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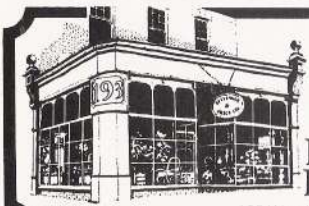
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## What Drives Us To Drink?

by Eric Shorter

"See you at the interval. What'll you have?" It's a familiar greeting. You hear it often in foyers. Two groups of theatregoers have had a chance encounter. There isn't time to do more than say hello. But they know that there will be at the interval.

In British theatres there is something magical about it. It represents a break from the task ahead, a relief from duty, a pause which is authorised, an opportunity to relax, to return to the normal world, to feel released from the implied attention that art demands.

It isn't always as demanding as that. One often goes to the theatre just for fun, for laughs, for irresponsible enjoyment. In that case the prospect of an interval drink might not seem so consoling, so important, such a welcoming moment of exemption from the thing which everybody went to see and paid, probably, a good price for.

With such lightness of bill, such unalloyed pleasure promised, and the assurance that whether you pay close attention or not it won't make any difference afterwards - that is, nobody is going to examine you on the show or want to know whether you got the hang of it, still less ask you to explain it - with the knowledge that nothing is expected from you as spectator as you enter the auditorium, why should the bar still be important?

Well, it reminds us of the social side of theatre-going - that a play needs an audience which has a life of its own. Most theatregoers respect and support the tradition of an interval drink, not because they necessarily crave alcohol but because it is a convention and a vague but sociable compulsion. I have been known to share the compulsion eagerly myself, arising from a long-felt belief that drinks at theatres started intervals. Or rather that since the interval is nearly always there we had better do something during it and what better than a drink?

To reject such a proposal looks mildly rebellious, pompous or at least eccentric. At a first night for example if you are seen in your seat in the interval you are taken for either a reformed drunk, a critic who is above that sort of bourgeois thing, or a coward.

Where does cowardice come into it? At the bar, of course. The crush of persons, the catching of the barmaid's eye, the struggle to remember what

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## WHAT DRIVES US TO DRINK

you wanted to order (especially if you have, say, a party of four or six) and the final fumbling with notes and prices and tonic waters, not to mention the search for your party when having got the drinks you turn round to find them gone or huddled out of sight - all that can be discouraging and creates cowardice at half time.

But on the whole more people seem to go to the bar than to stay away from it. Or if they don't go to the bar they go to one near by. And that can raise even more complicated issues.

For example, which pub to head for? Who will get there first? And can one count on knowing when the interval's over as one can if one stays in the theatre? There'll be more choice of liquor at the pub, but apart from the absence of an interval bell (though some pubs which are favoured by theatregoers have an interval bell to add a sense of security), will they be ready for really rapid service?

But whether you go to a neighbouring pub or hotel in the belief that you are cutting out the struggle of a hundred clustered playgoers with loud voices trying to catch one barmaid's eye, or whether you sit quietly in the auditorium, or line up for an innocent ice cream, an interval at the play creates a gap which must be filled, however philosophically; and heading for the bar is one solution which is (I suspect) more of a reflex action than many of us realise.

At certain theatres, before the play begins, you are urged to order your interval drinks in advance. These are lined up on a shelf with your name on the piece of paper under them - paid for before the curtain rose. Very handy, for you and for the management.

But is the habit a consequence of alcoholic thirst, a pause in a ritual which breaks the tension, a routine derived from a social courtesy, a

recognised release from cultural prison? There is in fact a movement against it. Plays are being acted, here and there, without intervals. And not just short plays either.

Cynics say that this is merely to ensure that we do not find an excuse for leaving at half time if we don't like the show. Others say that it helps to concentrate our attention and that an interval, by breaking it, puts an extra burden on the author and actors to build it up again.

In some older plays you find two intervals. Two intervals used in fact to be normal. Hence the oddness today at certain older plays in being faced by two pauses; for playwrights once regularly constructed their stuff in three acts.

They wanted at Malvern Festival last year to have only one interval and to make the second just a five-minute pause. But what can you do with a five-minute pause? No good opening the bars or going round with ice-creams. Even the lavatories, where ladies are concerned, could bring queues.

So the management settled for two quarter-hour intervals; which naturally bumped up the bar takings, though to my mind they robbed the comedy ("Our Betters") of its momentum. But did you know that certain players - for example Glenda Jackson - seem to increase the bar takings wherever they go?

