

# ALDWYCH THEATRE

Aldwych - W.C.2.

Managing Director - - - - - PRINCE LITTLER  
Licensed by the Lord Chamberlain to - - - D. A. ABRAHAMS  
General Manager - - - - - FREDERICK CARTER



## THREE WAY SWITCH

by

**RONALD JEANS**



**PROGRAMME SIXPENCE**

## Who's Who in the Cast

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**LESLIE PHILLIPS** began his career as a boy in "Dear Octopus" with Marie Tempest. There followed a wealth of experience in every kind of part, but it was as co-star with Geraldine McEwan during the long run of "For Better, For Worse" at the Comedy Theatre that his great talents, particularly in light comedy, achieved wide recognition. He next attracted attention as the villain in "The Whole Truth" at the Aldwych, but in recent years he has been in such great demand for films and television that he has had little opportunity to appear on the stage. Recent films he has made include "High Flight", "Just My Luck" with Norman Wisdom, "The Man Who Liked Funerals", "The Big Money" and "The Smallest Show on Earth" with Virginia McKenna. He was chosen to play opposite Kay Kendall in "Les Girls" in Hollywood, last year's Royal Command Film Performance.

**DAPHNE ANDERSON** began her stage career as a dancer and in musical comedy but first made her name in revue. Noel Coward wrote a part specially for her in "Pacific 1860" at Drury Lane. Thereafter she played in every kind of show in the West End from pantomime and revue to musical comedy and straight plays. She had a notable success in "The Tender Trap" at the Saville Theatre in 1955 and one of her most charming performances was as Polly in Brecht's "The Threepenny Opera" in 1956, which transferred to the Aldwych from the Royal Court. Two recent films she has made were "No Time for Tears" and "The Prince and the Showgirl". Early this year she played Mae in "Cat on a Hot Tin Roof" at the Comedy Theatre.

**BRYAN FORBES** is equally talented as a writer of film scripts and as an actor. Of the many stories he has written for the screen the most popular have been "The Baby and the Battleship" in which he played 'The Professor', and his adaptation of "I Was Monty's Double", which was filmed in Gibraltar and Tangier and in which he met Leslie Phillips. Though films have occupied most of his time during the last ten years he gave notable performances on the West End stage in "September Tide", with Gertrude Lawrence, in "The Holly and the Ivy", and most recently the leading part in "The Touch of Fear". He has an important part in Carol Reed's "The Key", which has just been hailed by the critics as the finest film of the year.

**CYRIL RAYMOND** has for years been a household name among London theatre-goers, the list of parts he has played occupying more than a page of "Who's Who in the Theatre". He is pre-eminently sought after by producers to act as the perfect foil to stars of the first rank and among the many plays in which he has appeared since the war may be mentioned "Under the Counter" with Cicely Courtneidge, "September Tide" with Gertrude Lawrence, "Home at Seven" with Ralph Richardson, "Waters of the Moon" with Edith Evans, "Mrs. Willie" with Yvonne Arnaud, and, most recently, "The Happy Man" with Hugh Williams. He has been equally successful in films, the most recent of which were "Dunkirk" and "The Safecrackers".

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**MALCOLM RUSSELL** was born in South Africa and came to England in 1919. He trained for the stage at the Benson school and played his first professional part at the age of twenty, at the Liverpool Repertory Theatre. He subsequently toured under the Benson banner, and then in repertory with Hamilton Dean and abroad in Canada, Bermuda, the West Indies, Panama, and Dutch Guiana. In the West End he played in Ivor Novello's "The Happy Hypocrite" and "We Proudly Present", in "Captain Brasshound's Conversion" with Flora Robson, and in "Charles the King". He joined the Windsor Repertory Company in 1943 where he has been ever since and has played 350 parts.

**DANDY NICHOLS**, ever since her "dead pan" Cockney aunt in "Power Without Glory", has established her own particular brand of comedy in—among other plays—"Peace in our Time", "September Tide", "The Happy Family", "For Better, For Worse" and "Home and Away". She is in great demand in films and television for character work. In the film and television production of "The Deep Blue Sea" she played Mrs. Elton, the housekeeper, and last year she spent five months abroad filming in a Hollywood epic, "The Vikings", in which she played lady-in-waiting to Janet Leigh. Television viewers will know her from her appearances in the programme "Emergency Ward 10".

