


# WESTMINSTER

Theatre



Two centuries your walls have seen,  
The chapel of an English Queen  
Where statesmen long since dust have trod  
To bend their knees or wills to God.

A theatre now these thirty years,  
Forum of passions, words, ideas,  
You stand in memory to those  
In peace or war who boldly chose  
To fight the fight that never ends  
And laid their lives down for their friends.

Cradle of freedom, Westminster,  
This day new freedom is astir,  
This day brings on your greatest age –  
The freed, reborn, transfigured stage  
To all a waiting world shall give  
The truth by which the nations live,  
Abbey and Palace, boom of Ben,  
Filling the hungry hearts of men.

MICHAEL THWAITES

*Written for the opening of the Arts Centre  
in November 1966 by the Australian poet, who was present as a naval officer at the  
dedication of the theatre on Remembrance Day 1946 (see page 29)*

**GIVE  
A  
DOG  
A  
BONE**

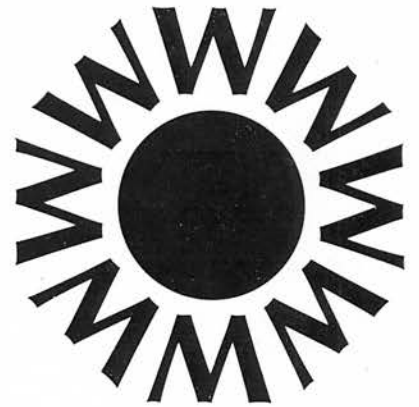
**FAMILY PANTOMIME  
BY PETER HOWARD**

**Westminster Theatre**

**GIVE  
A DOG  
A BONE**



# WESTMINSTER THEATRE ARTS CENTRE



WESTMINSTER THEATRE ARTS CENTRE

WESTMINSTER PRODUCTIONS

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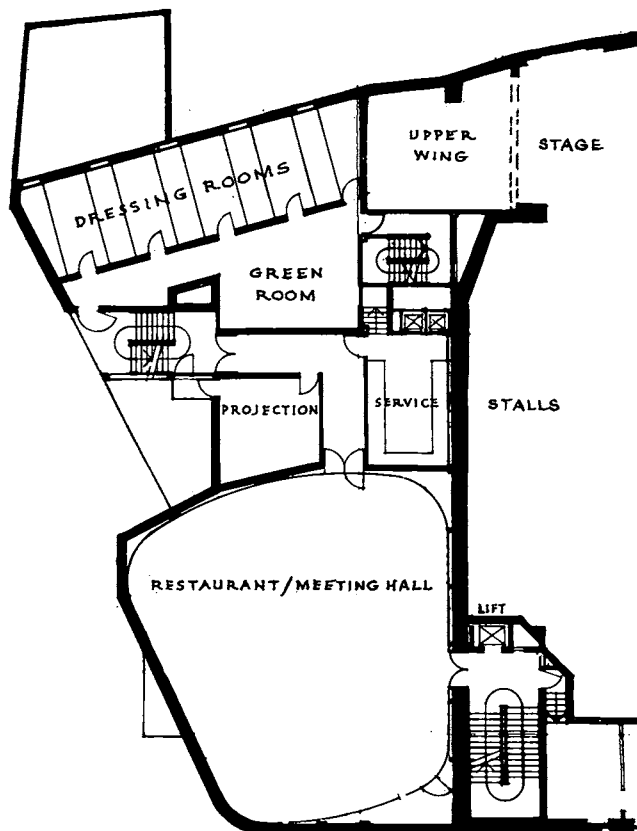
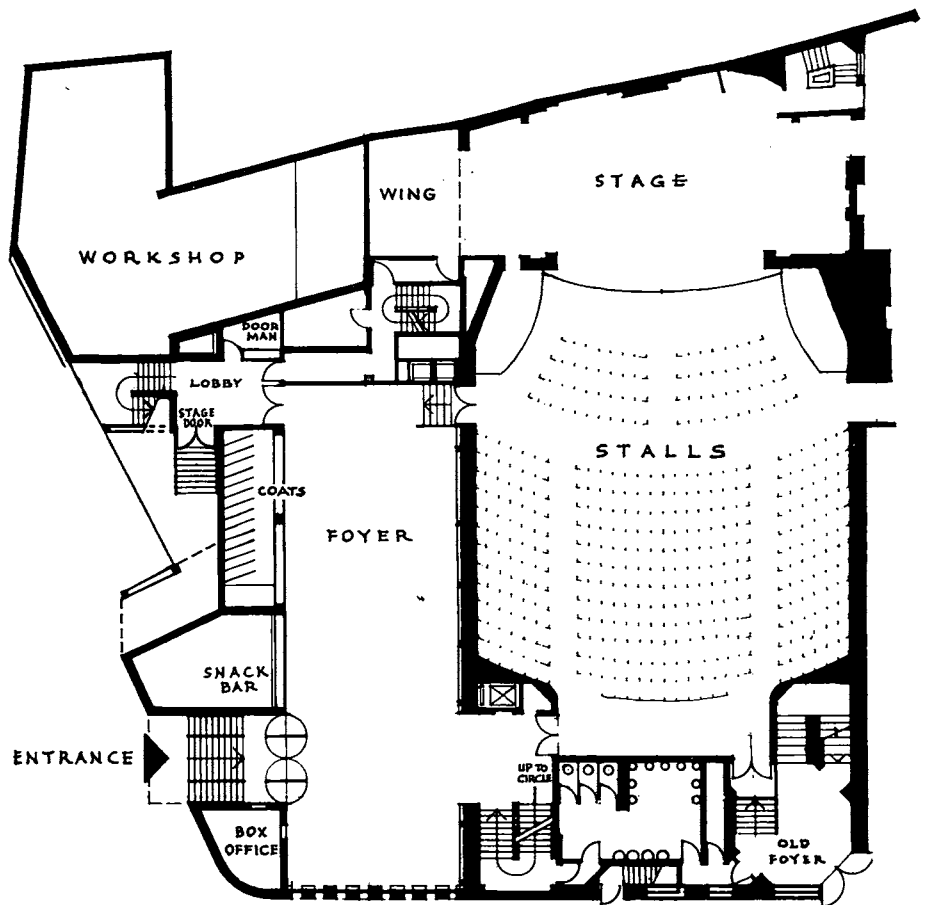
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## PLANS AT FOYER AND RESTAURANT LEVEL

# HOW THE ARTS CENTRE BEGAN



**The Westminster Theatre has been** making a unique contribution in recent years through its plays and films, its conferences, forums and publications, and in its many other activities.

In an age of mounting violence and conflict, it has shown how to answer bitterness and bridge division; at a time when industry has been called on for increased productivity in the face of many difficulties, it has put new zest and a will to win into workers and management; in a period when human values have been under attack, it has stood for faith and moral standards adequate to meet the stresses of our day. The drama of despair has little appeal to men and women faced with the vast opportunities and daunting dangers of today. They welcome a theatre which goes beyond probing problems to point the road of an answer.

The productions at the Westminster, from tragedy to pantomime, from high-spirited musicals to the drama of ideas, have offered entertainment—and much more besides. They have presented a theatre of humanity and hope and constructive ideas.

So great has been the response that the Westminster has recently doubled the size of its buildings and created the new Westminster Theatre Arts Centre.

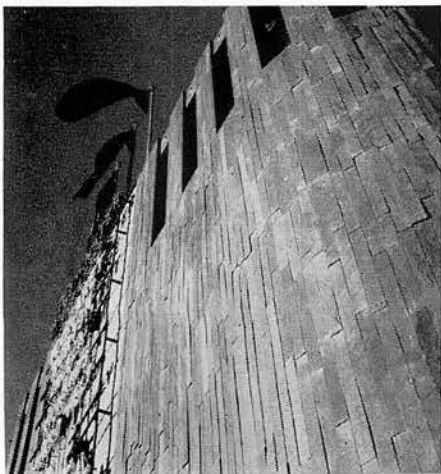
In particular, the Westminster has drawn in the younger generation of our own country and Commonwealth, and of many other lands, and also the industrial workers and management of Britain. They have come in their thousands: the students

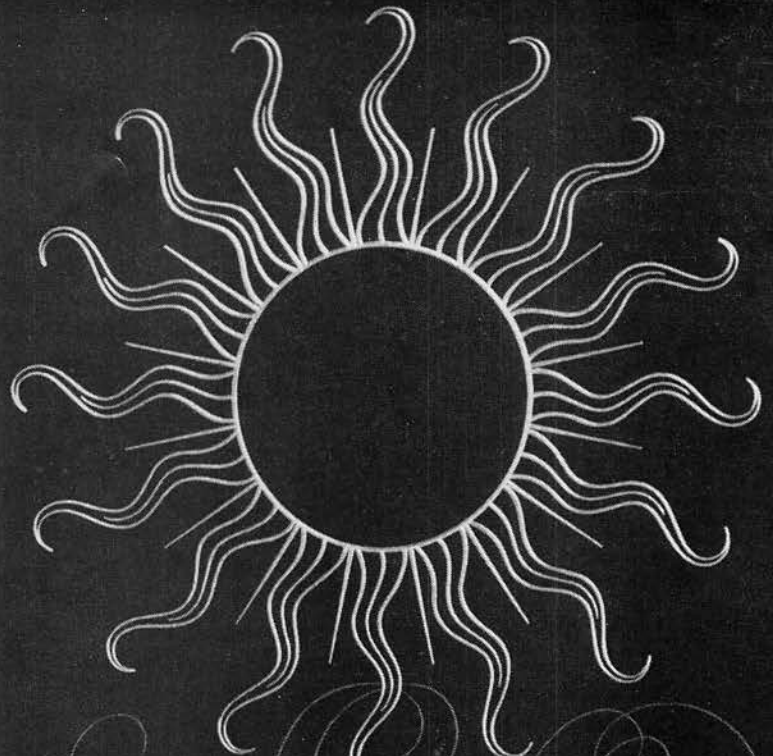
and young people to find a positive programme and hope for their lives and their countries; the men of industry to find the secret of new initiatives that can lift Britain into the leadership she is meant to offer the modern world. It was a Clydeside shop steward who said, "The Westminster gives men of industry fresh ideas and frees them from old prejudices."

The Westminster has carried drama beyond the theatre, and has aimed to make it part of life in direct ways. More than 250 weekend conferences have been held in the past six years on how to apply the ideas of Moral Re-Armament in the plays to the national issues of the day.

As time went on, it became apparent that the Westminster needed a range of new facilities to help realise its aims—enlarged foyer space, a restaurant and cinema, library, kitchens, conference rooms, and better accommodation for the actors who serve the theatre so well.

Four years ago the Trustees began to plan, in consultation with Peter Howard, to build on the land beside the theatre which they already owned, and which was almost as large as the area of the theatre itself. Through the brilliant work of the architects, John and Sylvia Reid, they have realised a building of beauty and many-sided usefulness which is a pioneer in its field. It is a masterpiece of planning in the space available, and gives a sense of spacious welcome to all who come. More than fifty countries have contributed to the building of the Arts Centre, which was opened in November, 1966.