And bar takings at some plays are no small item; sometimes reaching a large percentage of the total "take" as it is called. If Miss Jackson (and she is not alone) is said by managers to raise the profits at the bars as well as tension in the auditorium it is perhaps time a public survey was done, if only to find out what drives us to drink at the interval.

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LOUKANIKI	Whole all-meat wine sausages, cooked on charcoal	
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SOUVLA	Chunk of English Lamb-on-the-bone marinated in red wine and herbs and cooked slowly on the charcoal spit	3.45
MOUSAKA	Layers of minced meat, aubergines, courgettes and potatoes, topped with creamy cheese and egg sauce, baked in the oven	2.25
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AFELIA	Pieces of pork, marinated in wine and cooked in casserole with coriander seeds	2.95
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MARK FURNESS

presents

**BOBBY DENNIS**

in

**"WHY NOT  
BANGKOK?"**

with

ANTHONY DONNELLY BUNNY EASTOE TRACEY ROBINSON  
ANNE-MARIE JEFFRIES RON KOPSIE  
ISOBEL MASON KYLA MOORE WILLIS

*Lighting by* CHRIS BOYLE

*Design by* ANDY EDWARDS

*Musical Direction by* PAUL JURY

*Choreography by* CHRISSY WICKHAM

*Direction by* TONY CLAYTON

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THE BARE FACTS ABOUT THE COMPANY

**BOBBY DENNIS** (*star sign — Gemini*) was born in Hull, educated in the School of Life and now lives in Sheffield when he isn't touring the world. He began his career with Billy Weston and His Harmony Boy Singers but admits he would have preferred the Luton Girls' Choir. He played two seasons at London's legendary Windmill Theatre and also appeared at the Prince of Wales and Victoria Palace Theatres in London. He toured South Africa and Rhodesia and played no less than seventeen seasons in Australia during which time he appeared in the Lord Mayor's Command Performance in Melbourne. He played for seven months at Showboat in London's Strand and broke records in South Africa in *The Minstrel Scandals Revue*. His hobbies include golf and watching TV; he likes people and places anywhere but dislikes bread and butter pudding which reminds him of school dinners. His ambition is to keep working and his fantasy was to become a sex maniac but he failed the medical. His height and vital statistics are not important except that one of them kept him out of the cast of *Oh! Calcutta!* Jobs he has done outside show business include working as an office boy in a slaughter house but none of them lasted long. He has recently appeared on television in *It Ain't 'Ar! 'Ot Mum* and *Hi-De-Hi*. Asked why he became a comic, Bobby explained that he landed on his head whilst with the 2nd Parachute Battalion and hasn't been the same since. He has a special clause in his contract that he will keep his clothes on tonight — at the insistence of the management. Following his autumn tour of New Zealand with *Why Not Bangkok?* during which he received great personal acclaim he returned to England to play game for the first time in *Dick Whittington* and *His Cat* at the Key Theatre, Peterborough. This lovable hypochondriac thoroughly enjoyed himself in 'drag' which is why we are all quite worried about him.

**ANTHONY DONNELLY** (*star sign — Capricorn*) was born in Birmingham and now lives in a world of his own. 5' 10" (he didn't reveal his vital statistics) he trained at the Manchester Poly School of Theatre and his first professional engagement was playing 'Prince Tamino' and 'King Edmund' with a children's theatre company. Since then he has worked at the Palace Theatre, Westcliff-on-Sea, Swansea, Liverpool and in the national tour of Alan Ayckbourn's *Sisterly Feelings*. His ambition is to understand (although he doesn't understand why) and asked if he had a fantasy he replied, "Yes please!" He likes peace and quiet, country, sky and dancing but dislikes the English newspaper "The Sun". Following the New Zealand tour of *Bangkok?* he played the title role in *Gulliver's Travels* at the Everyman Theatre, Cheltenham and on April 3 is to marry the Bang? choreographer, Chrissy Wickham, proving that everyone's fantasies can be achieved.

