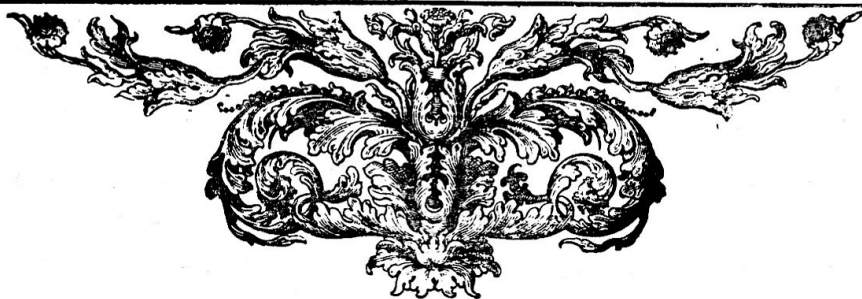


# QUEEN'S THEATRE



## PRIVATE LIVES

by NOËL COWARD

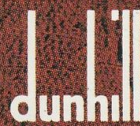




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## BOOK ENDS

by Peter Lawrence

With Christmas coming everyone will have presents on their minds. Books are always welcomed by everyone and I hope this list of some of the more recently published books will be of use.

### NON-FICTION

*Noël*. A splendid compilation by Charles Castle from his television film on The Master with contributions from many famous people (W. H. Allen).

Two books on the legendary Tallulah Bankhead. *Tallulah—Darling of the Gods* by Keiran Tunney (Secker and Warburg) and *Miss Tallulah Bankhead* by Lee Israel (W. H. Allen).

*Edward the Uncrowned King* by Christopher Hibbert is a fully illustrated account of the life of the late Duke of Windsor (Macdonald).

*Kingsley Amis on Drink* is exactly what the title says and very enjoyable too! (Jonathan Cape).

Last year a new theatre annual appeared under the editorship of Sheridan Morley. The second, under the same editor, has now appeared—*Theatre 72* (Hutchinson).

*Rose Macaulay* is a biography by Constance Babington Smith of the well-known novelist and broadcaster (Collins).

Harold Hobson, Phillip Knightley and Leonard Russell have compiled a fascinating history of the one hundred and fifty years of *The Sunday Times* under the title *The Pearl of Days* (Hamish Hamilton).

Three excellent 'stocking fillers'. *Men and Supermen* by Jilly Cooper, *Call My Bluff* by Frank Muir and Patrick Campbell—a book version of the television game, *Penelope*—the cartoon character from *The Sunday Express* by Thelwell (all Eyre Methuen).

To finish this section, a further mention of two books already fully covered in this column. Both quite different—both should be given to everyone! The magnificent volume on the life and lyrics of Cole Porter called simply *Cole* (Michael Joseph) and Cecil Woodham-Smith's *Queen Victoria: Her Life and Times* (Hamish Hamilton).

### FICTION

With such an enormous choice, let me just mention Daphne du Maurier's latest—*Rule Britannia* (Gollancz), Frederick Raphael's splendid *April, June and November* (Jonathan Cape), and of course Frederick Forsyth's *The Odessa File* (Hutchinson).

Finally, four children's books—to be bought in advance to enable the adults to read them first! *The Great Jam Sandwich*, *Mr. Purpose*, a new 'Orlando'—*Orlando Buys a Farm* and *The Book of Giant Stories* (all Jonathan Cape).

