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HAIR



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Playbill
PROGRAMME 15

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Playbill

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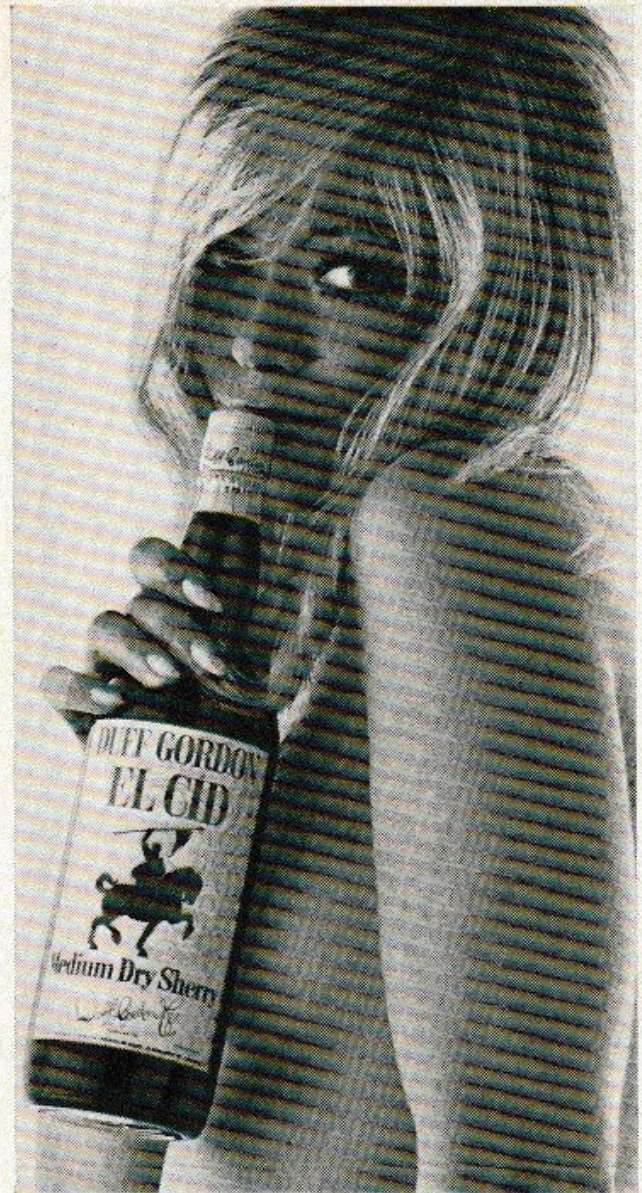
DINING OUT
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General Manager David Pollock
Advt. Director Grahame Edwards
Programme Editor Alan Passey
Asst. Prod. Mgr. Miranda Dusseau

VOLUME 4 No. 12

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.

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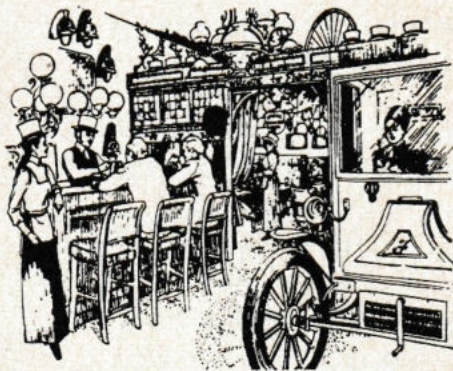
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Revolution In Art?

Most people now accept that we are living through the biggest scientific, industrial, and social revolution that has ever been known. Artists know this too, and are deeply and excitingly involved in their own artistic revolution. From Benjamin Britten in Aldeburgh to the I.C.A. in the Mall, and the Traverse Theatre in Edinburgh, new work is being forged in new ways. But between the artist and his public are groups of people on whom each are dependent: the artist, to enable him to do his work properly, and the public, especially in times of change, need to be told accurately what is happening and then to be able to experience it under proper conditions.

These groups come under three headings: the physical facilities where the artist's works are received by the public, the theatres, concert halls, galleries and places for experiments; secondly, the people who dispense the subsidies which, throughout history, the arts have always needed; and thirdly the people who pass on information about the artist's work; the press, and the radio and television reporters.

Take the facilities. In what industry other than the theatre do men still regularly haul on ropes to get a product off the factory floor? That's what happens nearly every time we see a scene change. The problems in established buildings are bad enough, but where artists are trying new things the facilities, if they exist at all, are very meagre indeed. The people responsible for the buildings are frequently individuals or, increasingly, committees which include a number of local councillors. Many of these people are forward thinking and a great help to artists, nearly all are enterprising and get things to happen for the arts in the face of sometimes terrible philistine opposition. Without them, especially outside London, the scene would be bleak beyond imagination. But it is often these same committee men who inhibit some of our best artists. There are cases of them employing people who are not up to the job and then blaming them when things go wrong, and cases where they have employed good people and then forced them to leave in circumstances of distress.

