



**Savoy
Theatre**

Strand WC2

**The
Secretary
Bird**

by William Douglas Home

Programme 5p



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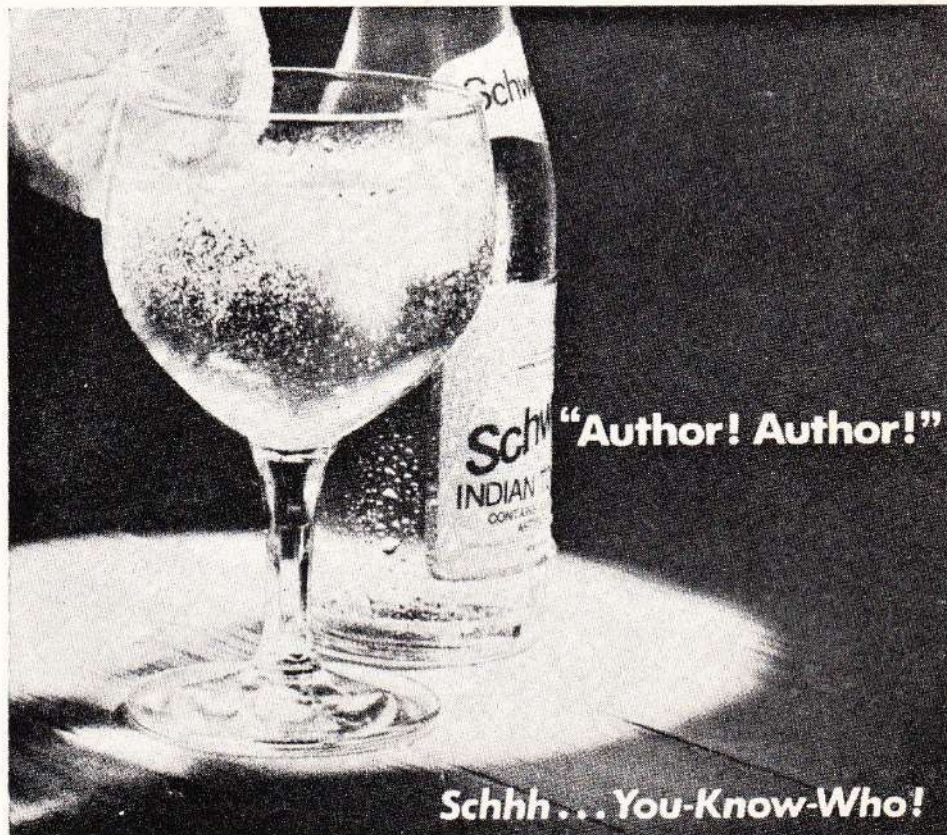
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AVIS CAMINEZ

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, Laucet 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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with them
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—The Times

“Will delight the Town for a very long time.”

—Evening Standard

“Very funny, highly expert.”

—Evening News

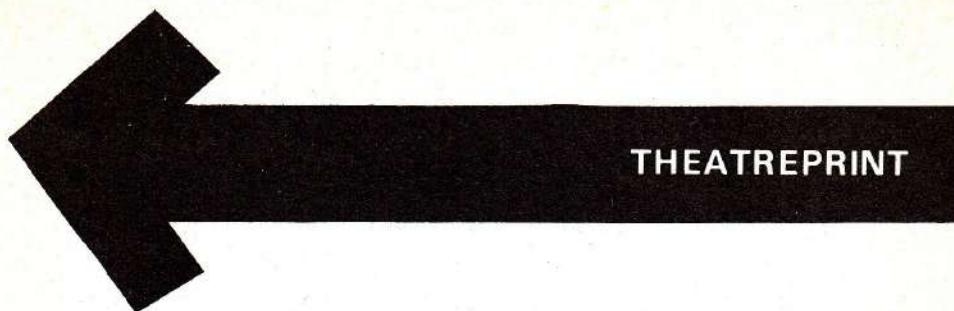
“A slick, frantic riot of an evening . . . a wildly funny explosion.”

—Daily Sketch

“. . . so funny is this that it hurts.”

—Punch

VAUDEVILLE THEATRE, Strand, London, WC2.
NIGHTLY 8 pm. MAT. TUES. 2.45 pm.
SATURDAYS at 5 pm. and 8 pm.