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Directed by ERIC THOMPSON

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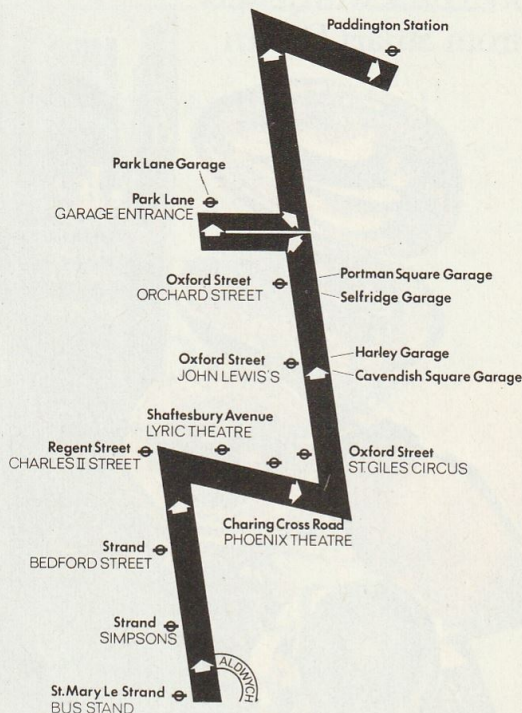
Vol. 2 No. 12

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## THIS MONTH

Well under way now and proving successful is the STAR-BUS service, under the sponsorship of Westminster City Council. This express service operates from the West End to various car parks and also Paddington Station, on the route shown here. There are incidentally linked to the STAR-BUS special facilities for parking in the Oxford Street area for 15p. Buses leave from special STAR bus stops in Aldwych, Strand, Lower Regent Street, Shaftesbury Avenue and Charing Cross

Road with a fare of 10p to car parks and 15p to Paddington. The service is at ten minute intervals between 9.00 pm and midnight, Monday to Saturday. Further information can be obtained from London Transport 01-222 1234.



## DINING OUT

Occasionally, searching for places suitable for dining before or after the theatre, I come across something really special. Last week I decided to go out to **Bastian's** at Hampton Court. This restaurant faces Hampton Court Palace and looks over the park, where herds of deer graze. (Looking at the menu later I was somewhat relieved to learn that venison was not included on it!) From the outside one is immediately attracted by the large front windows and the palm trees set in a subdued interior. On entering one is impressed by an atmosphere of warmth and well-being. A feeling of elegant tranquility is achieved through the careful planning of the interior, which is spaciouly arranged in several rooms. The walls are natural brick and the floor is covered in rustic brown tiles. I have rarely seen a restaurant in England as delightful as this. The furniture is French country style and on the walls are glass paintings of scenes from Shakespeare.

The cooking is classic French, and of superb quality. From a wide selection of hors d'oeuvres you could choose, say, the delicious Blanchaille, or Escargots, from

many other delicacies. As my own main course I had Fillet of Sole Bastian, in lobster sauce with truffles and rice; also on the menu were Poulet Isabelle in a fresh cream sauce with truffles and whisky; Poulet Portugese, with rice and peppers; Steak Tournedos Dijon, covered in a glaze of mustard and brown sugar; and Veal in Marsala sauce with mushrooms.

To follow I had a sorbet, and there was a large selection of French cheeses. They stock a variety of good French and German wines, and the coffee is also excellent. The bill for two came to about £7, which is not cheap, of course, but it is wonderful to find a restaurant of such quality as this. You may say it is too far to go for a meal after the theatre, but I found on the contrary that it is not more than half an hour from the West End by car, and when you get there there are no parking problems. Also, they will willingly look after you until 1 a.m.

It is a must for any gourmet or connoisseur of lovely things.