The second problem, that of distributing public money, is bound to be fraught with difficulties. The Arts Council is the main subsidising body, and while discussions on

the details of the awards of money are held in public (authors are particularly vociferous) much less is heard about the basic policies. Is the structure right? Is the sharing of money between the various art forms the best for our times? And above all, are the living creative artists getting their fair share? It is sometimes forgotten that the arts are entirely dependent on the creators, the people who are alive and working now. But the Arts Council spends only a tiny proportion of its money directly helping living creators. It may be that there are good reasons for this. It would be helpful to hear them discussed in detail. This year the Arts Council have set up a New Activities Committee to investigate the applications that cut across their existing system. What seems most significant is not that this committee has £15,000 this year to spend (that's less than 1/200th of the money spent on music alone), but the Arts Council don't know, even now, how they are going to approach the new art forms.

Perhaps some of the greatest problems in the arts are caused by the people who tell the public about the artists' work; the P.R.Os., the gossip columnists, the reporters, the sub-editors, the radio and television interviewers, and at the centre, those much attacked and long suffering critics. Any work of art, good or bad, is there to cause an emotional response, we may laugh or cry, get excited or bored or stimulated; if it's a positive response and we look at things a bit differently afterwards, then it's a good work of art. What the people between the artist and the public give us is too often an academic assessment. Take, for instance, this part of a notice about *Midnight Cowboy*: "*The original novel by James Leo Herlihy might well be, but probably isn't an imitation of the first part of a famous 18th-century, French picturesque tale by Marivaux, Le Paysan Parvenu . . .*" (John Weightman, *Encounter*, Nov. 1969).

It is interesting to look at the way sport is treated compared to the arts. The enthusiasm generated by someone like Cliff Morgan on rugby, without making any concessions to people who know nothing of the technicalities of his sport, far exceeds that of any journalist dealing with the arts at the moment.

This country is leading the world in the arts, our artists are creating more exciting things than ever before and there's lots more coming. If artists get a better chance of the freedom to work efficiently and the public get a fair chance of finding out what is really going on and enjoying it, our so called civilised way of life will improve.—It needs it.□

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Records

ROGER BAKER

Just as I thought, the London cast recording of *Dames at Sea* is splendid; crisp, well-characterised, very funny and, if anything, slightly understated—which means the effects do not pall. The show is an affectionate, but deadly accurate, pastiche of certain musicals of the 1930's and contains every cliché, trick and emotion in that particular book. The girls make a rather more potent impact than the boys, possibly because their parts are more showy. Joyce Blair, Sheila White and Rita Burton (who does a marvellous Merman) have all the necessary resources and can be heard to hoof gamely across the stage. Miss White and Blayne Barrington exchange the list of romantic idols ('... not the Barrymore trio, or Dolores del Rio ... its you ...') in one of the more perfect songs, and the simpler delights of a past age are remembered with a gentle joy. **CBS 70063.**

I don't think any artist inspires the writers of sleeve notes to greater heights of inflated pomposity than Nina Simone. I can see why: she is truly magnificent with an astonishing voice, immaculate musicianship and a heavy degree of social commitment in her work. *To Love Someone* is possibly her most mature recital to date. The songs are arranged and conducted by Miss Simone, and include *Revolution*, *Just like Tom Thumb* and other Dylan songs. These songs need attention, but once given, the rewards are great. **RCA SF 8018.** *Nina Simone at Newport*, a live recording, is more immediately accessible; most of the tracks last more than six minutes each and demonstrate her wealth of musical invention. **Marble Arch. MALS 1180.**

The World Record Club is making some of its exclusive performances generally available, and I commend a three disc set called *The Music of Irving Berlin* covering songs from 1921 to 1933. They are sung straight, faithful to the composer, full weight given to the important lyrics. **ST 975/6/7.** And more nostalgia on RCA International label—the original cast recording of *Band Wagon* with Fred and Adele Astaire. **INT 1037.** □



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Musical Director
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ROBERT CALDER

Costumes by
NANCY POTTS

Re-created by
HERBERT SIDON

Scenery by
ROBIN WAGNER

Lighting by
JULES FISHER

Executive Producer
BERTRAND CASTELLI

Directed by
TOM O'HORGAN

with

PAUL NICHOLAS

GARY HAMILTON

JOYCE RAE

JONATHAN BERGMAN

LUCY FENWICK

PETER OLIVER

ENA CABAYO

BRETT FORREST

ELAINE PAIGE

ETHEL COLEY

MURRAY HEAD

COLIN PROWELL

TIM CURRY

COLETTE KELLY

LEIGHTON ROBINSON

PAMELA DOUGLAS

LINDA KENDRICK

LINBERT SPENCER

HELEN DOWNING

SONJA KRISTINA

PETER STRAKER

KOOKIE EATON

DIANE LANGTON

JOANNE WHITE

J. VINCENT EDWARD

JUDY LOE

LIZ WHITE

LONDON PRODUCER - JAMES VERNER

Musical Score Published by United Artists

First performance at this theatre—Friday 27th September, 1968

Cast in order of appearance

| | |
|-----------------------|--|
| Claude | PAUL NICHOLAS |
| Vince..... | J. VINCENT EDWARD |
| Berger | GARY HAMILTON |
| Woof | J. VINCENT EDWARD |
| Hud | PETER STRAKER |
| Sheila | JOYCE RAE |
| Jeanie | LINDA KENDRICK |
| Dionne | HELEN DOWNING |
| Crissy..... | SONJA KRISTINA |
| Mother | LINDA KENDRICK TIM CURRY BRETT FORREST |
| Father | JONATHAN BERGMAN PETER STRAKER COLETTE KELLY |
| Teacher..... | JONATHAN BERGMAN BRETT FORREST JUDY LOE |
| Tourist Couple..... | BRETT FORREST JONATHAN BERGMAN |
| Waitress | JUDY LOE |
| Young Recruit | TIM CURRY |
| General Grant | PETER OLIVER |
| Abraham Lincoln | ETHEL COLEY |
| Sergeant | LINBERT SPENCER |
| Parents | JUDY LOE JONATHAN BERGMAN |

