The Dramatic World

CONCERTOS OR CANDLESTICKS?

An Overstrung Play

By JAMES AGATE

Duke of York's Wednesday, April 26

"INTERLUDE"

A Play. By Grant Wallace

Lynn Blessing is one of those intense blondes who infest cathedral cities and when Thomas Hardy writes about them are called Sue. Wandering into an antique shop, Lynn meets a charming young man with a Belgian accent who obviously does not know a mezzotint from a warming-pan. But because he can play the Grieg Piano Concerto Lynn contentedly marries him, for she, too, would be concerting like blazes but for the fact that some time before the play opens she has broken her wrist. These curds-and-whey limpidities occupy the long first half of a long first act.

When the curtain goes up again five months have passed, and Lynn is turning out a mixed Blessing and is cajoling Nicholas with a view to making him throw up antiques and become a concert performer. She has even persuaded Sir John Mapen, the world-famous impresario, to take tea with them at an hour which we judge to be after dinner. All this is happening in the cathedral city nearest to London, and, of course, there is nothing world-famous impresarios like better than motoring eighty miles or so after dinner to drink weak tea and listen to an amateur pianist. After a trifle of pressing, Nicholas throws off a Chopin prelude, whereupon Sir John immediately sees for him a future at which a Hambourg would blench and Moiseiwitsch turn pale.

Private Life of a Pianist

The second act happens in Paris, for it appears that Nicholas has still to dot his arpeggi and cross his appoggiature. To this end he studies under the great Boissier, and to judge from his execution of a bit of Beethoven's Fourth Concerto had retrogressed remarkably. Hereabouts two themes disengage themselves. The first is that the brittle blonde, while kidding herself that she is moved only by the notion of advancement for Nicholas, is really actuated by her own personal ambition. The second is that Nicholas, while having the fingers of a pianist, still retains the soul of an antique-dealer.

Out of these two themes springs a third, and even a fourth—the discovery that success on the concert platform is a vain thing and, as Daisy Ashford's Ethel Monticue would have said, piffle before the wind. And the further discovery that pianists who have hardly finished the last insincerities of "La Campanella" in one town before they must embark upon the sonorities of the "Chromatic Fantasia and Fugue" in the next—that such pianists inevitably fall out of love with their wives. To world-virtuosi in whose wake from Oslo to Oshkosh and from Buenos Aires to Bradford better halves have devotedly trailed, this will come as news. Personally I do not believe a word of it. Anyhow things for Lynn and Nicholas have to come to what, below stairs, is called a pass.

Crisis at the Queen's Hall

Nicholas has at last "made" the Queen's Hall, where the world-renowned Krikineck is to conduct for him. At this point news comes from England that Nicholas's old nurse has died, whereupon Nicholas, realising that all concertos are vanity and that to preserve his self-respect he must return to dubious china and genuine brass, tears off his white tie and refuses to play. At which Sir John, the world-impresario alluded to above, is moved to ask: "What about me?" And Nicholas recognises that even in the world of music a contract is a contract, and Lynn promises that if Nick will not let Sir John down she will go out of his life for ever, and ultimately Nicholas rushes over to the Queen's Hall, leaving Lynn, flying to the hotel piano, to drown the opening bars of the Grieg Concerto in deserted-wifely tears. In despair she turns to the wireless, which immediately announces that Nicholas will substitute the Grieg for the advertised and inevitable Tschaikowsky. As the curtain falls Lynn, snatching up her ermine tippet, rushes over to the Queen's Hall. The piece having begun she will not be admitted to the body of the hall, and presumably seeks that cubby-hole on the left of the orchestra which has seen so many tremulous settings forth and tripping returns.

Next day Nicholas abandons the profession of concert-performer or antique-dealer—I cannot be positive which, as Mr. Belloc remarked in another connection. My own view is that the pair let the antique-shop go to pot and buy two pianos on which to give endless performances of the only concerto they know, with Nick playing the solo part and Lynn dutifully filling in with the orchestral.

These naïveties, offering Mr. Louis Borell no sort of difficulty, are taken in his likeable, persuasive stride, and Miss Sarah Erskine plays Lynn with a charm which would wheedle Beachy Head.

Adelphi Thursday, April 27

"HUNGARIAN RHAPSODY"

Devised by Bela Paulini

Hungary is responsible for more things than Liszt's Second Rhapsody, though no major pianist appears to be aware of this. It is responsible for the other fourteen Rhapsodies, a vast number of plays which have the odd habit of appealing to English theatre-managers but not to English theatre-goers, and a queer national costume which appears to consist of a bowler hat and a bifurcated nightgown. Apart from these things the only other Hungarian exports that I wot of are tokay and aperient waters, paprika and czardas.

Item, the Hungarian alphabet contains more accents than it does letters. Item, during the War we all played, hummed, or whistled a piece of Hungarian nostalgia called "Souvenir" by a composer with the unhummable and unwhistleable name of Drdla. Item, one associates this country with lady novelists, goulash, and millions of lead pencils. Item, it furnishes the B.B.C. with entire Sundays of light music. Lastly, it swarms with lady fiddlers of the "Play, Gipsy, Play," order. And that is all I, or anybody else except Mr. Maschwitz, know about Hungary.

The foregoing is largely what this entertainment is all about, and very entertaining it is. There are mystery plays, and fairy tales, and pantomimes, and silhouettes, and folk songs, and more folk songs, and yet more folk songs, and, to conclude with, a few folk songs. There is also folk-dancing. In other words, this is a kind of "Chauve-Souris" entertainment. The décor is witty and charming, and the music dry and sparkling like light Hungarian wine.

Torch Tuesday, April 25

"CARRIE AND CLEOPATRA"

A Play. By H. E. Bates

Mr. Bates's theme is clear enough when his play is examined retrospectively. He has wished to show the passing of an old order and the inability of people who are held in its thrall to grapple with new conditions. These simple issues are confused, while the play is in progress, by a number of irrelevancies which—perhaps the producer is to some extent to blame here—are given irrational prominence. The principal characters are two sisters left marooned and helpless on an island of gentility by the death of their father. The elder marries a speculative builder with social pretensions who comes to buy their land—an English version of Tchehov's Lopahin—and brings him to ruin. The other runs away with the builder's son, a young man disintegrated, we gather, by a too generous allowance from his father.

The drama is dissipated, however, by the playwright's strange insistence on inexplicable details. We do not see why, for instance, so much should be made of a quarrel between the two women over the giving away of their father's suits, or why an incident of the elder's appearing as Cleopatra at a fancy-dress ball should be referred to so frequently. These things, no doubt, have a place in Mr. Bates's scheme, but they are baffling to a mere spectator. Such consistency as the piece has in action is provided by the playing. Persuasive studies of failure are contributed by Miss Hilda Bruce-Potter and Miss Sylvia Coleridge, as the sisters; and Mr. Arthur Young and Mr. Alexander Archdale uncover the amiable weaknesses of the builder and his son. Miss Elizabeth Maude speaks up with point for the brave new world. R. C.