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SMITH**

**ROBERT  
STEPHENS**

**JAMES  
VILLIERS**

**POLLY  
ADAMS**

in

## **PRIVATE LIVES**

by **NOËL COWARD**

Production designed by Anthony Powell

Costumes by Beatrice Dawson

Lighting by Joe Davis

**Directed by JOHN GIELGUD**

*First performance at this Theatre, Thursday, 21st September 1972*





## NOËL COWARD

Noël Coward, actor, author, composer and director, had his first outstanding success with *The Vortex* in 1924. Since then he has become one of the greatest figures in the theatre of our time and certainly the most versatile. Some of his comedies, including *Private Lives*, *Blithe Spirit* and *Hay Fever* (revived by the National Theatre in London in 1965) have already become classics. Of his Operettas and musical plays *Bitter-Sweet* and *Cavalcade* are still the most famous in a list which includes *Conversation Piece*, *Operette* and *Sail Away*. He starred in his own film, *In Which We Serve*, wrote the screen plays of several of his stage successes and has appeared in *Our Man in Havana*, *Surprise Package*, *Bunny Lake Is Missing*, *Boom* and *The Italian Job*. He is the author of two autobiographical books, *Present Indicative* and *Future Indefinite*. In 1960 his first novel, *Pomp and Circumstance*, was on the best-seller lists in the United States for 16 weeks, and he has written several volumes of short stories as well as a book of poems entitled *Not Yet the Dodo*. He has made rare but brilliantly successful appearances in cabaret on both sides of the Atlantic. In 1966 at the Queen's Theatre he made a triumphant return to the London stage in his new trilogy of plays, *Suite in Three Keys*, in which he played the leading role in each play. Currently *Cowardy Custard*, an entertainment featuring the words and music of Noël Coward, is running with outstanding success at the Mermaid Theatre. He was knighted in 1970 for services to the Theatre.



# PRIVATE LIVES

## *Cast*

Sibyl Chase . . . . . POLLY ADAMS

Elyot Chase . . . . . ROBERT STEPHENS

Victor Prynne . . . . . JAMES VILLIERS

Amanda Prynne . . . . . MAGGIE SMITH

Louise . . . . . CARI HEDDERWICK

## *Synopsis of Scenes*

### ACT I

The terrace of a hotel in France. A summer evening

### ACT II

Amanda's flat in Paris. A few days later. Evening

### ACT III

The same. Next morning





### MAGGIE SMITH

Maggie Smith born in Ilford began her career at the Oxford Playhouse. After playing in the classics in Oxford she appeared in an Edinburgh Festival revue and in *New Faces of 1956* in New York. Her first West End appearance was opposite Kenneth Williams in the revue *Share My Lettuce*. She joined the Old Vic Company in 1959 to play a range of parts including Mistress Ford in *The Merry Wives of Windsor* and Maggie Wylie in *What Every Woman Knows*. Then came Anouilh's *The Rehearsal*, Peter Shaffer's *The Private Ear* and *The Public Eye* for which she won the Evening Standard Drama Award for the best actress of the year, and *Mary, Mary*, all for the H. M. Tennent management. In December 1963 she joined the National Theatre to play Sylvia in *The Recruiting Officer*. Among her other parts have been Desdemona in *Othello* (with Laurence Olivier), Hilde Wangel in *The Master Builder*, Myra in Noël Coward's *Hay Fever*, Beatrice in *Much Ado About Nothing*, the title role in Strindberg's *Miss Julie*. At Chichester in 1969 she played in Wycherley's *The Country Wife*. With the National Theatre in Los Angeles in February 1970 she played Masha in Chekhov's *The Three Sisters* and Mrs. Sullen in Farquhar's *The Beaux Stratagem* later repeating her performance in London, and she also played the title role in *Hedda Gabler*. Maggie Smith's films have included *Othello*, *The Prime of Miss Jean Brodie*, *Oh! What a Lovely War* and, more recently, *Love and Pain* and *the Whole Damn Thing* for Columbia, and *Travels With My Aunt*, and

she has starred in several television productions. In 1970 Maggie Smith received a CBE. In the same year she won the Best Actress of the Year Award from the Society of Film and Television Arts for her performance in *The Prime of Miss Jean Brodie* and the Hollywood best actress Oscar for her part in the same film. She is married to Robert Stephens and they have two children.



### ROBERT STEPHENS

Robert Stephens was born in Bristol in 1931 and gained his early experience in repertory. He became one of the original members of the newly-formed company at the Royal Court Theatre in 1956 under the direction of George Devine. His first part there was Judge Haythorne in *The Crucible*. Other plays that he appeared in at the Royal Court included: *Cards of Identity*, *The Country Wife* and *The Entertainer* with Laurence Olivier which subsequently transferred to the Palace Theatre. In 1959 he went to New York with *Epitaph for George Dillon*. His next London appearance was in John Mortimer's play *The Wrong Side of the Park* with Margaret Leighton. Among his films are: *A Taste of Honey*, *Morgan*, *A Suitable Case for Treatment* and *The Prime of Miss Jean Brodie* with Maggie Smith. He joined the National Theatre Company at its inception in 1963 and has appeared in *Hamlet*, *Saint Joan*, *The Royal Hunt of the Sun*, *Hay Fever*, *Much Ado About Nothing*, *Trelawny of the 'Wells'*, *A Bond Honoured*,



