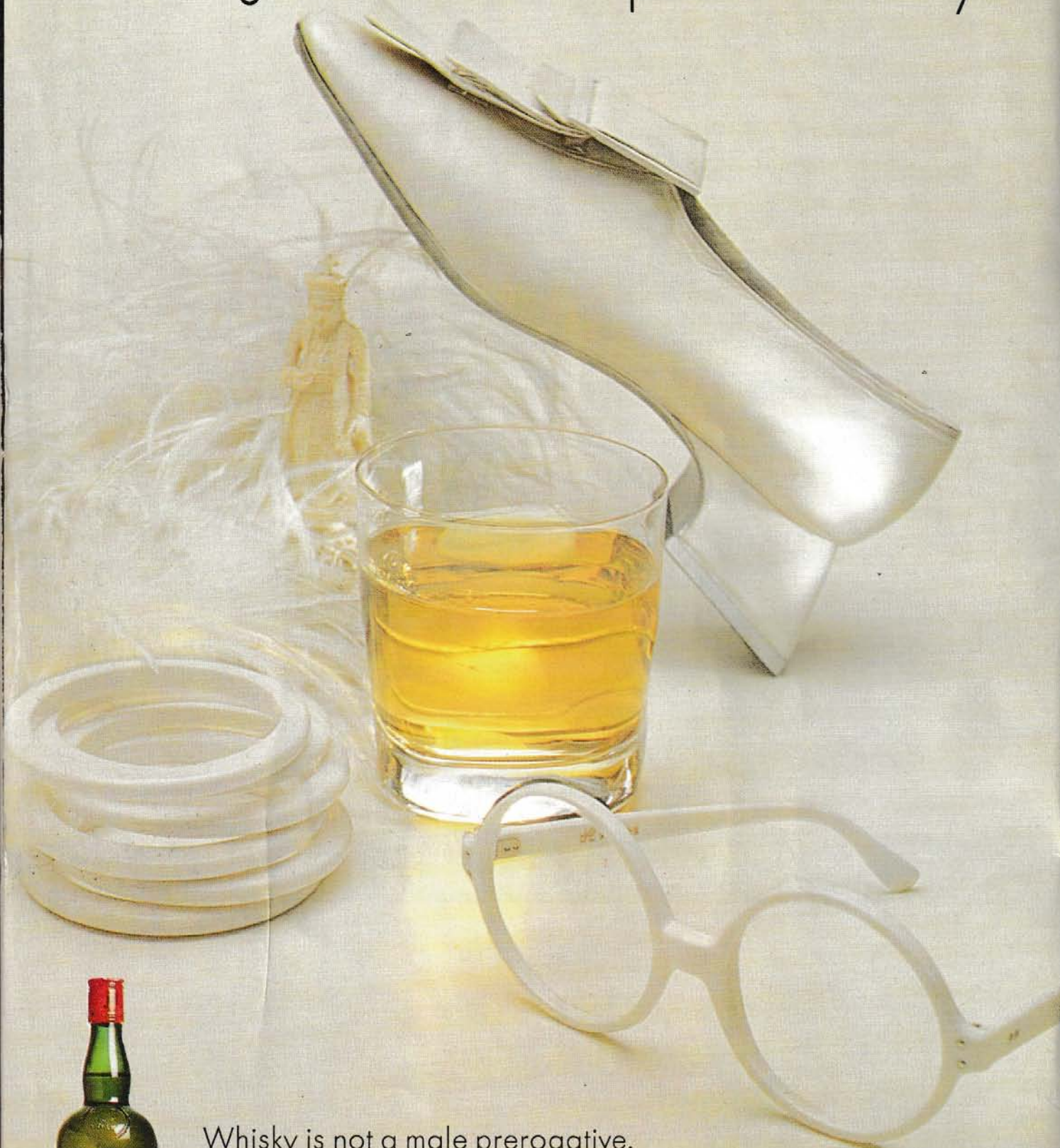


**THE RESISTIBLE RISE OF
ARTURO UI**

**Saville
Theatre**

Playbill
PROGRAMME 1st

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Avis Caminez

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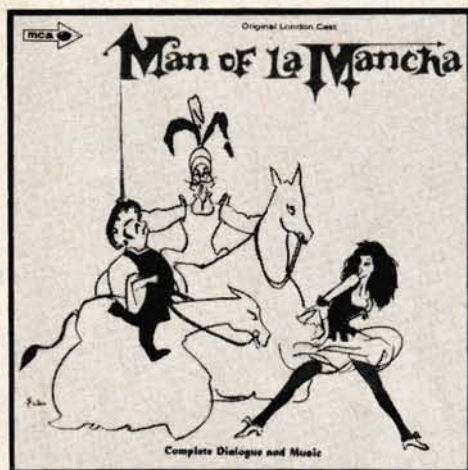
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Records

