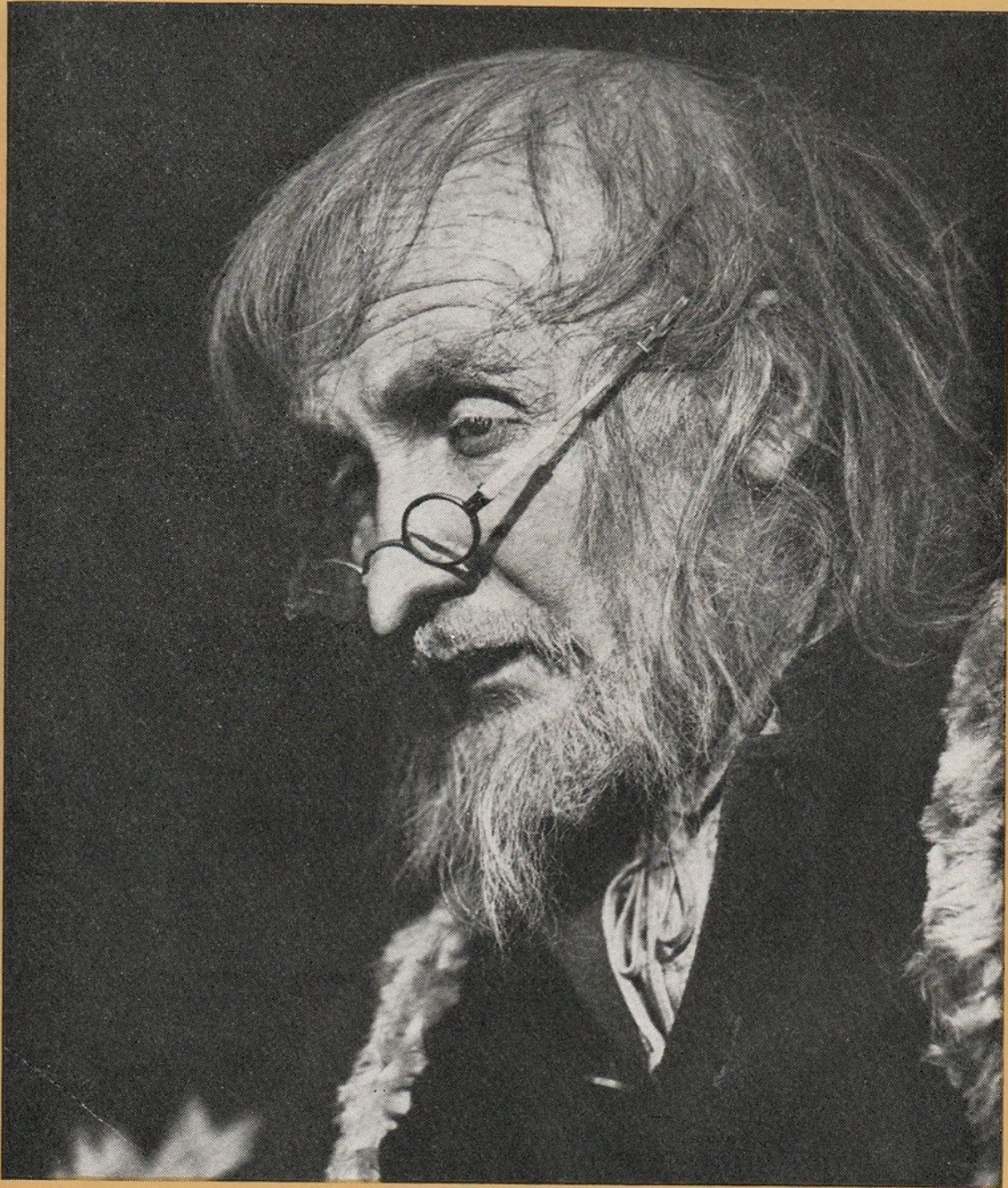


ROY DOTRICE

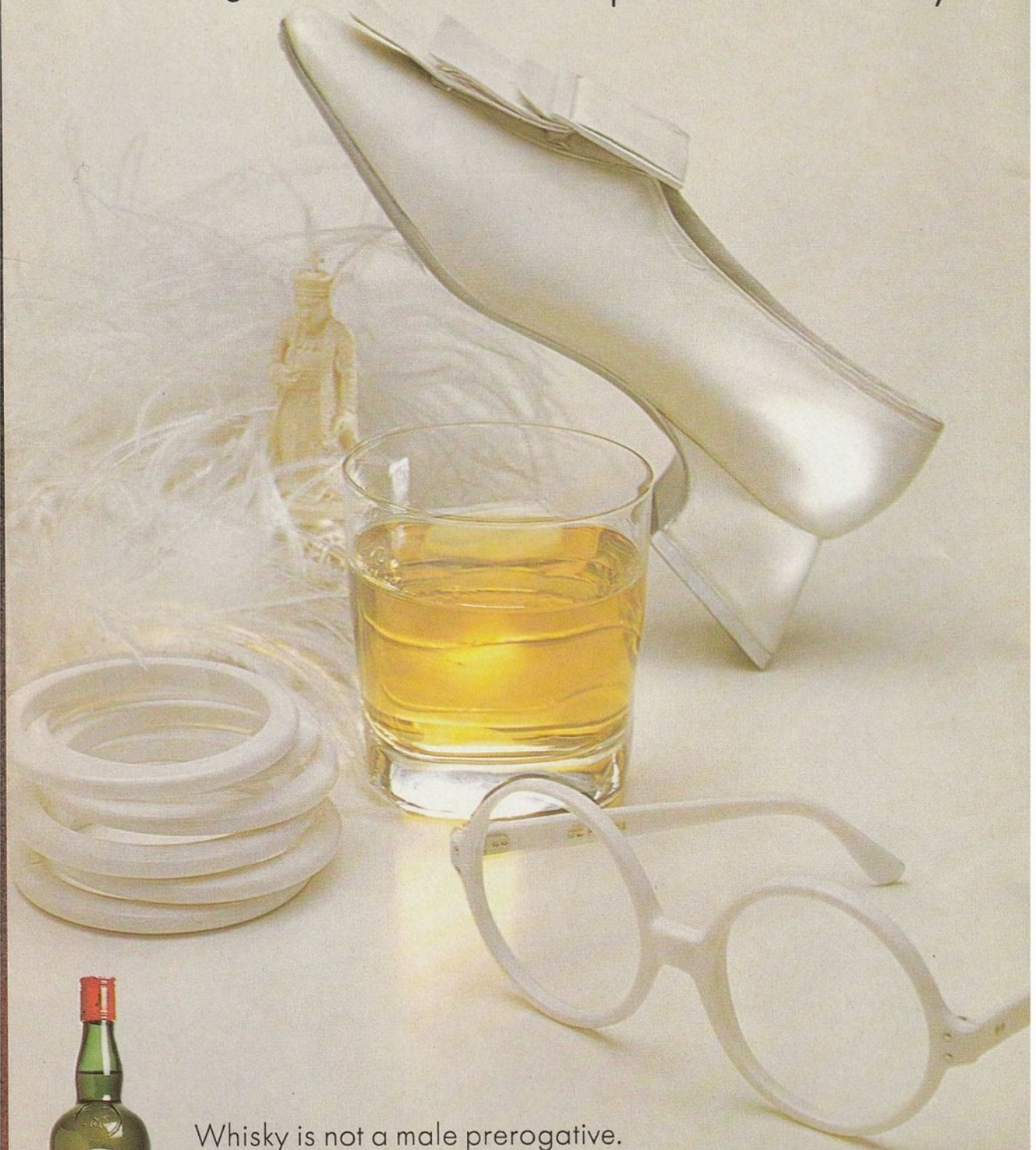
in **Brief
Lives**



Criterion
THEATRE

Playbill
PROGRAMME 13

You don't have to be one of the boys
to like J&B Rare-the pale Whisky



Whisky is not a male prerogative.
Whisky need not be dark, or rough,
or fiery. J&B is none of these.

J&B is pale, not dark. Smooth, not
rough. With yet a silky strength
which belies its gentle nature.

J&B Rare.

Playbill

4

EVER ON A SUNDAY
Sheridan Morley

9

PROGRAMME SECTION

21

ROUND & ABOUT
Avis Caminez

22

TABLE TALK
Anthony Blond

PARK THEATRE INSERT
WITH RECORDS
Roger Baker

Editor/Publisher Stanley E. Flink
Assoc. Publisher Ellic Howe
Advt. Director Grahame Edwards
General Manager David Pollock

VOLUME 4 No. 6

Playbill published monthly in the United Kingdom in London, Coventry, Edinburgh, Glasgow, Liverpool, Manchester, Newcastle & Oxford by Playbill Limited, 51 Shaftesbury Avenue, London, W1 (REGent 7566), U.S. editions of Playbill published monthly in New York, Chicago, Philadelphia, Los Angeles, Boston, San Francisco, Washington, D.C. Cleveland, Milwaukee, Dallas, and Atlanta, by or in association with the Publishing Division of Metromedia, Inc., 579 Fifth Avenue, New York, N.Y., 10017, U.S.A.

Printed by Waterlow & Sons Limited, London
© 1968 Playbill Ltd. All rights reserved.

LORDS LAUTREC

and 500 other Original

POSTERS

Paintings Sculpture
Drawings Prints

Permanently:

SCHWITTERS

26 Wellington Rd,
NW8

Tel 01-722 4444

10-7 inc Sat & Sun



You're Welcome!

Very welcome at Selfridges.
The busiest store in London's busiest
street. Selfridges.

The specialist store.

Specialising in — everything.

There are six restaurants too.

And an export scheme.

Selfridges export anything, anywhere.
(Purchases, made by overseas visitors,
to be sent abroad are free of British
purchase tax.)

Welcome, traveller.

Welcome to the shopping
experience of your trip.

Open Monday, Tuesday, Wednesday,
Friday and Saturday until 5.30 p.m.
Thursdays until 8 p.m.

Selfridges

OXFORD STREET, LONDON W1 PHONE 01-629 1234

*The Story Of Three
Consenting Adults In
The
Privacy
Of Their
Own
Home*



*"The
Killing
of Sister George"*

X (LONDON)

PRINCE CHARLES
cinema LEIC. SO. GER 8181



EVER ON A SUNDAY

BY SHERIDAN MORLEY

Let us now consider the performance of plays on a Sunday. As the law stands at present, you are welcome to spend your Sabbath watching plays on television, or films in a cinema, or pop stars in a variety concert. What you may not do, unless you happen to be a member of a theatre club or can afford the return flight to Paris, is to watch a play presented live on the stage. A bill which has had two readings in the House of Commons and is currently in its committee stage may soon change all this, but before getting too euphoric about the chances of a change in the law it might be as well to look back over the failure of previous attempts to alter a bizarre, anomalous and somewhat ludicrous situation.