LUISE RAINER IN NEW COMEDY

MANCHESTER PREMIERE

The Manchester Palace has the distinction of being the first English theatre to present Luise Rainer in the living theatre. On Monday night this artist of international fame will appear in "Behold the Bride," a new comedy by Jacques Deval, the author of "Tovarich."

In appearing behind the footlights before a real audience, Luise Rainer returns to her first medium. Four years ago she was playing classical and Shakespearean parts in Vienna, and her first big part was Juliet when only sixteen.

It will be a new experience for most people to see Miss Rainer in a comedy part, which will show her as a French girl married to a young American, and as a result having to practise all sorts of dodges and subterfuges. "Behold the Bride" will be directed by Richard Bird, and the supporting company includes Griffiths Jones, Jeanne de Casalis, Hazel Terry, Evelyn Roberts and Jacqueline Squire.

At the Prince's, Phyllis Neilson Terry with Heron Carvic appear in a new play "Then and Again," a triangle comedy by Elizabeth Wilson and Broughty Ferrie.

The Triangle

The point of the triangle is the wife's cousin, played by Yvette Pienne, and Miss Terry is the wise woman-of-fashion mother-in-law who keeps the home ship off the rocks. Sheila Brownrigg is the wife and Clare Harris the comedy maid.

A new Basil Dean production at the Opera House is a further première for to-morrow night. Written by Thomas Browne, whose "Plan for a Hostess" brought him to the fore, "Drawing Room" is a comedy of manners, with Fay Compton as one of those controlling women who want to organise everybody's life, but in this case in the most polite manner and as befits a drawing-room mind. The family have their own ideas, and the husband shows a tendency to stray, which complicates the drawing-room standards.

Percy Marmont supports Miss Compton as the husband, and the designing secretary is played by Gillian Lind. Victoria Hopper is the youngest daughter who wants to see the world and be unattached, while Joan Harben is the eldest daughter, whose matrimonial affairs are anything but smooth.

The Opera House will also stage the new Stephen Haggard play "Weep for the Spring" before it is seen in London. The author will be in the cast, with Nicholas Hannen, Athene Seyler, and Peggy Ashcroft.

The Ballets Jooss have given great pleasure to highly appreciative audiences at the Prince's, and the two new works, "Chronica" and "Spring Tale," are notable additions to a distinguished repertoire.

REPERTORY AT HAMMERSMITH

At the King's, Hammersmith, where Wilson Barrett and Esmond Knight's repertory venture is firmly established, an interesting event next week is the production for the first time in this country of David Belasco's success, "The Return of Peter Grimm." The play ran for over two years at the Belasco, New York. Future Hammersmith arrangements include revivals of "Theatre Royal," with Peggy Wood and Gyles Isham as guest artists, of "Mr. Pim Passes By," in which Irene Vanbrugh will be seen in the rôle she created, and the production of a new play, "First Stop North," by Nicholas Phipps, the young actor-author who has provided Gate Theatre revues with spritely material.

Plays and Players

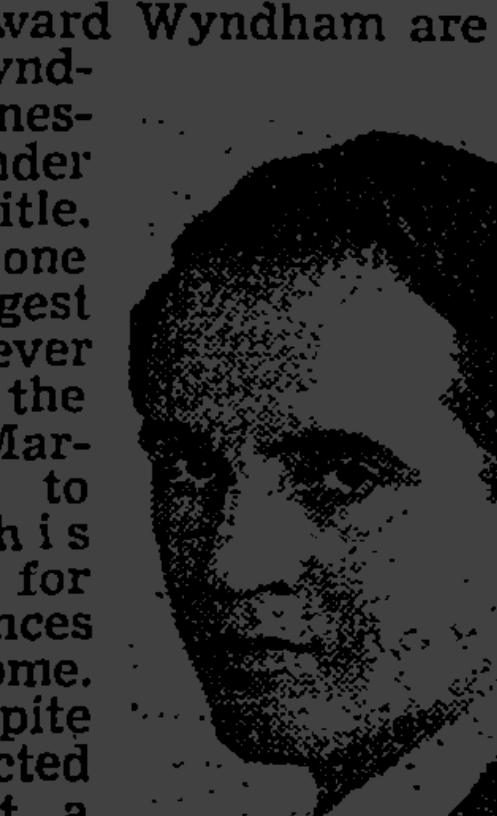
MISS ROBSON'S NEXT ROLE

TO APPEAR IN A COMEDY

By RICHARD CLOWES

Flora Robson's wish to play a lighter rôle than those with which she has chiefly been associated is soon to be realised. She and Cecil Parker will have the leading parts in a comedy by Esther McCracken, the author of "Quiet Wedding." The new piece is at present called "Carrying Corn," but this title will possibly be changed. Murray Macdonald will produce. Miss Robson's rôle will be that of a young mother. Those of us who remember her subtly-amusing performance in "The Importance of Being Earnest" at the Old Vic will look forward to her next appearance in a comedy.

Gate Success for Wyndham's



Eric Portman

Norman Marshall told me last week that "The Intruder," which Bronson Albery and Howard Wyndham are presenting at Wyndham's on Wednesday, was, under its original title, "Asmodée," one of the three biggest successes ever produced at the Gate. Mr. Marshall went on to say that this augured well for the play's chances in its new home. The Gate, in spite of its restricted size, is not a coterie theatre; on the contrary, its audiences are a cross-section of the general theatrical public. There have been certain changes in the cast, but the newcomers, Eric Portman, Jill Furse, and Marian Spencer, all have distinguished Gate theatre records. Mr. Marshall remarked that he regarded Miss Spencer, who was recently seen in the Lucie Mannheim version of "A Doll's House," as a very important discovery." Eric Portman is to play Blaise Lebel, the evil genius of the household depicted in the piece. He said that the part was a new departure for him, and he was delighted with the change from his usual rôle of romantic hero.

A Tale for the Times

From what I heard the other morning at a rehearsal of "An Englishman's Home," which is to be revived at Wimbledon to-morrow, I gathered that this patriotic drama has been brought up to date. There was talk of radio, aeroplanes, anti-aircraft guns, and other phenomena which could not have had a place in the story when the play was produced in 1909. The work of revision has been done by A. C. Findon. Muriel Pratt is producing, in association with Eric Findon. She told me that she was concentrating on bringing out the play's dramatic qualities. "That is the producer's most important task. I am not attempting to stress the play's message, which should emerge of its own accord." "An Englishman's Home" will later be transferred to the West End.