THE EDWARDIAN THEATRE by J.B. PRIESTLEY

The Edwardian Theatre, both in the West End and the provinces, was almost as far removed from the mainstream of European Drama as it would have been if it had been taken to Afghanistan. Masterpieces appearing regularly in foreign capitals were either ignored altogether or given an occasional tentative matinée performance. It was not that the Edwardians disliked playgoing: they loved it. London was well provided with theatres and indeed with actors and actresses of notable talent, much admired, some of them idolised, players who could have acted anything. But where on these stages were the famous international dramatists? Well, to take just one example, if only because it is close to my heart—Chekov's masterpiece, *The Cherry Orchard*. It was put on by the Stage Society in 1911 and the two performances, very bad anyhow, were a disaster. We have here then a very curious situation, a London filled with enthusiastic playgoers that was ignoring the best work of the European Theatre. All those playgoers were not stupid; some of them were extremely clever men and women. Why then this dislike of or indifference to serious modern drama?

The answer falls into two parts. The first is concerned with Shakespeare. During this period under review visitors to London would be unlucky if they could not find an important production of *Hamlet*, *Othello* or *Macbeth*, plays not noticeably lacking seriousness and weight. And many people, particularly the members of the Edwardian upper middle class, felt they ought to attend these productions. There was much interest too in comparing performances of these famous tragic parts. In short, Shakespeare claimed a large share of serious playgoing. If you wanted culture in the Theatre, then here was the great Bard himself. (This applied to the provinces as well.) The second half, though it is really more than half, of my answer is concerned with the peculiar attitude of the English towards playgoing, especially in the West End. They did not, perhaps to some extent still do not, go to the theatre as they might go to a concert or an exhibition of pictures. There was a party spirit, a night-out feeling, about their playgoing, not perhaps in the pit and the gallery but certainly in the more expensive stalls and dress circles. They did not simply go to the theatre, as people largely did abroad, but fitted in a visit to a play as part of an evening's entertainment. George was on leave from the East; Rupert and Monica were celebrating their engagement; Aunt Kate was

THEATREPRINT Editorial / Quiz

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.

THEATREGOERS'

QUIZ

- Match the following plays with their authors:
a) While the Sun Shines 1) Graham Greene
b) Design for Living 2) Somerset Maugham
c) Our Betters 3) Terence Rattigan
d) Five Finger Exercise 4) Noël Coward
e) The Living Room 5) Peter Shaffer
- Which West End Theatre opened on 28th April 1897 with a production called 'The Seats of the Mighty'?
- In what year was J. M. Barrie's 'Peter Pan' first produced?
1898, 1904, 1911.
- Who wrote and composed 'Perchance to Dream'?
Noël Coward, Charles Zwar or Ivor Novello.
- 'Kiss Me, Kate' is based on one of Shakespeare's plays. Which?

Answers:

1. a 3; b 4; c 2; d 5; e 1.
2. Her Majesty's
3. 1904
4. Ivor Novello
5. The Taming of the Shrew

Savoy Theatre

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and Chairman
Hugh Wontner, C.V.O.
Proprietors:
Savoy Theatre Ltd
General Manager:
Frederic Lloyd, O.B.E.
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Albert A. Truelove

By arrangement
with Hugh Wontner

John Gale

for Volcano Productions Limited

presents

Jeremy Hawk

Muriel Pavlow

Terence Longdon

in

The Secretary Bird

by

William Douglas Home

with

Sandra Duncan

and

Betty Woolfe

Directed by

Philip Dudley

Settings by

**Hutchinson
Scott**

First performance
at this theatre
Wednesday,
16th October, 1968

Meet the cast



Jeremy Hawk was born in Johannesburg of theatrical parents and left at the age of two. He was brought up in Yorkshire and educated at Harrow. He commenced his stage career thirty odd years ago and made his first West End appearance at the Comedy Theatre in *New Faces* in 1939. Since then he has been in numerous West End productions, including *Ladies in Retirement*, *Jane*, *Dark Summer*, *Harvey* and *The Lyric and Globe Revues*. His many television appearances include shows with Benny Hill, Sid Caesar and, for five years, the highly popular *Criss Cross Quiz*. In 1968, for almost a year he played 'Percival Browne' in the revival of *The Boy Friend* at the Comedy Theatre, London. Most of last year Jeremy was starring in South Africa in *The Secretary Bird* returning to go immediately into *The Happy Apple* at the Apollo Theatre, London.