ROGER BAKER

It is not a very good year for musicals in London; a number have appeared during the last six months, but only two have survived so far. One is the charming *Anne of Green Gables*, the cast recording of which is available on the CBS label. It is a show of great charm and delicacy, simple in its appeal and free of winsomeness (which the subject could well have prompted). The tunes are hummable, the lyrics neat. Polly James comes across well in the title role, as do Barbara Hamilton and Hiram Sherman as the unwilling foster parents. Chorus work good, especially the amusing gossip ensemble. (CBS 70053).

When the final count is made—not for years yet—it wouldn't surprise me if the music of *Hair* hasn't inspired more interpretations than that of *My Fair Lady*. The latest to come my way is called *Hair is Beautiful*, an attractive account of ten numbers by jazz guitarist Barney Kessel. There is grace, invention and a quality of gentleness about the probing solos. Also a smashing sleeve photograph. (Polydor 583 725).

Two commendable discs from Decca. One is called *GB* which stands for Gilbert

Becaud, the great French composer and—singer seems too mean a word, but he is. The songs are sung in English with a tingly French accent—evocative, melodious, late-night stuff. (LK-R4997). *The World of Noel Harrison* speaks—sings?—for itself—a dozen varied songs with a cool nightclubby feel (PA 26).

Finally, if you can't afford a holiday in beautiful downtown Burbank this year, next best thing must be *Laugh In 69* which skims the cream from the variable but amazingly successful TV show. Judy Carne, Henry Gibson, Goldie and the rest. **Reprise RSLP 6335.**

We Were Happy There! is reminiscent of an Apollo Society music and poetry evening, with Sir John Gielgud at his most melodious and trenchant. The theme is the changing face of patriotism and a demonstration of how the emotional history of the twentieth century—in this country at least—is bound up with war. Sir John delivers cunningly selected passages from various sources, pinpointing climactic moments from Queen Victoria's Diamond Jubilee up to the Second World War. Songs are sung by George Howe who was with Sir John in *40 Years On*—a show which clearly has a seminal influence on this highly original record. (MCAMUPS 375) □

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ABOUT AN HOUR FROM NELSON

by JULES ST. JOHN COOPER

Stand in Trafalgar Square (map-makers consider this to be about the centre of London), turn in any direction and, allowing for roughly one hour's travel by railway, Green Line coach or hired Rolls Royce, you can lose the hurly-burly of Swinging London, Carnaby Street, and all that. Start by facing the National Gallery. That way, very roughly, is North.

At St. Albans there is the Verulamium Museum and hypocaust, an exhibition of excavations. The hypocaust is the Roman version of central heating. Open Mondays through Saturdays, 10 am. to 2 p.m.

■ Stop off for lunch at **St. Michael's Manor**, Fishpool St., St. Albans. A very smart little restaurant with a menu of staggering length. Good idea to book a table by phoning St. Albans 55863.

A few miles further north is the magnificent Wernher Collection at Luto Hoo in Bedfordshire. Among the treasures in this Adam mansion are Gobelins and Beauvais tapestries, Fabergé jewellery and Bohemian cut-glass. This is one of the finest collections in the country. Open Monday, Wednesday, Thursday and Saturday.

■ Lunch is only a few miles away at the **Glen Eagle Hotel**, Harpenden. A small, contemporary dining room with a fine French menu.

If you're an animal lover, go to Whipsnade Zoo where lions, tigers and many other beasts roam about in a semi-wild state.

■ I'd recommend a run into nearby Dunstable (Beds) for a visit to the **Norman King**, an old barn turned into a modern grill room where the food is well-cooked and well-served.