Silver Wedding Party

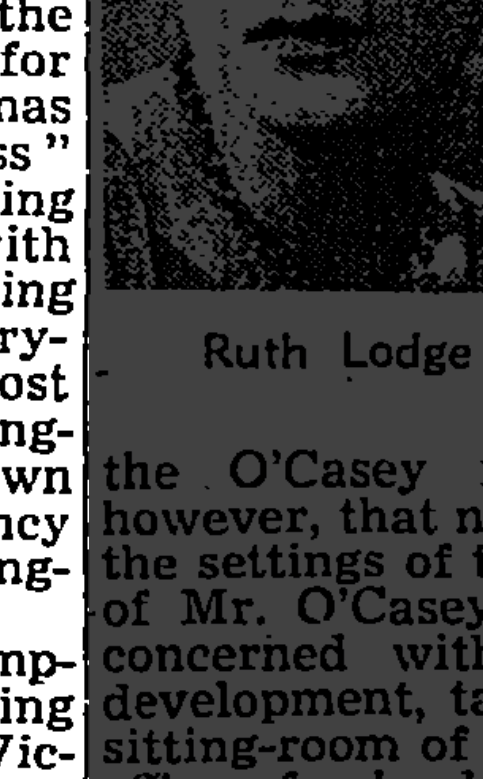
The 250th performance of J. B. Priestley's comedy "When We Are Married," at the Prince's on May 16, will be a novel occasion. The management are inviting to the play, which is about a triple silver wedding celebration, couples who were married in 1914. The only stipulation made to those who wish to avail themselves of this gesture is that the dates and places of their marriages should accompany requests for seats. The cast, headed by Raymond Huntley, Helena Pickard, and Frank Pettingell, are planning to amuse their guests with a mock silver wedding celebration after the show.

Cosmopolitan Evening

The programme of four one-act plays to be presented at the Torch next Friday includes "The King of Spain's Daughter," by Teresa Deevy (author of the distinguished "Katie Roche"); "The Mask," by H. M. Harwood and F. Tennyson Jesse; "The Helpmate," a translation of Schnitzler's play by C. E. Wheeler; and Synge's racy comedy, "The Tinker's Wedding." Rosalinde Fuller, Torin Thatcher, Tristan Rawson, and Mary Barton are among those who will appear in these offerings.

The O'Casey Manner

"Candida" will be withdrawn from the Westminster on Saturday, and will be succeeded by Rutherford Mayne's "Bridge Head," a play of Irish life which was first produced at the Abbey Theatre, Dublin, in 1934. Michael MacOwan, the producer at the Westminster, tells me that James Bridie bet the author five shillings that the play would eventually be presented in London. Mr. Mayne is one of Sean O'Casey's disciples, and he mingles tragedy with comedy in the O'Casey manner. I understand, however, that neither the characters nor the settings of the piece are reminiscent of Mr. O'Casey. The action, which is concerned with agriculture and land development, takes place in the private sitting-room of a hotel which is also the office of a land commissioner, a part to be played by Wilfrid Lawson, who will be a guest artist at the Westminster for this production. As might be expected, the supporting cast will include a number of Irish actors, among them being Tony Quinn and Edward Lexy, who have both been with the company at the Abbey, Christine Hayden, and John Bland. Charles Victor (in one of the longest parts of his career), Ruth Lodge, and Stephen Murray are others who will appear. J. Hwfa Pryse will be seen as a Japanese student, the reason for whose existence in this *milieu* the author prefers to keep secret.



Ruth Lodge

Popular Price Comedies

"French Without Tears" ends its long London run on Saturday. It will be succeeded at the Piccadilly, which is a cheap-price theatre, by "Quiet Wedding," withdrawn from Wyndham's last night. This pleasant domestic comedy will be taken down to the Hippodrome, Brighton, this week for a "sea-change" before being brought in to the Piccadilly on May 8.

THE WEEK'S DIARY

To-night.—Globe: "Scandal in Assyria." Savoy: "Business is Unusual."
Monday.—Old Vic: "She Passed Through Lorraine."
"Q": "Independence."
Wimbledon: "An Englishman's Home."
Richmond: "Uneasy Living."
Comedy: "They Walk Alone" (transfer).
Tuesday.—St. Martin's: "Third Party Risk."
Wednesday.—Wyndham's: "The Intruder."
Friday.—Torch: Four one-act plays.

SCANDINAVIA IN THE CRISIS

GUARANTEES NOT DESIRED

By C. J. HAMBRO,

President of the Norwegian Parliament

On April 14 Lord Halifax in the House of Lords, and Mr. Chamberlain in the House of Commons, declared that His Majesty's Government would feel themselves bound at once to lend the Greek or Rumanian Government, as the case might be, all support in their power if the independence of Greece or Rumania should be threatened in such a way that the Government of these countries considered it vital to resist with their national forces. Similar declarations have been made in regard to various other States, and it has been suggested that this new policy of security should be extended to the Scandinavian countries.

It can, however, be said that the Northern countries have not requested and do not wish any such guarantee, nor have they been approached on the subject. It is the declared policy of all the Scandinavian countries to be alliance-free, to keep outside any block of Powers that may be formed, and to observe a strict and unimpeachable neutrality. There is among the people themselves a deep-rooted feeling that guarantees of any kind would be prejudicial to their national independence.

Past Treaties

During the Crimean war, at a time when Finland was part of the Russian Empire, there was a great fear of Russian aggression in Norway and Sweden, and in 1855 a defensive treaty was concluded between the two Northern Kingdoms, France, and Great Britain. In 1907 it was declared by Norway to be non-existent, and was replaced by the treaty of November, 1907, between Germany, France, Great Britain, Norway and Russia. This, which guaranteed the integrity of Norway, reflected the feeling of the people after the severing of the union between Norway and Sweden and the lack of co-operation between the Northern countries at that time. But in both countries the treaty was criticised and it was more and more strongly felt that States with a national organisation, unity and independence over 1,000 years old, and in a singularly privileged geographical position, should not seek the protection of any group of Powers.

In Sweden the treaty of 1855 was replaced by the North Sea and Baltic Declaration of 1908 to which Denmark also was a party. With the outbreak of the Great War this Declaration ceased to exist, and it has never been renewed.

When Norway entered the League of Nations in 1920 it was felt that the treaty of November, 1907, was incompatible with the Covenant, and so had ceased to exist. But the Government of Russia (which was not a member State), when informed by the Norwegian Government of this interpretation, refused to accept it, and in 1924 Norway formally denounced the treaty. Since then none of the Northern countries has concluded or has been willing to conclude any treaty of a nature similar to the agreements mentioned above.