*Black Comedy, The Dance of Death, Three Sisters, As You Like It, The Beaux Stratagem, Hedda Gabler* and many others. He was given the Variety Club of Great Britain's award for the best stage actor of 1965 for his performances in *The Royal Hunt of the Sun* and *Trelawny of the Wells*. On television he has played the title role in *Rasputin* and Oberon in *A Midsummer Night's Dream*, both for the BBC. Last year he and Maggie Smith appeared in a revival of Noël Coward's *Design for Living* in Los Angeles, and they were also together in the recently completed film *Travels With My Aunt*.



### JAMES VILLIERS

James Villiers was born in London and educated at Wellington. After two years at RADA he spent a season at Stratford-upon-Avon before making his first appearance in the West End in *Toad of Toad Hall* at the Princes Theatre in 1954. He spent two years with the Old Vic Company in England and the United States, and then came a year with the English Stage Company. In the West End he has been seen in *Write Me a Murder* at the Lyric Theatre, *The Burglar* at the Vaudeville and *The Happy Apple* at the Apollo in 1970. Over a period of four years in films he acted in *King and Country, Half a Sixpence, Nothing But the Best, Otley, The Ruling Class* and *The Amazing Mr. Blunden*, which will be shown at Christmas.

Numerous appearances on television include *The First Churchills* (as Charles II), *Lady Windermere's Fan* and *The Millionairess* with Maggie Smith. He is married and has an 11-year-old son.

### POLLY ADAMS

Polly Adams, born in Chichester, comes from a theatrical family. Her grandmother was in Forbes Robertson's company and encouraged Polly to go on the stage. Her great-uncle was the famous comedian, Gordon Harker. After studying at RADA Polly Adams played in repertory and on television before appearing in Graham Greene's *The Compliant Lover* with Ralph Richardson and Paul Scofield at the Globe Theatre. Then came a season at the first Chichester Festival and a tour of West Africa with the Nottingham Playhouse. Notable among her West End appearances have been Robert Bolt's *Gentle Jack* with Edith Evans and in *Relatively Speaking*. She toured with Dame Sybil Thorndike and Adam Faith in *Night Must Fall* and at the Chichester Festival Theatre's 1971 season she appeared as Lucy in *The Rivals* and in Anouilh's *Dear Antoine*, which transferred to the Piccadilly Theatre. Her television engagements include *Compact, Pride and Prejudice, The Spoils of Poynton* and *The First Churchills*.





## JOHN GIELGUD

John Gielgud was born in 1904 and educated at Westminster School. He studied for the stage at Lady Benson's School and RADA. He made his first appearance on the stage at the Old Vic in 1921 and in 1929/30 Old Vic season he played (at the age of 25) Hamlet, Macbeth and King Lear. He consolidated these successes with *Richard of Bordeaux* in 1933, followed by *Noah*, *Romeo* and several Chekhov plays. He went into management in 1937/38 and had seasons at the Haymarket in 1944 and the Lyric, Hammer-smith, in 1953. In 1950 he was leading man at Stratford. He was knighted in 1953. John Gielgud toured Europe, Australia and New Zealand in *Ages of Man* which he had launched in New York and London; starred in *Tiny Alice* in New York, *Ivanov* in London and New York; appeared in *Tartuffe* and *Oedipus* at the National Theatre and in *Forty Years On* at the Apollo. He played at the Royal Court in David Storey's *Home*, seen also in the West End, on Broadway and on American and British television, and he returned to the Royal Court to appear in Charles Wood's *Veterans*. John Gielgud's many outstanding film appearances include



*Richard III, Chimes at Midnight, The Loved One, The Charge of the Light Brigade, The Shoes of the Fisherman, Oh What a Lovely War* and, most recently, *Lost Horizon*.