**NANETTE NEWMAN** trained as a ballet dancer and first appeared in pantomime and musicals. She won a scholarship to the Royal Academy of Dramatic Art and had her first important part as a sixteen-year-old schoolgirl with Glynis Johns in "The Personal Affair". She then appeared for a time with the Buxton Players, the Cambridge Arts and at the "Q" Theatre. She was in a tour of "Romanoff and Juliet" and played in Saroyan's "My Heart's in the Highlands". Recent television work included "Child by Candlelight" and "The Diary of Samuel Pepys".

**NEIL WILSON** is probably best known in the theatre for his performance as Trotter in the last West End revival of "Journey's End" at the Westminster Theatre. Other plays have included two farces with Robertson Hare and Ralph Lynn, "Wild Horses" and "The Party Spirit". Recent films include "Dunkirk", "The Big Money" and "Just My Luck" (in the last two of which Leslie Phillips was featured). He has made nearly 100 appearances on television.

**MICHAEL WYNNE** has appeared in repertory at Watford and Hornchurch. Last year he played at the Arts Theatre in "Ticket-of-Leave-Man" and has appeared as 'Silvio' in "Arlecchino" at the Lyric Theatre, Hammersmith, and in two Sunday-night productions at the Royal Court, "Yes and After" by Michael Hastings, and "The Waiting of Lester Abbs". Films he has made include "The Long Arm", "Four Fives" and "Town on Trial".

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## THREE WAY SWITCH

by

RONALD JEANS

Verity Croome ... ..	DAPHNE ANDERSON
Mrs. Glimmer ... ..	DANDY NICHOLS
Peter Croome ... ..	LESLIE PHILLIPS
Cornelius Drake ... ..	BRYAN FORBES
Effie Glimmer ... ..	NANETTE NEWMAN
Glimmer ... ..	MALCOLM RUSSELL
Det. Inspector Halliday ... ..	CYRIL RAYMOND
Det. Sergeant Blade ... ..	NEIL WILSON
P.C. Cartridge ... ..	MICHAEL WYNNE

The Play directed by JOHN COUNSELL

Settings designed by HAL HENSHAW

*This production was originally presented at  
the Theatre Royal, Windsor, on 16th June, 1958*

*First performance at this theatre: Tuesday, 8th July, 1958*

**APOLLO** **H. M. TENNENT LTD.**

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**A TOUCH OF THE SUN**

by N. C. Hunter

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The action of the play, which is continuous from the end of Act 1, takes place in the Croomes' bungalow on the outskirts of Maidenhead.

**ACT I**

Scene 1 8.30 on a Friday morning in early summer.

Scene 2 10.30 that evening.

**INTERVAL**

**ACT II**

**INTERVAL**

**ACT III**

Scenery built by NORMAN BROWN, painted by DIAN MONTGOMERIE.

Lampshades, China and Glass by The Token House, Windsor.  
Furniture by Old Times Furnishing Co. and Pinewood Studios.  
Bryan Forbes' clothes by Vince, London, Ltd.  
Fibreglass suitcase by Revelation, Nylon stockings by Kayser Bondor.  
Lighters by Ronson, Virginia cigarettes by Abdulla.

For JOHN COUNSELL LTD.  
Company Manager .. .. . OSMUND WILLSON  
Stage Manager .. .. . VERENA KIMMINS  
Assistant Stage Manager .. .. . SHIRLEY BARRETT  
Press Representative .. .. . FRED CRATTON (GERrard 3213)

Manager .. .. . For ALDWYCH THEATRE .. .. . W. PATRICK

Box Office (Mrs. FAY DAVIS) .. 10 a.m. to 8 p.m. .. TEMple Bar 6404

Patrons are reminded that the taking of photographs during the performance is not allowed.

The Management reserves 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 ATTENTION OF STALLS PATRONS IS DIRECTED TO THE LARGE BAR AT THE REAR OF THE AUDITORIUM**

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 sides and rear of the seating, it shall be strictly limited to the number indicated in 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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