Northern Solidarity

The Great War taught the Northern countries the necessity of friendly co-operation, and in this there has been continual growth and progress, so that if need should arise they are fully prepared for mutual support and assistance. In an official statement, published after the meeting of the Kings of Denmark, Norway and Sweden in Oslo in November, 1917, it was said:

On account of the sympathy and solidarity between these countries the Governments agree to declare that, however long the War may last and whatever forms it may adopt, the friendly and intimate relations between the States shall be maintained. Consonant with earlier statements and with the policy followed so far, it can be declared that it is the definite resolution of these countries severally to maintain their neutrality against the belligerent Powers.

The same feelings of Northern solidarity and will to preserve peace have animated the policy of Denmark, Finland, Norway and Sweden during all the years since the War. The very idea that the Scandinavian countries should need any special guarantees from any State or group of States is alien to the Northern countries and would seem to imply that they had dangerous national or political disagreements with some nation or other, which is not the case.

The Northern countries are fully aware that an absolute condition for remaining neutral in case of a European conflict must be to arm to such an extent that no attempt on their territories could meet with an immediate success, and to be prepared to defend their independence to the utmost of their power. That is why they have, in all four countries, with the consensus of all political parties, voted larger credits for national defence than they have ever done before—even if it may be discussed whether the sacrifices made in Denmark and Norway are sufficient.

American Influence

The four nations are also fully persuaded that it will be in the interest of every country and of the future of European civilisation that if the worst should come to the worst one corner of Europe should remain neutral, and convinced that the world is longing for hope once more, and also for plain speech. That is why the attitude of the President of the United States has been followed with so keen an attention in most countries. The United States are in a singular position. They have not extended their territories as a result of the War, they do not rule conquered nations, their great cities and their frontiers are in no immediate exterior danger. Akin to all the nations of Europe and indebted to all of them, in spite of war loans, for their very population they alone can hope to understand and be understood and to incur a minimum of suspicion.

When the United States unreservedly and openly emerge from the shadows of isolation there will be a possibility of starting upon a fresh era of international co-operation and co-ordination.

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CONTINUOUS REVUE

PRINCE OF WALES. Whi. 8681. 2 till 11.30. CAPRICE PARISIEN. NEW SPRING SHOW. RENEE HOUSTON, DONALD STEWART. 50 Girls. DANCING IN BALLROOM FREE TO PATRONS.

WINDMILL, Picc. Circus. 8th Year. REVUDEVILLE 119th Edition. (3rd Week.) Continuous 1.30-11.15. Last performance starts 9.25 nightly.

VARIETY

COLISEUM, Ch. X. Tem. 3161. 6.25 & 9. Sat., 2.30. Elsie & Doris Waters; George Lacy; Sid Seymour's Mad Hatters; Will Hay, Jnr.; Darmora Dancers; Donald Stuart; 6 Yuk Ching; Dehl Trio, etc.

THEATRES, CONCERTS, CINEMAS, &c.

OPERA AND BALLET

ROYAL COVENT OPERA GARDEN
(London Philharmonic Concert Society Ltd.) presents an
INTERNATIONAL OPERA SEASON
under the direction of
SIR THOMAS BEECHAM, Bart.
TO-MORROW, at 8.15, DIE VERKAUFTE BRAUT ... Smetana
Hilde Konetzni, Tauber, Krenn, Rothmuller.
Conductor: SIR THOMAS BEECHAM, Bart.
Tues. next, at 5.45, PARSIFAL .... Wagner
(Dinner interval, 7.20 to 8.30.)
Lubin, Ralf, Janssen, Hofmann.
Conductor: FELIX WEINGARTNER.
Wed. next, at 8.15, TURANDOT .... Puccini
Eva Turner, Favero, Zambelli, Luccioni.
Conductor: CONSTANT LAMBERT.
Thurs. next, at 7.45, TANNHAUSER .... Wagner
Hilde Konetzni, Paula Buchner, Ralf, Hofmann, Janssen
Conductor: FELIX WEINGARTNER.
Friday next, at 5.45, PARSIFAL .... Wagner
(Dinner interval, 7.20 to 8.30.)
Cast as above.
Conductor: FELIX WEINGARTNER.
Mon., May 8th, at 7.45, TANNHAUSER ...... Wagner
Cast as above.
Conductor: FELIX WEINGARTNER.
Tues., May 9th, at 8.30, TOSCA .... Puccini
Cigna, Gigli, Basiola.
Conductor: VITTORIO GUI.
Wed., May 10th, at 8.15, DIE VERKAUFTE BRAUT ... Smetana
Cast as above.
Conductor: SIR THOMAS BEECHAM, Bart.
Thurs., May 11th, at 8.15, TURANDOT ...... Puccini
Cast as above.
Conductor: CONSTANT LAMBERT.
Fri., May 12th, at 8.0, IL TROVATORE ...... Verdi
Cigna, Basiola, Zambelli, Bjorling, Wettergren.
Conductor: VITTORIO GUI.
Box Office open 10 to 10. 'Phone Tem. Bar 7961.

Dartington Hall presents
(previous to London Old Vic Season)
BALLETS JOOSS
May 2-12, Dartington Hall, Totnes, Barn Theatre.
Week May 15: Brighton, Theatre Royal.

THE OLD VIC
COMMENCING MONDAY, MAY 22nd.
Dartington Hall presents
BALLETS JOOSS
Artistic Director, Kurt Jooss.
Musical Director: F. A. Cohen.
NEW PRODUCTIONS.
CHRONICA
Dance Drama, by Kurt Jooss,
in a prelude and 3 acts.
Music by Berthold Goldschmidt.
Costumes by Dimitri Bouchene.
A SPRING TALE
Romantic Ballet, by Kurt Jooss, in 4 parts.
Music by F. A. Cohen.
Costumes by Hein Heckroth.
BOX OFFICE opens To-morrow (Mon.). Wat. 6336.
Popular prices 6d. to 7/6. Bookable from 2/6.

MERCURY (PARK 5700.) Join or rejoin the Ballet Club (9th Year). Sub., 10/-. To-night, 8.30. VALSE FINALE, PASSIONATE PAVANE, THE PLANETS, FACADE.

SADLER'S WELLS, Rosebery Avenue, E.C.1. 2d. bus from Piccadilly (Ter. 1672). 6d. to 7/6. TUESDAY NEXT at 8.30. BALLET (Le Lac des Cygnes, Act 2, Cupid and Psyche, Horoscope) WED. at 8.0. HUGH THE DROVER, followed by JOB THURSDAY at 8.30. BALLET (A Wedding Bouquet, Checkmate, Facade.) FRIDAY at 8.0. RIGOLETTO. SAT. at 2.30. HUGH THE DROVER, followed by JOB SATURDAY at 8.0. MADAM BUTTERFLY.