## CARI HADDERWICK

Cari Hadderwick was born near Glasgow and received her theatrical training in that city before she made her first professional appearance as Jackie in an Arts Council tour of Noël Coward's *Hay Fever*. Subsequently she acted with various repertory companies, and it was during this period that she first played the maid in Noël Coward's *Private Lives* in Dundee. She has done a lot of work on radio and television, and made her first appearance on the West End stage in *Conduct Unbecoming* at the Queen's Theatre.

## ANTHONY POWELL

Anthony Powell's first West End production was Sir John Gielgud's *The School for Scandal* at the Haymarket Theatre and later in the United States, for which he won a Tony Award in 1963. Before starting on *Private Lives*, he designed his first major film for MGM, *Travels With My Aunt*, directed by George Cukor, after working in an advisory capacity for Sam Spiegel's *Nicholas and Alexandra*. This year the much acclaimed production he designed for the Royal Shakespeare Company, *The Comedy of Errors*, was successfully revived at Stratford-upon-Avon. He was educated in Dublin and after his National Service studied at the Theatre Department of the Central School of Art and Design, where he now lectures.



## BEATRICE DAWSON

Beatrice Dawson studied at the Slade and the Chelsea Polytechnic, and the first production for which she designed the costumes was *The Duchess of Malfi* at the Haymarket Theatre in 1945. Amongst many other productions on which she has worked since have been John Fernald's *The Seagull* at the Old Vic in 1960, Laurence Olivier's production of *Uncle Vanya* at Chichester and subsequently at the National Theatre in 1963, and also his more recent production of *The Three Sisters* (both stage and screen versions). She was responsible for the costumes in the National Theatre production of *The Idiot*, in Terence Rattigan's *A Bequest to the Nation* at the Haymarket as well as for the revival of his *The Winslow Boy* at the New Theatre, and for the revival of Shaw's *Captain Brassbound's Conversion* with Ingrid Bergman at the Cambridge Theatre. The films for which she has worked as a costume designer have included *The Importance of Being Earnest*, *Pandora*, *The Prince and the Showgirl* and *Pickwick*. She has also worked in the world of opera designing for *The Bohemian Girl* at Covent Garden and *Carmen* at the Helsinki Opera House. Originally she started her career designing jewellery, belts and bags, and she is now a Fashion Adviser to Marks and Spencer.

## JOE DAVIS

Joe Davis has wide experience of all facets of lighting having originally joined Strand Electric in 1925. Since 1932 he has been continuously engaged in lighting stage productions, cabaret and exhibitions. He has worked for many famous managements and was for 36 years lighting director of H. M. Tennent Ltd. In addition he is personal lighting director for Marlene Dietrich. Among the many productions he has lit in the theatre are: *West Side Story* and *My Fair Lady* (both in London), *Ring Round The Moon* and the current production of *Godspell*. He is now a partner in Theatre Sound and Lighting Services, the theatre technical organisation.

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## PRIVATE LIVES

Noël Coward's *Private Lives* received its World Premiere at the King's Theatre, Edinburgh, on 18th August 1930. It was presented by Charles B. Cochran with Gertrude Lawrence and the Author as Amanda and Elyot, and Adrienne Allen and Laurence Olivier as Sybil and Victor. The production subsequently opened the Phoenix Theatre on 24th September 1930. In 1936 it was seen briefly at the Victoria Palace for twelve performances during a repertory season. The first major revival was in 1944 presented by H. M. Tennent and John C. Wilson; this production starred Kay Hammond and John Clements as Amanda and Elyot. It opened on 10th July 1944 at the Theatre Royal, Newcastle, and after touring for fourteen weeks arrived at the Apollo Theatre on 8th November. On 10th December 1945 Googie Withers and Hugh Sinclair took over the leading roles and the production transferred to the Fortune Theatre on 10th June 1946. In all it ran for seven hundred and sixteen performances in London. The last London revival was at the Hampstead Theatre Club with Rosemary Martin and Edward de Souza. This opened on 24th April 1963 and proved so successful that Michael Codron transferred it to the Duke of York's Theatre where it ran from 3rd July 1963. There have been two film versions of *Private Lives*—the first was made in America in 1931 with Norma Shearer and Robert Montgomery as Amanda and Elyot, and Una Merkel and Reginald Denny as Sybil and Victor. This received its London premiere at the Empire, Leicester Square, on 4th February 1932. The second film was made in France in 1936 under the title *Les Amants Terribles*, directed by Marc Allegret.