*This building is dedicated  
to the memory of*

**PETER HOWARD**

1908-1965

*Sportsman, journalist, farmer, playwright, author,  
friend of statesmen and of the ordinary man,  
leader of the world work of Moral Re-Armament*

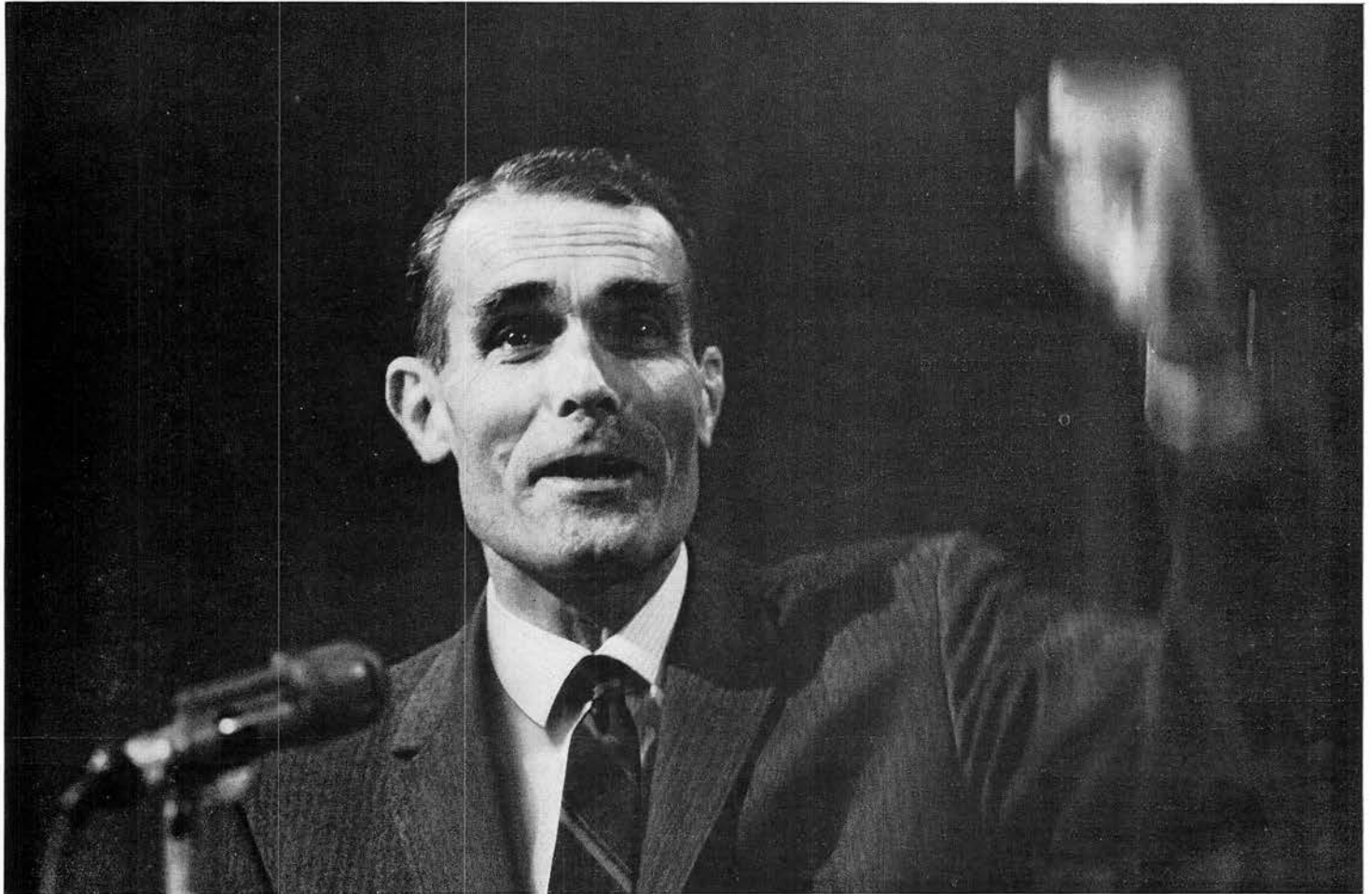
*He was determined that  
goodness should not perish  
from the earth, that light  
should conquer darkness*

The memorial stone  
at the main entrance is made from  
a seven-foot high slab  
of the Welsh slate with which  
the Arts Centre is faced.  
The words at the foot  
were spoken at the Memorial Service  
for Peter Howard by the  
Rt Hon Quintin Hogg, QC, MP.  
The stone is designed by  
William Gardner, ARCA,  
and carved by Kevin Cribb

# A MEMORIAL TO PETER HOWARD

**Peter Howard, in whose memory the** new Arts Centre is built, was one of the outstanding Englishmen of our time. When he died in Peru in 1965, he was in charge of the world work of Moral Re-Armament. He achieved distinction in many fields: as a sportsman who captained England at Rugby football and broke the Olympic bobsleigh record, as a political journalist, as an author and playwright, as a farmer

people can be created. He has left behind the psychological drama of Ibsen and Sartre and has made the stage a platform, not for a discussion of self-realisation, but to hold up a mirror in front of man so that he sees himself clearly. It is a shock therapy for the human reason and the human heart. He speaks a language that is understood everywhere in the world. The power of his plays lies in their truth."



who loved his Suffolk farm, as a friend and counsellor of statesmen and ordinary men the whole world over.

It was with Peter Howard that the Trustees began to plan for the Arts Centre four years ago. He was the inspiration behind its inception. He gave the impetus and courage to begin. He had a wide-ranging belief in what such a Centre could do for the world. When he died so unexpectedly, the Trustees felt that the new building should be a memorial to him in which the people of Britain and of many countries could join.

Ten of Peter Howard's plays and musicals have been produced at the Westminster Theatre. They will continue to be given there.

The Director of the Komodie Theatre in Basel, Egon Karter, once said of Howard: "He has shown how a real theatre of the

Peter Howard himself wrote of the theatre, "Consciously or unconsciously people imitate what they see on the stage. If they see men behave like animals, hear barnyard morality extolled, watch jungle violence glorified behind the footlights, they go out into the streets more animal-like than when they went in. There is more in man than a beast wearing clothes in daylight. Man's spirit is meant to dominate his flesh. The future of civilisation depends on whether a man accepts his destiny of soul and conscience, or whether he rejects faith, God, and absolutes of right and wrong, and decides to be a cruel, cunning creature of his lusts and desires.

"I want to see the British theatre once more play its part in restoring honour to homes, unity between colours and classes, and to all men faith in God."

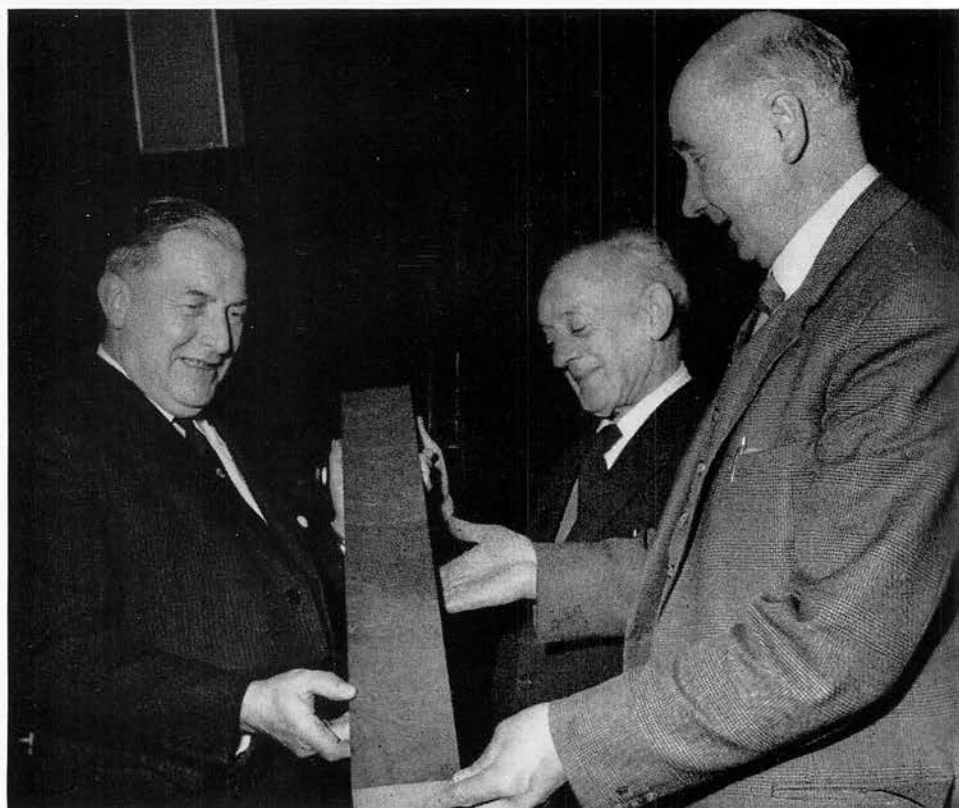
# CLAD IN WELSH SLATE

When the Arts Centre was being designed the authorities asked for the entire building to be clad in one material. The architects made an original choice: random lengths of riven slate from the mountains of Merioneth in North Wales. This beautiful and practical material was thus used for the first time as the complete facing of a London building. It is impervious to weather, needs no upkeep, is durable, attractive in appearance, and costs a great deal less than many traditional facings.

As soon as it became known that the slate was to be used, a Committee was set up in Wales headed by Members of Parliament and Mayors, to raise a fund of £11,000 to meet the cost. The Trustees extend their warmest gratitude to all the members of the Committee, to the Honorary Treasurer, Mr T Bryn Davies, and to the hundreds of people throughout Wales, to the choirs, the children and the civic leaders, who participated in completing this gift. It will be a permanent feature of the Arts Centre and an example in London of this ancient craft and unique material from Wales.

**The stone commemorating the gift of the Welsh slate is unveiled by Mrs R M S Barrett, grand-daughter of Lloyd George, Prime Minister of Great Britain in the First World War. The stone, decorated with the dragon of Wales, is the gift of the Directors of the Wincilate Group of companies which supplied the slate for the Arts Centre**

**At the Cardiff launching of the fund for the Welsh slate, D F Lloyd, Managing Director of the Wincilate Group, shows a length of the slate to Alderman Tom Evans, former Chairman of Glamorgan County Council, and Councillor Butcher, Chairman of Caerphilly UDC**





# THE FOYER

Perhaps the finest feature of the Arts Centre is the new foyer into which the visitor steps on his first arrival.

Its area is 68 feet by 24 feet, half as big as the theatre itself. It has many unusual features, among them the panels of Sudan leather, gift of the Government Tannery in Khartoum, the mosaic wall made by craftsmen in London from Venetian glass, and the concealed ventilation system. There is provision throughout the foyer for additional lighting to be added on special tracks set into the ceiling.

The foyer also contains the new box office, the snack bar given by the citizens of Lambeth, the cloakroom and bookstall.

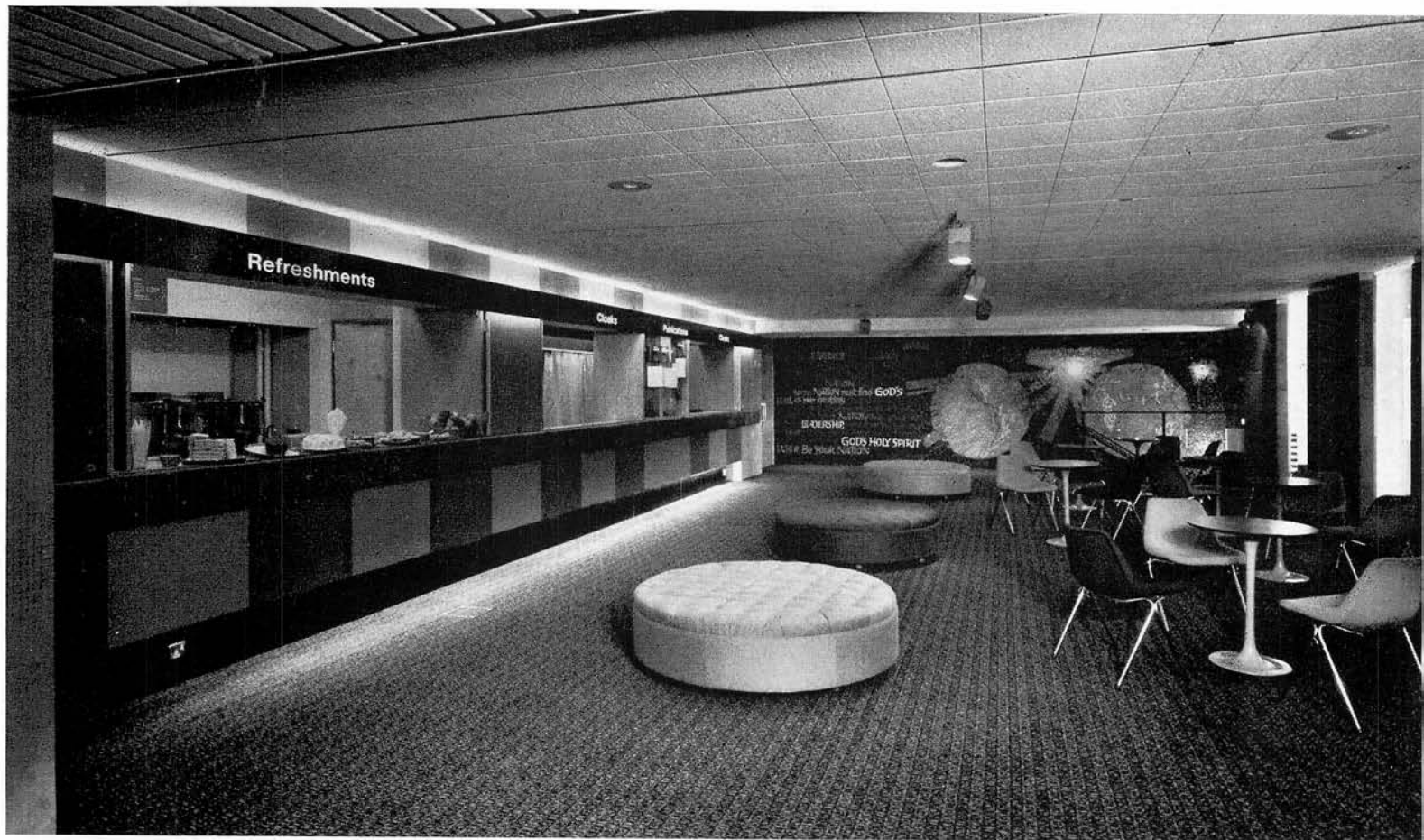
The entrance doors can be folded completely back and the opening protected by a hot-air curtain controlled by machinery concealed in the canopy above.