THE ARTS THEATRE OF CAMBRIDGE. Cambridge University Musical Society. MOZART'S IDOMENEO. Evenings, May 2-6, 8.15. Matinée May 6, 2.30. 2/6-10/6. IRENE EISINGER, Elizabeth Abercrombie, Eric Starling, Elizabeth Darbishire, Robert Rowell. Producer, Camille Prior. Conductor, Boris Ord. Return bus London-Cambridge, May 5. Apply Theatre.

THEATRES

ADELPHI. (Tem. 7611.) 8.30. Wed., Th., 2.30 HUNGARIAN RHAPSODY Ballet, Songs, Music and Laughter.

ALDWYCH. (Tem. 6404.) 8.30. Thurs., Sat., 2.30. LILLI PALMER, CECIL PARKER, JOAN WHITE in IAN HAY'S New Comedy Hit LITTLE LADYSHIP "WILL KEEP YOU LAUGHING ALL THE NIGHT." —*Sunday Pictorial.* "IAN HAY'S NEW COMEDY IS GREAT FUN." —*Evening News.* Produced by GARDNER DAVIES.

AMBASSADORS. Evgs., at 9. Mats., Tues., Fri., 2.30. THE GATE REVUE HERMIONE GINGOLD WALTER CRISHAM "FULL OF FUN AND SATIRE."—*Evening News.*

APOLLO Gerrard 2663. Evgs., 8.30. Mats., Tues. and Sat., 2.30. GAS LIGHT by Patrick Hamilton. GWEN FFRANGCON-DAVIES MILTON ROSMER DENNIS ARUNDELL Elizabeth Inglis Beatrice Rowe "As a study in terror and suspense this is the best play we have had for a very long time." —James Agate in the *Sunday Times.*

COMEDY. (Whi. 2578.) 8.30. Tues., Fri., 2.30. Charles Killick and Victor Payne-Jennings Pres. FIRTH SHEPHARD'S Production THEY WALK ALONE BEATRIX LEHMANN, CAROL GOODNER, Rene Ray.

CRITERION. Whi 3844. 8.40. Tues., Sats., 2.30. RONALD SQUIRE in KAY HAMMOND SUGAR PLUM A Light Comedy by ARTHUR MACRAE.

DRURY LANE. (Tem. 7171.) Evgs., 8.0. Mats., Wed. and Sat., 2.30. MARY ELLIS and IVOR NOVELLO. THE DANCING YEARS Produced by LEONTINE SAGAN. ROMA BEAUMONT MINNIE RAYNER

DUCHESS. Tem. 8243. Evgs., 8.30. Wed., Sat., 2.30. SYBIL THORNDIKE. EMLYN WILLIAMS. THE CORN IS GREEN A COMEDY BY EMLYN WILLIAMS. Betty Jardine, Frederick Lloyd, Kathleen Harrison, Christine Silver, John Glyn-Jones (250th perf. Tues.) EMLYN WILLIAMS'S GREATEST SUCCESS.

DUKE OF YORK'S. Tem. 5122. Evgs., at 8.30. Matinées WED. and FRI., at 2.30. INTERLUDE By GRANT WALLACE. Produced by CLAUD GURNEY. LOUIS BORELL, SARAH ERSKINE, HILDA BAYLEY. "THE PLAY'S VALUES ARE A RELIEF FROM THOSE ORDINARILY APPROVED IN THEATRE." —*The Times.* "ANYONE CAN FIND ENJOYMENT IN IT DESERVES TO BE A SUCCESS." —*Evening News.*

GLOBE. TO-NIGHT & Sunday Next, at 8.15. SCANDAL IN ASSYRIA Jack Hawkins, Francis L. Sullivan, Romney Brent, Ernest Milton, Ernest Thesiger, Sybille Binder. Directed by JOHN GIELGUD. Now booking to Members (2/6). London International Theatre Club, 40, Shaftesbury Av., W.1. Gerr. 3179.

GOLDERS GREEN. (Spe. 6111.) 8.15. Th., St., 2.30. "THE FLEET'S LIT UP" with STANLEY LUPINO. Musical from London Hippodrome.

HAYMARKET. (Whi. 9832.) 8.30. Wed., Sat., 2.30. DIANA WYNYARD REX HARRISON ANTON WALBROOK DESIGN FOR LIVING By NOEL COWARD. Dorothy Hamilton, ALAN WEBB, Everley Gregg. Play directed by Harold French.

LITTLE. (Tem. 6501.) Nightly, at 9. Th., Sat., 2.30. HERMIONE BADDELEY, CYRIL RITCHARD. HERBERT FARJEON'S LITTLE REVUE

LYRIC. Gerrard 3686. Evgs., 8.30 sharp. Mats., Weds., Thurs., 2.30. GILBERT MILLER and JACK BUCHANAN present THE WOMEN by Clare Boothe 40 CHARACTERS—ALL WOMEN.

NEW. (Tem. 3878.) 8.30. Mats., Wed., Sat., 2.30. LESLIE BANKS in THE MAN IN HALF MOON STREET by Barré Lyndon. MALCOLM KEEN. ANN TODD. Morland Graham, Michael Shepley, Marcus Barron. "TWICE AS GOOD AS 'DR. CLITTERHOUSE.'" —Ivor Brown in *The Observer.* "CANNOT RUN A DAY SHORT OF TWO YEARS." —James Agate in the *Sunday Times.*

PALACE. (Ger. 6834.) Evgs., 8.15. Mats., Wed. and Sat., 2.30. LEE EPHRAIM presents JACK HULBERT and CICELY COURTNEIDGE in "UNDER YOUR HAT" The Brilliant Musical Comedy Success! FRANK CELLIER, PETER HADDON, LEONORA CORBETT.

PEOPLE'S PALACE, Mile End Road. Adv. 2777. Commencing TO-MORROW, for one week. GLORIOUS MORNING by Norman MacOwan. Once Nightly, at 8.0. Prices, 6d. to 2/-.

PICCADILLY. Ger. 4506. (Opposite Regent Palace Hotel). LAST WEEK. Evgs., 8.30. Mats., Weds. and Sats., at 2.30. FRENCH WITHOUT TEARS PRICES 1/6 to 6/6. ALL SEATS BOOKABLE.

THEATRES

PICCADILLY. Ger. 4506. For 6 Weeks Only. COMMENCING MON., May 8, 8.30. Wed., Sat., 2.30 QUIET WEDDING A Comedy by Esther McCracken. ELIZABETH ALLAN FRANK LAWTON MARIE LOHR MARJORIE FIELDING 1/6 to 6/6. ALL SEATS BOOKABLE.

PRINCES. Tem. 6596. Evgs., 8.30. Wed., Sat., 2.30. J. B. PRIESTLEY'S LAUGHING SUCCESS WHEN WE ARE MARRIED AT LONDON'S CHEAPEST PRICES 1/- to 6/6.