Muriel Pavlow who plays the part of Liz last appeared in the West End in 1968 in *According To The Evidence* which was also at the Savoy Theatre. Prior to that she had a number of notable successes in *Odd Man In*, and *Arsenic And Old Lace*, as well as two outstanding tours of Australia in 1959/60 and 1963/64 with her husband, Derek Farr. She has appeared in many films and on television, most recently in *Call My Bluff*. She is bi-lingual in English and French, having been educated in England, France and Switzerland.



Sandra Duncan who plays the title role, was born in Liverpool, but lived for many years in India. She originally trained as a dancer but gave it up for acting and studied at RADA for 2 years. Extensive repertory experience followed, playing at Lincoln, Edinburgh, Ipswich, Guildford and Oxford. On television she has appeared in *Big Breadwinner Hogg*, *Mr. Rose* and *Coronation Street*. Her first West End play was *Abelard & Heloise* where she appeared as a nun and understudied Diana Rigg, in John Gale's successful production now running at Wyndham's Theatre.



Terence Longdon who plays John Brownlow has done numerous television series including more recently *This Way For Murder* for BBC TV, and *The Avengers* for ABP. He has also appeared in various films, including some of the *Carry On* series. His last theatre appearance was in *Tea-Cups* and *Robert's Wife* at the Yvonne Arnaud Theatre. He has appeared for John Gale twice, in *The Sacred Flame* and *Minor Murder*.



Betty Woolfe who plays the part of Mrs. Gray was originally a singer, and then she turned to straight acting first in repertory and then in many West End plays, among them *The Happiest Days Of Your Life*, *My Fair Lady* and *The Solid Gold Cadillac*. She played Madame D'Artagnan in *The Three Musketeers* on television and has appeared in many other television productions and in films.

The Secretary Bird

Cast in order
of appearance

Jeremy Hawk

Hugh Walford

Muriel Pavlow

Liz Walford

Betty Woolfe

Mrs. Gray

Sandra Duncan

Molly Forsythe

Terence Longdon

John Brownlow

Time: The present

Scene: The living-room
of the Walford's
country home

Scene 1

Friday night

Scene 2

Saturday morning

Interval of 15 minutes

Scene 3

Saturday night

Scene 4

Sunday morning

At the piano

Betty Robb



Jeremy Hawk
as Hugh

Muriel Pavlow
as Liz

The Secretary Bird



Top
Jeremy Hawk
as Hugh
Terence Longdon
as John
Sandra Duncan
as Molly
Muriel Pavlow
as Liz

Above
Muriel Pavlow
as Liz
Betty Woolfe
as Mrs. Gray



Top

Sandra Duncan
as Molly

Jeremy Hawk
as Hugh

Above

Terence Longdon
as John

Jeremy Hawk
as Hugh

For
**John Gale and
Volcano Productions
Limited**

Production Manager
David Fleming

Company Manager and
Stage Manager
Neville Granger

Deputy Stage Manager
Joan Hemingway

Production Secretary
Anne Carr

Assistant to Mr. Gale
Lisel Beaumont

Wardrobe Mistress
Rose Swale

Assistant to Hutchinson
Scott
John Duke

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Savoy Theatre

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**Volcano Productions
Limited**

Directors
**T. H. J. Gale
C. H. Owen
H. Pinsker
The Hon. Mrs. S. Skyrme
R. Thorp
S. Thorp**

First Aid facilities in this
theatre are provided by
members of the St. John
Ambulance Brigade who
give their services
voluntarily.

The Management reserve
the right to make any
alteration to the cast and
reserve the right to refuse
admission.

The use of cameras and
sound recording machines
is prohibited in the
Auditorium.

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Patrons are requested to
refrain from smoking in
the auditorium

For immediate service in the
interval, drinks may be
ordered in advance at the
bars.

At matinees, teas are
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In accordance with
requirements of the Greater
London Council:

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 sides
and rear of the seating, it
shall be strictly limited to
the number indicated in
those positions.
4. - The safety curtain must
be lowered and raised in the
presence of each audience.