The carpet which covers the foyer and other main areas of the Arts Centre is specially designed by the architects.

The foyer leads into the theatre and up to the new restaurant.

One of the leather panels bears an embossed inscription recording the dedication of the theatre, in 1946, as a living memorial to men of Moral Re-Armament who gave their lives in the War, and the opening of the Arts Centre in 1966 in memory of Peter Howard. This panel was designed and executed by C Philip Smith, ARCA.

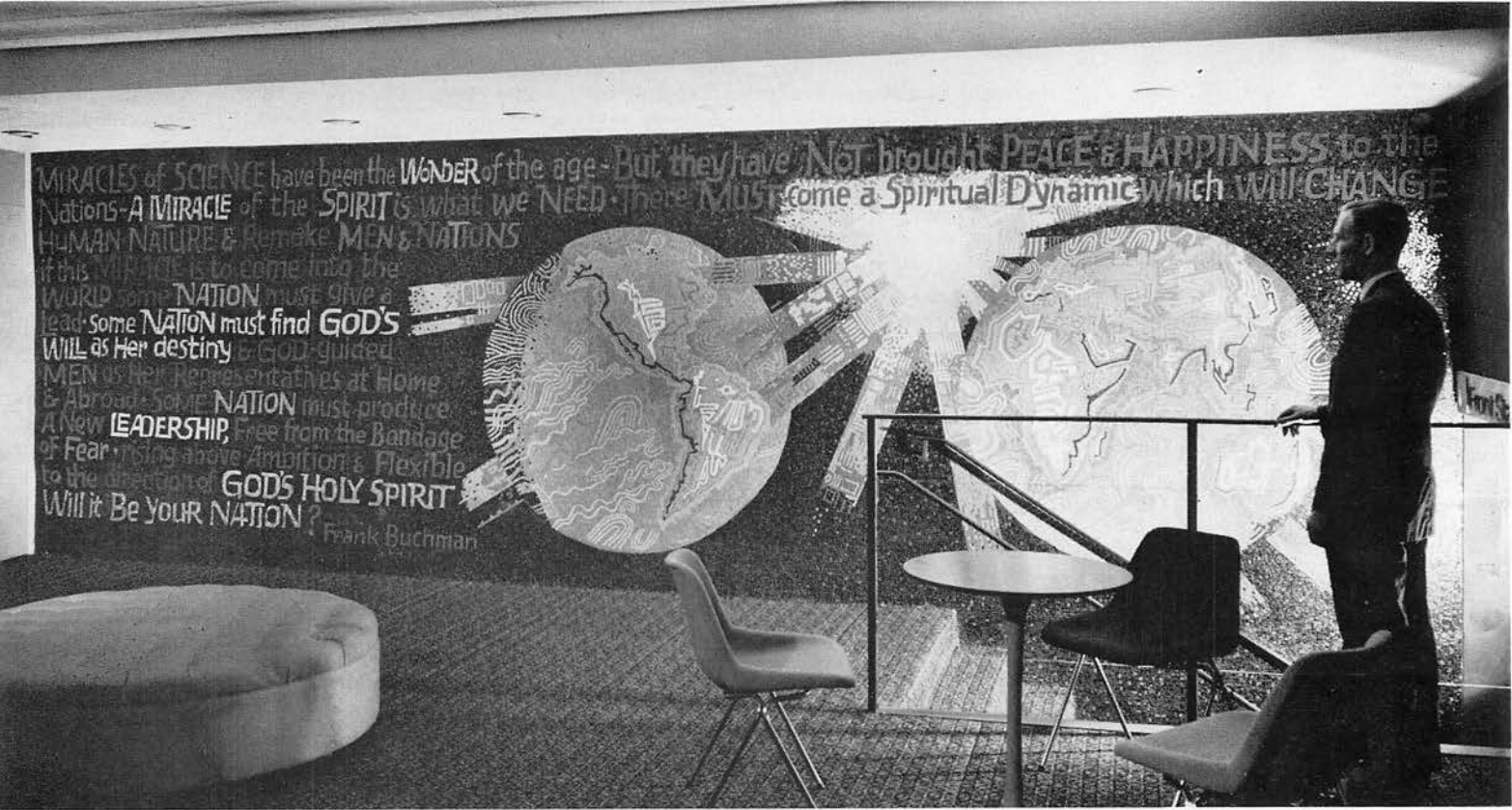
Between the leather panels are exhibition panels, with tracks unobtrusively let into the wall so that shelves or pictures can be fixed to them. There is normally an exhibition in the foyer in connection with the current activities of the Arts Centre.



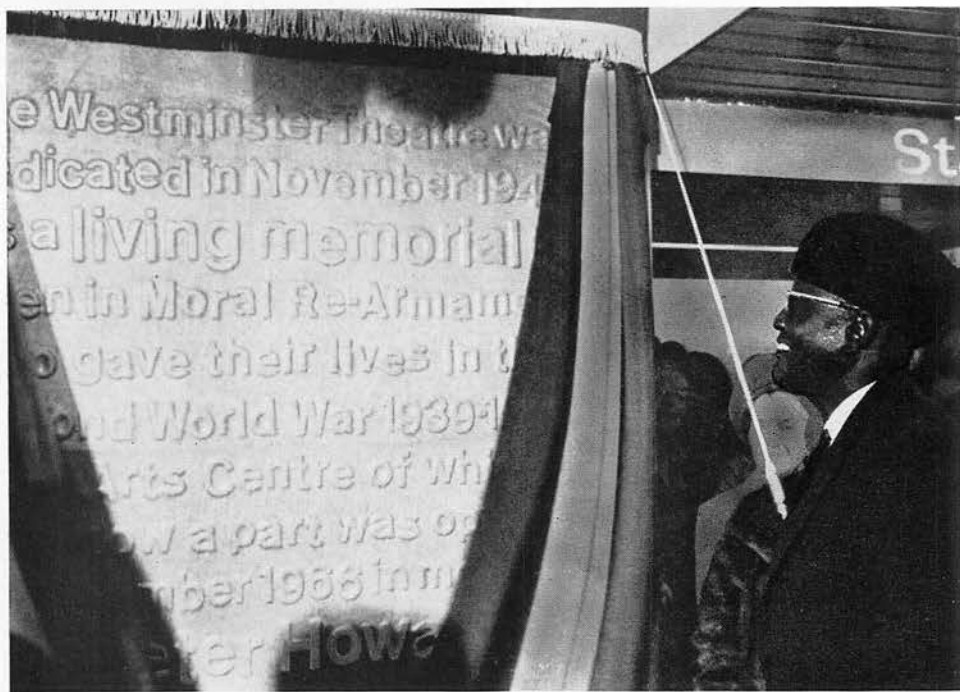
The foyer looking towards the mosaic mural, and showing the panels of Sudan leather on the right



The new box office



The mosaic wall in the foyer was designed by Henry and Joyce Collins, and executed by British craftsmen in Venetian smalti glass. The words are those of Dr Frank Buchman, the initiator of Moral Re-Armament, who inspired the aims of the Westminster and the plays of Peter Howard and other writers. They were spoken at Hamlet's Castle in Elsinore on Whit Sunday, 1934



His Excellency Sayed Buth Diu, President of the Liberal Party of the Sudan, unveils one of the panels of Sudan leather given by the Government Tannery in Khartoum



Mr John Fraser, MP, receives the first cup of tea after opening the "Lambeth Snack Bar" from Mrs A R Bigland wife of the Chairman of the Lambeth Friends of the Westminster Theatre. Citizens of Lambeth raised £4,500 to equip the snack bar, which is open to the public from 11 am each day

# THE RESTAURANT

**"In this attractive new restaurant,"** says the Catering Director, Miss Leone Exton, "we set out to provide food that has quality and service that cares for people."

"Perhaps those who have already eaten at the Restaurant are the best judges of our success. Many have commented on the excellence of the food, the willing service and the atmosphere which they describe as 'more like a home than a restaurant'."

"We are proud to show anyone our modern kitchen with equipment that has been given from Sweden and Switzerland, as well as from Britain. It has been planned with great care to make it practical and easy to work."

"We aim to offer training in catering in the restaurant, kitchen and snack bar, and in buying, to enable people to carry the standards of the Arts Centre to other places and other countries."



The new Westminster Theatre Restaurant, open to the public on weekdays for lunch, dinner, and coffee after the theatre. The Restaurant can also be transformed into a fully equipped Cinema and Conference Room (see p 23)



The Arts Centre Kitchens which can cater for up to 1,000 guests

# THE THEATRE

**The auditorium of the Westminster Theatre** is one of the most charming and comfortable in London. Its walls date from the year 1766, and something of its history is told later in this souvenir book (see p 28).

The Westminster is fully equipped for cinema as well as theatre, and is also becoming well known, through its concerts, as a musical centre of distinction.

The auditorium seats 600, counting the boxes at the back of the Dress Circle which can also be used as simultaneous translation cabins (see p 31). The theatre has been newly carpeted, and the seating was the gift, a few years ago, of a Canadian industrialist and his wife.

The painting of Westminster on the Safety Curtain was a gift to the theatre from Sir Hamilton Kerr, Bt, then MP for Cambridge, who painted it from the office of the Minister of Works on the South Bank. It was transferred to the screen by Alick Johnstone Ltd.

The theatre was left untouched by the recent building operations except to reseat

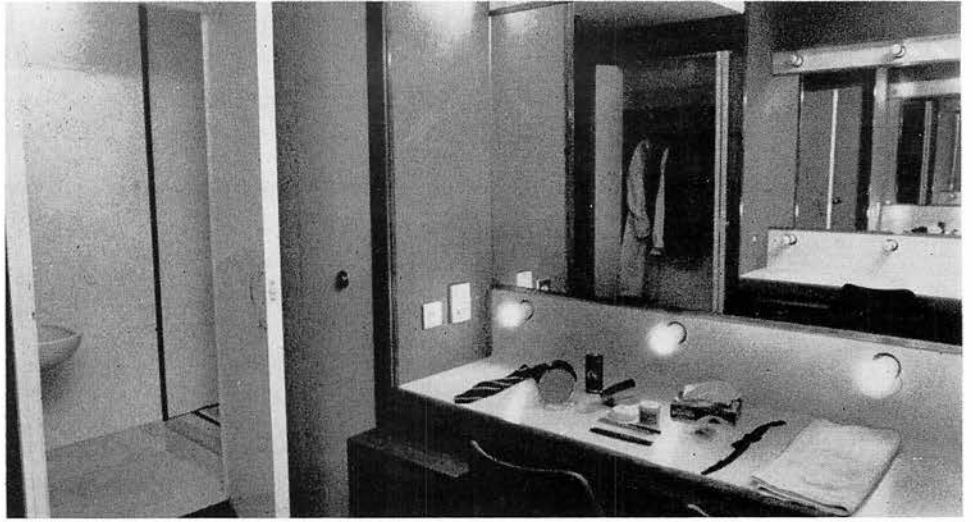
the Dress Circle, which is now much more comfortable. A lift has also been put in to take visitors to the Dress Circle. In addition the theatre has been given a new ventilation and heating system, linked to those of the new building, and a new electronic switchboard of advanced modern design.