Now, swing the Compass and go west. At Chalfont St. Giles you can sit and muse with the ghost of the poet Milton. Here is the only

house in which Milton is known to have lived—during the Great Plague.

■ In nearby Chalfont St. Peter, take some pub grub at the **Jolly Farmer**. Good beer, plenty of sandwiches, succulent grills.

You can get to Windsor by Green Line coach, and you will pass Runnymede on the way (signing of Magna Carta). The castle precincts are open daily all year round until sunset. The State apartments, Queen Mary's doll's house and St. George's Chapel (burial place of the Kings of England) are open when the Court is not in residence. Spare a moment for the Guildhall in Windsor town. It was completed by Sir Christopher Wren.

■ Have a traditional English lunch in the **Old House Hotel Restaurant**, in the High Street. Charming service and fresh flowers on your table.

Her Majesty the Queen has graciously given her consent to the first-ever Windsor Festival, taking place in the castle. Yehudi Menuhin will direct the Festival. An item of special interest is Handel's Music for the Royal Fireworks accompanied by a fireworks display. For further information write to the Festival Office, 14 the Cloisters, Windsor Castle, Berks.

■ **Cranks** will be running a restaurant especially for the occasion in the dungeons of the castle.

Nearer to London, Hampton Court Palace is architecturally delightful and inside are works by Titian, Holbein, Tintoretto and the famous Mantegna cartoons. Open Mondays through Saturdays 9.30 to 6. (Don't forget to get lost in the famous maze).

■ An excellent inn, the **Greyhound Hotel**, is just down the road. The dining-room overlooks Bushey Park.

Continued on page 22

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presents

The Nottingham Playhouse Production

LEONARD ROSSITER

in

THE RESISTIBLE RISE OF ARTURO UI

by

BERTOLT BRECHT

Adapted by George Tabori

Designed by Annena Stubbs

Music by Hans-Dieter Hosalla

Lighting by Michael Outhwaite

Directed by
MICHAEL BLAKEMORE

This production was first staged at the Glasgow Citizens Theatre in 1967 and was subsequently presented by Andrew Leigh at the 1968 Edinburgh Festival. It was then remounted at the Nottingham Playhouse in April, 1969.

Patrons are requested to refrain from smoking in the auditorium

Cast in order of appearance

The Barker.....	BERNARD MARTIN
Old Dogsborough	JAMES GIBSON
Givola	DAVID GRAHAM
Giri	CHRISTOPHER BENJAMIN
Arturo Ui	LEONARD ROSSITER
Clark	BARRIE COOKSON
Sheet	ARTHUR COX
Bowl	ALAN FOSS
Roma	DEL HENNEY
Young Dogsborough	JOHN JOYCE
Dockdaisy	MAIRHI RUSSELL
Ragg	BLAIN FAIRMAN
Dogsborough's Butler	ROBERT SANSOM
Butcher	BERNARD MARTIN
O'Casey	JAMES BERWICK
Actor	DAVID BIRD
Ui Bodyguards—Shorty.....	JOHN SHORTER
Ui Bodyguards—Slugs	JOHN D'ARCY
1st Grocer	PETER LINCOLN
2nd Grocer (Goldman)	ARTHUR COX
3rd Grocer	PAUL COULTARD
Woman.....	SALLY TRAVERS
Fish	PETER LINCOLN
Court Physician.....	GENE SANDYS
Dullfeet.....	ARTHUR COX
Betty Dullfeet	SHEILA BALLANTINE
Young Inna	PETER LINCOLN
Roma Gunman in Garage	FREDERICK BIRCH
Preacher	ALAN FOSS

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3rd Chicago Grocer	PETER LINCOLN
4th Chicago Grocer	ROBERT SANSOM
1st Cicero Grocer	ALAN FOSS
2nd Cicero Grocer	GENE SANDYS
3rd Cicero Grocer	JOHN JOYCE
Grocers, Gangsters and Members of the Public	FREDERICK BIRCH, STEPHEN CHURCHETT, ROGER CLAYTON, PAUL COULTHARD, FRANK KENNY, ARNOLD LOCKE, GRAHAM REES, GENE SANDYS, ROBERT SANSOM, EVADNE SEFTON, J. T. JONES, LES HILTON, JOHN LEONARD, ED KUKS, EDWARD ROBINSON, NOEL O'DONOVAN

There will be one interval of fifteen minutes

When this production was first staged, at the Glasgow Citizens Theatre in 1967, Keith Hack was the Assistant Director and Wilma Purser the Musical Director.