THE TRIBE

ETHEL COLEY LEIGHTON ROBINSON JOANNE WHITE ("The Coins")
 JONATHAN BERGMAN ENA CABAYO TIM CURRY PAMELA DOUGLAS
 HELEN DOWNING KOOKIE EATON LUCY FENWICK BRETT FORREST
 MURRAY HEAD COLETTE KELLY SONJA KRISTINA DIANE LANGTON
 JUDY LOE PETER OLIVER ELAINE PAIGE COLIN PROWELL
 LINBERT SPENCER LIZ WHITE

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MUSICAL NUMBERS

ACT ONE

| | |
|-------------------------|---|
| Aquarius..... | VINCE AND TRIBE |
| Donna..... | BERGER AND TRIBE |
| Hashish | TRIBE |
| Sodomy | WOOF AND TRIBE |
| Coloured Spade..... | HUD AND TRIBE |
| Manchester..... | CLAUDE AND TRIBE |
| Ain't Got No | WOOF, HUD, JOANNE AND TRIBE |
| Dead End..... | HUD, LINBERT, LEIGHTON, ETHEL, ENA, JOANNE |
| I Believe In Love | SHEILA AND TRIBE |
| The Rally..... | TRIBE |
| Air..... | JEANIE |
| Initials..... | TRIBE |
| I Got Life..... | CLAUDE AND TRIBE |
| Going Down..... | BERGER AND TRIBE |
| Hair..... | CLAUDE, BERGER AND TRIBE |
| My Conviction..... | TOURIST LADY |
| Easy To Be Hard | SHEILA |
| Don't Put It Down | BERGER, WOOF, GARY, PETER, TIM |
| Frank Mills | CRISSY |
| Be-In..... | TRIBE |
| Where Do I Go..... | CLAUDE AND TRIBE |

INTERMISSION



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ACT TWO

| | |
|--|---------------------------------------|
| Electric Blues | TIM, JONATHAN, JUDY, BRETT, PETER |
| Black Boys | COLETTE, JUDY, LUCY |
| White Boys | DIONNE, ETHEL, JOANNE |
| Walking in Space | TRIBE |
| Abie Baby..... | HUD, LINBERT, LEIGHTON |
| Gettysburg Address..... | ETHEL |
| Three-Five-Zero-Zero | TRIBE |
| What A Piece of Work Is Man | VINCE, LEIGHTON |
| Good Morning Starshine | SHEILA, JEANIE AND TRIBE |
| The Bed | TRIBE |
| Eyes Look Your Last | PETER, JONATHAN, BRETT, TIM, VINCE |
| The Flesh Failures (Let The Sun Shine In) | CLAUDE, SHEILA, DIONNE AND TRIBE |

Original London cast recording available from
Polydor Records No. 583.043.
On sale at this theatre

The 'Hair' Orchestra

| | |
|--------------------------|------------------|
| Pianist/Leader | MAURICE COCKRELL |
| 1st Trumpet | BUD PARKS |
| 2nd Trumpet | DEREK ANDREWS |
| Baritone Sax/Flute | ASHTON TOOTELL |
| Electric Guitar..... | MICKEY KEENE |
| Electric Guitar..... | ALEX HARVEY |
| Bass Guitar..... | LAURIE BAKER |
| Drums..... | PETER WOOLF |
| Percussion..... | FRANK RICOTTI |

WHO'S WHO IN THE CAST

Paul Nicholas (*Claude*) was born in London in 1945. After leaving school he began working for his father, a well-known London solicitor, before deciding to become an entertainer. As a pop singer he sang, under the name of Oscar, in Germany, Finland, Denmark, Sweden and Belgium, where he was a member of the British team that won the 1967 European Song Cup Contest at Knokkele-Zoute. In England he toured extensively and appeared on many television programmes including *Ready Steady Go*, *Thank Your Lucky Stars* and *The Ken Dodd Show*. His latest record releases are *Where Do I Go?* from *Hair* (October 1968) and *Who Can I Turn To?* (April 1969), on the Polydor label.

Joyce Rae trained at RADA. She joined Salisbury Repertory Company in 1967 with whom she played a number of leading parts. There she met the team who produced and appeared in the West End revue *Four Degrees Over*, in which she toured throughout England. She also starred in a revue *Three to One On* and her most recent part was in *The Stiffkey Scandals* at the Queen's Theatre.

Gary Hamilton was born in Brooklyn, New York, in 1948 and came with his family to England in 1957. He has toured with *The Who* and *The Merseys*. After forming Gary Hamilton and the Movement he toured all over England and appeared in all the major London clubs. He made his first solo record in 1967 and has appeared on *Juke Box Jury*.