In March 1967 a severe fire on the stage put the theatre out of action for nearly six weeks. When the renovations were made the architects had to design a new proscenium arch, and also carried out numerous improvements to the theatre's colour scheme, including the new golden-coloured curtains for the stage and front boxes, thus bringing the colours in the theatre into harmony with the rest of the Arts Centre.

The Westminster has more than thirty-five years' reputation of stimulating and forward-looking theatre behind it. Since it was bought by the Westminster Memorial Trust in 1946 it has become increasingly known for a new drama of humanity and hope and constructive ideas.



One of the new dressing rooms. Each has a private shower and is carefully equipped after consultation with experienced actors. It is hoped that they will set a new standard for the comfort and welfare of the acting profession

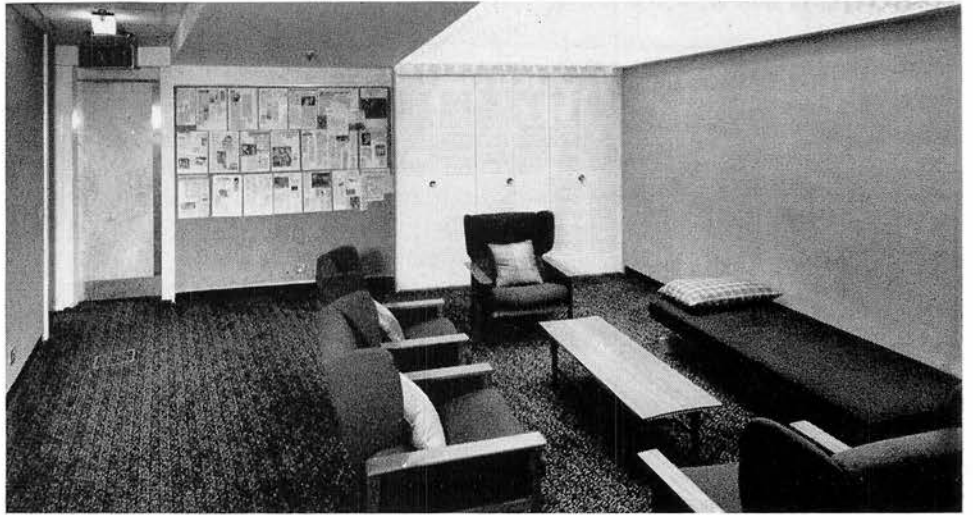


Family and friends of Lena Ashwell, one of the great artistes of British theatre who was devoted to the Westminster, raised a fund to furnish the leading lady's dressing room. It was opened by Miss Athene Seyler, seen here with Colonel Waterstone, and Mr Godfrey Kenton, one of the "Lena Ashwell Players" in the 'twenties, who played the lead in Peter Howard's "Happy Deathday" at the Westminster

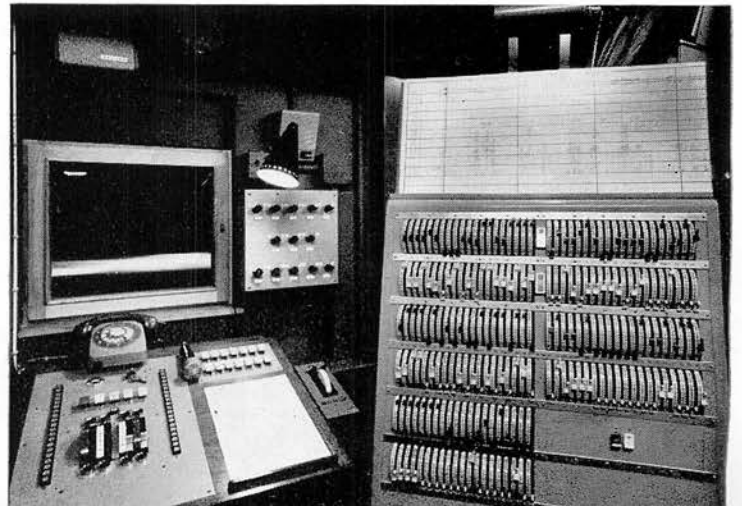


The new Green Room

The new electronic switchboard which gives visual control of the stage lighting from the newly-constructed control-room at the back of the auditorium (below, right)



The Safety Curtain, with the view of Westminster from a picture in oils painted for the theatre by Sir Hamilton Kerr, Bt



# GIFTS FROM FIFTY COUNTRIES

**The Trustees launched a fund in June 1965** to raise £550,000 to build, equip and provide for the new Arts Centre.

As this book goes to press nearly two years later, the building fund is almost completed.

This is an achievement in which people all over Britain and in fifty other countries have taken part.

From Lapp craftsmen in their tents north of the Arctic Circle to Pueblo Indians in New Mexico, people have been at work to help the Arts Centre forward.

The Netherlands lead the way in gifts to the Building Fund and in equipment, including the four Philips projectors with which the new cinema is equipped (both 35mm and 16mm) and the inter-communication system for the whole Centre. Sweden has sent superb kitchen equipment, part of it given by the Electrolux Company, and part by the Friends of the Theatre in Sweden. Other kitchen equipment is the gift of Switzerland.

Gifts have come from every continent. In New Zealand the Prime Minister, Mr Keith Holyoake, led the way at a meeting in Wellington chaired by the Mayor of the city, to raise £1,000 for the Arts Centre. Gifts have come from Canada and the United States, from Australia, from India, Malaysia, Singapore, and Hong Kong, and from all parts of Africa. The Sudan leather with which the foyer is panelled has already been mentioned (p 10).

## £1,000 PLEDGES

The Trustees asked for a hundred people who would each pledge themselves to raise £1,000 in a year. One hundred and ten such pledges were taken out and redeemed in 1966. Others have since fulfilled pledges to raise £500.

Imaginative and courageous action has been undertaken in every part of the country. An International Fair organised in Kensington in 1966 brought in £10,000. A similar occasion in Glasgow raised over £2,000. The Irish linen industry, through the help of Sir Graham Larmor, produced

an Arts Centre tea towel which has been on sale in every part of the globe. A Welsh National Committee raised £11,000 for the Welsh slate with which the building is clad (see p 8).

Business and professional women in the London area raised £1,000 in a month. Now they aim to raise £5,000 altogether. Trade unionists, farmers, teachers and housewives have all played their part. Three ladies in Edinburgh celebrated their eightieth birthdays and the fulfilment of their £1,000 pledge at the same event. Seventy-five artists contributed original works to exhibitions in Brighton and London which raised £1,064. Concert pianists have given their talents to raise funds.

Companies and trusts have also played their part. More than fifty have donated greater or smaller amounts.

## COVENANTS AND BEQUESTS

The Building Fund has been raised not by a few donors giving large sums, but by hundreds of ordinary people who have taken bold initiatives and have begun by dipping deep into their own pockets.

Many people have taken out covenants to the Arts Centre, to provide future income for its maintenance and development. Others have remembered the Arts Centre in their Wills. A form of bequest is obtainable from the Honorary Treasurer.

The Treasurer is P N Morshead, MA, FCA, who gave up his position in finance in the City of London to undertake the work of Treasurer without salary.

## NEEDED: A FUND OF £300,000

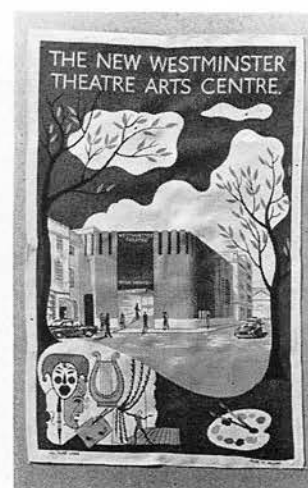
The Trustees invite all who come to the Arts Centre to contribute towards it. Every gift will be welcome.

The Trustees are now launching a capital fund with the target of £300,000 for the future upkeep and development of the Arts Centre. Many plans are in preparation for the future, and everyone is welcome to take part.

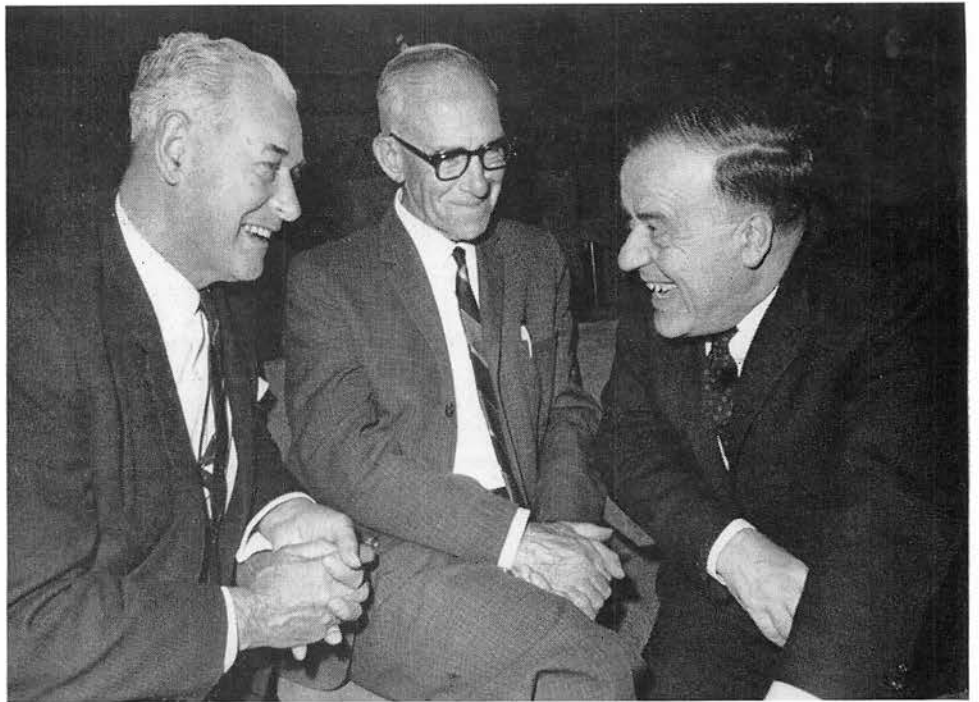
**The first gift to the building fund, a cheque for £10,000, is handed by Miss Margaret Lear to the Hon Treasurer, Mr P N Morshead, MA, FCA**



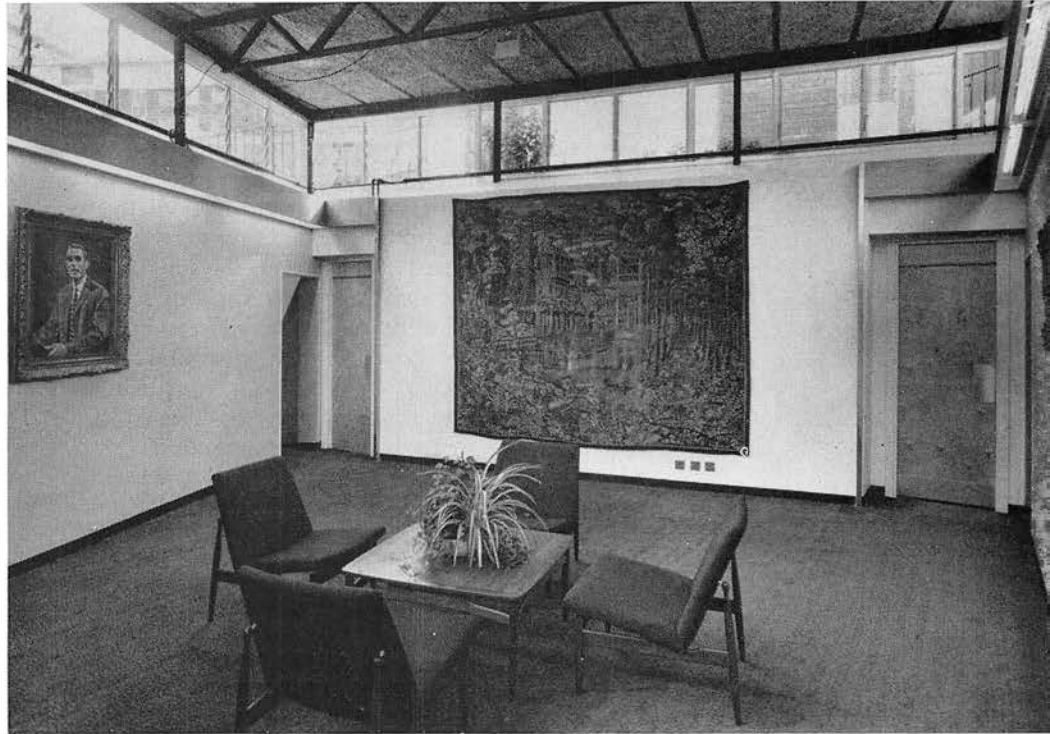
**This Irish linen tea towel was designed for the Arts Centre and produced in Northern Ireland by the Ulster Weaving Co Ltd**



