanding Classical Theatre of China, which caused an impact almost unparalleled in theatre history.

The 1956 International Season at the Palace Theatre is now in full swing, and the current attraction is the fabulous "Ballets de Paris de Roland Petit". Petit has been joined by his former partner (also his wife, incidentally), Renee Jeanmaire, who, in addition to being the Premiere Danseuse of France, has become a big "name" in the film world. There is, too, some exciting dancing from the other three principals, Violette Verdy, Veronika Mlakar and American Buzz Miller.

The Company dance four ballets at each performance—"La Chambre" and "Les Belles Damnees", two London Premieres which feature Buzz Miller, Violette Verdy and Veronika Mlakar; "Carmen" with Petit and Jeanmaire and "Le Loup" in which Violette Verdy is partnered alternatively by Roland Petit and Robert Pomié.

In June comes the first visit here of the Hungarian State Dance Company of 130 singers and dancers and a large orchestra. The whole Company and method of presentation will hold great novelty for British audiences. On 18th September Antonio—perhaps the greatest Spanish dancer of them all—returns for an eight-week visit with his Company. The International Season will close in December with French plays by the Jean-Louis Barrault and Madeline Renaud Company. By then it will be Pantomime time again, and George Formby will be at the Palace in Emile Littler's "Dick Whittington".

* * * *

London's top-line hit still continues to play to packed houses at the Cambridge Theatre. "The Reluctant Debutante" will very soon be playing its 400th performance. Judy Campbell has now taken over the part from Celia Johnson and delights everybody as "Sheila Broadbent". Wilfrid Hyde White undoubtedly has the part of his career, making those dry quips which so delighted the vast television audience when the show went over "Vision" some months ago.

PICCADILLY THEATRE

PICCADILLY CIRCUS, W.1

Telephone: GERRARD 4506

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Proprietors: PICCADILLY THEATRE LTD.

LINNIT & DUNFEE LTD.

present

ROMANOFF AND JULIET

by

PETER USTINOV

Directed by DENIS CAREY

First Performance, Thursday 17th May 1956

MONDAY to FRIDAY at 7.30 p.m. SATURDAY at 5.0 & 8.30 p.m.

Matinee: THURSDAY at 2.30 p.m.

LINNIT & DUNFEE LTD.

present

ROMANOFF AND JULIET

Cast in order of appearance:

First Soldier	...	...	...	...	...	JOE GIBBONS
Second Soldier	...	...	...	...	...	DAVID LODGE
The General	...	...	...	...	...	PETER USTINOV
Hooper Moulsworth	...	...	...	...	...	JOHN PHILLIPS
Vadim Romanoff	...	...	...	...	...	FREDERICK WALK
Igor Romanoff	...	...	...	...	...	MICHAEL DAVID
Juliet	...	...	...	...	...	KATY VAIL
The Spy	...	...	...	...	...	DAVID HURST
Beulah Moulsworth	...	...	...	...	...	JOSEPHINE BARRINGTON
Evdokia Romanoff	...	...	...	...	...	MARIANNE DEEMING
Junior Captain Marfa Zlotochienki	...	...	...	...	...	DELPHI LAWRENCE
Freddie Vanderstutt	...	...	...	...	...	WILLIAM GREENE
The Archbishop	...	...	...	...	...	EDWARD ATIENZA

Directed by DENIS CAREY

The scene is set in the main square in the capital city of the smallest country in Europe

Act I
Dawn to morning

Act II
Noon to afternoon

Act III
Evening to night

Scenes and costumes designed by Jean Denis Malcles

Music for the Ballads composed by ANTONY HOPKINS.

Scenery built by Brunskill and Loveday and painted by The Harkers.
Lighting equipment by Strand Electric. Sound effects by Bishop Sound and Electrical Company.
Costumes by Monty Berman, C. & W. May Ltd. Ladies dresses by Elizabeth Curzon.
Ladies' hair styles by French of London. Nylon stockings by Kayser. Lighters by Ronson.
Virginia Cigarettes by Abdulla.