**BUNNY EASTOE** (*star sign — Aries*) was born and still lives in London. He trained at the Italia Conti School and his first job was at the London Palladium in 1960. Since then he has danced at the Moulin Rouge and Lido in Paris and in Hong Kong, Japan, New York, South Africa and Spain. 5' 8" (36-29-36) he likes bar hopping and dislikes rehearsals but don't tell the management! His hobby is tailoring, his ambition is to become a dance instructor and his fantasy is to do it in a boat! With the rest of the gang Bunny had a ball in New Zealand during the Antipodes tour of *Why Not Bangkok?*

**TRACEY ROBINSON** (*star sign — Libra*) was born in Yorkshire and now lives in Bishop's Stortford. She trained for the stage at the Arts Educational Schools and made her professional debut in pantomime at the Thorndike Theatre, Leatherhead in 1978. Since then she has worked with contemporary dance companies including Basic Space and Dancers Anonymous, appeared in summer season in Newquay and *Oh! Calcutta!* in South Africa. Her ambition is to 'Be Happy' (and she always is!). Tracey 5' 5" claims she is too young to have any fantasies (which probably means they're more interesting than most people's). Her hobbies are tapestry and playing the piano. She loves South Africa and dislikes being asked personal questions.

**ANNE-MARIE JEFFRIES** (*star sign — Aquarius*) was born in London, trained at the Guildford School of acting and now lives in Canterbury. Her first job was as a dancer in Portugal and her ambition is to earn a living (plus). She worked with Pandemonium Children's Theatre for four months, played in pantomime in Edinburgh, appeared in an advert for the horror film *Terror Eyes* and has also worked as a can-can dancer. Anne-Marie figured prominently in the *Bangkok?* obscenity trial in New Zealand and returned to enchant capacity houses playing the feline title role in *Dick Whittington* and *His Cat* at the Key Theatre, Peterborough. Other jobs include working as a waitress, shop assistant, bar maid and life saver. Her hobby is stripping — her door frames! she likes good food, drink and men but dislikes liver and kidneys and something else we thought better not to mention. Fantasy: Lived in a mobile home — never quite got the cornflakes packet to rock off the top shelf — close, well maybe one day!!!

**RON KOPSIE** (*star sign — Gemini*) was born in London's East End and now lives in Kensington. 5' 10" (big) he trained at East 15 Acting School and he began his career as a teacher/actor with Theatre Workshop for teenagers at the Theatre Royal, Stratford East. His ambition is to work 53 weeks each year and he has no fantasies, claiming they have all been achieved. Previous experience includes TV commercials, an episode of the BBC-TV comedy series *Sink or Swim*, he founded The Grubby Cuffs Cabaret, cabaret and *The Rocky Horror Show* touring England and France and hooking! Other jobs include working as a journalist, waiter, factory worker and grave digger. His hobbies are riding, sex, reading, writing, sporting activities and parties. He likes money, enjoyment!!!, people and horses but dislikes plastic flowers, false teeth and insincerity! Since returning from the New Zealand tour — with his girls! he has been described by The Stage newspaper as 'an extremely talented young man' for his portrayal of 'Idle Jack' in *Dick Whittington* and *His Cat* at the Key Theatre, Peterborough.



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# WHY NOT BANGKOK?

1. WHY NOT BANGKOK? – THE COMPANY EXCEPT
2. YOUR HOST – BOBBY DENNIS
3. DAY DREAMING – ISOBEL, BUNNY AND KYLA
4. HANGOVER – ANNE-MARIE AND TONY
5. WHY CAN'T YOU BEHAVE? – TRACEY, WILLIS AND RON
6. BALLOONS – KYLA, BUNNY, RON AND TONY
7. DOCTOR, DOCTOR! – ISOBEL, TRACEY AND BUNNY
8. BED FOR THE NIGHT – ANNE-MARIE, BOBBY AND TRACEY
9. WHAT A FEY GAY – BUNNY AND TONY
10. ORVILLE 1 – RON AND KYLA
11. LITTLE RED RIDING HOOD – WILLIS AND TONY
12. KUBRICKANIA – KYLA, ISOBEL AND ANNE-MARIE
13. MASTERMIND – TONY AND BOBBY
14. I LOVE YOU – TRACEY, BUNNY AND WILLIS
15. INFLATABLE DOLL – BOBBY
16. SOME OF OUR FAVOURITE THINGS – KYLA  
RON AND TONY
17. RULE OF THE WHIP – THE COMPANY
18. LITTLE WHEEL – BOBBY AND TONY
19. ORVILLE 2 – RON AND KYLA
20. GETTING TO THE SEAT – TRACEY AND BUNNY
21. SEX EDUCATION – BOBBY AND ISOBEL
22. UNDERNEATH I'M STILL A WOMAN – ANNE-MARIE,  
TRACEY,  
WILLIS AND TONY
23. MISTAKEN IDENTITY – BOBBY, ISOBEL AND RON
24. GERMANY, MY GERMANY – THE COMPANY
25. SAY IT WITH FLOWERS – BOBBY, TONY AND ISOBEL
26. MASKS OF FREEDOM – THE COMPANY