The Prime Minister of New Zealand, the Rt Hon Keith Holyoake, MP, talks with William Jaeger (right), British authority on world Labour, after launching the New Zealand fund to support the Arts Centre



The Tapestry Room, showing gifts from the United States: a beautiful Seventeenth Century Flemish tapestry and a portrait of Peter Howard by the British-born artist Erling Roberts. This room is a favourite meeting place for students night by night after the play, as well as providing a gracious reception room for the use of the Trust



These Welsh schoolgirls helped to raise the Welsh fund of £11,000 for the slate with which the Arts Centre is faced




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## GIFTS, COVENANTS, PLEDGES AND ENQUIRIES

May be sent to the Hon Treasurer

P N Morshead, MA, FCA

Westminster Theatre Arts Centre, Palace Street, London SW1

Cheques should be made payable to Westminster Memorial Trust

Bankers to the Trust are

Lloyds Bank Ltd, 29 Grosvenor Gardens, London SW1

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# THE ARCHITECTS' VIEW

BY JOHN AND SYLVIA REID

**The design and construction of the new Westminster Theatre Arts Centre could hardly have presented a greater challenge. It called for a wealth of complex services and posed many planning problems. It required the alteration and partial reconstruction of a much altered eighteenth century building and the construction of an entirely new one alongside which, in the end, had to blend into one complex.**

The involved variations in levels was further complicated by the underground river which runs diagonally across the site. The physical difficulties of working on a restricted site whilst making major structural alterations to an old building were both interesting and exasperating.

To begin with, the requirements for the new Centre called for rather more accommodation than could be contained within the volume of building that we were permitted to construct. The first task therefore was to devise methods of increasing the utilisation of the space available. Thus the Foyer, which provides a generous circulation space for theatregoers, has dimensions similar to those of the stage area which permits its use as a rehearsal area. Similarly the Restaurant can also be used as a lecture theatre and cinema.

**John Reid, ARIBA, FSIA, FIES, and Sylvia Reid, ARIBA, FSIA, have specialised in planning the large interiors of public buildings where they have integrated architectural with production design and lighting.**

**They were responsible for the lighting in Coventry Cathedral. They have received four Design Centre awards, and two Milan Triennial Silver Medals. John Reid is past President of the Society of Industrial Artists and Designers. "The Designer" calls their achievement at the Arts Centre "a miracle of imaginative exploitation of precious space".**

**The Structural Engineers were Clarke, Nicholls & Marcel. Quantity Surveyors were Davis, Belfield & Everest**

A cardboard model was required to explain the spatial relationships that had been evolved. Only after these had proved acceptable to the Trustees were the services and structural engineers consulted to see if the building could in fact be achieved owing to the site complications. The result is a structure based on reinforced concrete piles with cantilevered foundations and a mixture of load-bearing walls and reinforced concrete frame for the lower part of the building, whilst the upper part hangs from lattice girders of high tensile steel in order to achieve the clear span required over the Conference area.

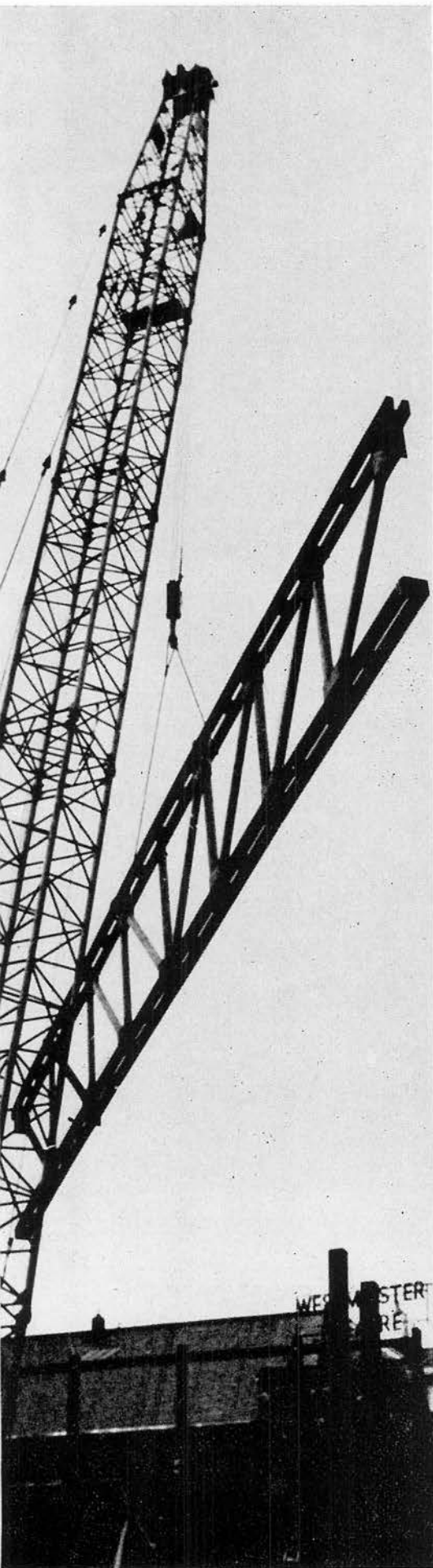
Many new techniques have been developed especially for this building. The method of employing slate for the external cladding, for example, developed from a study of the logical applications of the typical properties of the material as applied to the specific problems of this building.

Materials and finishes throughout the building have been chosen for their suitability and for ease of maintenance. A high standard of amenity has been set and the Dressing Rooms are probably among the best equipped in existence.

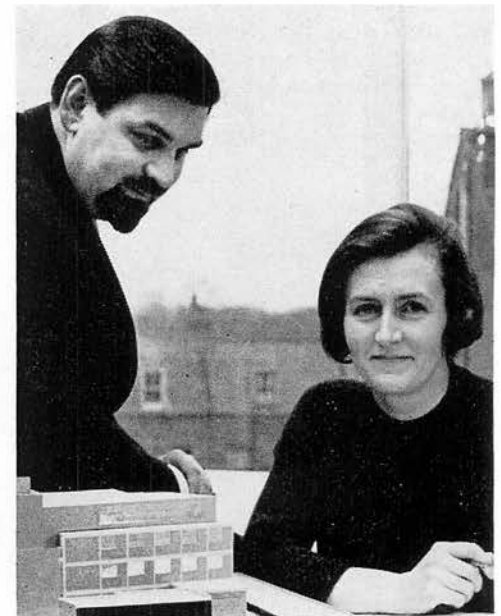
The building has been conceived as a complete entity and even carpets and crockery have been designed as part of this whole.

It is fitting that as the Architects we should speak of the teamwork and co-operation that have contributed to this venture.

We hope that the new Centre will live up to the expectation of all who have given it such able support. We consider it a great privilege to have been able to take part in this exciting venture.



One of the steel girders from which the restaurant floor is suspended

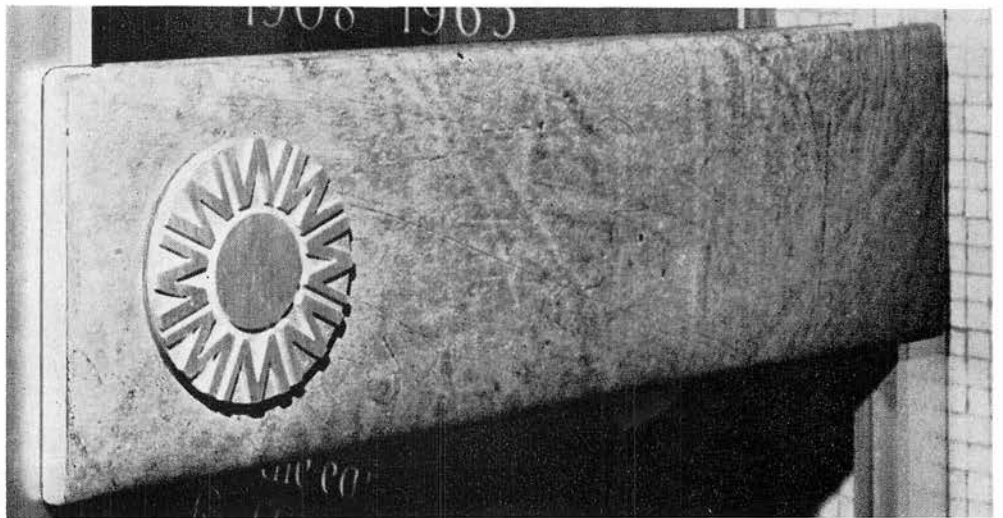




China designed for the Arts Centre  
by John and Sylvia Reid and  
executed by R H and S L Plant Ltd



The Arts Centre symbol,  
designed by Beatrice Kuenzy, MSIA,  
incorporated in metal on a doorbar  
covered in Sudan leather



The Westminster Theatre carpet  
design by John and Sylvia Reid

The Tyburn river runs diagonally  
across the site of the Arts Centre in  
a brick tunnel 14 ft in diameter



# OPENING THE ARTS CENTRE

The opening of the Arts Centre was on Saturday, 26 November, 1966, by Shri Rajmohan Gandhi, grandson of Mahatma Gandhi and close friend of Peter Howard, before a crowded assembly from thirty-three countries.

After unveiling the memorial stone to Peter Howard, Mr Gandhi declared the

building open. "A voice will go out from this Centre", he said, "to which all humanity will respond."

Mrs R M S Barrett then unveiled the plaque commemorating the gift of the Welsh slate, while the Aber Valley Male Voice Choir sang the Welsh National Anthem. His Excellency Sayed Buth Diu from the Sudan unveiled one of the panels of the Sudan leather.