QUEEN'S. Ger. 4517. 8.15 sharp. Weds., Sats., 2.30. MARIE TEMPEST JOHN GIELGUD in "DEAR OCTOPUS" A Comedy by DODIE SMITH. ANGELA BADDELEY VALERIE TAYLOR LEON QUARTERMAINE KATE CUTLER

SAVILLE. (Tem. 4011.) 8.30. Wed., Sat., 2.30. LAST 8 PERFORMANCES. "PRIESTLEY'S GREATEST PLAY." JOHNSON OVER JORDAN RALPH RICHARDSON. EDNA BEST.

SAVOY. Tem. 8888. 8.15 sharp. Weds., Sats., 2.30. EDITH EVANS in OWEN NARES ROBERT'S WIFE ST. JOHN ERVINE'S Sensational Success. 1/6 to 6/6. ALL SEATS BOOKABLE.

ST. JAMES'. (Whi. 3903.) Evenings, at 8.15. Mats., Wed., Sat., 2.30. Last weeks. BERNARD SHAW'S play of the moment, "GENEVA" LONDON'S DEEPEST PLAY AND FUNNIEST HARLEQUINADE.

ST. MARTIN'S. (Tem. 1443.) Tues. Next, at 8. (Subs. 8.30. 1st Mat., Fri. Next, 2.30.) ANMER HALL presents NORA SWINBURNE, JOHN WYSE in THIRD PARTY RISK by Gilbert Lennox and Gisela Ashley.

STRAND. Tem. 2660. 8.30. Tues., Thurs., 2.30. LILIAN BRAITHWAITE DIANA CHURCHILL TONY DRAWS A HORSE 107TH PERFORMANCE TO-MORROW.

STREATHAM HILL. (Str. 9470.) 8.15. Wd., S., 2.30. Drury Lane Musical Play ROSE MARIE Derek Oldham, Billy Merson, Tessa Deane.

VAUDEVILLE. (Tem. 4871.) 8.30. Tu., Fri., 2.30. LAST WEEKS. THE MOST DELIGHTFUL PLAY IN LONDON. GOODNESS, HOW SAD! A Comedy by ROBERT MORLEY.

VICTORIA PALACE. Nightly, 6.20 & 9.0. Vic. 1317. LUPINO LANE. TEDDIE ST. DENIS and GEORGE GRAVES. ME AND MY GIRL THE HOME OF "THE LAMBETH WALK." (SECOND YEAR.)

WESTMINSTER. (Vic. 0283.) 8/6 to 2/6, bkle. Evgs., 8.30. Mats., Wed. & Sat., 2.30. BERNARD SHAW'S CANDIDA. UNTIL MAY 6th ONLY.

WHITEHALL. Evgs., 8.15. Mats., Wed., Sat., 2.30. BERNARD SHAW'S COMEDY. THE DOCTOR'S DILEMMA Barry Jones Lydia Sherwood Clifford Evans Hugh Miller Max Adrian Mervyn Johns Ronald Simpson The Play produced by John Fernald. HALF PRICES. 1/6 to 6/3. ALL SEATS BOOKABLE. (WHI. 6692.)

WIMBLEDON. (Lib. 1166.) Nightly, at 8. "AN ENGLISHMAN'S HOME." Mat. Thursday, 2.30. Prices, 6d. to 6/-.

WYNDHAM'S. Tem. 3028. Wed. next, at 8.15. Subsequently 8.30. Mats., Wed. and Sat., 2.30. THE INTRUDER Translated by Basil Bartlett from Asmodee, by Francois Mauriac.

SHAKESPEARE FESTIVAL, 1939. STRATFORD-UPON-AVON, Ap. 3 to Sept. 16 or 23. Evgs., at 8: Wed., Sat., and Whit. Mon., 2.30. Details of W. H. Savery, 87, Regent St., W.1. (Regent 0781.)

CINEMAS

ACADEMY, Oxford St. Ger. 2981. Last Day, FRANCOISE ROSAY in "LES GENS DU VOYAGE" (A). Also "ALBANIA" (U). Topical! Prog. com. 5.39, 8.22. Doors open 5.15

BERKELEY, Berkeley St. May. 8505. 2 famous stars in a *romantic* Russian drama—SIMONE SIMON and HARRY BAUR in "LES YEUX NOIRS" (Black Eyes) (A). 7.6, 9.36. Doors open 5.55.

CARLTON, Haymarket. CHARLES BOYER, IRENE DUNNE in "LOVE AFFAIR" (A). To-night, 5.40 and 8.25. Whi. 3711.

COURT, Sloane Sq. Slo. 0058. Last day from 5.50: Bette Davis in JEZEBEL (A); also Miriam Hopkins, Herbert Marshall and Kay Francis in TROUBLE IN PARADISE (A).

CURZON. Curzon Street. Gro. 4100. TROIS VALSES (A). with YVONNE PRINTEMPS and PIERRE FRESNAY. To-night, at 6.30 and 8.50.

EMPIRE, Leicester Sq. Cont. to-night, 5.30 to 11.0. LUPINO LANE in "THE LAMBETH WALK," with Sally Gray, Seymour Hicks (U). Week-days at 11.30; 2.15; 4.55; 7.35; 10.20.

GAUMONT, Haymarket. Whi. 6655. WUTHERING HEIGHTS (A), with Merle Oberon, Laurence Olivier, David Niven, 6.28, 9.13. Disney's Hockey Champ. (U), March of Time (U). Progs. 5.30, 8.15.

KENSINGTON. To-night, Miriam Hopkins WISE GIRL (A). Gloria Stuart ISLAND IN THE SKY (A). Mon.; Jeanette MacDonald SWEETHEARTS (U). Gail Patrick DISBARRED (A).

LEICESTER SQ. TH. (Whl. 5252.) To-nt., 6.0, 8.30. Deanna DURBIN in "3 SMART GIRLS GROW UP" (U). Also Disney's latest "Goofy & Wilbur." Week-day Perfs. at 12.0, 2.15, 4.30, 6.45, 9.0.

LONDON PAVILION. To-night, 5.30 and 8.20. CAROLE LOMBARD, JAMES STEWART in "MADE FOR EACH OTHER" (A). To-morrow: "UP THE RIVER," also "THE CROOKED WAY."

NEW GALLERY, Regent Street. Regent 8080. JOHN BARRYMORE in THE GREAT MAN VOTES (U). 5.30, 8.15. Gordon Harker, John Lodge in LIGHTNING CONDUCTOR (A). 6.40, 9.35. Movietone News.