Setting built in the Nottingham Playhouse Workshop. Costumes by the Playhouse Wardrobe Department. Properties by the Playhouse Property Department. Lighting Equipment and effects by Strand Electric and Theatre Projects Ltd. Public address equipment by Alex Owen of Nottingham. Sound installation by Dick Lock. Recorded music by courtesy of Berliner Ensemble. Carousel projector by courtesy of the National Theatre. Slides by Allan Hurst of Nottingham. Suits for Leonard Rossiter, Del Henney, Christopher Benjamin and James Gibson by Nathans. Overcoat for Christopher Benjamin by Bob Patchett of Nottingham. Fur coat by Trent Fur Company, Nottingham. 1930 Ford kindly lent by Michael Hastings. Firearms supplied by Bapty & Co. Silver hip flask supplied by Chip & Dale Antiques. Doncella Cigars by John Player & Sons. Cigarettes by Kent. Wardrobe care by Hoovermatic and Persil.

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BERTOLT BRECHT

From Brecht's notes on the play (1948)

It is not uncommon to hear the opinion nowadays that it would be imprudent and futile to expose the great political criminals, living or dead, to ridicule. Even the common man is said to be sensitive in that respect. Implicated in the crimes, surviving in ruins, how could he laugh at such matters? The fact remains that it is precisely such serious matters with which satire is concerned.

The great political criminals must by all means be exposed, and preferably to ridicule, for they are not so much great political criminals as the perpetrators of great political crimes, which is altogether different.

Let us not fear the obvious truth, provided it is true. The failure of Hitler's enterprises is as little proof of his idiocy as their scope is of his greatness. The ruling classes of a modern society are in the habit of enlisting rather mediocre people for their enterprises. No special talent is required even in the all-important field of economic exploitation. Industrial giants, such as the IG Farben, show no particular intelligence, except in so far as they exploit intelligent people. The exploiters themselves, a handful of people, have come into power largely by choosing their fathers wisely. As a group, they might evince a degree of shrewdness and brutality, but their lack of education, or even a bit of amiability in one of them, does little or no damage to the business interests. They let

their political affairs be managed by men who are often considerably dumber than themselves. Hitler was just as skilful as his predecessors when it came to making a mess of things. A military specialist like Ludendorff, who would lose battles because of his political immaturity, should not be considered either an intellectual giant or a prestidigitator in a music hall. Such men create the illusion of their grandeur solely by the magnitude of their enterprises, owing to which they need not even possess ability. They will always be served by vast hordes of intelligent people; for crises and wars become trade-fairs exhibiting the intelligence of a whole country.

The petit bourgeoisie have for the most part a romantic concept of history. (The same goes for the workers as long as they have not found the alternative.) It was not of course by his Civil Code but by the millions of his victims that Napoleon captured the poor imagination of such Germans. Blood-spots look like beauty-spots on a conqueror's face. Such respect for murderers must indeed be destroyed. One should not be afraid to apply one's workaday logic to the centuries. What holds good in our small relationship ought to be good enough for our larger aspirations. The small-time bum who has been allowed by our rulers to become a big-time bum deserves no place of honour in the annals either of bumming or of history.



Al Capone



Adolf Hitler

Historical Character Sources

Ui

Adolf Hitler, who in 1933 became Reich Chancellor of Germany

Roma

Röhm, for 14 years a close friend of Hitler's and from 1931 to 1934 head of the S.A. He was murdered at Hitler's command.

Givola

Goebbels, Hitler's propaganda chief

Giri

Goering, Reich Marshal

Clark

Von Papen, Junker and industrialist. As Reich Chancellor (1932) he prepared the way for Hitler's assumption of power.

Dogsborough

Von Hindenburg. Fieldmarshal of the German Army. From 1925 to his death in 1934 he held the office of Reich President.

Dullfeet

Dollfuss, from 1932 to 1934 Austrian Chancellor and Foreign Minister. Assassinated on Hitler's orders in July 1934.