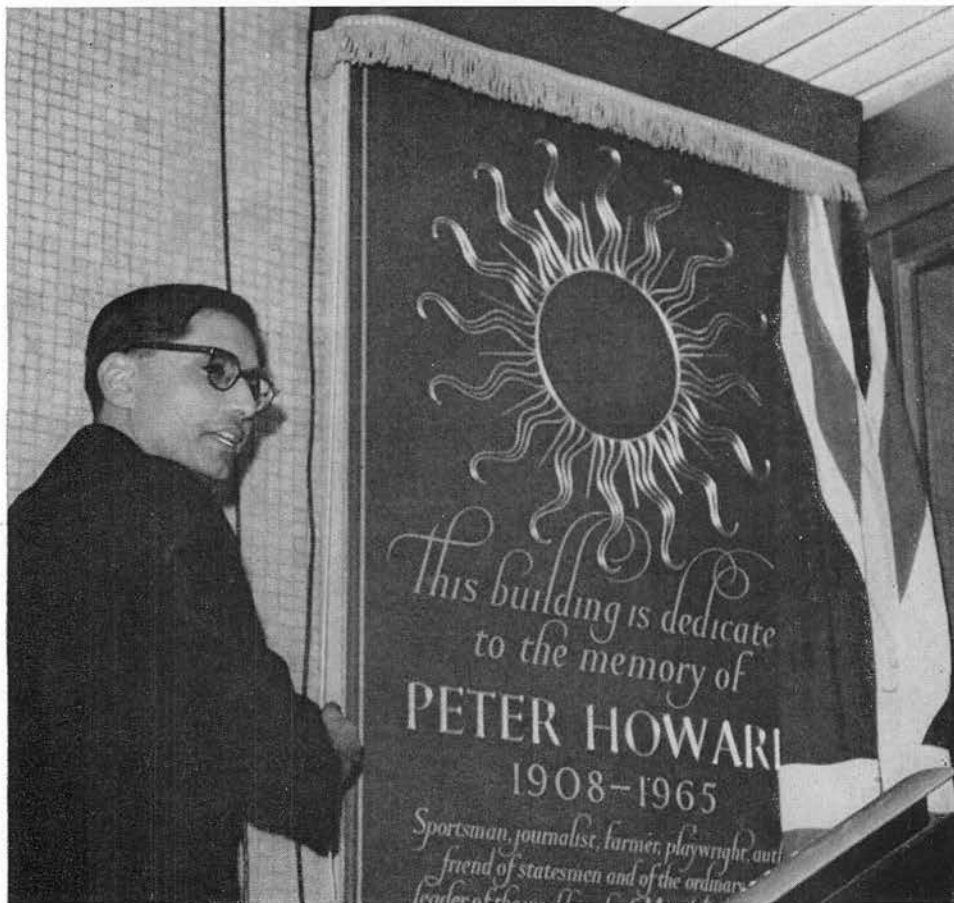
The whole assembly then entered the Arts Centre and took their places in the theatre which was crowded to the door. The first act in the new Arts Centre was its dedication by the Bishop of Colchester, the Rt Rev Roderic N Coote, DD.

Part of Mr Rajmohan Gandhi's address to the assembly will be found on a following page. After he had spoken, Peter Howard's four grandchildren came up on to the stage and presented him with one of their grandfather's favourite books.

Mrs Howard and her daughter and son-in-law, Mr and Mrs Wolrige Gordon, also addressed the Assembly. Other speakers included the Architect, Mr John Reid, youth from the Commonwealth and trade union speakers who presented a message from trade unionists all over Britain.

In the evening an inaugural dinner was held in the restaurant for a hundred and seventy-two guests. The Guest of Honour was His Highness Prince Richard of Hesse, for many years a friend of Peter Howard and of Dr Frank Buchman.

Afterwards, the guests from all parts of the world assembled in the theatre for a special performance of the new British musical, "It's Our Country, Jack!"



**Shri Rajmohan Gandhi unveils the memorial to Peter Howard and declares the Arts Centre open, 26 November, 1966**



**He receives a gift from Peter Howard's four grandchildren after his opening address**



Over 70 British trade unionists took part in the Arts Centre opening and delivered a message on behalf of 147 of their colleagues from 30 unions, "to make public the debt we owe the Westminster Theatre. . . . These plays have a profound effect on the way we think and do our job. They have the power to change indifferent people on both sides of industry. We commend this theatre which is producing plays that create the will to win"

HH Prince Richard of Hesse  
Guest of Honour  
at the inaugural dinner



Nigerian programme seller

The Bishop of Colchester,  
the Right Rev Roderic N Coote, DD,  
dedicates the Arts Centre. Behind him,  
L to R, J Kenneth Lindsay, B Com,  
for twenty years  
Licensee of the theatre,  
J F Vickers, Trustee, P N Morshead,  
Trustee and Hon Treasurer,  
K D Belden, Chairman of the Trustees



# A BATTLE- GROUND

SHRI RAJMOHAN GANDHI

From his address  
at the opening of the Arts Centre



**Peter Howard genuinely believed** that the combined efforts of a great army of men and women of all nations, races and classes, united in their resolve to live unselfishly and as God directs, could create a brand new world for humanity.

He was convinced that modern man, if he shed the primitive passions of hate, fear and greed, could provide food for the hungry, clothes for the naked, houses for the homeless.

The Westminster Theatre Arts Centre is a memorial to Peter Howard. As an Indian and Asian I feel profoundly thankful for this Centre. Through the films and plays that it will create, the Centre will woo, challenge and inspire millions in my part of the world, as in every other part, towards a way of life that will solve our problems.

One of the most remarkable men of all time called the world a stage. I hope I shall be permitted in this Centre of the arts to suggest that the world is more a battleground than a stage.

Famine and hunger are the harvest of

a vast-scale seeding of selfishness. A revolutionary answer is needed. Paper plans have failed. Good intentions are overwhelmed. The truth proclaimed by Frank Buchman and Peter Howard, that governments to rule well must learn the art of changing people, is the one hope left. A tidal wave of unselfish men, grappling with the problem with care, concern and teamwork, is the only solution.

The astonishing combination of sacrifice, generosity and toil on the part of such a large number of people in Britain and throughout the world that has made the Centre possible is a powerful foundation for its future role.

The weapons released by the Centre will strike every corner of the world. Peter Howard, who loved his country passionately and profoundly and helped people everywhere to love it, nevertheless belonged to the world. What captured men towards him was his minute-by-minute battle to help his and every nation reach its highest destiny.

## PRESENTATION VOLUME

A leather bound volume containing a message of support for the Westminster Theatre from clergy in nine countries is presented to the Chairman of the Trustees, by the Rev Guy Cornwall-Jones, Rector of Weddington, Coventry. With them on the stage of the theatre are the Rev Hugh Atkinson, Vicar of Claybrooke, Leicester, Father Melliton, representing Archbishop Athenagoras II, and clergymen from Britain, Germany and Sweden



**Ninety-three clergymen and ministers** from twelve denominations in nine countries put on record their gratitude to the Westminster Theatre. Their message states:

"For twenty years the Westminster Theatre has presented in a world perspective the Grace and challenge of the Gospel of Jesus Christ. Its plays and films have enriched our ministry with new insights and enabled us to reach those whom we would not otherwise have known how to approach.

"Some have found a starting point for their understanding of God; others have seen how to make relevant to the problems and tensions of the modern world what they have long believed.

"We share your determination that the mighty creative forces of the theatre and other arts shall be directed by the Holy Spirit of God Whose gift they are. Seeing

your theatre thronged with people of many nations, we rejoice that you have marched forward sure of Christ's eternal promise to draw all men to Himself."

Thanking the clergy for their presentation, the Chairman of the Westminster Memorial Trust, Mr Kenneth Belden, said: "This theatre takes its place on God's side in the eternal struggle between good and evil.

"Peter Howard once wrote that his aim in writing plays was 'the use of the stage to uplift the Cross and make its challenge and hope real to a perverse but fascinating generation'.

"Your presentation today and the support and understanding of the Churches which it represents, is an immense encouragement to us, and I hope we shall wage this war for our nation and the world fruitfully together in the years to come."

# PLANS AND PEOPLE AT THE ARTS CENTRE



**DIRECTOR OF THE ARTS CENTRE**

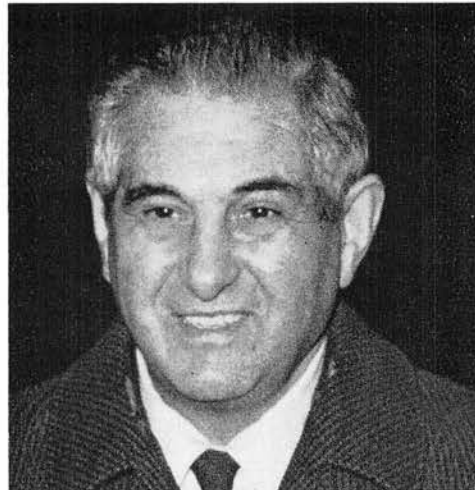
**Louis K Fleming** is a Canadian who has for many years been in charge of the technical side of the Westminster Theatre, and who has a world-wide experience of

theatre and film production. He is a lighting expert, and lives in Westminster with his wife and daughter.

Louis Fleming says: "I believe that the Westminster Theatre Arts Centre represents what Britain's new world role should be. It is a reservoir of the human spirit, a factory for modernising man, a well-spring of faith, and a centre for character building.

"Every man who comes to this Arts Centre will be able to find hope, an aim, and a purpose for himself, his family, his work, and his nation. There is room for everybody on this job. Everybody is needed, skilled and unskilled. Training will be available for all who want to take on this fascinating task. Writers, artists, directors, students, publicists, everyone is needed.

"Here is a base and a basis for any man or woman, young or old, who genuinely wants to build a new world."

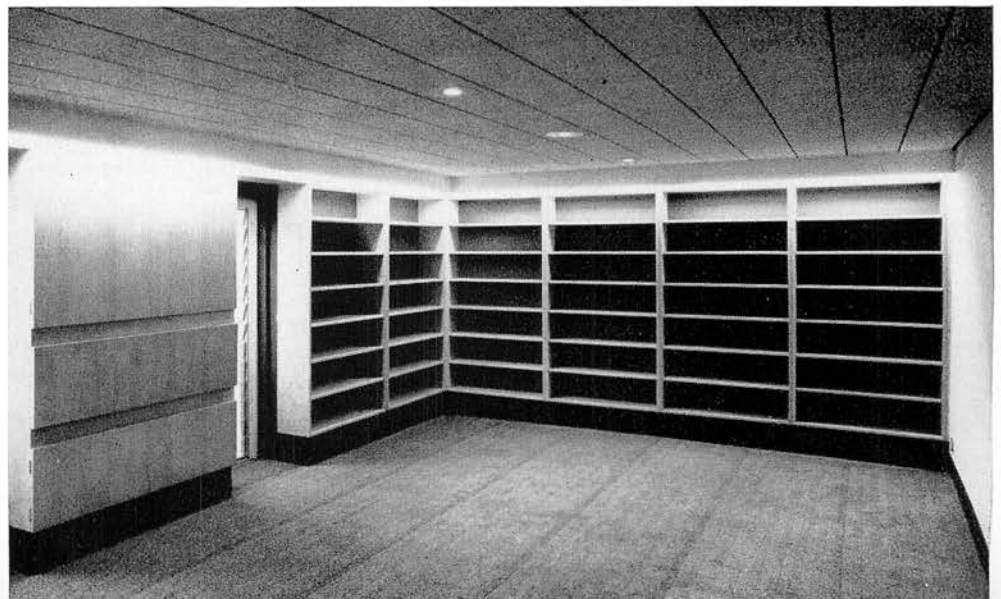


**DRAMA**

**Henry Cass** is a producer of distinction and wide experience in theatre, opera and film. Thirty years ago he was running

outstanding seasons at The Old Vic, with productions especially of Shakespeare and Shaw. He produced *Julius Caesar*, *Macbeth*, *Richard III*, *The Taming of the Shrew* and *King Lear*, as well as Shaw's *St Joan* and *Major Barbara*, and a new version of *Peer Gynt*. He produced *Julius Caesar* in modern dress in 1939. His productions of opera at Covent Garden include *Carmen* in 1946. He has made many films, both for cinema and television. At the Westminster he has directed *The Diplomats*, *Mr Brown Comes Down the Hill*, *Mr Wilberforce MP*, *Happy Deathday* and the musical *Annie*, as well as directing three seasons of the pantomime *Give a Dog a Bone*. He directed the film of *Mr Brown Comes Down the Hill* and has recently completed the film of *Give a Dog a Bone*. He is a modest man of genius, who brings fresh insight and original thinking to every production that he touches.

The library when completed will provide books on drama, film, music and the arts for the use of students. It is being given and equipped through a fund raised in Scotland in memory of the late Sir Patrick and Lady Dollan. Sir Patrick was Lord Provost of Glasgow, and Lady Dollan was for many years on the National Executive of the Labour Party. They were pioneer Socialists who took a great interest in the Westminster Theatre, and the library will be named after them. The first Librarian is Mrs W Cameron Johnson



## DRAMA



**Howard Reynolds** is a Canadian producer with thirty years' experience in theatre in his own country, the United States, Europe and Asia. He is also an actor, and played in *The Forgotten Factor*, the first play put on by the Trust at the Westminster Theatre in 1946. He directed *The Hurricane* and *The Ladder*, a double bill

at the Westminster in 1961-2, and *Through the Garden Wall* in 1963. He recently returned from India where he had been directing the Indian musical, *India Arise*, in time to produce the British musical *It's Our Country, Jack!* He is actively engaged in planning for the new Drama School at the Arts Centre.