Scenery built and painted
by **Victor Mara Ltd.**
Additional lighting
equipment by **Strand
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by **Old Times Furnishing
Co. Ltd.**, and **Louis Koch
Ltd.** Telephone kindly
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Pepe sherry by **Gonzalez
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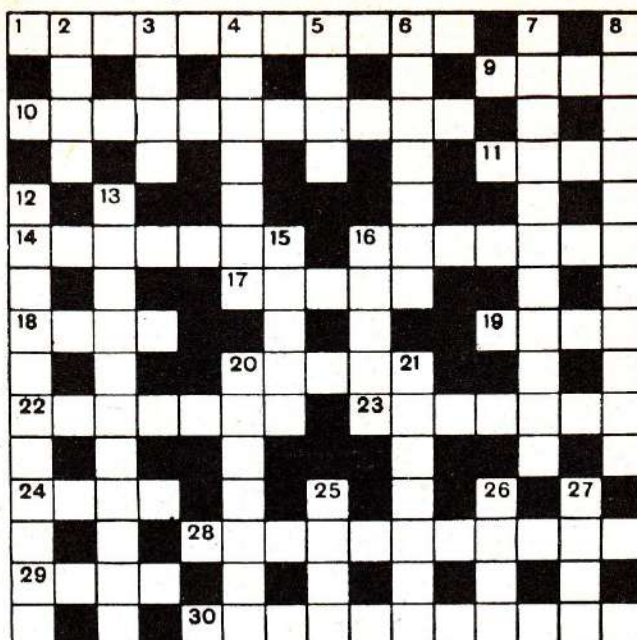
Scotland. Terence
**Longdon's shirts by Mr.
Fish,** Cashmere knitwear
by **Ballantyne, Suit in
Scene IV by 'Club 92',**
Aquascutum Ltd. Exercise
Sandals by Scholl, Knitwear
washed in Dreft. Wardrobe
care by **Daz.** Bacon by **T.
Wall & Sons (Meat and
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St Michael stocking tights
by **Marks & Spencer.**

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Staffs.**

**Miss Pavlow's and
Miss Duncan's
clothes designed by
Hazel Graeme of
Knightsbridge**

**Jeremy Hawk's
shirts, knitwear,
slacks, pyjamas and
dressing gown by
Marks & Spencer**

Theatregoers' Crossword Puzzle No. 5



Clues

Across

- 1 Not always when scene-shifters are required? (2,9)
- 9 A standard feature of *King John* or *Macbeth* (4)
- 10 Act as best man? (4,3,4)
- 11 Strange end pursued by a girl (4)
- 14 Swallow coming in to warble in the auditorium! (7)
- 16 Sporting chance to put a score together (7)
- 17 Working conditions on the highway? (5)
- 18 Nothing we'd failed to settle (4)
- 19 Its purpose may be to restrain a group of players (4)
- 20 Choral work the New York opera house is about to bring back (5)
- 22 Boorish fellow who provides amusement in *She Stoops to Conquer* (7)
- 23 Drab set redesigned for an expert (7)
- 24 "Some there be that shadows . . ." (*The Merchant of Venice*) (4)
- 28 Arrived at a small station and stopped? (4,2,1,4)
- 29 A detail I came across in retrospect (4)
- 30 It makes one afraid to take part (5-6)

Down

- 2 Unseen danger when a role is taken up (4)
- 3 A state requiring economic aid (4)
- 4 Naturally making an audible come-back? (7)
- 5 Low place where there is beer after five (4)
- 6 Taking no active part in a golf organisation? (7)
- 7 More than competent as an actor, though not altogether satisfactory? (4,2,5)
- 8 The theatre we rely on for our good name abroad! (11)
- 12 An Elizabethan drama to your taste? (2,3,4,2)
- 13 The man responsible for the school play (5,6)
- 15 Achieved mounting success? (3,2)
- 16 The position of one who has retired? (2,3)
- 20 Oddly grim little worker moving from one place to another (7)
- 21 What actors do when leaving Heathrow? (4,3)
- 25 Austrian composer of unsuspectedly hidden depth? (4)
- 26 An Asian sort of hat I put on (4)
- 27 Frothy talk? Nonsense! (4)

DOWN: 2 Trap, 3 Need, 4 Echoing, 5 Vale, 6 Loafing, 7 Good in parts, 8 Ambassadors, 12 As You Like It, 13 Games master, 15 Got on, 16 In bed, 20 Migrant, 21 Take off, 25 Berg, 26 Thai, 27 Blah.

ACROSS: 1 At intervals, 9 Norm, 10 Take the lead, 11 Edna, 14 Seating, 16 Innings, 17 Going, 18 Owed, 19 Band, 20 Motel, 22 Lumpkin, 23 Dabster, 24 Kiss, 28 Came to a halt, 29 Item, 30 Stage-right.