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HITLER

LATE NEWS
Telephone: Central 6000

By the "Sunday Express" Special Correspondent,
D. SEFTON DELMER

BERLIN, Saturday, Midnight.

A MUTINY of Hitler's three and a half million Storm Troop Army has overnight been stamped out in blood by the ruthless energy of Hitler and Goering, with the aid of a handful of well-armed and determined police, Reichswehr and S.S. troops (the black-uniform special guard).

Roehm, the broken-nosed soldier adventurer, who commanded the Storm Troop Army and held a portfolio in Hitler's Ministry, is in gaol stripped of all his offices. Reports of his suicide are denied.

GENERAL VON SCHEICHER, shot dead.
FRAN VON SCHLEICHER, shot dead.
HERR VON ROSE (von Papen's secretary), suicide.
HERR HEINRICH BLASNER - killed.
EDMUND HEINES.
KARL FENST.
WALF VON SCHNEIDERBERG } Storm Troop Leaders executed
WILHELM SCHMIDT } by firing squad.
HANS PETER BEHRERBECK.
HANN.
GUNT SPRETE.

on furlough for two months in preparation of their final dissolution. **This dissolution he was going to call on them to resist by an open mutiny.**

Hitler, while he was flying from camp to camp, was quickly making his preparations in collaboration with General Goering and his old comrade-in-arms, Captain Luitze, whom he afterwards appointed chief of the Sturm Troops in place of Roehm. And then at 2 o'clock this morning came the dramatic moment.



LEONARD ROSSITER

Leonard Rossiter has played *Ui* in all three previous productions. His other stage successes have included Sergeant Kite in *The Recruiting Officer* at the old Nottingham Playhouse and, more recently, the lead in *The Strange Case of Martin Richter* at the Hampstead Theatre Club. He created the leading part in *Semi-Detached* at the Belgrade, Coventry, and later played it on Broadway. At the Oxford Playhouse he appeared in *The Rules of the Game* and *Volpone*, which transferred to the Garrick. In 1965 he played Pastor Manders in *Ghosts* at the Theatre Royal, Stratford East. His many films include *Billy Liar*, *This Sporting Life*, *King Rat*, *The Wrong Box*, *Deadlier than the Male*, 2001—*A Space Odyssey* and *Otley*. He has starred in many television productions, most recently in the BBC play *The Year of the Sex Olympics* and *The Double Agent* for Anglia.

Christopher Benjamin (*Giri*). After leaving RADA he worked in repertory at Manchester, Salisbury and the Bristol Old Vic. He appeared in *A Chaste Maid in Cheapside* and *Serjeant Musgrave's Dance* at the Royal Court. In the West End he has appeared in *Maigret and the Old Lady* and *A Severed Head*. His many television appearances include the parts of Prosper Profond in *The Forsyte Saga* and Keller in *The Male Animal* with Anthony Perkins.

David Bird (*Actor*) made his first stage appearance in 1932 and has since played seasons at Birmingham, the Old Vic and the Bristol Old Vic, as well as appearing in nearly every West End theatre. His recent London appearances include the part of Brown in *The Masters*, Calianax in *The Maid's Tragedy*, Father Dominic in *The Fighting Cock* and Mazzini Dunn in *Heartbreak House*. The last two productions transferred from the Chichester Festival Theatre, where he also appeared during the 1966 and 1967 Seasons in *Macbeth*, *Beaux' Stratagem* and *The Italian Straw Hat*.

Barrie Cookson (*Clark*), a New Zealander, spent many years acting in Australia, where he won an award for the best supporting actor of the year. Since arriving in England he has worked continuously in films, television and the theatre. He is also one of this country's foremost commentators and his voice can be heard on numerous television commercials and, in the cinema, on documentaries. His most recent television appearances have been in *The Trouleshooters* on BBC and in *The System* and *Coronation Street* for Granada.

James Gibson (*Old Dogsborough*) was born in Ayrshire and began his stage career with the Scottish National Players in 1918. For nine years he was an actor and director at the Gateway Theatre, Edinburgh, and has, in fact, appeared in every theatre in Scotland. As well as appearing with the Old Vic for four years, he has frequently appeared in the West End and has also toured extensively in the United States. His films include *The Battle of the Sexes* and *Greyfriars Bobby*, and he has recently appeared on television in such series as *Dr. Finlay's Casebook*, *No Hiding Place* and *This Man Craig*.