Miss Maggie Smith's and Miss Polly Adams's clothes  
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1. Persons shall not 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 limited to the number indicated in the notices exhibited in those positions.
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## SHOPPING

*with Sibella Norman*

Recently, Harrods, the large Knightsbridge store, opened a new Perfumery Department on the site of the old Bank, this now being on the fourth floor with all the other service departments such as the travel agency and theatre ticket office.

This new department was designed by an American firm of architects, Copeland, Novak and Israel. The magnificent room has a white marble floor throughout with pomegranate-red velvet walls and furnishings. All the counters and showcases are glass and chrome, and hanging over the centre scent counter is a large crystal and chrome chandelier—all the other lighting fittings are hidden in the ceiling. Because there is now so much more space than they had before, Harrods have been able to increase the number of cosmetic houses to include such famous names as Mary Quant and Max Factor. All the consultants of these various houses wear identical uniforms to match the decor. These are made by Jaeger based on a design by Givenchy. They each have a badge denoting their particular house and there are 25 independent

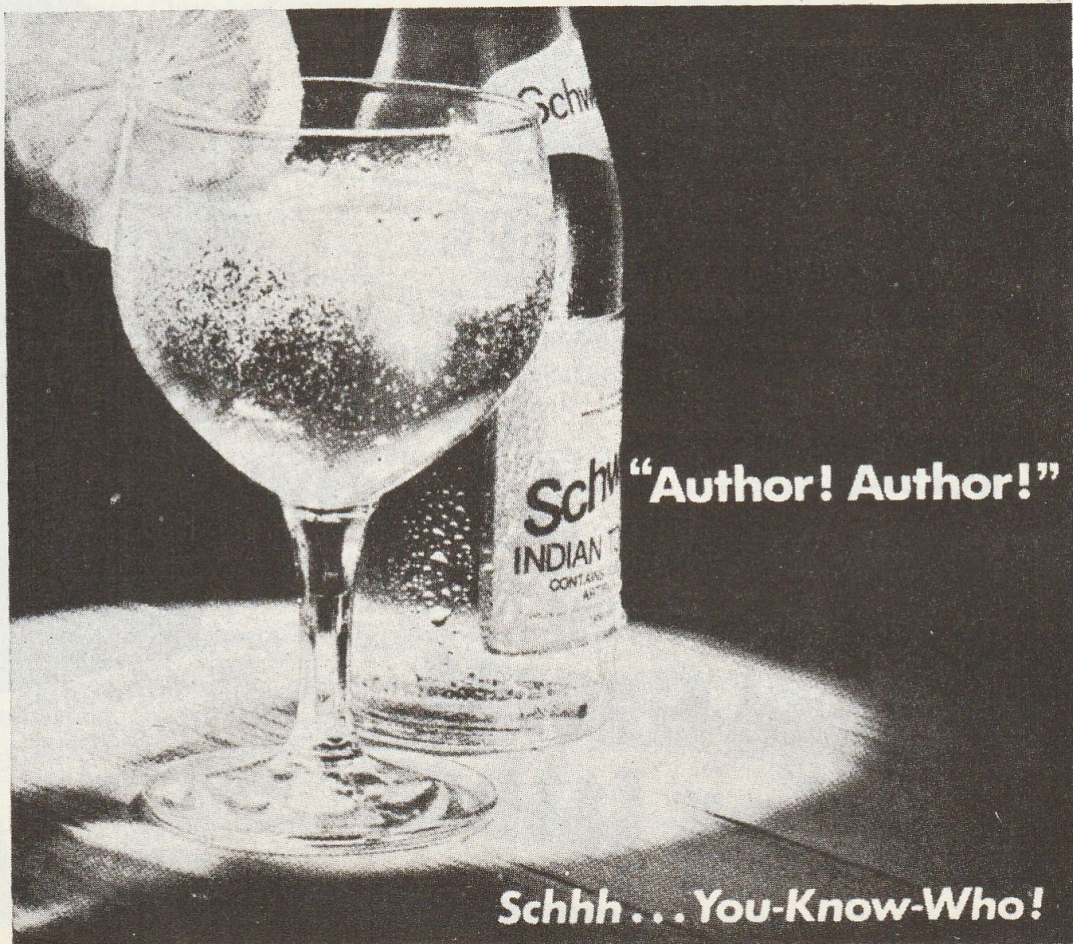
Harrods assistants who are there to give unbiased advice and opinions. The whole department is bright and attractive, the service friendly and good, and the whole system geared to saving time. I would however suggest that, on your first visit, you leave yourself plenty of time in order to take in the aura of the room and its contents. I spent a good hour wandering around just looking, trying on various make-ups and scents—there are forty-five houses with 300 different fragrances!—and wishing I could afford a large three litre bottle of Guerlain at £480—a very nice present for some lucky lady!