THEATREPRINT

continued from first coloured page

coming up from Leamington and Uncle Henry from Devon; so why not all join up for a ripping night in the West End, with dinner here, supper there, and between them a musical comedy or a jolly good play, for which George would book seats? As a central figure of this kind of evening Ibsen's *Ghosts*, Strindberg's *The Father* or Chekov's *Uncle Vanya* would not have been heartily welcomed. Serious Continental drama and this playgoing in a party spirit simply could not be reconciled.

So it would be one of George Edwardes's Gaiety shows or one of those Viennese things, with all the waltzes, at Daly's; or a farce 'adapted from the French' and just missing being 'a bit too near the knuckle'; or one of those adorable laughter-and-tears pieces—Monica's and Aunt Kate's first choice—by Barrie; or another light comedy, very funny but just a wee bit sharp at times, by that very successful chap, Somerset Maugham. The latter was so successful at this time that somewhere about the middle of it he had four plays running together in the West End. This would be a feat even now. In those days a production with a comparatively small cast and not too many scene changes had a very modest 'get out' or running cost. It could carry on comfortably even if the theatre on an average was only half-full, particularly if the stalls—ten shillings and sixpence then—were not the emptiest part of the house. Moreover, Maugham made clever use of 'the star system', often specially writing parts for particular leading players whose names were valuable to the box office. These years saw the emergence of new star players, of whom Gerald du Maurier (a brilliant performer) was an example, who were increasingly disinclined to go touring, unlike the older actor-managers who had gone round the provinces for years and still continued to do so. This disinclination finally drove a wedge between the theatrical West End and the provinces, and partly explains the rapid growth of the cinema in the 1920's.

A brief history of the Savoy Theatre

The story of the Savoy Theatre is bound up with the fortunes of Gilbert, Sullivan and D'Oyly Carte.

During the run of *H.M.S. Pinafore* at the Opera Comique in 1878, Richard D'Oyly Carte decided to build his own theatre especially suited to the requirements of the new school of comic opera.

After some difficulty, he found a suitable site, a rough sloping patch of ground situated close by the Thames Embankment, within the precincts of the ancient Savoy Palace and adjacent to the Chapel Royal. He purchased the freehold; plans for the theatre were drawn up by C. J. Phipps and it was built with great speed and efficiency by Messrs. Patman and Fotheringham, with the main frontage placed at the Embankment end of the plot and with a seating capacity of 986. There were many innovations. Among them the decor of the new theatre was outstanding and far in advance of any other theatre; but the great innovation new to London was "THE electric light". Through the enterprise of Richard D'Oyly Carte, the Savoy was the first theatre in the world to be lit by electricity.

The theatre opened on 10th October 1881 with *Patience*, by Gilbert and Sullivan, transferred from the Opera Comique, where it had first been produced on 23rd April 1881. The Savoy then became the home of the Gilbert and Sullivan operas, which were produced by Richard D'Oyly Carte as follows:—*Iolanthe* (25th November 1882), *Princess Ida* (5th January 1884), *The Sorcerer* in a slight revised version and *Trial by Jury* (1st October 1884), *The Mikado* (14th March 1885), *Ruddigore* (22nd January 1887), *The Yeomen of the Guard* (3rd October 1888), *The Gondoliers* (7th December 1889), *Utopia Limited* (7th October 1893).

During the interval between *The Gondoliers* and *Utopia Limited*, when Gilbert and Sullivan were estranged, various other pieces were produced, and after *Utopia Limited* there were a number of productions which were comparatively unsuccessful.

On 7th March 1896 *The Grand Duke* by Gilbert and Sullivan was produced but was a failure. It was their last joint effort.

Gilbert's last opera *Fallen Fairies*, with music by Edward German, was produced here in 1909.

By this time, the Strand extension had been built to the Savoy Hotel, another enterprise that owed its inception to the