David Graham (*Givola*) trained at the Neighbourhood Playhouse School in New York and then gained experience with Summer Stock companies in America. Returning to this country in 1950, he appeared in repertory in Bromley, Guildford and Leatherhead, and did a season with Bernard Miles in the very earliest days of the Mermaid Theatre. He created the role of Alec in the Traverse Theatre production of *Bread and Butter* at the Jeanetta Cochrane Theatre. He has appeared in many television plays and in such series as *The Avengers*, *Danger Man* and *The Saint*.

Del Henney (*Roma*) was born in Dublin and brought up in Liverpool. After three years in the Parachute Regiment he won a scholarship to RADA. His first professional appearance was playing William in *As You Like It* in Regents Park, after which he joined the Glasgow Citizens Theatre for a season. He has also appeared with the Meadow Players at Oxford and at the Phoenix Theatre, Leicester. On television he has appeared in *The Newcomers* and *The First Lady*, and recently played the lead in *Mrs. Banglestein's Boys* for London Weekend.

Michael Blakemore (*Director*) was born in Sydney, Australia. He started his career as an actor in Repertory, playing leading roles with Bristol Old Vic, Birmingham and Coventry. In 1957 he toured Eastern Europe with Laurence Olivier in *Titus Andronicus*, and played again with him in *Coriolanus* at Stratford in 1959. He first became interested in production while teaching at RADA. He was co-director with Michael Meacham of Glasgow Citizens from 1966-68. His productions there included *The Investigation*, *Little Malcolm*, *Stephen D*, *The Visions of Simone Machard*, *The*

Resistible Rise of Arturo Ui (both Brecht British premieres) and *A Day in the Death of Joe Egg*. Last year he also directed *Arturo Ui* at the Edinburgh Festival, and Albert Finney in *Joe Egg* on Broadway, where it had a successful run after its London transfer. He is the author of a widely-acclaimed backstage novel *Next Season*, recently published by Weidenfeld & Nicolson.

Annena Stubbs (*Designer*) was born in Liverpool and studied Stage Design at the Central School of Arts and Crafts in London. Her early career consisted largely of designing costumes for opera, including *Carmen*, *From The House of The Dead* (Sadler's Wells) and the Trilog of Church Operas by Britten. She has designed two previous Brecht productions: the costumes for the Royal Shakespeare Company's productions of *The Caucasian Chalk Circle* and both sets and costumes for *The Visions of Simone Machard* at Glasgow. Other complete productions include *Rigoletto* (Sadler's Wells), *The Dutch Courtesan* (National Theatre) and *Macbeth* for the Edinburgh Festival.

For SAVILLE THEATRE

Manager **Michael Bullock**
Assistant Manager **Charles Massey**
Stage Manager **J. T. Jones**
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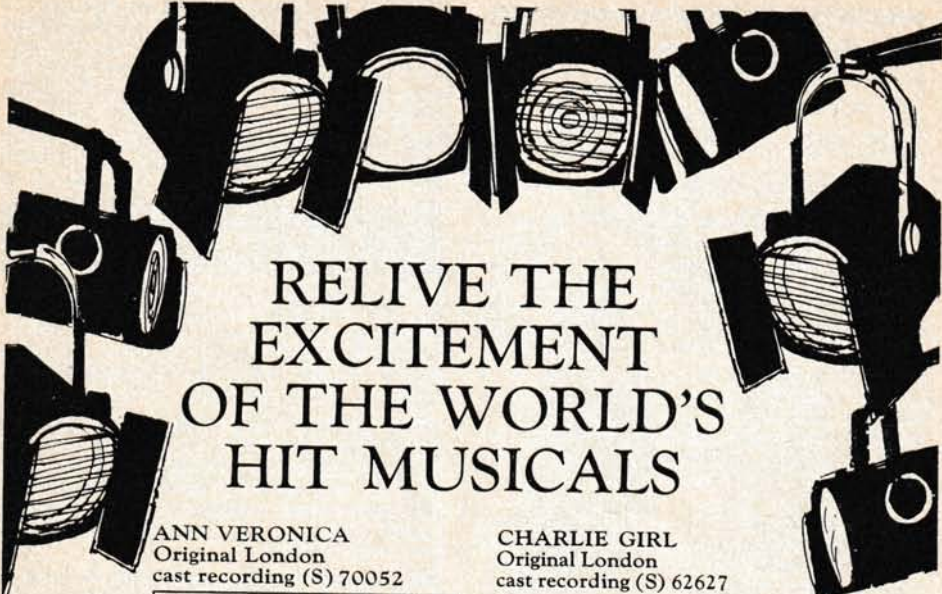
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1. The public may leave at the end of the performance by all exit doors and such doors must at that time be open. All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.