ODEON, Leicester Square. To-night, 5.45 and 8.30. Alexander Korda presents his Mightiest Spectacle "THE FOUR FEATHERS" (A) in Technicolor. Perfs. daily at 10.0, 12.35, 3.20, 6.5, 8.50.

PARIS, Lower Regent St. Abbey 1311. JEAN GABIN and SIMONE SIMON in LA BETE HUMAINE. A sensational film. 2/6, 3/6, 6/- (bookable). First house 6.25; last house 8.45.

PHOENIX. LIDA BAROVA in sensational Czech film, INNOCENCE (A). "Frank exposure of working girls' struggles," also Legong (U), all Technicolor. Cont. Prog. 6.0 & 8.30 p.m. ADULTS ONLY.

PLAZA, Picc. Circus. "THE LADY'S FROM KENTUCKY" (A). "THE SAINT STRIKES BACK" (A). To-nt., 5.30, 8.15. To-mor.! Greatest Emotional Drama ever Screened! "BACK DOOR TO HEAVEN" (A).

REGAL, Marble Arch. Pad. 8011. Comm. 5.30. FERNAND GRAVET, JOAN BLONDELL, EDWARD E. HORTON. ROMANCE IS SACRED (A), 6.55, 9.25. Torchy Blane in China Town (U).

RIALTO. Coventry St. Errol Flynn, David Niven, Basil Rathbone, in "THE DAWN PATROL" (A). Showing at 6.25 and 9.5.

STOLL, Kingsway. 5.30 & 8.15. Open 5 p.m. Gary Cooper, Merle Oberon COWBOY AND THE LADY (U). And! BLACK LIMELIGHT (A). To-morrow! From 11.45 a.m. MacDonald-Eddy in SWEETHEARTS (U); Gary Cooper BLUEBEARD'S EIGHTH WIFE (A).

STUDIO ONE. Ox. Cir. Con. 1 p.m. Sun., 5.30. London's Most Daring Film. ADULTS ONLY. TINO ROSSI, VIVIANE ROMANCE, MICHEL SIMON, "NAPLES AU BASIER DE FEU" (A).

WARNER THEATRE, Leicester Square. Ger. 3423. "YES, MY DARLING DAUGHTER" (A). With PRISCILLA LANE and JEFFREY LYNN. To-night at 6.55 and 9.50. Progs. at 5.30 and 8.20.

ART GALLERIES

ANNUAL EXHIBITION. EARLY ENGLISH WATERCOLOURS also Drawings by DR. THOMAS MUNRO. 1-3 Gns. PALSER GALLERY, 27, King St., St. James's, S.W.1.

BARBIZON HOUSE. Exhibition of Water Colours by P. WILSON STEER, O.M. Now on View. 9, Henrietta Place, Cavendish Square, W.1. 10 to 6. Saturday till 1.0.

BRIDGET KEIR.—Water-colours of LONDON, THE HIGHLANDS & LAKE COMO, WALKER'S GALLERIES, 118, New Bond Street.

CEZANNE. In Aid of St. George's Hospital. Admission 1/- (Wed. and Thurs., 2/-). 10—6, Wed. till 7. Sat., 10—4. ROSENBERG and HELFT, 31, Bruton Street, W.

D. I. SMART, R.E. WATER COLOURS EXHIBITION COLNAGHI'S GALLERIES. 144/6, NEW BOND ST., W.1. 10-6. SATS. 10-1.

DAME LAURA KNIGHT, R.A. Important Exhibition of recent Paintings and Water-colours by ELLIOTT SEABROOKE. LEICESTER GALLERIES, Leicester Sq. 10-6. Sats. 10-1.

EARLY ENGLISH WATERCOLOURS EXHIBITION OPENS TUESDAY, MAY 2nd. FINE ART SOCIETY, 148, New Bond Street, W.1.

REDFERN GALLERY, 20, CORK STREET, W.1. ALFRED THORNTON Memorial Exhibition and Paintings of Poland by TRISTRAM RAINEY.

R.I. ROYAL INSTITUTE OF PAINTERS in Water-colours, 195, Piccadilly. 130th Exh. 10-5. Also the SOCIETY OF MINIATURISTS.

ROYAL ACADEMY SUMMER EXHIBITION Opens Monday, May 1st, 9 a.m. Admission (weekdays) 1/6 (9 a.m. to 5 p.m.) 1/- (5 p.m. to 7 p.m.) Season Tickets 5/-.

ROYAL SOCIETY OF BRITISH ARTISTS. Suffolk Street, Pall Mall, S.W.1. 191st Exhibition, "LONDON AND LONDONERS." Daily, 10-5. Admission 1/-. Catalogue 1/-.

R. W. S. The Royal Society of Painters in Water Colours. 212th Exhibition. Daily 10-5. 26, Conduit Street, Bond Street, W.1.

THE NICHOLSON GALLERY. Drawings and Watercolours OF THE 19th CENTURY. 45, St. James's Pl., St. James's Street, S.W.1.

THE SPECTRUM GALLERY, in the Artists' Quarter. EXHIBITION OF DRAWINGS. 105, Charlotte St., W.1. Daily, 11-7. Sats., 11-1.

THE STORRAN GALLERY. Paintings by BARRY CRAIG and Watercolours by BLAIR HUGHES-STANTON. 5, Albany Court Yard, Piccadilly, W.1. 10-6.

CONCERTS

IBBS AND TILLETT, 'Phones: Wel. 2325 (5 lines). Ticket Office, Wel. 8418.

ROYAL PHILHARMONIC SOCIETY
LONDON MUSIC FESTIVAL, 1939.
QUEEN'S HALL.
Sole Lessees—Chappell and Co., Ltd.
TUESDAY NEXT, at 8.30.
ETHEL BARTLETT RAE ROBERTSON
and the
BOYD NEEL ORCHESTRA
Concerto Grosso in A major .... Handel
Divertimento in D major, K 136 .... Mozart
Concerto for Two Pianos and Orchestra in E flat major .... Mozart
Verklärte Nacht .... Schönberg
Concerto for Two Pianos and Strings ...... Hugo Anson
(First Concert Performance)
Rondo for Two Pianos and Strings .... Chopin
Conductor, BOYD NEEL
Bechstein Pianos. 10/-, 7/6, 5/-, 3/6, 2/4. at Hall and Festival Office, 50, New Bond St., and IBBS and TILLETT, 124, Wigmore Street, W.1.

LONDON MUSIC FESTIVAL, 1939.
CAMBRIDGE THEATRE (London Theatre Concerts).
ANTHONY COLLINS
LONDON MOZART ORCHESTRA
THIS AFTERNOON, at 3.15.
Overture in D .... HAYDN
Symphony in B flat (K.319) ...... MOZART
Concerto for 2 pianos in E flat (K.365) ...... MOZART
Symphony in B flat, No. 98 .... HAYDN
BETTY HUMBY. WILLIAM GLOCK.
Tickets: 1/6, 2/6, 3/6, 5/-, 7/6, 10/-. At Theatre Box Office after 1 p.m.