The explanation of it lurks in parliamentary Acts of 1625, 1677, 1780 and 1843, all of which govern public behaviour on Sundays and some of which expressly forbid theatrical performances. In 1932 a Sunday Entertainments Act, brought in under heavy pressure from the film companies, made it permissible for cinemas and concert halls to open on Sundays, and logically enough it was suggested that the straight theatre should also be covered by the change; many actors however objected to this on religious grounds, and after some preliminary skirmishing the clauses relating to the performance of plays were all dropped from the Act.

Battle was next joined in the winter of 1942-43 by two rival groups of actors:

STOP (Sunday Theatre Opposition Party) led by Sir John Martin-Harvey, Robert Donat and Athene Seyler, and CAST (Campaign of Actors for Sunday Theatre) led by Michael Redgrave, Ivor Novello and Noel Coward. But nothing came of that particular dispute, and the issue did not come to trial again until 1953 when the Labour MP John Parker, who is the sponsor of the current private member's bill, first tried to get a change in the law and was resoundingly defeated in the Commons by nearly two hundred votes. Since then the availability of television plays on a Sunday has driven a coach and horses through the logic of keeping live theatres dark, but subsequent attempts at reform have met with no more success: three years ago Lord Willis got a bill through the House of Lords only to have it founder after a filibuster in the Commons, and more recently William Hamling MP saw a similar bill of his talked out in the report stage. Undaunted, Mr Parker is trying again; in February his new bill got its second reading by a majority of only nine, but he is not out of the wood yet.

His most vehement opponents, as their name might suggest, are the members of the Lord's Day Observance Society. Their General Secretary, Harold Legerton, told me: "We are irrevocably opposed to any Sunday opening by legitimate theatres, and we definitely want to undermine and destroy this bill before it becomes law. We believe

Continued on page 19

Tell your wife to pack her bags. For two.

Tell her to leave a note for the milkman. Tell her to take the houseplants to a neighbour. Tell her to forget all about next week's Women's Institute meeting.

Because now's the time to visit those relatives of yours who've settled overseas.

Pan Am's the airline to take you there. Anywhere. As soon as tomorrow.

We'll give you any kind of place you could ask for. It's easier than you think. And cheaper. You can take off for as little as 10% down.

Just ask a Pan Am Travel Agent. Tell the folks you're coming. And go! Both of you!

On the world's most experienced airline.

After all, who deserves it more?

Pan Am: 193 Piccadilly, London,
W1V 0AD, or 120 Cheapside,
E.C.2. Tel: 01-734 7292.

Birmingham: 021-236 8731

Manchester: 061-832 3981

Glasgow: 041-248 5744



Pan Am makes the going great.

Before and After the theatre

THE CARRIAGE ROOM

Colonel Sammy Lohan, the Evening Standard's
Good Food Spy, sums up . . .

Service: *'Professional'*

Portions: *'To the point of contentment'*

Price: *'Extremely competitive'*

Atmosphere: *'Dignified'*

Table reservations, 01-836 7380. Lunch, 12.30 to 3.00 pm.