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COOLING OFF TIME – INTERVAL OF FIFTEEN MINUTES

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1. SPORT FOR ALL – THE COMPANY
2. IN THE HIGH COURT – TONY AND BOBBY
3. AIN'T MISBEHAVING – WILLIS
4. FOREIGN RELATIONS – BUNNY, RON AND TONY
5. DOCTOR, DOCTOR! – BOBBY AND ANNE-MARIE
6. MOONFLOWER – THE COMPANY
7. DOCTOR LONG JOHN – BUNNY
8. SADISM SEX – BUNNY, KYLA, RON AND ISOBEL
9. EXPOSURE – TRACEY AND ANNE-MARIE
10. SPELLING IT OUT – BOBBY, ISOBEL AND RON
11. FOOLISH THINGS – BUNNY, TONY, WILLIS AND SUSANNAH
12. ORVILLE 3 – RON AND KYLA
13. PLAYTIME – ANNE-MARIE AND BOBBY
14. A MISSIONARY POSITION – TONY AND ISOBEL
15. EVERYBODY BUYS SEX – THE COMPANY
16. YOUR HOST – BOBBY DENNIS
17. GOODBYE BANGKOK! – THE COMPANY

PAUL JURY .....(Keyboards)  
IAN SMITH .....(Bass Guitar)  
JOHN GILBERT .....(Drums)

Original words and music by BOB GRANT and BRAD NEWMAN respectively. Other comedy material by ERIC MERRIMAN, TONY CLAYTON and BOBBY DENNIS. Other original music by PAUL JURY

**For Mark Furness:**  
Company Manager .....BRYAN HANDS  
Deputy Stage Manager .....CLIVE CHENERY  
Assistant Stage Manager .....TRACEY ROBINSON  
Wardrobe Mistress .....JANE BROTHWELL

**ISOBEL MASON** (*star sign — Taurus*) was born in Bournemouth, trained at the Jellicoe Theatre/Bournemouth and Poole College of Further Education and now lives in West Hampstead. She is 5'3" (34-24-33) approx. and her first engagement was in the national tour of *Wot! No Pyjamas!* with Fiona Richmond. Since then she has appeared in *Rip Off!* at London's Windmill Theatre and in *Festival of Erotica* at Paul Raymond's Revuebar. Her ambition is to play 'Amanda' in *Private Lives* and work with her clothes on! She likes almost everything but admits to disliking greasy fish and chips and cold weather. Outside the business she has worked as a barmaid, shop assistant, baby sitter and waitress and her hobbies are cats, gardening (a little), movies and talking on the telephone. Isobel also toured New Zealand with the autumn '82 tour of *Bangkok?*

**KYLA MOORE** (*star sign — Aries*) was born in Brentwood, Essex, but now lives in Brighton. Trained at the ALRA Academy of Live and Recorded Arts, 5'5" Kyla (36-25-36) toured Europe with Pierre Franck Ballet and South America with Tihany Music Hall. Outside show business she has worked as a telephonist, a hotel receptionist and a sauna receptionist. Her first engagement was playing 'Prince Dick' (principal boy) in *Red Riding Hood*. Kyla's hobbies are horse riding, swimming, music and motor bikes; she likes flowers, fresh air and sunshine and dislikes mornings, offices and winter. Her ambition is to be rich and her fantasy is to fly with Superman. Her last flight (without Superman) from Los Angeles on her way back from New Zealand following the *Bangkok?* tour.