'**The Coins**', **Ethel Coley**, **Joanne White**, **Leighton Robinson** were all born in Jamaica. The trio was formed early in 1967 and toured in Israel, Germany, Holland, France and the nightclubs in the North of England. They appeared in London Weekend Television's *The Sound of Gershwin*. Their latest record *Love Power* was released on the Major/Minor label in February, 1969.

Jonathan Bergman began his career at the age of nine, appearing in various television programmes, including *Billy Bunter* and *Ask Mr. Pastry*. At twelve he had his first leading role as Dennis Harper in *The Pen of My Aunt*, and appeared as Jean-Paul in the Mairgret

series *The Liars*. For BBC Radio he played the part of Temple for eight weeks in *Jennings*. He joined the Hampstead Theatre Club and worked with the Comedie Française in two plays—*Une Fille a la Patte* and *Tartuffe* during their World Season at the Aldwych. More recently, he appeared in *The Tiger* for Hampstead Studios and in *Ziggar Zagger*. His film credits include *The Monster of Highgate Pond* and the leading role of Bill Brasted in the *Day of the Flood*.

Ena Cabayo was born in Trinidad in 1944. Trained at the Guildhall School of Music, London and the Brooklyn Academy, New York. She has appeared in revues and theatre in Dublin, Paris and London including *Flesh to a Tiger* and *Moon on a Rainbow Shawl* at the Royal Court Theatre, and has played many roles on radio and television including *Dixon of Dock Green* and *Emergency Ward 10*. She has also appeared as a dancer in several films, among them *Cleopatra*, *Call Me Bwana* and *She*.

Tim Curry was born in Cheshire in 1946. Graduated from Birmingham University in July 1968 with degrees in English and Drama. He made his professional stage debut in *Hair* and has since appeared in an experimental Sunday production at the Mermaid Theatre of *The Exploding Dream*.

Pamela Douglas was born in Jamaica and has been singing professionally since the age of 13. For the past five years she has been singing with the Rag Dolls with whom she has toured Germany, Israel, Turkey and Sweden as well as United States Air Force bases in England. She has also appeared in cabaret in many Northern clubs. Her first solo record will be released shortly.

Helen Downing (*Dionne*) was born in Montserrat, British West Indies. For the past fourteen years she has been in Europe, and has lived in Germany, Italy and England. She has played in repertory in Croydon, Edinburgh and Worthing as well as appearing in *Crawling Arnold* at the Arts Theatre Club. Her television roles include *No Hiding Place*, *Drums Along the Avon*—a BBC Wednesday

Play and *Conversion of Pretty Boy Carter*—an ATV Love Story. Her film appearances include *The Girl with the Gun*.

Kookie Eaton. Was born in St. Lucia in the Caribbean in 1947. Now lives in London. He was Screaming Lord Sutch's lead singer for six months and then spent two years with *The Freddy Mack Show*. His first single *Cream Machine* came out at the end of September.

J. Vincent Edward (Vince) was born in South Shields in 1946. After leaving school he worked in local Tyneside shipyards before forming the Invictors—his own group with whom he toured in Europe. Later he was a member of the Answers before going solo. His recording of *Aquarius* which he sings in *Hair* was released in September 1968. His latest release, on the CBS label, is *Run to the Sun* and he is currently working on a new LP.

Lucy Fenwick was born in Yorkshire in 1948, and trained at the Bush Davies school in Sussex. After leaving she was signed for a supporting part in the tour of the famous show *Oklahoma*. She has appeared several times at the Richmond Theatre, most recently playing Principal Boy and was soubrette in a summer show at Worthing. Her numerous television appearances include *Dixon of Dock Green*, *Z Cars* and *Softly, Softly*. She was in the film of *Oliver* and is currently working on *Tomorrow*.

Brett Forrest began his career as a student ASM in repertory at Wolverhampton. From there he went on a tour of Europe playing the part of Sir Andrew Aguecheek in *Twelfth Night*. At the end of the tour he returned to repertory in England appearing in such places as York, Canterbury and Swansea. His film credits include *Charge of the Light Brigade*, *Great Catherine*, *Man for All Seasons* and *Smashing Time*.

Murray Head was born in London and educated at the Lycée Francais. He intended to study Fine Arts at Reading University, but instead landed a recording contract with EMI. He has appeared in several films including Zefferelli's *Romeo and Juliet* and the Boulting Brothers' *The Family Way* and has also played at the Nottingham Playhouse and for a season in repertory at Pitlochry. In his spare time he is a writer and composer.

Colette Kelly was born in Dublin in 1947. As a child she appeared in plays and pantomimes before coming to England in 1961. She toured England as a cabaret artiste followed by a Middle East tour of US bases. On her return to England she studied for two years at the Webber-Douglas Academy since when she has appeared in a short season at the Little Theatre Club in St. Martin's Lane.

Linda Kendrick (Jeanie) was born in Dagenham in 1951 and has been singing since she was 11 when she won a competition at the Rio Cinema in Southend, and was that evening hired for her first professional engagement. During 1968 she established herself on the cabaret scene and toured the top clubs in the North of England. Her first record was released on her seventeenth birthday, in April 1968. Her latest release, which was issued in February 1969 is *I Will See You There*.