## MUSIC



**Dr W L Reed** is a distinguished composer and teacher of music, who brings a wide range of experience to the music programme at the Arts Centre. Those who have seen the musical *Annie* at the Westminster will realise his versatility as a composer.

Dr Reed has extensive plans for concerts, lectures, lunch-time music, a music society, gramophone recitals, and many other activities. He is particularly interested in giving an opening to rising younger talent from Britain and the Commonwealth.

## LICENSEE



**J Kenneth Lindsay**, the Licensee of the theatre, has watched over its development throughout the twenty-one years since it was purchased by the Trust in 1946. He set up and operated its accounting system, and has supervised the business interests of the theatre from the first. He is a

member of the Society of the West End Theatre Managers and recently chaired the Committee of the Society in its negotiations with NATKE, the Technicians' Union, on wages and conditions of employment. He is also acting as Business Director of the Arts Centre.

## WESTMINSTER PRODUCTIONS AND THEATRE MANAGER



**Donald Loughman** is the Manager of Westminster Productions Ltd, in charge of business arrangements for the plays and for films produced by Westminster Productions. Since leaving the Army after the war he has worked with Moral Re-

Armament in many parts of the world, including Asia and Africa, and has been Business Manager at the Westminster since 1961. He was appointed Manager of the Westminster Theatre in October, 1967, on the retirement of Mr C C Pither.

## EDUCATION



**R J K Rundell, MC, MA**, is in charge of the educational programme which includes theatre for schools, schools' visits to the Westminster, both to see plays and to study the technical running of the theatre, and links between the

theatre and educational authorities, universities, colleges and schools in London and beyond. Courses for Commonwealth students have been launched by Mr Russell Carpenter, MA, and an extensive lecture programme is in preparation.

## STAGE DESIGN



**W Cameron Johnson** is the resident designer. After serving with the Coldstream Guards, he trained in London as an illustrator. His cartoon book *Where Do We Go From Here?* has been published in twenty-five languages. He spent eight years in the United States, where he was

Art Director of a film studio. His many stage and film designs include the stage production and film of *Give a Dog a Bone*, and he has designed all the recent plays at the Westminster Theatre, including Peter Howard's *Happy Deathday* and the musical *Annie*.

## COSTUME DESIGN



**Dorothy Phillips** comes from Canada where she designed for the Royal Winnipeg Ballet for nine years. Two of the ballets she costumed were presented at Royal Command performances when the Queen visited Winnipeg. She has worked on plays and films in many countries,

including the filming of *Freedom* in Nigeria and *Men of Brazil* in Latin America. Recent designs for the Westminster range from *Mr Wilberforce MP* to the pantomime *Give a Dog a Bone* (play and film) and the nineteen-thirties' costumes for the musical *Annie*.

## CATERING



**Leone Exton**, the Director of Catering, with a team of colleagues, has created the restaurant, kitchens and snack bar at the Arts Centre. Her father, Lionel Exton, who built up the chain of Exton Hotels in the South of England between the wars, was one of the men who took a lead in purchasing the Westminster and setting

up the Westminster Memorial Trust in 1946.

**Mrs Harrison** has been for many years in charge of the theatre catering at the Westminster, and is responsible for the front-of-house staff who look after those who come to the theatre before the performances and during the intervals.



**THE CINEMA**

The restaurant transformed into a cinema. The projection room is equipped with the latest Philips projectors – two 35mm and two 16mm. Up to 250 can watch a film in comfort in this delightful room



**THE CONFERENCE ROOM**

The restaurant arranged as a conference room. It is linked with the theatre and foyer by the loudspeaker system. The simultaneous translation system is available for conferences requiring translation into other languages

# FILMS

## from plays by Westminster Productions

### FREEDOM

the all-African film which began as a play at the theatre in 1954. It has been dubbed in Arabic, Swahili and Hausa as well as European languages. It has been seen by more than a million people in East Africa alone



### VOICE OF THE HURRICANE

starring Muriel Smith, Reginald Owen and Phyllis Konstam, is based on the play "The Hurricane". At its Johannesburg premiere the "Rand Daily Mail" wrote, "For the first time since cinema began, someone has made a film that faces the problem in Africa squarely, pulls no punches, talks turkey - and produces a dialogue between black and white that no one should miss . . . no one who sees it can remain unmoved or undisturbed." This film, with its profound answer to racial tension, has been widely shown in Africa, Europe and Asia

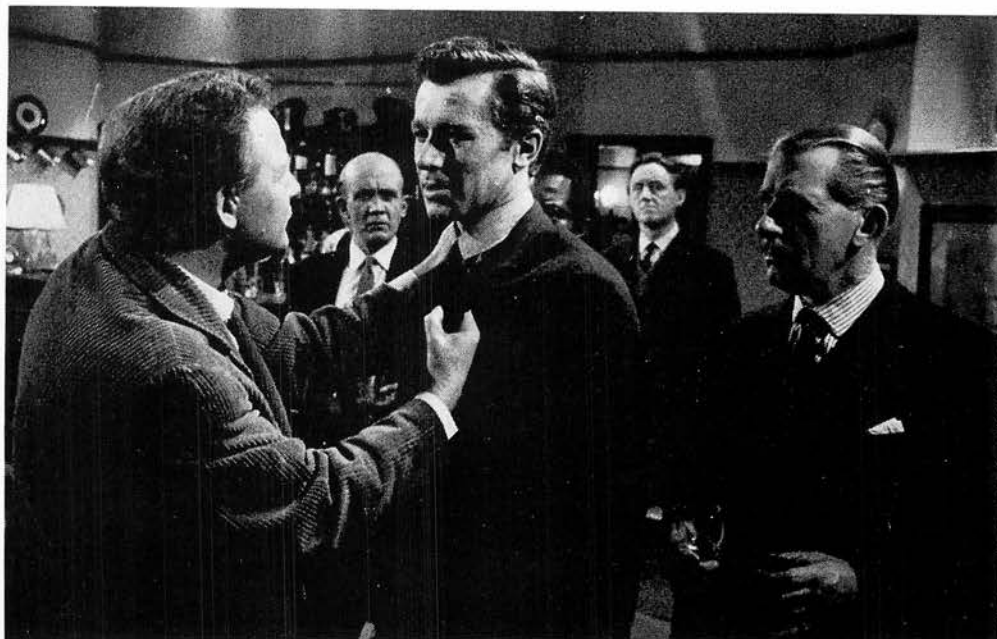


DECISION AT MIDNIGHT, based on the play "Music at Midnight", stars Walter Fitzgerald, Nora Swinburne and Martin Landau. It was made in the United States by RAM Productions and directed by Lewis Allen, following the tour of the play in the United States and Canada





**MR BROWN COMES DOWN THE HILL**  
 was directed by Henry Cass  
 with the original cast of the play.  
 It has been widely acclaimed  
 in many countries  
 and is particularly suitable for  
 television showings.  
 Eric Flynn, Mark Heath,  
 Bryan Coleman, John Richmond,  
 Lillias Walker, Richard Warner and  
 Alan White  
 play their original roles in it.  
 It was filmed in London



**GIVE A DOG A BONE**  
 Henry Cass directed this full-length  
 colour feature before going on  
 to produce the stage version for  
 the Westminster Theatre in 1966.  
 The cast of this delightful film  
 includes Ronnie Stevens,  
 Ivor Danvers, Richard Warner,  
 Bryan Coleman and Robert Davies



**THE DICTATOR'S SLIPPERS**  
 Following the performances of  
 Peter Howard's play  
 at the Caux Festival  
 in Switzerland, arranged by  
 Westminster Productions, in 1966,  
 it was decided to make  
 this film of "The Dictator's Slippers"  
 in Switzerland.  
 The cast includes  
 Patrick Ludlow, Philip Newman,  
 Surya Kumari and Max Latimer



# Some recent PLAYS at the Westminster

## ANNIE, 1967

Annie (Margaret Burton) waves goodbye to Millie (Angela Richards, left) and neighbours, as she leaves Stockport with her son Bill (Bill Kenwright, second right) for East London



## THE LADDER, 1961-2

Hero (Paul Campbell, left) does a deal with the Business Man (Donald Simpson)

## THE DIPLOMATS, 1964 (165 performances)

Sir Malcolm Wisdom (Bryan Coleman, right) talks with Madame Zenofors (Phyllis Konstam) while her husband, the Russian diplomat (Peter Illing, left) and the Comte de Grossac (Brian Hawksley) look on



## HAPPY DEATHDAY, 1967

Josh Swinyard (Godfrey Kenton) and his grand-daughter Jetta (Barbara Ewing)



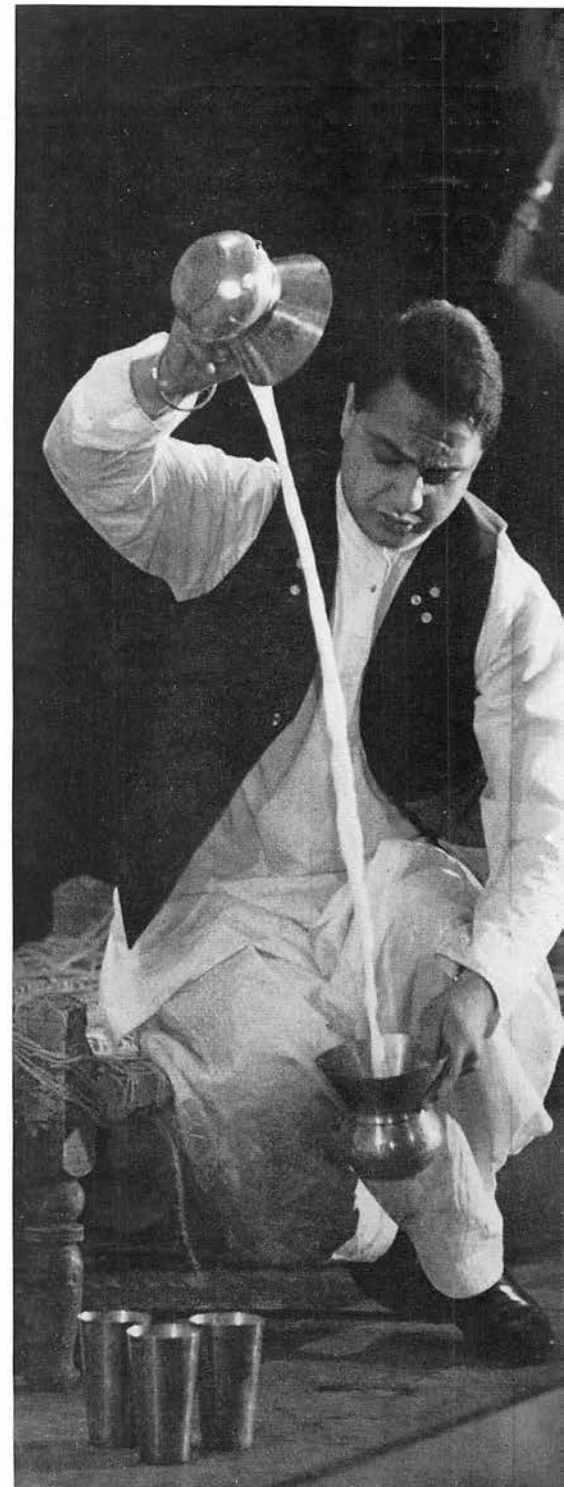


**THROUGH THE GARDEN WALL, 1963**  
(252 performances)  
Fred and Aggie Allways  
(Bryan Coleman and Phyllis Konstam)  
find a new understanding

**THE HURRICANE, 1961**  
Mary (Muriel Smith) the  
lovable cook who is the  
secret terrorist leader, lights  
a signal to her followers