One of the newest cosmetic houses in Harrods is the Princess Galitzine range. These products are really outstanding and include all make-up, treatment creams and lotions and a variety of scents and body perfumes. The brown and white packaging is quite unique and has won many design awards in Europe. It is exclusive to Harrods at the moment but I hope it will eventually spread to other large stores in other parts of the country.

As I haven't the space in this column to mention everything about this department, I can only suggest that you treat yourself to a visit—there are lots of ideas for Christmas presents too!

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## **The Pauline Tooth Profile** *Brian Roberts*

"There is great interest in millionaires," says Brian Roberts discussing his book, *The Diamond Magnates* recently published by Hamish Hamilton, in which he traces the careers of half a dozen of the men, mainly from London, who left home to find themselves a fortune in South Africa in the early 1870s. "I was always attracted by the great names in South Africa, and the whole romance of people digging up fortunes. I am also very interested in Cecil Rhodes as a person, and his career in the diamond industry."

In the prologue of his book he describes the first tentative finding of a diamond in 1867 in a remote region of the Cape, by no means an instant recognition, but a slow progress of establishing its authenticity, they were previously only discovered in India and Brazil, and it was this find, 'The Eureka' valued at £500, which first attracted world attention to the diamond potential in southern Africa; and thus the great trek of fortune seekers began towards the banks of the Vaal. Mr Roberts restricts his story to eight central characters who were to become the richest men in the world. The Barnato brothers, Harry and Barney from London's East End, who were to arrive in Cape Town as conjurers to entertain the diggers, and find their way to Kimberley the shanty town then called New Rush, and buy claims. Their three nephews, Jack, Woolf and Solly Joel—the latter was to become known as the 'Ace of Diamonds', Joseph Benjamin