Sonja Kristina was born in 1949 and is half Swedish. She has made several television appearances singing her own songs and has toured England and Scotland in cabaret. She appeared in the 1968 Jazz and Blues Festival. In April she had a son—Sven Robin. Her recording of *Frank Mills*, which she sings in *Hair* was released by Polydor in November 1968.

Diane Langton was born in 1947. She trained at the Corona Academy Stage School and made her professional debut at the age of fifteen. She has appeared in cabaret in the West End as a dancer many times, including the Pigalle, Paul Raymond's Revue Bar and the Stork Room. She has since appeared as a singer at the Georgian Room, the Grey Topper and at Churchills.

Judy Loe was born in Manchester in 1947 and studied English and Drama at Birmingham University. On leaving she joined the Interaction experimental group and then played in repertory at Crewe for seven months. She then spent five months with the Gateway Theatre, Chester appearing in several of their productions, among them *Ring Around the Moon* with Peter McEnery.

Peter Oliver was born in Southampton in 1952. He left school at 15 and six weeks later signed a recording contract with Norman Newell. He also has a seven year film contract with the Boulting Brothers.

Elaine Paige. Born in 1948 and trained at the Aida Foster School. Appeared in the stage production of *The Roar of the Greasepaint, the Smell of the Crowd* and three pantomimes. Television includes *Cross Roads* and *King of the River*. She has several film appearances to her credit, the latest being Lionel Bart's *Oliver*.

Colin Prowell was born in Guyana and has lived in England since he was a child. He spent two years with the National Youth Theatre after which he toured the UK and Europe in a light entertainment variety act with a girl partner. They were known as Chelsea Jones and Benjamin Sloane.

Linbert Spencer was born in London in 1948. His first big part was as the central character in an episode of *Mickey Dunne* for BBC TV. Other television roles include *The Conversion of Pretty Boy Carter* and *Trapped* for ATV, and *I'm Not Coloured—I'm Black* for Rediffusion. He appeared on stage in *A Taste of Honey* and has had roles in four films: *Two Gentlemen Sharing*, *Baby Love*, *One Plus One* and *Julius Caesar*.

Peter Straker was born in Jamaica and came to England 13 years ago. On leaving school he joined the Civil Service for a while and then began working in the Northern Clubs. He made his cabaret debut in December 1967 and has since been seen frequently in London at the Blue Angel and the Savoy. His first record *Breakfast in Bed*, on the Polydor label, was released in August.

Liz White. Made her first appearance at the age of twelve in the ballet *Nutcracker* with the Festival Ballet Company. Her films include *Valley of the Kings* and *Stop the World I Wanna Get Off*, and she has appeared in the West End in *The Roar of the Greasepaint, the Smell of the Crowd* and *Golden Boy*.

Tom O'Horgan (*Director*). Has staged most of the acclaimed productions that have emerged from Cafe La Mama; in addition Mr. O'Horgan has directed *Tom Paine* by

Paul Foster at Stage 73. He is the recipient of an Obie Award as the best off Broadway director of 1967. He has just received the Brandeis Award for Creative Arts.

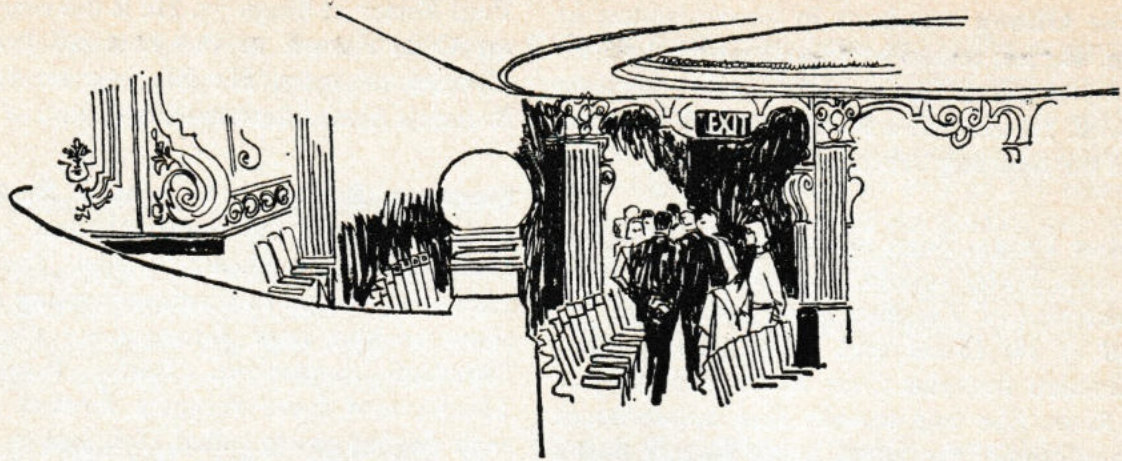
Gerome Ragni and **James Rado** (*Co-authors*). Wrote the non-book and lyrics of *Hair*, their first theatre piece. They have started and hope to continue writing another show in the near future once they have liberated themselves. Rado, Ragni and MacDermot have recently formed a love-rock singing group called Hair just to confuse heads.

Galt MacDermot (*Composer*). Piano player, organist, choir director, African and love-rock musicologist.