Dinner served, 6.00 to 11.45 pm.

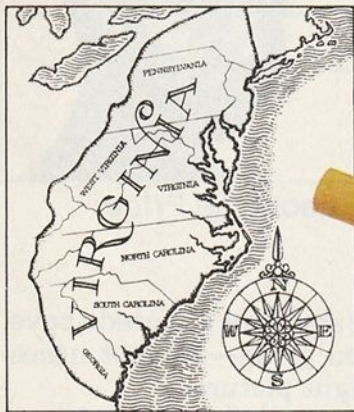
**STRAND
PALACE
HOTEL &
STRAND W.C.2**

Half the Virginia tobacco in most cigarettes never saw the USA, let alone Virginia.

In recent years it has become accepted practice for cigarette manufacturers to describe any flue-cured tobacco derived from Virginia-type seed as Virginia tobacco irrespective of where in the world it is grown. Tobacco described as 'Virginia' is grown, among other places, in India, Korea, Thailand, Zambia, Canada and the Philippines.

Virginia the colony, not Va. USA

Even with tobacco grown in the USA 'Virginia' is something of a misnomer. The majority of Virginia tobacco is grown in the adjoining states



of North and South Carolina and Georgia. 400 years ago these states were part of the old colony of Virginia founded by Sir Walter Raleigh who introduced tobacco to the English court.

Broadleaf—'too durned difficult to bother with'

Of all the types of 'bright'

leaf (the traditional Virginia tobacco) none is more temperamental than broadleaf. Farmers will tell you 'it's too durned difficult to bother with'. But broadleaf has a flavour that the hardier, coarser tobaccos cannot match. Not surprisingly, it is the most expensive leaf to buy.

P. J. Carroll and his Manufactory

Carrolls have a long history of cigarette-making. In 1824 Patrick James Carroll set up his manufactory in Dundalk, Ireland. Today, Carrolls brands account for approximately half the total sales of cigarettes in Ireland. (Visitors will know Sweet Afton and Carrolls Number 1.) Now Carrolls are introducing here a new king-size filter cigarette, using

Virginian Broadleaf grown exclusively in the USA.



The High Kings of Ireland

Carrolls believe that this cigarette will win a small but significant share of the premium king-size filter market. They have called it High Kings. (The High Kings of Ireland belong to a misty period of Celtic history between the fourth and eleventh centuries.) High Kings have the rich taste of the Virginia cigarette of 30 years ago—a full flavour with no suggestion of harshness. They are also a little longer than the conventional UK king-size cigarette.



Tobacconists to be by appointment

Broadleaf tobacco is not in abundant supply. But Carrolls, a relatively small manufacturer by world standards, are in a position to track it down each year, basket by basket. Cigarettes of this pedigree, selling at 6/3 for 20, are not likely to create a mass demand amongst smokers in Britain. For this reason distribution will be restricted to a small number of tobacconists chiefly, but not exclusively, in London and South-East England.

All the tobacco in High Kings
is Virginian from the Old Colony
(where it all started)

6/3 for 20

Recommended Retail Price

Made at their Dundalk, Ireland, Manufactory by
P. J. Carroll and Company Limited, makers of fine tobacco since 1824.

FREE LPs TO BE WON



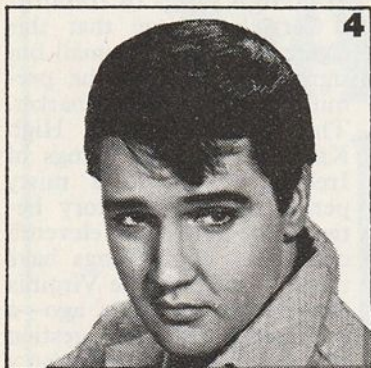
A Nina Simone



B Elvis Presley



C André Previn



D José Feliciano



E Artur Rubinstein



F Leontyne Price

Play the RCA 'Name Game'!

Six RCA recording stars are pictured above. Six names are also given—but not necessarily under the right picture.

Match up the names to the pictures; for example, if you consider that picture 1 matches caption D enter D in the appropriate box, on the coupon below, and send it to RCA.

The first five correct entrants, will receive an RCA album of their choice. No correspondence will be entered into.

Playbill Competition, RCA Limited, RCA House, 50-52 Curzon Street, London, W1Y-8EU.

Name

1 2 3

Address

4 5 6

The RCA album of my choice is:.....

RCA

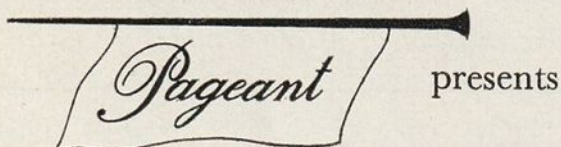
Criterion Theatre

LICENSEE AND MANAGING DIRECTOR: DONALD ALBERY

ASSISTANT MANAGING DIRECTOR: IAN B. ALBERY

LESSEES: THE WYNDHAM THEATRES LTD.

By arrangement with DONALD ALBERY



in association with

COMMONWEALTH UNITED ENTERTAINMENT

ROY DOTRICE

in

John Aubrey's

**Brief
Lives**

A Play For One Player

Adapted and directed by
PATRICK GARLAND

Designed by
JULIA TREVELYAN OMAN

BRIEF LIVES was first presented at the Hampstead Theatre Club and subsequently
at the Golden Theatre, New York, by Talent Associates

John Aubrey's BRIEF LIVES

John AubreyROY DOTRICE

The action of the play takes place in Mistress Byerley's lodgings in Dirty Lane, Bloomsbury, in 1697, in the last year of Aubrey's life

There will be one interval of fifteen minutes

Adapted from the memoirs, miscellanies, letters and jottings of John Aubrey, and directed by.....PATRICK GARLAND

Designed by.....JULIA TREVELYAN OMAN

Costumes designed byDILYS ELSTONE

Music played and sung by.....TERRY GOULD

Sound recording by.....KALEIDOPHON

Lighting design by.....CHRISTOPHER BAZELY

Foyer photographs by.....DAVID HURN

Refreshments in the Interval

BAR SERVICE

For immediate interval service orders may be placed in advance.

AUDITORIUM SERVICE

Trays of coffee are served in the auditorium during the interval, and orders should be placed with the attendant.

Why the frosted bottle? During the Prohibition era in the States, certain unscrupulous persons were brash enough to try to pass off inferior spirits, disguised with bootlegged Gilbey's labels. To protect a jealously guarded reputation, Gilbey's produced the famous, and difficult to counterfeit, 'frosted' bottle.