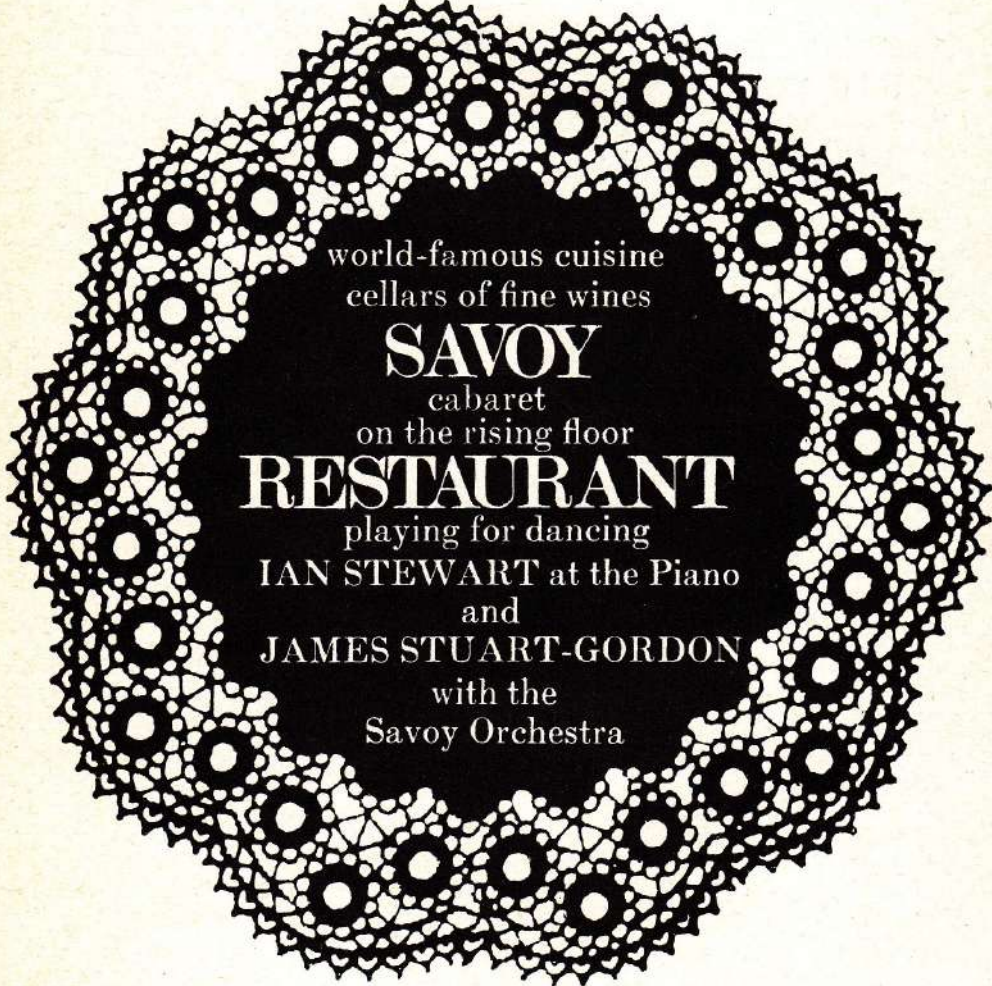
imagination and business ability of D'Oyly Carte and, under the direction of his widow, Helen, the theatre entrance was moved from the Embankment to the Strand.

In 1929, the Savoy Theatre was entirely reconstructed and given the form in which it is today. The new two-tier theatre was designed by Frank A. Tugwell with interior decorations by Basil Ionides. The reconstruction started directly after the long run of *Journey's End* on 3rd June 1929 (the play transferred to the Prince of Wales) and the new theatre seating 1,123 re-opened a few months later on 21st October 1929 with a revival of *The Gondoliers*; there had not been a D'Oyly Carte season since 1909 at the Savoy Theatre.

The Gilbert and Sullivan revivals of 1929/30 and 1932/33 were very popular. Other successful productions were *Young Woodley* (1928), which caused a stir and had a long run, *Jolly Roger* and *Please!* a Charlot Revue (1933), and after the outbreak of war in 1939 the outstanding productions were a Cochran Revue *Light Up* (1941), and *The Man Who Came to Dinner*, with Robert Morley, which ran for 709 performances from December 1941. D'Oyly Carte Opera returned for the Festival of Britain Season in 1951, and in 1954 when *Princess Ida* was revived. Recent years have been marked by Noel Coward's musical *Sail Away* (1962) and *The Masters*, a C. P. Snow adaptation, with John Clements (1963), and Tennessee Williams' *The Night of the Iguana* (1965). A Gala Season of the Gilbert and Sullivan Operas was presented by the D'Oyly Carte Opera Trust in 1961/2 with enormous success.

The theatre is owned by a Company of which Rupert D'Oyly Carte was Chairman for many years, and now his daughter, Bridget D'Oyly Carte is the family representative in the third generation. The present Chairman is Hugh Wontner, of the Savoy Hotel whose father, Arthur Wontner, played Orsino in the Granville-Barker production of *Twelfth Night* at the Savoy, with Henry Ainley and Lillah McCarthy, in 1910. Another Director is Sir A. P. Herbert, who is too well-known to need any introduction.