Robin Wagner (*Scenic Designer*). Mr. Wagner's designs in New York include: The Lincoln Center productions of *Galileo* and *The Condemned of Altona*, *The Trial of Lee Harvey Oswald* and *A Certain Young Man*. His off Broadway credits include *In White America*, *A View from the Bridge*, *Cages*, *Between Two Thieves*, *The Prodigal* and many others. He has been principal designer for Washington's Arena Stage, and has worked with many regional theatre companies and as a theatre consultant.

Julie Arenal (*Dance Director*). Was assistant to Anna Sokolow on the training programme of the Lincoln Center Repertory Theatre. She has choreographed several productions for the Theatre Company of Boston, including *Marat/Sade*, also choreographed for the Loeb Theatre at Harvard and Atlanta's Municipal Theatre. She has appeared off Broadway in *This Side of Paradise*. She has danced primarily with Anna Sokolow, Sophie Maslow, John Butler, Jack Cole and Jose Limon. She teaches at the Herbert Berghof Studio and is married to actor Barry Primus. Miss Arenal has just co-directed and choreographed the Swedish production of *Hair* which opened in Stockholm on September 20th.

Jules Fisher (*Lighting Designer*). Mr. Fisher's most recent Broadway credits are: *Black Comedy*, *Hail Scrawdyke*, *You Know I Can't Hear You When the Water's Running* and *Grand Music Hall of Israel*. Off Broadway he was lighting designer for: *You're a Good Man, Charlie Brown*, *Eh?*, *Iphigenia in Aulis* and *Scuba Duba*.



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Theatre Manager **JACK RITCHE**
 Company Manager **PETER KONDAL**
 Stage Manager **Robert Gabriel**
 Deputy Stage Manager **Eileen O'Hare**
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 Patrick Gregory
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 Master Carpenter **George Grogan**
 Wardrobe Mistress **Christine Chilcott**
 Ballet Mistress **Lucy Fenwick**
 Press & Public Relations **Wendy Hanson**
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Scenery constructed by E. Babbage & Co. Ltd., and painted by Stage Decor Ltd. Scenic properties by Stage Decor Ltd. The horse and other properties by Rufa Scott. Additional Lighting equipment by Theatre Projects (Lighting) Ltd. Neon signs by Strand Electric & Engineering Co. Ltd. Front projection by Projection & Display Ltd. Electronic control by Electrosonic Ltd.

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Patrons participating in the stage dancing at the end of the performance do so entirely at their own risk.

In accordance with the requirements of the Greater London Council:—

1. The public may leave at the end of the performance by all exit doors and such doors must at that time be open. All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.

2. Persons shall not in any circumstances be permitted to stand or sit in any of the gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in those positions.

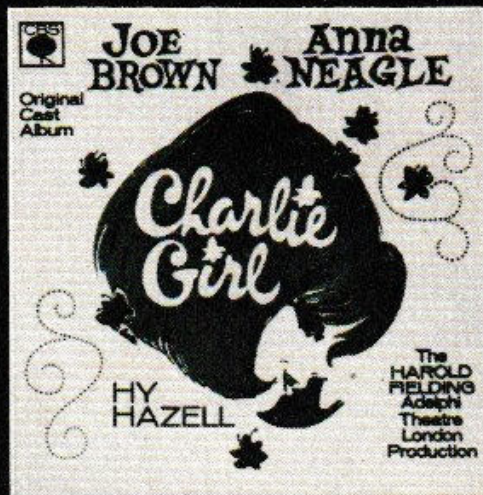
3. The safety curtain must be lowered and raised in the presence of each audience.



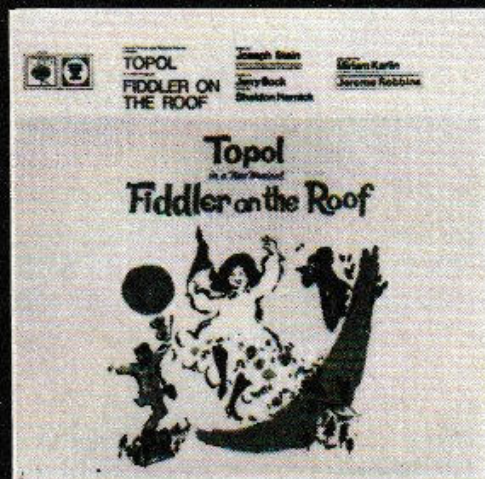
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LONDON ARTS GALLERY, 22 New Bond St, W1. 01-493 0646. Dec 8-Jan 17 Old Masters and 19th & 20th Century Master Graphics.

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Unwind. The part of the Mother will be played this evening by Babyminders 126 Wigmore St, W1. 01-935 3515.

PHOTOGRAPHY

DON O'MAHONY, Theatrical Photographer. Studio or Home. The Studio, 40 Fulham Palace Rd, W6. 748 7739.

Gallery Gad-about

Most galleries in London are showing exhibitions with Christmas in mind. This is just the time to winkle out a small picture, not too expensive, to give as a Christmas gift. The selection of work to be seen and bought is very broad, from small paintings by English, French and Dutch Masters, through the Impressionists right up to contemporary prints and drawings.

One of the largest and most impressive collections of Graphics is to be seen at the **Redfern Gallery**. This month they are showing prints by 'Five Spanish Artists' including *Picasso* and *Miro*. A large proportion of this work has been exhibited before but there are several new and interesting prints by *Miro*.