WIGMORE HALL. TUESDAY NEXT, at 8.30. FRANK LAFFITTE LAFFITTE PIANOFORTE RECITAL. Bluthner Piano. Tickets, 7/6, 5/-, 3/-. IBBS and TILLETT, 124, Wigmore Street, W.1.

WIGMORE HALL. THURSDAY NEXT, at 8.30. LOUIS KENTNER PIANOFORTE RECITAL. Steinway Piano. Tickets, 12/-, 9/-, 6/-, 3/-. IBBS and TILLETT, 124, Wigmore Street, W.1.

WIGMORE HALL. MAY 13th, at 3. LAMOND LAMOND BEETHOVEN-CHOPIN RECITAL. LAMOND LAMOND Bechstein Piano. Tickets, 12/-, 9/-, 6/-, 3/-. IBBS and TILLETT, 124, Wigmore Street, W.1.

HAROLD HOLT
3, CLIFFORD STREET, W.1. Regent 6845-6-7.

ROYAL ALBERT HALL. SUN. NEXT, at 3. Harold Holt announces LAST RECITAL THIS SEASON GIGLI GIGLI Blüthner Piano. 2/6, 3/6, 5/-, 6/-, 7/6, 8/6, 10/6, 15/-, 21/-. At Hall, Chappell's, 50, New Bond St., and Agents.

QUEEN'S HALL (Sole Lessees, Chappell & Co., Ltd.). TUES., MAY 9, at 8.30. Harold Holt presents HUBERMAN ONLY RECITAL assisted by OTTO SCHULHOF. 2/6, 3/6, 5/-, 8/6, 10/6, 12/-. Steinway Piano. At Hall, Chappell's, 50, New Bond St., and Agents.

QUEEN'S HALL (Sole Lessees, Chappell & Co., Ltd.). MON., MAY 15, at 8.30. Harold Holt presents RICHARD TAUBER 3/6, 5/-, 6/-, 9/-, 12/-, 15/-. Steinway Piano. At Hall, Chappell's, 50, New Bond St., and Agents.

WIGMORE HALL. TO-MORROW at 8.30. Harold Holt announces an Hour of French Songs by REGINALD BOURLIER At the Bosendorfer Piano: ANDRE RODENHUIS. 2/6, 5/-, 7/6, 10/6. At Hall, Chappell's, 50, New Bond Street, and Agents.

WIGMORE HALL. THREE RECITALS. HAROLD HOLT presents YVETTE GUILBERT Tues. eve., MAY 16, Fri. eve., MAY 19, at 8.30. YOUR FAVOURITE SONGS! (Two programmes. By request.) THIRD RECITAL: Tuesday aft., MAY 23, at 3. First presentation of a new programme: BAUDELAIRE YVETTE GUILBERT assisted by MLLE. MARGUERITE PIFTEAU of the Opera Comique, Paris, and IRENE AITOFF. Tickets: 12/-, 9/-, 6/-, 3/-, at Hall, Chappell's, 50, New Bond Street, Agents. Bösendorfer Piano.

ROYAL ALBERT HALL.
LONDON MUSIC FESTIVAL.
ROYAL CHORAL SOCIETY.
BRADFORD CHORAL SOCIETY.
CROYDON PHILHARMONIC SOCIETY.
HUDDERSFIELD CHORAL SOCIETY.
FRIDAY, MAY 5th, at 8 p.m.
THE DREAM OF GERONTIUS
(ELGAR).
MISS GLADYS RIPLEY.
MR. HEDDLE NASH.
MR. HAROLD WILLIAMS.
THE LONDON SYMPHONY ORCHESTRA.
DR. MALCOLM SARGENT.
Stalls 10/6; Arena, 7/6; Balcony, 5/- (reserved) and 3/6 (unreserved). Gallery Promenade (1,000 seats), 2/-. Box Office, Royal Albert Hall (Ken. 3661), and agents.

QUEEN'S HALL. Sole Lessees, Chappell and Co., Ltd. To-day, at 3.15. PAUL ROBESON CHOIR conducted by RUTLAND BOUGHTON LONDON STRING ORCHESTRA conducted by SIR HAMILTON HARTY Works by Myaskovsky and Chaykovsky. Tickets: 1/6, 2/6, 3/6, 5/-, 7/6 (reductions for parties), from Hall and usual agencies.

LONDON MUSIC FESTIVAL, 1939.
B.B.C. SYMPHONY ORCHESTRA QUEEN'S HALL. Sole Lessees, Chappell & Co., Ltd.
SUNDAY, MAY 7, at 3.
Grosse Fugue for Strings / Piano, Concerto No. 3 C minor / Piano, Concerto (Emperor) } BEETHOVEN
WILHELM BACKHAUS
SIR ADRIAN BOULT
Tickets: 10/-, 7/6, 5/-, 4/-, 3/6, 2/-. B.B.C., BROADCASTING HOUSE (Wel. 4468), CHAPPELL'S, QUEEN'S HALL (Lan. 2823).

LONDON MUSIC FESTIVAL, 1939.
SATURDAY, MAY 20, at 3.15.
QUEEN'S HALL
(*Sole Lessees—Chappell and Co., Ltd.*)
LONDON JUNIOR ORCHESTRA No. 1
CONDUCTOR:
ERNEST READ
SOLOIST:
MYRA HESS
Tickets, 8/6, 6/-, 4/6, 3/6; Unres., 2/-. Apply, 40, Marlborough Hill, N.W.8, and usual Agents.

QUEEN'S HALL. (Sole Lessees, Chappell and Co., Ltd.). FRIDAY, MAY 5th, 8.15 p.m. PAUL ROBESON RECITAL PAUL ROBESON ISOLDE MENGES MAY BLYTH 2/6, 3/6, 5/6. Tickets at Queen's Hall, Langham Place, W.1, and Chappell's, 50, New Bond Street, and Agents.

WIGMORE HALL. FRIDAY NEXT, at 8.30. DORCAS BROWN (Pianist) FIRST RECITAL. Bluthner Piano. Tickets, 9/-, 6/-, 3/-. IMPERIAL CONCERT AGENCY, 175, Piccadilly, W.1.

MUSICAL TRAINING

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VICTORIA EMBANKMENT, E.C.4.
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RESTAURANT ENTERTAINMENTS

LONDON CASINO. GERrard 4693. Exten. Tues. Famous BAL TABARIN REVUE from Paris. Dinner, 8 o'clock, 15/6. Supper, 11 o'clock, 10/6. Sats., Dinner only, 17/6. All inc. Dancing & Revue.