The story of the Savoy Theatre in its early years is told in GILBERT, SULLIVAN AND D'OYLY CARTE by Francois Cellier and Cunningham Brideman (1927) and many other books on the partnership.



world-famous cuisine
cellars of fine wines

SAVOY

cabaret
on the rising floor

RESTAURANT

playing for dancing

IAN STEWART at the Piano

and

JAMES STUART-GORDON

with the

Savoy Orchestra



**Would you let
these men loose on
your mortgage problem?**

At first sight—probably not. Frankly, these days Richard Croucher and David Reoch can think of more amusing things to do than sit in their office day-in day-out, broking mortgages and insurance. Over the years, success at solving impossible house purchase problems for people, has made them rich, eccentric, given to long lunches, and the commissioning of wasteful advertisements.

However, if you have a mortgage problem, and you can catch them during one of their infrequent visits to their office they will listen to your case and go to endless trouble on your behalf to make sure you get the very best possible rates available. It is zeal like this which has made respected, by Building Societies and Insurance Companies throughout the land, the name of—**Croucher Reoch & Partners, Insurance and Mortgage Brokers, Eagle House, Jermyn Street, London W.1. Tel: 01-839 5735.**



"How long?"

You can answer this cry of despair through the D.G.A.A. and help end the misery and fear of hundreds of old people, eking out their dwindling resources, dreading a forced separation from a dearly loved companion through inability to maintain their homes. You can also bring friendship and financial aid to frail, lonely old people, mostly victims of inflation, in comfortless single rooms. When they are no longer able to look after themselves, the D.G.A.A. provides for them, without separation, in Nursing and Residential Homes and assists with fees in private homes.