All theatre lovers must make a point of visiting the **Wright Hepburn Gallery** regularly. Run by two energetic and imaginative young men, this gallery is devoted to the theatre arts. One may see a display of delightful costume and stage designs which make attractive interior decoration for those interested in the theatre. The current exhibition is by *Peter Farmer* who has designed for the Royal Ballet, the Festival Ballet and the theatres of Stuttgart and Cologne.

Certainly an exhibition that is a 'must' is the show at the **Queen's Gallery** in Buckingham Palace. This is a selection of drawings by *Leonardo da Vinci* who is accepted as one of the greatest draughtsmen to have lived. A very large proportion of his drawings are in the Royal Collection and this is the first time that the greater part of Leonardo's drawings have been exhibited together and arranged to form a clearer idea of his development. Apart from the very interesting anatomical drawings there is a feast of beautiful work such as the very appealing 'Leda's Head'. The drapery studies and plant drawings are most attractive. The studies of water in motion convey at once the artist's grasp of the tremendous force of this powerful element. His studies of machinery, the Grotesque Profiles, the studies of horses all demonstrate the monumental talent of this great Master. Alas, none of these are for sale but there are some very fine reproductions available in Phaidon's book on Leonardo da Vinci. □

The Last Virginian



For 300 years, Virginia tobacco meant just one thing: tobacco grown in the old colony of Virginia. Today, the phrase has lost its original meaning. Any flue-cured tobacco derived from Virginia-type seed can now be described as Virginia, though it may come from South of the Equator or East of Suez.

Traditional Virginian Broadleaf is still grown in the U.S.A. And it delivers a unique rich smoothness that coarser, harder leaves can't approach. But Broadleaf is also the most difficult and expensive leaf to grow. So the chances are you've never tasted it.

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The Palace of Mateus, Douro, Northern Portugal

Photograph by Percy Hennell

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Round & About IN LONDON

AVIS CAMINEZ

"Getting there is half the fun", Cunard's famous slogan rephrased to fit London might read: "Shopping here is half the fun". Here are some of the things you might choose from on your shopping trips:

At **Andrew Grima**, the jewels designed by this master craftsman dazzle the eye. Located on the corner of Jermyn and Duke Streets, the shop itself is a Christmas delight.

Cole's of Knightsbridge, the shirt-makers, are offering in addition to all their other smart accessories, fur hats for men this season.

For all the ladies, the **Ireland House Shop** in New Bond Street offers 'O'Flattery'. Their hand-knit sweaters have no equal.

Tapestry Bazaar at 20 Beauchamp Place, SW3, have silk patchwork pillows as their Christmas special, beautifully designed.

For a mixture of the work of the finest British craftsmen, visit the **Craft Centre** at 34 Earlam Street, WC2.

The new **Miss Selfridge** shop on the Old Brompton Road has opened just in time for the Christmas season and is as inviting as a Christmas stocking.

The **Britannia Arcade**, filled with lovely shops, is in the new Britannia Hotel in Grosvenor Square. It is celebrating its first Christmas too. It is open at night.

A brand new shop, aptly named **Your Best Buys**, whose policy is to stock household goods reported as "best buys" in *WHICH?* has just opened at 12, Earlam Street, WC2. There is a wide variety of goods and you can read in the shop what *WHICH?* says about the article you want to buy. You can even send for gift lists to give you ideas for Christmas.

Theatre buffs deserve a copy of Sheridan Morley's book on Noel Coward, *A Talent To Amuse* (Heinemann, 63/-) just released. □

O'Flattery



at the Ireland House Shop

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DINERS' GUIDE

ALBEMARLE COFFEE HOUSE RESTAURANT, 16 Albemarle St, W1. (629 9802). Why not finish the evening in an elegant, relaxing atmosphere in the heart of Mayfair. Excellent food at reasonable prices. Whether you want a full meal or only coffee, you're welcome. Fully licensed. Open daily (ex. Sun.) 10 am to Midnight.

CHEZ SOLANGE, 35 Cranbourn St, WC2 (next to Leicester Square Underground). Tel: 0542 and 5886. Cuisine Bourgeoise Française. Excellent Wine cellar. Cocktail Bar with pianist. Air conditioned. Reasonable prices. Lunch: 12 noon to 4 pm Dinner: 5.30 pm to 2 am. Closed Sundays.

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.

FANNY'S BISTRO, 51 Maddox Street, W1 (MAY 6214). This little restaurant, owned by photographer Tom Hustler, is licensed to 3 am and has quiet discotheque music for dancing, making it ideal for dinner after the show. Near theatreland and easy parking.

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 am. Also luncheons and before theatre dinners. Parties welcomed. Discotheque on Lower Floor. 41/5 Beak St, near Carnaby St, W1. 437 0708.

GREEN BANANA. Specialises in exotic dishes from the Caribbean. Dancing. Steel band and limbo dancing. Cabaret twice nightly. Licensed until 3 am. 50 Frith Street, W1. 437 2140.

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

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. Alsacian 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.

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.

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 HOUSE, 11 Soho Square, W1, 437 6525. 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.