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CUNNINGHAMS of Curzon Street. Famous for Oysters, Lobsters, fine Dover Soles, Turbot and all sea foods. Early English decor. Intimate. 17b Curzon Street. Telephone GRO 7595. Open on Sundays. Cocktail Bar.

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.

GREEK TAVERNA 'LORD BYRON', famous for its Greek delicacies, music and hospitality. Original wall cartoons by famous artists who dined here. We will make your evening with ouzo and retsina and you join in Greek folk dances. Open 'til 3.30 a.m. Also luncheons and before theatre dinners. Parties welcomed. Discotheque on Lower Floor. 41/5 Beak St., near Carnaby St., W1. 437 0708.

HUNGARIAN CZARDA. Finest Hungarian cuisine and wines. Open for lunch and dinner last orders 11 p.m. Gypsy Cellar open 6 p.m. to 1.30 a.m. with Stanja Nova and his Tzigany Fiddlers. Authentic decor and atmosphere. 77 Dean Street, W1. GER 1261/4294.

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.

MAHARISHI ORIENTAL RESTAURANT. Here is a new conception in dining out. Forget rice and curry. Now is the time to discover the true joys of Oriental cooking in a typical village atmosphere, 31/32 Poland St., W1. (off Oxford St.). Tel: 01-437 9662. Separate floor available for party bookings. Fully licensed till midnight.

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.

THE LUGGER RESTAURANT, 147 Strand WC2, Tel: 836 8282. For excellent Seafood and Meat Dishes. Fully licensed. Last order 11.30 pm. Seating 80: available for parties. Very near Aldwych, Strand, Duchess and Fortune Theatres.

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 or 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, present new exciting exotic tastes by Mrs. Ishani from her own recipes. Homely atmosphere. Fully licensed. Open 12—midnight. 18 Gerrard Street, W1, GER 2354.

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.

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ART GALLERIES

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

ANNELY JUDA FINE ART, 11/12 Tottenham Mews, London, W1. 580 7593. Recent acquisitions: PICASSO, LEGER, etc.

BROOK STREET GALLERY, 24 Brook St., London, W1., 01-493 1550. ARP, CALDERS, CHAGALL, DELVAUX, DUBUFFET, JAWLENSKY, LAURENS, MOORE, PICASSO, PIPER.

GRABOWSKI GALLERY, Modern art, promising artists, 84 Sloane Avenue, London, SW3.

LONDON ARTS GALLERY, 22 New Bond Street, W1., 01-493 0646. Old and modern master original prints. Vassarely paintings and prints.

MARJORIE PARR GALLERIES, 285 King's Rd., Chelsea, SW3. Tel.: 01-352 0768. Modern Paintings & Small Sculpture. Open all day Sats.

REDFERN GALLERY, 20 Cork Street, London, W1. 20th Century paintings, drawings, sculpture and graphics. Daily 10-6. Sats. 10-1.

ROYAL ACADEMY OF ARTS, Piccadilly, Drawings from Chatsworth, July 5—August 31. Weekdays 10-6, Suns. 2-6. Adm. 3s. Restaurant.

THACKERAY GALLERY, 18 Thackeray St, Kensington Sq, W.8. 01-937 5883. Exhibition 'The London Scene' July 8th-August 20th. Open Tues-Sat 10-6; Weds 10-8.30; Suns 3 & 10 Aug. 10-5.