Why the Spirit of London? Returning from the ardours of the Crimea in 1857, Alfred Gilbey set up business, distilling

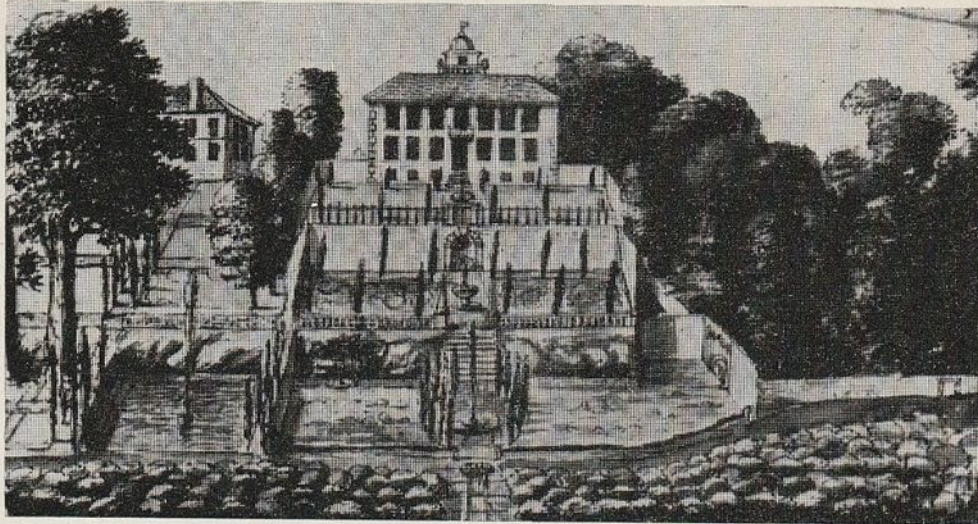


a gin calculated to revive the spirits of a tired generation.

Even as then, the precious juniper, coriander, and other rare herbs are infused into the gin from the first distillation, and *twice* distilled. Handed down from the days of Redcoats, Peelers, candlelight and cobblestones, Gilbey's is, as it was, truly the Spirit of London.

Why not sample a Gilbey's in the interval?

Gilbey's London Dry Gin *The Spirit of London*



Easton Piers after its rebuilding by his father
 From the painting by John Aubrey in the Bodleian Library

AN INTRODUCTION TO JOHN AUBREY

John Aubrey's 'Lives' are among the most brilliant of seventeenth century memoirs, but the author himself is not widely known. He was born in 1626 in the County of Wiltshire, and he experienced the changing fortunes of civil war while an undergraduate at Oxford. At the restoration of Charles II, Aubrey was still a young man, and it was not until 1697 that he died, during the reign of William III, aged 72. Like the story he tells himself about 'the tragical end of the old church raven', John Aubrey lived through many changes of government and religion. In his youth he inherited a prosperous estate, but he lacked the ability to secure it, and lost everything by the age of 45. Most of his life was spent generously collecting scholarly information and scandalous gossip for other people, and he produced a number of literary and

antiquarian works, ranging from a *History of Wiltshire* to an *Idea of Education*, but only his book *Miscellanies* was published in his lifetime. His masterpiece remains, unquestionably, his book of 'Lives', which he managed to complete during a lifetime spent in other people's houses, or lodgings, relying on the generosity of good friends and relatives. He says, of himself, that gratitude was his chief virtue, and it seems improbable that he was ever an unwelcome guest. The 'Lives' were not published until after his death, and it is only in this century that John Aubrey has begun to be recognised as England's first serious biographer and that he can now take his rightful place alongside Pepys and Evelyn as the greatest biographers of their, or any, age.—PATRICK GARLAND.



The Supreme Critic

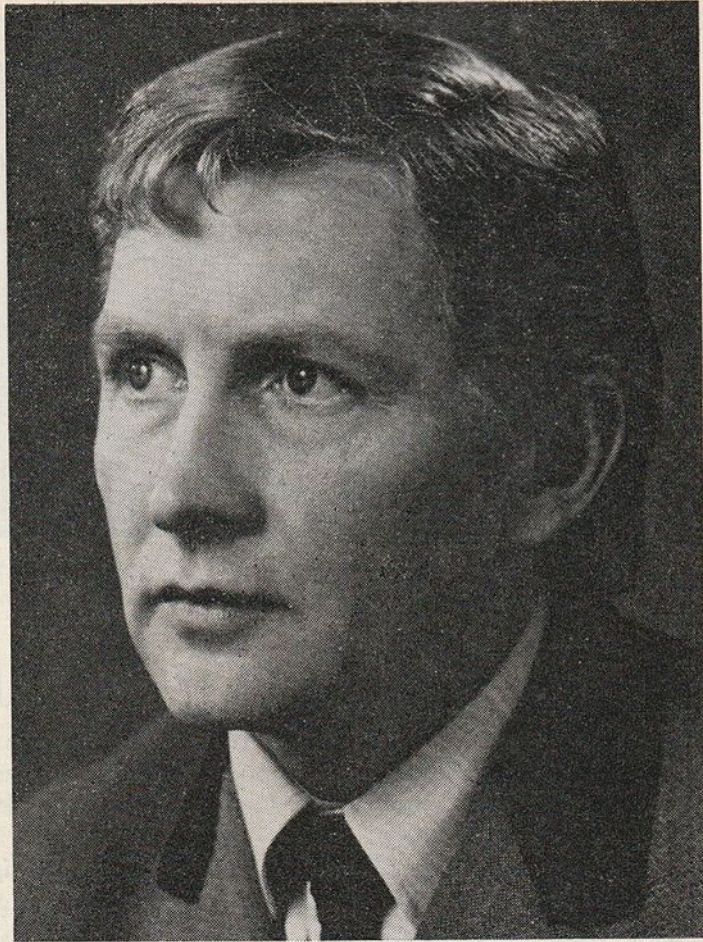
M. Fillioux is Hennessy's chief taster. So was his father. In fact it's been the Fillioux family's job for 6 generations.

M. Fillioux's nose and palate have been trained since childhood to select only the finest cognacs. And you'll find one of the products of his discernment in the bar of this theatre. Ask for either Hennessy Bras Armé or V.S.O.P. Reserve.

HENNESSY

Established in Cognac since 1765





ROY DOTRICE

Photograph by Zoe Dominic

Roy Dotrice, after extensive repertory experience (including forming the Guernsey Repertory Company, where he both acted and directed), joined the Stratford Company in 1958; from then until 1965 he played increasingly important parts for the Royal Shakespeare Company, both at Stratford and at the Aldwych; his roles included Caliban in *The Tempest*, the name part in *Julius Caesar*, Edward IV in *The Wars of the Roses*. Hotspur and Shallow in *Henry IV, Parts I and II*, and the name part in Brecht's *Pantufa*. He left the Royal Shakespeare in 1965 and has since been seen frequently on TV in a number of plays, including Kilty's *Dear Liar* with Peggy Ashcroft, Pinter's *The Caretaker* (which won an Emmy Award when shown on US Television) and two series of A. P. Herbert's *Misleading Cases*. He will shortly be seen in the BBC TV serialisation of *Imperial Palace* by Arnold Bennett. In 1967 he was in *World War 2½* at the New Theatre and last year he returned to the RSC for their season of American plays.