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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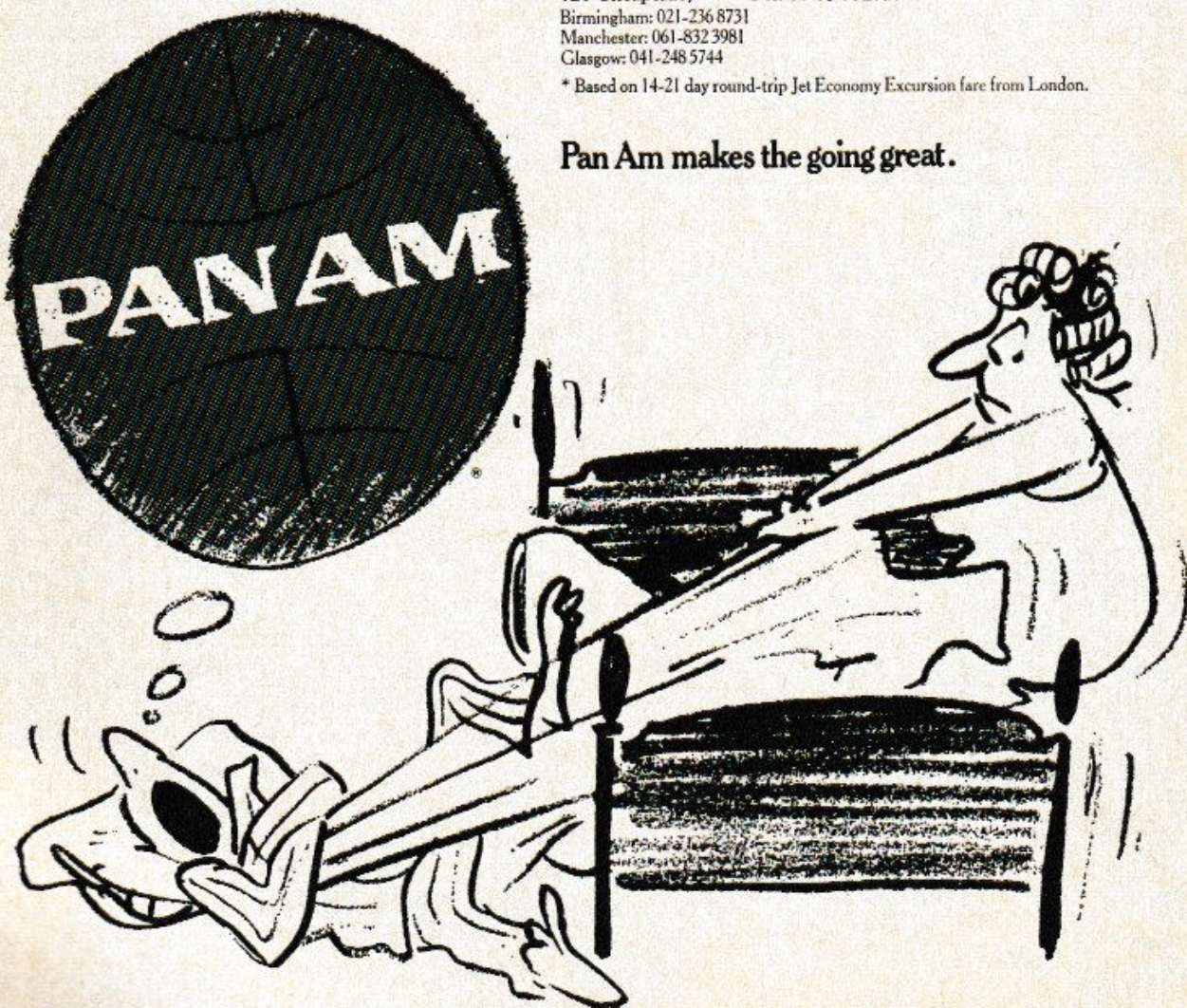
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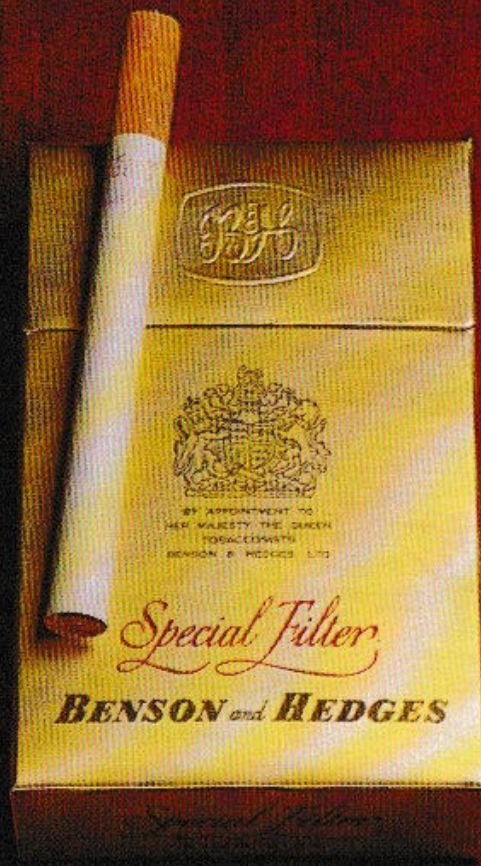
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