WALTON GALLERY, 162 Walton St., S.W.3. 589 2371. Daily 10-5.30, Sat. 10-1. Aug. 12th-Sept. 9th. BOROVSKI, CSATO, HEATH, MILLWARD. Mixed exhibition.

BOOKSHOPS

HACHETTE, 4, Regent Place, Regent St., W1. Tel. 01-734 5259. London's only French bookshop with a comprehensive selection of all European titles. Open Mon-Fri. 09.30-18.00.

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

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Round & About IN LONDON

AVIS CAMINEZ

Discovering London can be a delight for visitors and Londoners alike. London is constant and changing—and in the realm of purveyors to good taste, unexcelled.

A fine example of constancy in good taste is **Coles Ltd. of Knightsbridge**, men's shirtmakers since 1878 and certainly leaders of fashion in 1969.

Carole Austen, on the other hand, is one of the great new houses of fashion in the tradition of the haute couture. The best dressed women of the world are finding Carole Austen's door on Curzon Street.

Andrew Grima, the award winning designer of jewellery, has made his corner at Jermyn and Duke Street something to see. Both for the interesting architecture of the corner itself and the creative talent within.

The Crafts Center, a pot-pourri of the accumulative efforts of great British craftsmen is tucked away on Earlham Street but worth finding—if only to browse.

Famous Arcades are dotted all over London. The newest and probably the most beautiful, for its size, is in the luxurious new **Britannia Hotel** on Grosvenor Square. Jewels - antiques - paintings - men's and women's fashions, and flowers lovely to behold are some of the items to be found in the shops lining the **Britannia Arcade**. It is one of the few centres in London open seven days and nights during the week for your convenience. A great addition to the London scene.

In the heart of Belgravia is an interesting gallery devoted to theatre design, the **Wright Hepburn Gallery**. There you will find original drawings by the great theatrical designers of the world never before publicly offered. □

In the **BRITANNIA ARCADE** ★ of London's great new Hotel **BRITANNIA**, Grosvenor Square, W1, you will find 17th, 18th and 19th century paintings at **SIMPSON'S FINE ARTS GALLERY**.

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Continued from page 7

Half an hour away from the centre of Town by Underground are Richmond and Kew. If you love flowers, the Botanical Gardens at Kew will delight you. Huge hothouses nurture an incredible range of exotic plants in humid jungle heat. But the fresh green lawns outside are perfect for a summer picnic. Or spend an afternoon exploring the delightful stretch of the river from Richmond through Teddington Lock.

■ Tie up at any of the many riverside pubs to slake your thirst.

Back to Trafalgar Square and swivel round to Admiralty Arch which lines you up roughly with Victoria Station. And, if you have the same tastes as 'Prinney' take the exceedingly civilised 'Brighton Belle' to that delightful seaside resort known to some as 'London-on-the-Sea'. The journey takes exactly 60 minutes and the service on the 'Belle' is almost Edwardian in its excellence. In Brighton, visit the Royal Pavilion, wander through the 'Lanes' to buy an antique or two, take a deep breath of sea air . . .

■ and have supper (the last train back to London is 11.10, Suns. 10.28) at **English's Oyster Bar** in East Street, for specialised sea food.

Not quite so far, is Knole Park, Sevenoaks, Kent. This great Elizabethan Mansion has splendid collections of china, silver and paintings. The countryside around is really delightful.

■ In this 'Garden of England' I was intrigued to find Madame O'Donovan, the French patronne of **Le Chantecler**, High Street, Sevenoaks. A simple restaurant with very high standards.

East of London at Greenwich Pier you can walk over two very famous ships. The *Cutty Sark*, last of the old 'Clippers', and close by, quite dwarfed by it, *Gipsy Moth IV* in which Sir Francis Chichester sailed around the world single-handed. Both ships are open Monday through Saturday from 11 a.m. to 5 p.m. Greenwich is also home of the National Maritime Museum and the old Royal Observatory. (Greenwich Mean Time started here). It's very relaxing just leaning over the rail on Riverside Walk and watching the traffic of the River.

■ When you've worked up a thirst, try the **Trafalgar Tavern** in nearby Park Row. Though a pub, it has a rather grand atmosphere—a definite air of luxury, and the kitchens are well able to cope with the ambitious menu offered. □

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