**WILLIS** (*star sign — Libra*) thinks second names are boring! She was born in England and now lives in Acton, West London. Willis trained at the Weagulin School and her first job was singing in a double act in 1970. Since then she has appeared in cabaret in Spain and was seen on TV in *Top of the Pops*. Her hobbies include all the Arts; she likes music, dance, drawing and kids but dislikes football, know-alls and C. Augins. Just 5' but lovely with it (31-24-32) her ambition is to be a blues singer — reviving all the old standards. She has also worked in peep shows and as a nanny, barmaid and factory worker. Her fantasy was posing nude for artistic photo shots but claims that has now been achieved. Willis was extremely popular during the New Zealand tour of *Bangkok?*

**PAUL JURY** (*star sign — Watneys*) our musical director, was born in the womb, trained at the All England Boxing Club and doesn't seem to know where he lives now. He tells us his previous experience is brief and as his first job in the business was as accompanist to Abraham Lincoln it follows that his ambition is to accompany Mrs. Lincoln. His fantasy is Mrs. Lincoln's parrot, he likes parrots, dislikes parrot cages and his hobby is parrot breeding, 8'0" with statistics which are not vital he claims that his only job outside show business was as a brain surgeon. For all that he is an accomplished musician and prior to touring New Zealand with *Bangkok?* was musical director to Matt Monro and Iris Williams. He has just completed a record-breaking season with a star studded pantomime at the newly refurbished Theatre Royal, Bath.

**CHRISSEY WICKHAM** (*star sign — Leo*) was born at Lyndhurst, Hampshire, and doesn't seem to live anywhere now but can frequently be found in the back of a taxi. She was trained at Arts Educational School and her first job in 1975 was holding the head of a kangaroo puppet in a yoghurt commercial. Chrissy spent eight years as an original member of Hot Gossip, has appeared in Films, Commercials and TV plays and is now much sought after as a choreographer having worked on revues in eight different countries and worked with Bucks Fizz, Barot and Wavelength. 5'4" (shoe size 9) her hobbies are roller skating, riding, swimming and sex. She likes happy people and loving and dislikes B.O. Outside the business she has looked after other people's children but turned down Di's offer. Her ambition is to own a cattle ranch, looking after all the ranch hands and she wants twelve babies of her own — all different nationalities. Her fantasy is donkeys! All this will change however on Sunday 3rd April (see Anthony Donnelly's biography above).

**ANDY EDWARDS** (*star sign — Aries*) was born in Colchester, trained at Brighton College of Art and now lives in London. He first worked at Wick Theatre, Southwick, Sussex, on design and publicity in 1969 and his ambition is to design the first nude grand opera. He has designed costumes for Hot Gossip in cabaret, TV and video and has been responsible for design and concept of various West End cabaret acts and musical revues, commercials and fashion shows. His hobbies are rewatching Bette Davis movies, taking afternoon tea, visual arts and cheap music. He likes good bad taste, black PVC and French perfume and dislikes bad good taste, chintz and Brut. His height is enough and his statistics are more than enough. Outside show business he has worked as a graphic and interior designer and deckchair attendant and his fantasy is finally getting the one that got away. His next assignment is to design Chrissy Wickham's wedding dress which he promises wont be in black PVC!

**TONY CLAYTON** (*star sign — Pisces*) was born in Ormskirk, Lancashire, trained on the job and now lives in London and Peterborough. He began his career as an assistant stage manager in Rep. (has acted in front of Royalty, with a member of the Royal Shakespeare Company), has since been in charge of several theatres in addition to directing a host of household names in summer seasons, pantomimes and national and international tours and his ambition is to retire as a wealthy recluse. He claims that he hasn't any time for hobbies and his fantasy is any female from *Bangkok?* who happens to be around at the time. Neither has he had time for any job outside the business. He doesn't disclose his height despite the fact that he's grown through his hair and his vital statistics are any female's telephone number. He likes all members of the opposite sex and dislikes men who chat up those he fancies.

**MARK FURNESS** (*our producer*) hasn't disclosed any information about himself but manages to keep tabs on everything. He doesn't sign autographs or hand out photographs but copies of his fingerprints are available from New Scotland Yard.

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Tickets for most West End Shows or Sporting Events can be booked at our Box Office.

General Information

**DRINKS:** to avoid the interval rush, drinks may be ordered and paid for prior to the performance.

**THE CIRCLE BAR:** remains open after the show.

**ICE CREAM:** Large orders for ice cream can be pre-ordered and brought to your seats in the interval. There is available an ice-cream order form which can be sent on request.

**DISABLED PERSONS:** Unfortunately, we can only accommodate three wheel chairs at any one performance and they are situated at the back of the theatre, (GLC Regulations). We also regret that there are no special toilet facilities for disabled people. Marks & Spencer have generously donated an induction loop to assist the hard of hearing.