For *Brief Lives* he was voted Television Actor of the Year (1968) by the Guild of Television Producers and Directors.



Photograph by Sophie Litchfield

PATRICK GARLAND

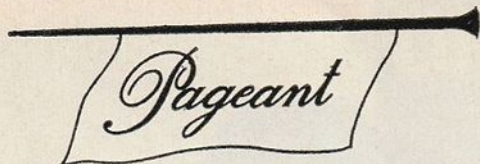


Photograph by John Vere Brown

JULIA TREVELYAN OMAN

Patrick Garland started in the theatre as an actor but later became more involved with directing when he joined the 'Monitor' production team at BBC TV, where he worked in close association with Jonathan Miller and Huw Wheldon; during this time he directed several full-length documentary programmes which received high praise from the London TV critics. He later produced and directed the series *Famous Gossips* and Alan Bennett's comedy series *On the Margin*. Patrick Garland and Alan Bennett worked together again in 1968 to produce the immensely successful *40 Years On*, starring Sir John Gielgud and Alan Bennett himself, now playing at the Apollo Theatre.

Julia Trevelyan Oman studied at the Royal College of Art under Sir Hugh Casson and then joined BBC Television, where she became a Senior Designer. She won the 1967 TV Designer of the Year Award for Jonathan Miller's *Alice in Wonderland*, and worked with Patrick Garland on his *Famous Gossips* series—an association which later led to *Brief Lives* and *40 Years On*. Also for the theatre Miss Oman designed James Kennaway's *Country Dance* at Hampstead Theatre Club and the Edinburgh Festival; for the Royal Ballet she recently designed Frederick Ashton's *Enigma Variations* at Covent Garden (now being filmed); for films she was English Art Director of UA's *The Charge of the Light Brigade* and Richardson's recently completed *Laughter in the Dark*. Miss Oman's book of photographs, *Street Children*, was selected as one of the best designed books of last year.



For PAGEANT ENTERTAINMENTS LIMITED

Company and Stage ManagerDAVID AYLIFF
Deputy Stage ManagerNANCY SEABROOKE
Production AssistantsMICHAEL VENTURA, DIANA JERVIS-READ
Press RepresentativeFRANK RAINBOW
(01-493 4620)

PAGEANT is a new theatre and film production company and *Brief Lives* is its first venture; its future projects include the first London presentation of a pair of short plays by the young American author Barry Pritchard and three films to be made on foreign location: in Sweden, Italy and Brazil. The company was founded by the actor Richard Johnson; other directors are: Frank Duggan (*Finance*) and Lawrence M. Alkin LL.M. (*Legal*). Richard Johnson first acted with Roy Dotrice at Stratford in *Julius Caesar* in 1958; later they appeared in many plays together, including *Ondine* and *The Devils* at the Aldwych Theatre, the Royal Shakespeare Company's London home. Richard Johnson and Roy Dotrice also starred together recently in the UA film *A Twist of Sand*.

COMMONWEALTH UNITED ENTERTAINMENT is the British offshoot of an American entertainment and leisure complex; the company have extensive plans for film and theatre production in this country. They have already started shooting their first film, *The Magic Christian*, starring Peter Sellers, and the first London theatre production in which they are associated, *Out of the Question* is now breaking records at the St. Martin's Theatre.

Executive Producers for COMMONWEALTH UNITED ENTERTAINMENT:
HENRY T. WEINSTEIN and ANTHONY V. UNGER.

Patrick Garland's play BRIEF LIVES, published by Faber & Faber, is on sale from the bars or the attendants at 5s. (paperback)

An LP record of Roy Dotrice's performance in BRIEF LIVES (Major Minor Records) is also on sale in the Theatre.

Oliver Lawson Dick's book BRIEF LIVES is published by Secker & Warburg at 63s.



Roy Dotrice as John Aubrey

Scenery constructed and painted by Lee-Spiller (Productions) Ltd., Wembley. Furniture and properties by Louis Koch & Son, Old Times Furnishing Co., Bapty & Co. Ltd., Studio & TV Hire Ltd., Herman Baer, Edward Gerrard (Hire) Ltd., H. J. Spiller (Hire) Ltd., Jack Kine (cobweb gun), R. O. Shirley (pottery). Lighting Equipment by Donmar Productions Ltd.

Twist tobacco by Ogdens. Balsam incense by Paine Incense Co., Lewiston, ME., USA.

Mr. Dotrice's wig made by Susan Pitts and his costume by Bonn & MacKenzie Ltd.

Cover photograph by courtesy of the *Radio Times*

For the Wyndham Theatres Ltd.

General Manager.....**V. William Hunter**
 Manager.....**A. F. Langridge**
 Master Carpenter.....**Frank Fresko**
 Chief Electrician.....**William Pyers**
 Box Office (WHI 3216) **Colin Harwood**

XERO-COPYING FOR THIS THEATRE BY RANK XEROX

Please Note: It is strictly forbidden to take photographs or use any form of sound-recording equipment in the Theatre.

**SMOKING IS NOT PERMITTED
 IN THE AUDITORIUM**

In accordance with licensing requirements:

- 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.

THEATRE GUIDE

NEW THEATRE

01-836 3878

Mon. to Thurs. 7.30.

Fri. & Sat. 5.0 and 8.15.

A New Musical

ANNE OF GREEN GABLES

'This was an evening when it was good to be alive, and in a theatre'—Harold Hobson, *Sunday Times*.

'If London's heart doesn't embrace this show, the town is in urgent need of a transplant'—Felix Barker, *Evening News*.

'Family musical at its best'—Irving Wardle, *The Times*.

'Bouncing show of engaging charm'—Eric Shorter, *Daily Telegraph*.

PICCADILLY

01-437 4506

Evenings at 8.0.

Mat. Wed. at 3.0.

Sat. 5.0 and 8.15.

RICHARD KILEY

in person

MAN OF LA MANCHA

(The Impossible Dream)

WYNDHAM'S

01-836 3028

Mon. to Thurs. at 8.0.

Fri. & Sat. 5.45 & 8.45.