Manager	...	...	...	...	...	For	...	...	...	GEORGE IVOR
Stage Manager	...	...	...	...	...	LINNIT & DUNFEE	...	...	...	ELIZABETH CHARNLEY
Assistant Stage Manager	...	...	...	...	...	LTD.	...	...	...	PETER SMITH
Press Representative	...	...	...	...	...		...	...	...	BILL BEVIR
General Manager	PHILIP ALGAR

Manager ... For PICCADILLY THEATRE ... IAN KEITH

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REFRESHMENTS.—The Management desire to draw the attention of their patrons to the special service of Teas, price 1s. 9d., at matinees, and Coffee with biscuits, price 1s., at evening performances which are served by the attendants in the auditorium.

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

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

In accordance with the requirements of the Lord Chamberlain—1.—The public may leave at the end of the performance by all exit doors and such doors must at that time be open. 2.—All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions. 3.—Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the side and rear of the seating, it shall be strictly limited to the number indicated by the notices exhibited in those positions. 4.—The safety curtain must be lowered and raised in the presence of each audience.

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THE 1956 INTERNATIONAL SEASON

LES BALLETS DE PARIS

de ROLAND PETIT

Repertoire includes—

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“Les Belles Damnees”

“La Chambre”

“Le Loup”

with

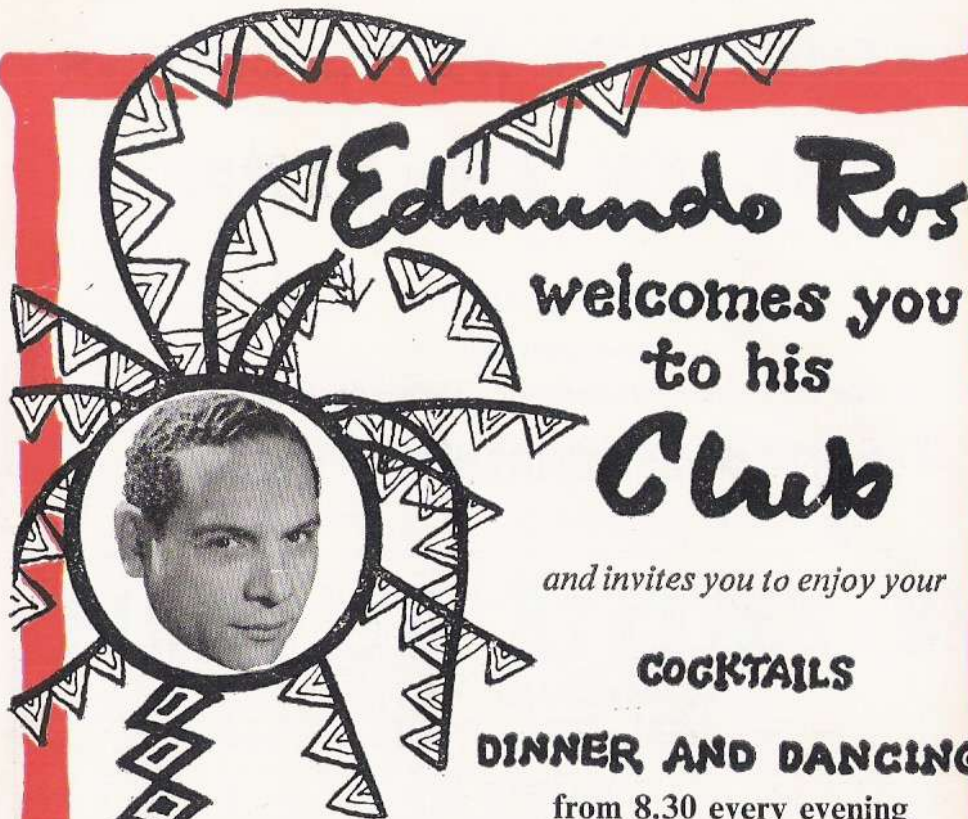
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