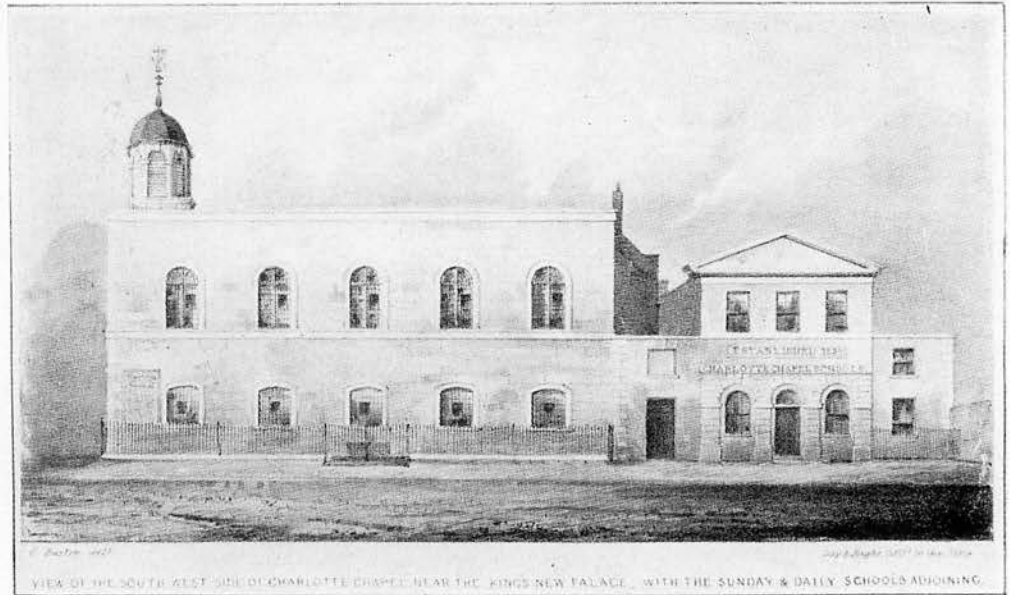
**MR WILBERFORCE MP, 1965**  
(195 performances)  
The Rev John Newton  
(Richard Warner, left)  
the former slave ship captain,  
persuades the young Wilberforce  
(Colin Farrell) to take up  
the battle against the slave trade



**INDIA ARISE, 1967**  
The European tour of this unique  
musical production, with its  
cast of 60 from all sections  
of Indian life, was  
arranged by Westminster and  
Overseas Productions Ltd.  
"India Arise" visited the Middle East,  
Cyprus, Italy, where they  
were received in audience by  
His Holiness the Pope,  
Switzerland, the Netherlands and  
France, before undertaking an  
extensive tour of Britain  
including a three week run to  
crowded houses at the Westminster

# TWO HUNDRED YEARS OF HISTORY

The Charlotte Chapel, built by Dr William Dodd in 1766, now the Westminster Theatre, from a nineteenth century print in the Westminster City Archives



The Westminster owes its origin to one of the more colourful characters of the eighteenth century, the Rev Dr William Dodd.\* Dr Dodd, popular preacher, man of letters, social reformer and unsuccessful playwright, became Chaplain to King George III in 1763. In 1766, with the aid of his wife's winnings in a lottery and a legacy, he built the Charlotte Chapel. It was a great success, with the Queen and the Court in regular attendance. Eight years later, however, Mrs Dodd tried to bribe the Lord Chancellor to give her husband a better living. Dr Dodd was forced to sell his Chapel and flee the country. When he returned he went from bad to worse, and the *Newgate Calendar* says, "he descended so low as to become the editor of a newspaper". He became more and more extravagant and finally, by an act of irreparable folly, committed forgery in the name of his old pupil and benefactor the Earl of Chesterfield, for the sum of £4,200. Forgery was still a capital offence. In spite of many efforts to save him, the King was adamant and Dr Dodd was hanged at Tyburn in June 1777.

The Chapel that he built, however, is now the Westminster Theatre.

It remained a Chapel until it was closed in 1921. A company was set up to convert it into a cinema, and in 1923 the St James' Picture Theatre was opened. Designed by J. Stanley Beard, it was then the last word in West End cinemas.

Eight years later Anmer Hall transformed it into a theatre, named after his old school. It opened in October 1931 with James Bridie's *The Anatomist*, directed by Tyrone Guthrie, in which Flora Robson achieved a striking success.

The theatre was bought by the Westminster Memorial Trust in April 1946

as a memorial to men in Moral Re-Armament who gave their lives in the War. Since then the Trust has either put on plays of its own choosing or has, at times, let the theatre out to other companies. It has been running the present series of plays since 1961, and will continue to do so indefinitely.

The first production put on by the Trust in 1946 was Alan Thornhill's *The Forgotten Factor*, which a President of the United States described as "the greatest play to come out of the War". It dealt with issues of home and industry, and people still come to the Westminster who vividly remember seeing it.

The opening of the Arts Centre in November 1966 began a new chapter in the theatre's history, filled with far-reaching possibilities in many fields.

The St James' Picture Theatre, 1923. The architect, J Stanley Beard, is the right-hand figure in front of the building shortly before its opening



\* For the full story see "The Story of the Westminster Theatre" by K D Belden Westminster Productions, 1965, 10s 6d



At the commissioning of the Westminster Theatre, Remembrance Day 1946, Mrs Bremer Hofmeyr reads the last letter of her brother, Sergeant Nigel Leakey, VC, while the Book of Remembrance is signed by Mr and Mrs Hayes who lost two sons with the Commandos

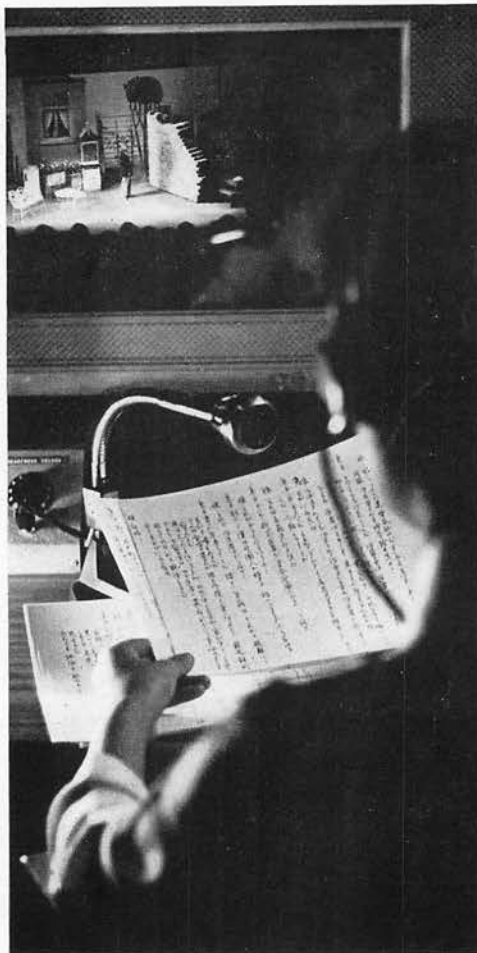
"The Forgotten Factor", the first play put on by The Trust in 1946. Jim Rankin, the union organiser (Howard Reynolds, centre) tangles with subversive leader Joe Bush (Paul Campbell, left), as the workers and the boss's son, Dick Wilson (Loring Swaim, extreme right), look on



Sir Winston Churchill and Lady Churchill at a production of "Journey's End" at the Westminster in 1950, meeting members of the company



# A UNIQUE TRANSLATING SYSTEM



**The Westminster is the only theatre** in London, and perhaps the world, which offers simultaneous translations from English into European and other languages. The translation system was installed in June, 1963. The Central Office of Information recently sent out a short film about it to sixty-four countries.

A four-channel Philips system is used. Four languages can be broadcast simultaneously, and picked up by members of the audience on small transistor sets, and heard on light-weight earphones.

At the back of the Dress Circle the four boxes can be transformed into sound-proof translation cabins. Two people, a man and a woman experienced in theatre and in microphone technique, translate each language. They hear the English from the stage on their own earphones, and can see the action on the stage through a glass panel in the cabin. They can thus time their translation with accuracy.

A dozen languages have been used, including Dutch, Greek, Japanese, Persian, Turkish and the Scandinavian languages. Regular transmissions are given in French, German, Italian and Spanish, and the weekly Arabic translation has been appreciated not only in London but all through the Middle Eastern countries.



# WESTMINSTER MEMORIAL TRUST

**In 1946, twenty men in industry, the professions and the Services, with their wives, decided to set up a memorial fund to commemorate the sacrifice made by members of their families, and by many of their friends, who had given their lives in the War. Their unusual and far-sighted aim, set out in a statement by Rear Admiral Sir Edward Cochrane, KBE, Major-General G O De R Channer, CBE, MC, and others, was to acquire a West End theatre to present plays which would dramatise "the spirit that can meet the tasks of peace . . . which alone can secure freedom in Britain and brotherhood between the nations".**

The Westminster Theatre, with its freehold site, was purchased in April, 1946, for the sum of £132,500, and the whole sum was raised during that year in 2,857 individual gifts, many of them at great sacrifice.

The Westminster Theatre and Arts Centre are held and administered by the Westminster Memorial Trust whose principle object is, "the advancement of the Christian religion". The Trust is a registered charity, and can receive gifts under covenant from individuals and companies. Covenant forms and forms of bequest may be obtained by writing to the Hon Treasurer, P N Morshead, MA, FCA, at the Westminster Theatre, Palace Street, London, SW1.

The Bankers of the Trust are Lloyds Bank Ltd, Grosvenor Gardens, SW1, and its legal advisers are Messrs Bircham and Co. The Trust's accounts are audited by Messrs Price Waterhouse and Co.

Plays are presented on behalf of the Trust by Westminster Productions Ltd, a company limited by guarantee, not for profit, and a registered charity. Its bankers are District Bank Ltd, 33/35 Buckingham Palace Road, London, SW1.

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# FRIENDS OF THE WESTMINSTER THEATRE

Chairman of the  
Friends of the Westminster Theatre,  
N F Ledwith

(right) Past Chairman, now  
Chairman of the Advisory Council,  
James M Dyce, LRCP, LDS, DDS

## SPONSORED BY THE FRIENDS:

Concerts

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Forums

Play Readings

Pantomime Fund for Children in Care  
"Westminster Theatre News"

Group Captain P S Foss, OBE  
Secretary



**The Friends** of the Westminster Theatre form a lively body promoting and supporting the theatre actively all over Great Britain and in twenty-six other countries.

### The aims of the Friends are:

- 1 To make the Westminster Theatre and its purposes more widely known.
- 2 To bring people or encourage them to come to the theatre.
- 3 To strengthen financial support for the Arts Centre.

### Privileges of membership include:

- 1 Advance notice of plays, films, concerts, recitals, play-readings and current information about the theatre. Regular issues of the *Westminster Theatre News*.
- 2 At all normal performances a Friend can claim one free seat for each five seats purchased. This privilege will also usually apply to concerts, recitals and exhibitions.
- 3 On a specified evening each week (usually a Monday) a Friend can claim one free seat after purchasing one or more seats.
- 4 Membership of the Westminster Theatre Forum, where personalities of stage and the arts speak on and discuss world theatre.
- 5 Access to tape recordings, films and literature produced by the Friends.

The annual subscription to the Friends of the Westminster Theatre is three guineas, or for those under twenty, one guinea. An enrolment form and banker's order are available from the Secretary.

Corporate membership for businesses, clubs and associations is from ten to five guineas. There is a special rate for youth groups of two shillings each, with a minimum of twenty.

Enquiries about the Friends of the Westminster Theatre should be sent to the Secretary, Group Captain P S Foss, OBE, Westminster Theatre, Palace Street, SW1.

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Air Vice-Marshal T C Traill, CB, OBE, DFC  
W Farrar Vickers  
Mrs Patrick Wolrige Gordon  
F Woolley-Hart, OBE





## AT THE ARTS CENTRE BOOKSHOP

Story of the Westminster Theatre by K. D. Belden, Chairman of Trustees, illustrated 10s 6d

Plays produced at the Westminster Theatre, 3s 6d and 5s

Westminster Theatre Forum booklets, 1s and 1s 6d

Frank Buchman's Secret by Peter Howard, 5s and other books on MRA

Records including the musical Annie, 11s 6d and the pantomime Give a Dog a Bone, 10s

Painting Book of the pantomime for children, by W. Cameron Johnson 1s

**OPEN ALL DAY AND DURING AND AFTER PERFORMANCES**