THE BOYS IN THE BAND

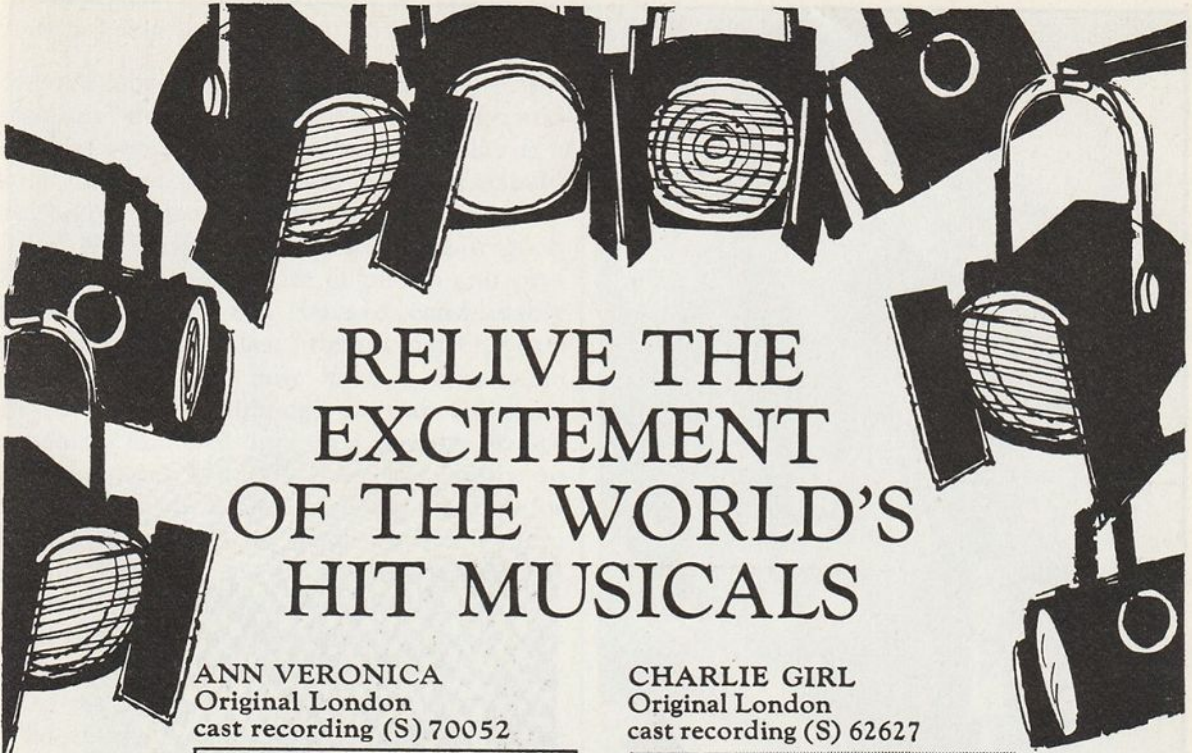
'Funny, candid and disturbing . . . brilliant all-male cast . . . a moving experience I should be sorry to have missed'—John Barber, *Daily Telegraph*

'The audience lapped it up . . . a superbly smooth piece of direction by Robert Moore'—

Philip Hope-Wallace, *The Guardian*

'We can welcome *The Boys in the Band* as a serious play treating its subject seriously . . . At Wyndham's a first-night audience revelled in its emancipation'—

Felix Barker, *Evening News*



RELIVE THE EXCITEMENT OF THE WORLD'S HIT MUSICALS

ANN VERONICA
Original London
cast recording (S) 70052

Ann Veronica
Starring
Hy Hazell
Arthur Lowe
and Mary Miller

Now playing at the
Cambridge Theatre.

CHARLIE GIRL
Original London
cast recording (S) 62627

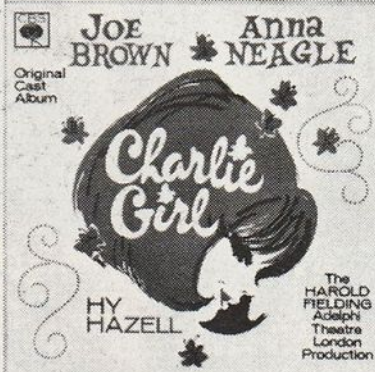
Original Cast Album

JOE BROWN * ANNA NEAGLE

Charlie Girl

HY HAZELL

The HAROLD PHELPS Adelphi Theatre London Production



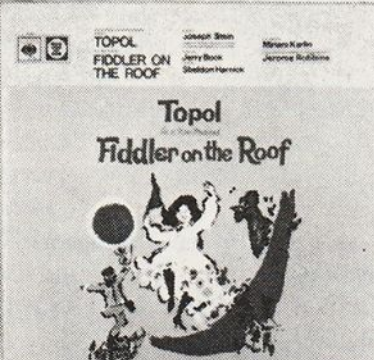
FIDDLER ON THE ROOF
Original London
cast recording (S) 70030

TOPOL
FIDDLER ON THE ROOF

Johnnie Sheehy
Jerry Box
Sheldon Harlow

Miriam Karlin
Janet Robinson

Topol
Fiddler on the Roof



FUNNY GIRL
Original sound track
recording (S) 70044

THE ORIGINAL SOUND TRACK RECORDINGS

FUNNY GIRL

BARBRA STREISAND

OMAR SHARIF



The Sound of Entertainment on
CBS Records 28-30 Theobalds Road London WC1





The Moment For *Tweed* Is Now

Continued from page 4

it is one more step towards the commercialisation and desecration of the Lord's Day, and this has got to stop somewhere. Sunday is a holy day, and actors and actresses should not be prevented from treating it as such.'

But Mr Parker, himself a keen theatregoer, believes that the climate of public and professional opinion has changed considerably since he made his last attempt sixteen years ago: 'I think we now have a reasonable chance of success, although there are still some vehement and well-organised pressure groups opposing us. My bill does not apply to Scotland and in Wales there is the option for local decisions to be made; but a Gallup poll in England recently showed 64 per cent in favour of Sunday opening. Still, we shall need help from people writing to their MPs when it comes to the crucial vote on the third reading.'

Most theatre managers naturally favour the bill, and Emile Littler is no exception: 'It is ridiculous that we have to close on a Sunday where cinemas don't; in this permissive age we'll be laughed at all over Europe if this bill does not soon become law. The living theatre is going through a very difficult time, and this would be a tremendous fillip especially to theatres in the provinces; business on a Sunday would almost certainly be better than on a Monday, which is the night we'd probably close instead.'

Many of the actors I talked to were also in favour of the bill, although significantly there was rather less enthusiasm for it among those already involved in long runs; Derek Nimmo of *Charlie Girl* felt that: 'There is a case for Sunday opening, but there are problems when it comes to a long run. It's all very well to offer Monday as an alternative day off, but for those of us with children at school it can't really be a family day the way Sunday is now.'

Peter Plouviez, Assistant General Secretary of the actors' trade union Equity, summed up for his members: 'Obviously we are in favour of anything that will bring more people into theatres, and we certainly don't oppose the bill. But actors have never been able to have guaranteed holidays except for two Bank Holidays a year, and even those are unpaid; so Sundays do have a certain value to them, and if this bill becomes law we shall have to view the position of an alternative day off very carefully when it comes to negotiating contracts.'

□



Get together
with **EL CÍD**

Imported by Rutherford, Osborne & Perkin Ltd,
28 Monument St, London EC3

DINERS' GUIDE

BERNARD HANISON'S WHISTLER. Heart of King's Road, Chelsea. Haute Cuisine French food for gourmets. Outstanding kitchen exclusively Classical, using finest ingredients, properly prepared and served. Interesting decor, exceptionally good. Dinner. 128 King's Road, SW3. Tel: KNI 1494 & 9486. Open till very late.