**Over £550,000 is needed annually.
Please help now by cheque, covenant or bequest.**

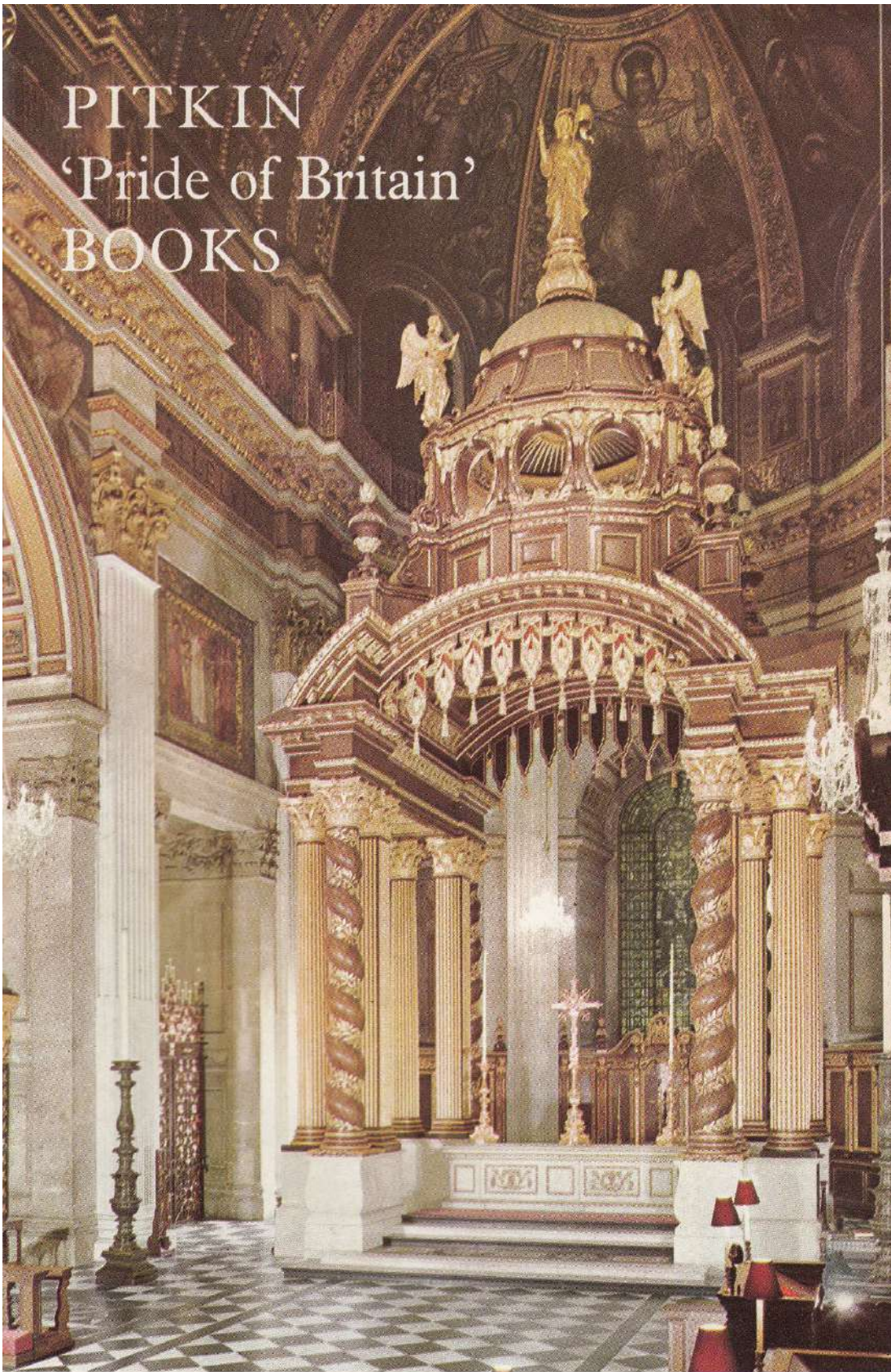


Distressed Gentlefolk's Aid Association

*Patron: Her Majesty Queen Elizabeth The Queen Mother.
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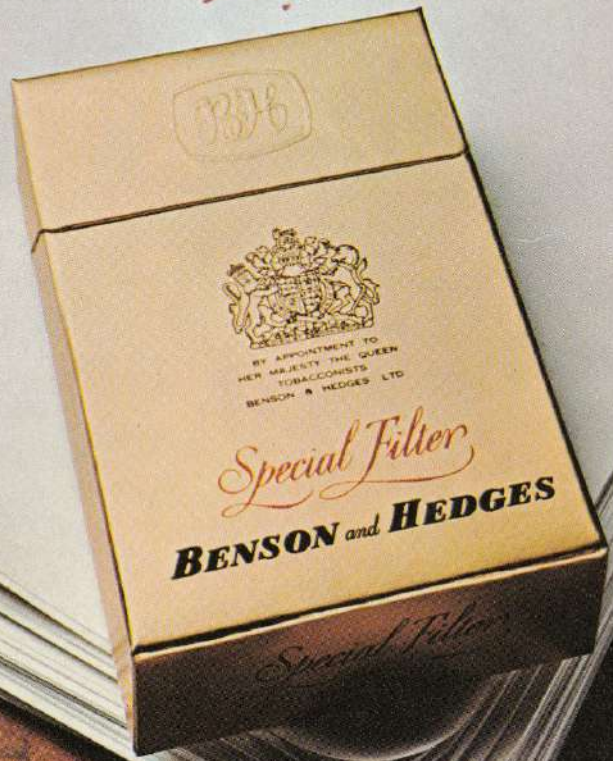


This superb photograph of the baldachino and High Altar was specially taken for the Pitkin 'Pride of Britain' book *St. Paul's Cathedral*. This is just one of the 130 titles in the world-famous series of beautifully illustrated pictorial guide books. Price 20p each, they are obtainable at most showplaces, many booksellers or direct from Pitkins, 11 Wyfold Road, London S.W.6. Write or telephone 01-385 4351 for list.



RICHARD. GOD BLESS YOUR GRACE, WE SEE IT,
 AND WILL SAY IT.
 BUCKINGHAM. IN SAYING SO, YOU SHALL SAY THE TRUTH.
 ALL. THEN I SALUTE YOU WITH THIS ROYAL TITLE,
 BUCKINGHAM. LONG LIVE KING RICHARD! ENGLAND'S WORTHY
 RICHARD. AMEN.
 BUCKINGHAM. TOMORROW MAY IT PLEASE YOU TO BE CROWN'D.
 RICHARD. EVEN WHEN YOU PLEASE, FOR YOU WILL HAVE
 IT SO. TOMORROW THEN WE WILL ATTEND YOUR GRACE,
 AND SO MOST JOYFULLY WE TAKE OUR LEAVE.
 COME. LET US TO OUR HOLY WORK AGAIN.
 FAREWELL MY COUSINS, FAREWELL GENTLE
 FRIENDS.

(EXEUNT)
*Stage lights down,
 Curtain —
 House lights up.*



A little gold can enrich the whole scene.