**Smoking:** Patrons are respectfully reminded that smoking is not permitted in the auditorium.

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

In accordance with the requirements of the Greater London Council:

1. All doors available as exits for the audience and artists shall be available for egress during all performances.
2. Where a fire-resisting screen is fitted in a proscenium, the apparatus must be worked during every performance in the presence of each audience so as to ensure that the arrangements are in perfect working order, and the words "Fireproof Curtain" or "Safety Curtain" or other words as may be approved by the Committee must be printed on every such screen. Whenever the Safety Curtain is lowered all lights in the auditorium must be immediately lighted.

Advertising Enquiries

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soft roe in white wine and curry  
*onion soup*

*crevette provençal*  
(med prawns with white wine, tomato  
and garlic)  
*aloyau au roquefort*  
fillet in guinness sauce and roquefort

*suprême de volaille soleil*  
(breast of chicken filled with  
cheese and basil)

*escalope de veau boursin*  
(veal with ham and boursin in port)  
*escalope de volaille michel*  
(boneless chicken with basil, tomato,  
garlic in wine and cream sauce)

*medallion de veau de champ*  
(veal in sherry with black cherries)

*vegetables of the day*

*grilled sardines*  
with mustard sauce

*d'arतोis au fromage*  
puff pastry filled with cheese  
*pâté normand*  
a coarse pâté

*escargots de Bourgogne*

*smoked haddock mousse*

*cream of lentil and watercress soup*

*sole 'lemon' crête*  
(fillets of lemon sole with almonds,  
vine leaves and butter)

*mignon de porc au groseille*  
(pork with gooseberry, honey and red  
wine)

*noisette d'agneau village*  
(boned lamb cutlets filled with spinach  
and mint in red wine and red currant  
jelly)

*entrecôte au poivre*  
(pepper steak with brandy)

*cote d'agneau "doria"*  
(lamb cutlets with cucumber in red  
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*poulet au camembert*  
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# Looking Back with Anna

by Patrick Ludlow

We went round to see Anna. That is Eric and I (or should it be me?). Eric Shorter writes at the beginning of these programmes. He was thrilled to meet Dame Anna Neagle. And it always makes my day.

You see, Anna was one of my dancing girls - well, something like that - in a Greek mythology play, *Pandora And The Wonderful Box* way back during the Kaiser War. Anna was only a child then. I was all of thirteen. But, my word, how pretty she was. She's lovely now.

That great impresario and great picker of beauties, Charles B. Cochran, got the money to put on the play; and no one else could have managed that. It was very erudite. Not at all the sort of thing chaps home from the carnage and swamps of the Somme wanted to see.

Certainly there were other lovelies besides Anna but that didn't make up for all those wordy words. It wasn't actually in Greek but for most of us it might well have been.

Now there was nothing Greek about the show Eric and I had been to see.

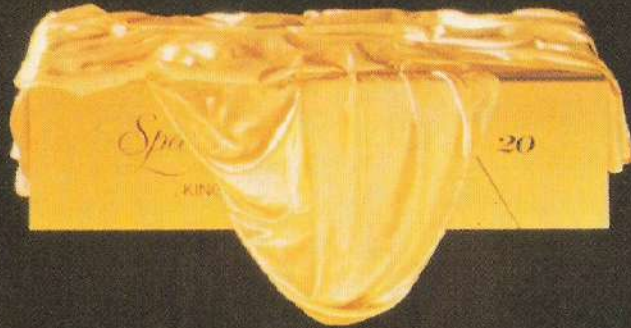
That was clear to everyone save Americans, poor souls, who don't understand why girls play boys, men old hags, and the audience participates (I could do with less of that myself). Nor can they make out why there is no mime in panto. Well, there is a bit you know, such as visual gags like the ugly sisters losing their falsies.

Yes, that was it, *Cinderella*. The best story ever written (am I creating controversy?). And it was spiffing that the tale was told with few interpolations: attractive décor, funny sisters, stately fairy godmother (Anna) with vowels in the right places, and - pretty girls.

There Eric and I didn't quite see eye to eye. He fell for Dandini. I was for Prince Charming. They both had smashing legs, sheer tights and the shortest short-short shorts. Sometimes they wore high boots. They were a treat, too.

Once, and only once, I saw a better pair of boots. That was on a sunny afternoon in St. James's Street when Brigitte Bardot tumbled out of Prunier. But that's enough about boots. What about the acting?





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