CHEZ SOLANGE, 35 Cranbourn St., WC2 (à côté du Metro Leicester Square), Tem 0542 or 5886. Cuisine Bourgeoise Française. Bonne cave. Cocktail Bar avec Pianiste. Air Conditionné. Prix raisonnables. Déjeuner Midi—3 heures. Diner 17h.30.—1 heure du Matin.

GALLERY RENDEZVOUS. The expensive taste in Peking Cuisine and Chinese Paintings. 53-55 Beak Street, W1. Tel. 734 0445 & 437 4446. Specialists in Traditional Peking Banquet. Also try our **DUMPLING INN**, 15A Gerrard Street, W1, Tel: 437 2567.

KNIGHTSBRIDGE 8444 LATE NIGHT RESTAURANT, 86 Brompton Road, SW3 (opposite Harrods). Tel: KNI 8444. Complete the evening dining and dancing in the Frascati Room downstairs, to live music, for as little as £5 for two. LICENSED until 2 am (last orders). Ring Mr. David for a table.

LA RÉCOLTE, 67 Duke Street, Grosvenor Square, W1, MAY 7988. Acclaimed by the critics as a big hit. French all round. Bourgeois cooking. Same year wine Beaujolais. Alsatian Beer. Open lunch and dinners. Last orders 2.30 and 11 pm. Parking.

LEICESTER SQUARE STEAK HOUSE, 16 Irving Street, WC2, 839 2008. Independently owned. Open noon to midnight. Fully licensed. For the finest steaks in comfortable surroundings. Reasonably priced, in the new decimal currency.

LORD BYRON. The only Athenian Taverna in London. Enjoy Greek cooking at its best. Taverna from 12 noon to 1 am. "BOUZOUKI" music and Greek dancing by the Byron Lady Dancers in the Labyrinth, Mykonos and Minuan Rooms, from 8 pm-3.30 am Mon.-Sat. Private parties, enquiries and bookings 01-437 0708. 41-45 Beak St., W1.

MERLIN'S, 10 Goodwins Court, WC2. At the back of New Row in the heart of theatreland, this new and elegant restaurant specialises in English fare at its best for lunch and dinner. Closed Sundays. Caters for pre- and after-theatre dinners. Fully licensed with Supper Extension. Tel: COV 2877.

NICK'S DINER and **THE PLACE OPPOSITE** both in Ifield Road, SW10 FLA 5641 and FLA 0119 respectively. Although last orders are taken at 11.30, no one will hustle you to leave. The food and atmosphere are reputed to be excellent and, after all, one can't fool all the people all the time.

SHAFI, oldest Indian restaurant in Europe, presents new exciting and exotic tastes by Mrs. Ishani from her own recipes. Homely atmosphere. Fully licensed. Open 12—midnight. 18 Gerrard St., W1, GER 2354.

STAR STEAK HOUSE, 190 Shaftesbury Ave., WC2. Tel: Tem 1149 (one minute from Shaftesbury Theatre). The most intimate eating house. Open Monday till Thursday 12 noon to 3 pm and 5.30 pm to 11.30 pm, Friday and Saturday 5 pm to 1 am. Fully licensed (also Wimpy Bar for light meals).

STAR STEAK HOUSES. For the most succulent Steaks in London, also Scampi, Dover Soles and Chicken, etc. Open 12 noon to 3 pm and 5.30 pm to 11.30 pm, including Sundays, at **11 Soho Square, W1, 437 6525,** and **72 Fulham Road, SW3, 589 8208.**

TANDOORI, an exciting experience. Europe's first and finest authentic Indian cuisine. Specialising in 'Tandoori'—vertical charcoal 'mud oven'—cooking. Lunch: Saturday and Sunday 12-3 pm. Dinner: Daily 7 pm to midnight. Fully Licensed, Music. 153 Fulham Road, Chelsea, SW3. KEN 7749.

TRATTORIA IMPERIA—opposite the Garrick Theatre is famous for the finest Italian Riviera dishes in London. Ginio Plate has produced an intimate atmosphere for dining from noon till 3 pm and from 5.30 to midnight, moderate prices, well balanced cuisine. 19 Charing Cross Road, WC2. Telephone 930 8364.

ART GALLERIES

ALWIN GALLERY facing Claridge's. Modern art exhibited in a unique setting.

ANNELY JUDA FINE ART, 11/12 Tottenham Mews, London, W1 (off Charlotte St.) 580 7593. Surrealist Drawings.

BROOK STREET GALLERY, 24 Brook Street, London, W.1., 01-493 1550. HENRY MOORE watercolours, drawings, prints.

GRABOWSKI GALLERY, Modern art, promising artists, 84 Sloane Avenue, London, S.W.3.

LONDON ARTS GALLERY, 22 New Bond Street, W1. Old and modern master graphics, contemporary paintings and sculpture. Picasso linocuts exhibition in June.

ROYAL ACADEMY OF ARTS, Piccadilly, 201st annual Summer Exhibition, May 3—July 27. Weekdays 10-6, Suns. 2-6. Adm. 5s. Restaurant.

WALTON GALLERY, 162 Walton Street, SW3 01-589 2371. **American Group Exhibition** 6 June to 4 July, Mon. to Fri. 10-5.30 p.m.

ROYAL WORCESTER

Worcester House, 30 Curzon Street
London W.1

A must for lovers of beauty in china is the permanent exhibition of Royal Worcester bone china and porcelain on display at Worcester House. Here you will be able to inspect the entire range of Royal Worcester products, and compare the infinite variety of styles and patterns – the result of more than two hundred years of continuous production.

Royal Worcester is available at all leading china and department stores.

ANDREW GRIMA
invites you to
see his collection of
modern jewellery at
80 Jermyn Street

BOOKSHOPS

HACHETTE, 4, Regent Place, Regent St, W.1.
Tel. 01-734 5259. London's only French bookshop with a comprehensive selection of all European titles. Open Mon.-Fri. 09.00-20.00.

NON-FICTION BOOKS PURCHASED for British and American Universities. Pulteney Books, 22 Thurloe Street, SW7. (589 2916/0522).

DRAMA SCHOOLS

SIX-DAY ACTING COURSES, July and August, Ebbisham Hall, Epsom, and Chepstow Theatre, Kensington. Director: Marian Naylor. Syllabus: Mrs. P. Hore, 12 Maplestead Road, London, SW2. 01-674 6989.

AVIS CAMINEZ

Round and About

IN LONDON

Recently, Alistaire Cook remarked on the great changes he has seen in London since his last visit. But all the changes do not readily meet the eye. The ever-changing London scene is sometimes imperceptible.

In Piccadilly is a new shop called **Tradition**. It is on the same side of the street as Fortnum & Mason. A fun place to browse for memorabilia.

Sketches of things past, created during the exciting 'twenties and 'thirties by Norman Hartnell—his costume designs for Gertrude Lawrence, Jessie Matthews, Mistinguette, Alice Delysia, Isabel Jeans and other luminaries of the period—are currently being shown at the **Wright Hepburn Gallery** in the Halkim Arcade on Motcomb Street, SW3.