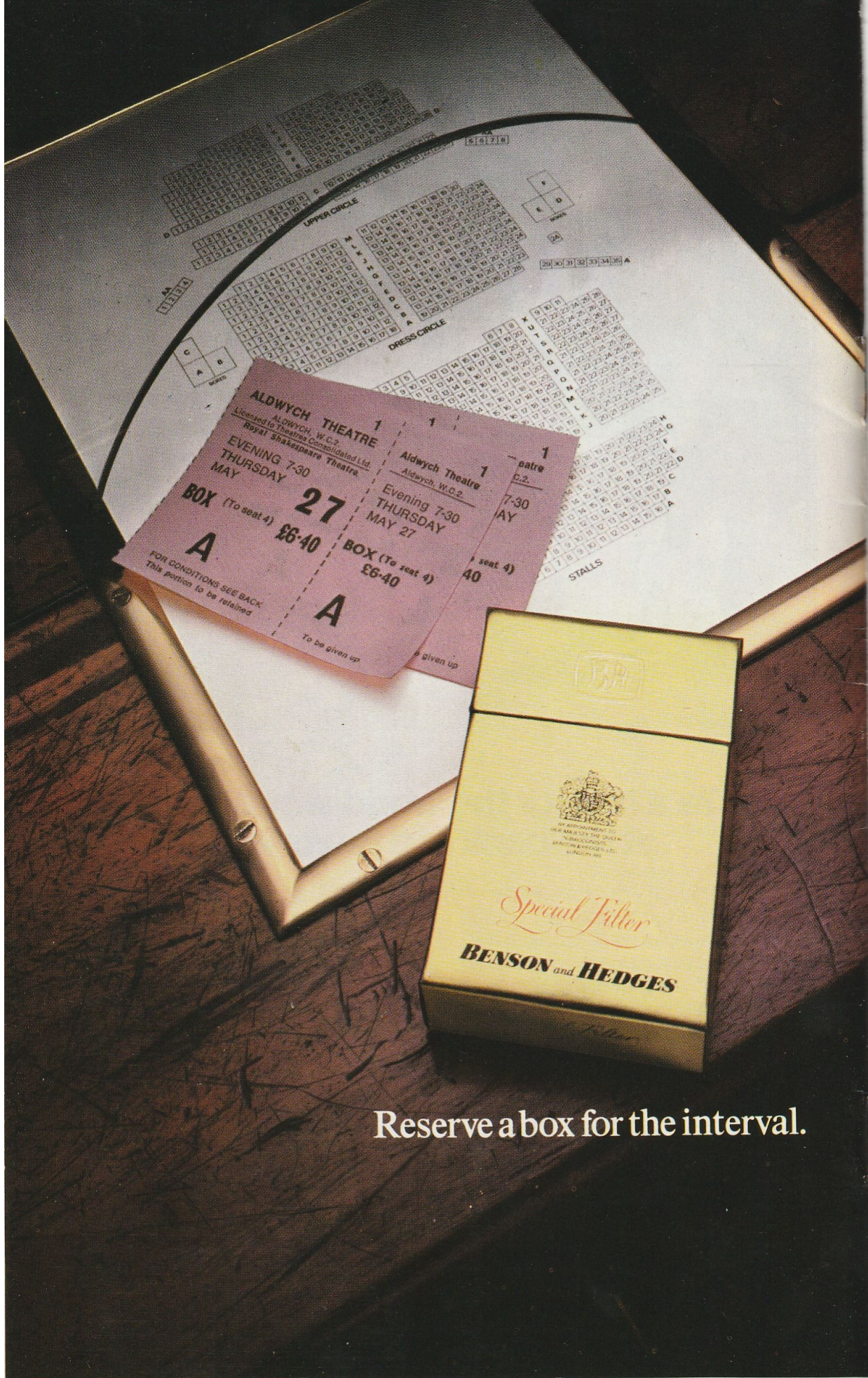
Robinson, who was probably richest of them all, making a fortune in diamonds and another in gold. Alfred Beit from Hamburg, the friend and admirer of Cecil Rhodes who left many memorials in South Africa and Rhodesia, and lastly Rhodes himself, the idealist who sought financial power to further his vision of Imperial expansion. Brian Roberts does not attempt to recount Rhodes' political career and has already described his decline and fall in a previous book *Cecil Rhodes and the Princess*.

The author himself now lives near Cape Town having gone there thirteen years ago as a teacher, and researched deeply into the background and unearthed much material which has hitherto never been published. He reveals their hopes and fears, their power and glory, and their human failings, and makes an immensely readable saga of their struggle for wealth.

"As they grew richer," he explains, "they became surrounded by schemers and charlatans. They were the richest men, but also the unhappiest men on earth. Many of them died young. Barney Barnato, the most colourful character, committed suicide in his forties. Cecil Rhodes, old before his time, died aged 48."

However much of their pioneering made South Africa what it is today, even if they leave truth to the words of the song 'Who wants to be a millionaire?'





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