On Bond Street is one of the most famous music houses in the world, **Chappell's**. There is a huge dramatic room-divider of illuminated coloured glass which separates the record and sheet music department from the piano and television section. It is worthy of being shown in a museum of modern art. Chappell's have a theatre ticket office on the premises as well as being London's most complete music shop.

Fenwick, also of Bond Street, is alive with all that is new in fashion. The smart gals who know this speciality store also know that, just in case they have spent too much time fashion shopping upstairs, there is a food market in the basement.

Perhaps the most phenomenal house of modern jewellery in the world today is here in London—**Andrew Grima** in Jermyn Street, W1. His treatment of gold is something to behold.

At 20 Beauchamp Place, SW3—a street that is a bazaar in itself—there is the **Tapestry Bazaar**, where needlecraft takes a new twist. They design and you execute. □

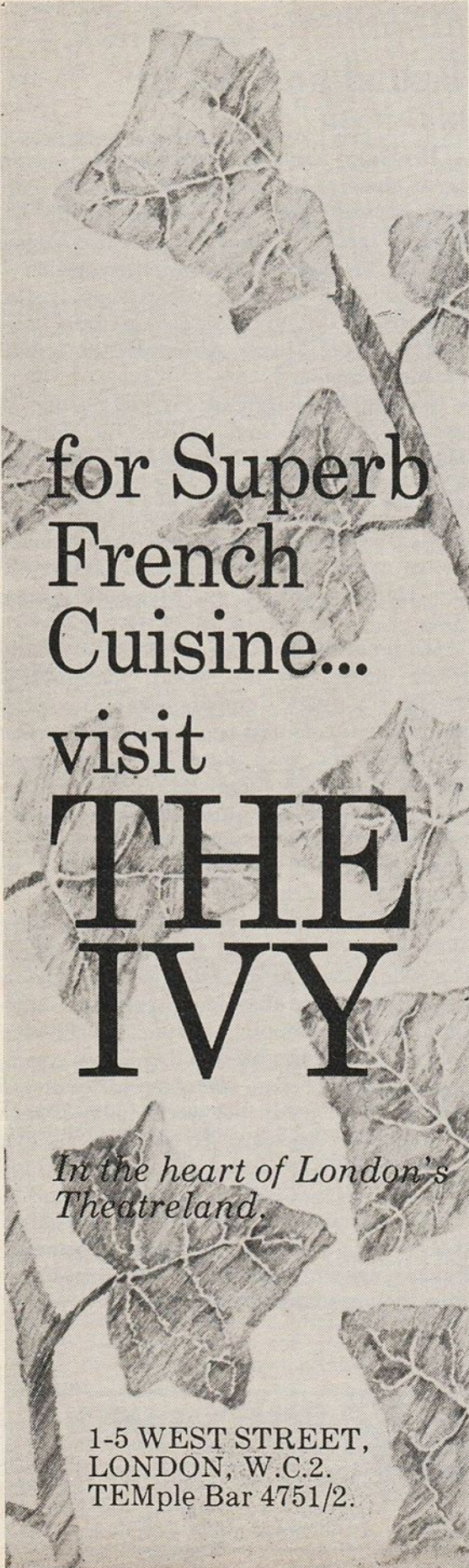


BRUNO ONE

AN EXCEPTIONAL RESTAURANT
Just off the Kings Road

Dinner every night from 7 to 12. Lunch on
Saturday and Sunday from 12.30 to 3.

7 PARK WALK, LONDON SW10. 01-352 3546



for Superb
French
Cuisine...

visit

THE IVY

*In the heart of London's
Theatreland.*

1-5 WEST STREET,
LONDON, W.C.2.
TEMple Bar 4751/2.

ANTHONY BLOND

Table Talk

The people who run the **Edelweiss** in Elizabeth Street, a modest, not to say mildly cramped, Swiss-esque eatery, have blossomed out into an extremely swishy establishment, (complete with harpsichordist who plays live Passacaglia) called **Inigo Jones** (16 Garrick Street, opposite the Garrick Club WC2—836 6456). The style is air-conditioned Gothic and the seats almost obscenely comfy; the food exotic and expensive but very much worth a try. I've been four times now and can recommend the artichoke soup, the avocado soup and the smoked-salmon blinis as a choice of things to start with. I didn't like the *quenelles* too much because they weren't made with pike but there is a large assortment of grand and inventive dishes, excellent service and accoutrements in a successful atmosphere. Quite a comfort is a proper bar and somewhere to sit while you order.

Lino and his mate Giulio (the chef) made the **White House** restaurant, subterranean to that dingy, pre-war cliff at the top of Albany Street, one of the best places to eat in London and they've now opened up, backed by two Japanese entrepreneurs described as fragile little ladies, with a restaurant called **La Napoule** (8 North Audley Street 629 4178).

This is London's newest and lushest restaurant and the décor is cunningly devised to reflect no theme and offer no distraction to the consumption of large helpings of expensive, I am afraid, yes, but really frightfully high-powered food. The cuisine is French and I started with a fish *pâté* which, while not up to the standard of the *pâté traktir* at Prunier's is pretty good and only needs to be somewhat *relevé* to become excellent; then a poached sole where the chef had managed to cook the fish to absolutely the right consistency, a difficult thing in a restaurant.

They recommend their lamb, which is a dish they did famously together in the White House restaurant and a *filet de boeuf*. The two Japanese sisters have poured many yen into the construction of this and of their Wigmore Street Japanese restaurant, and both establishments reflect that combination of perfectionism, expense, good taste and efficiency which is becoming the hallmark of things Japanese. □

**“Is it true what they
say about Smirnoff?”**

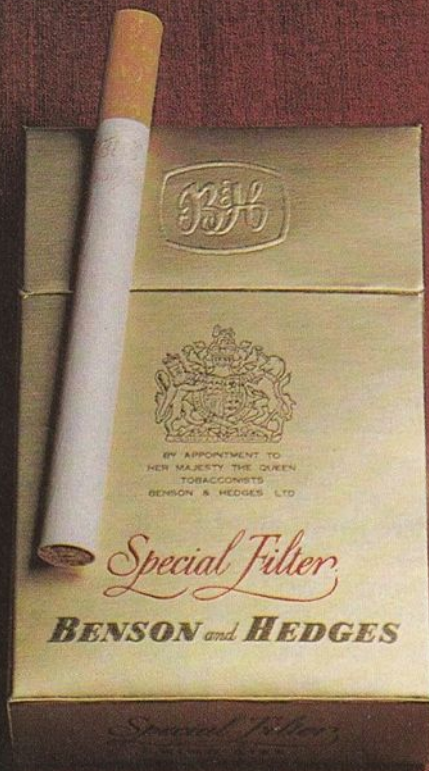


Would you not agree that a Bloody Mary
without the benefit of genuine Smirnoff Vodka
is like a trap without the pony and will
get you absolutely nowhere?





For an evening of pure delight...



an interval of pure gold.