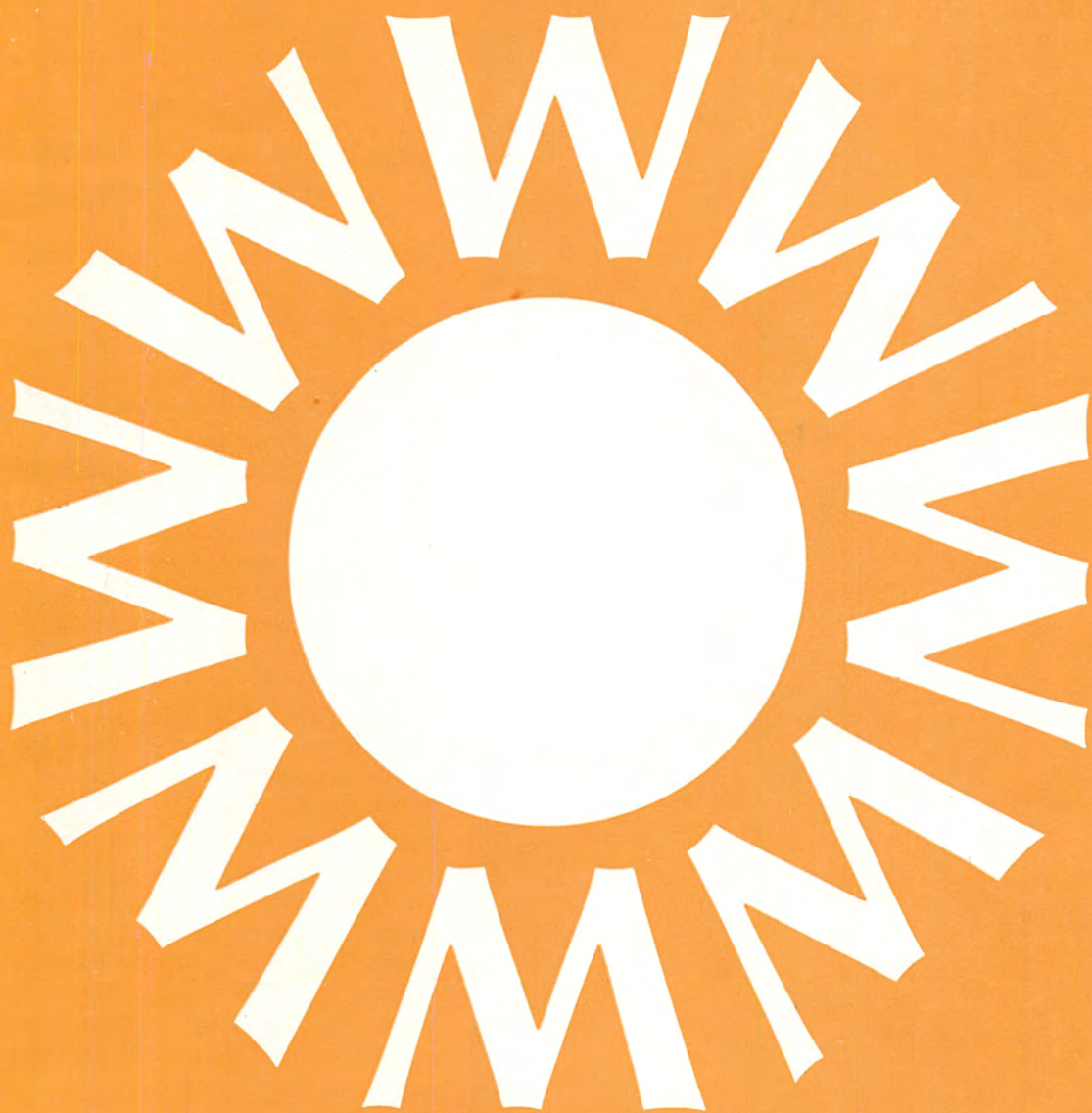


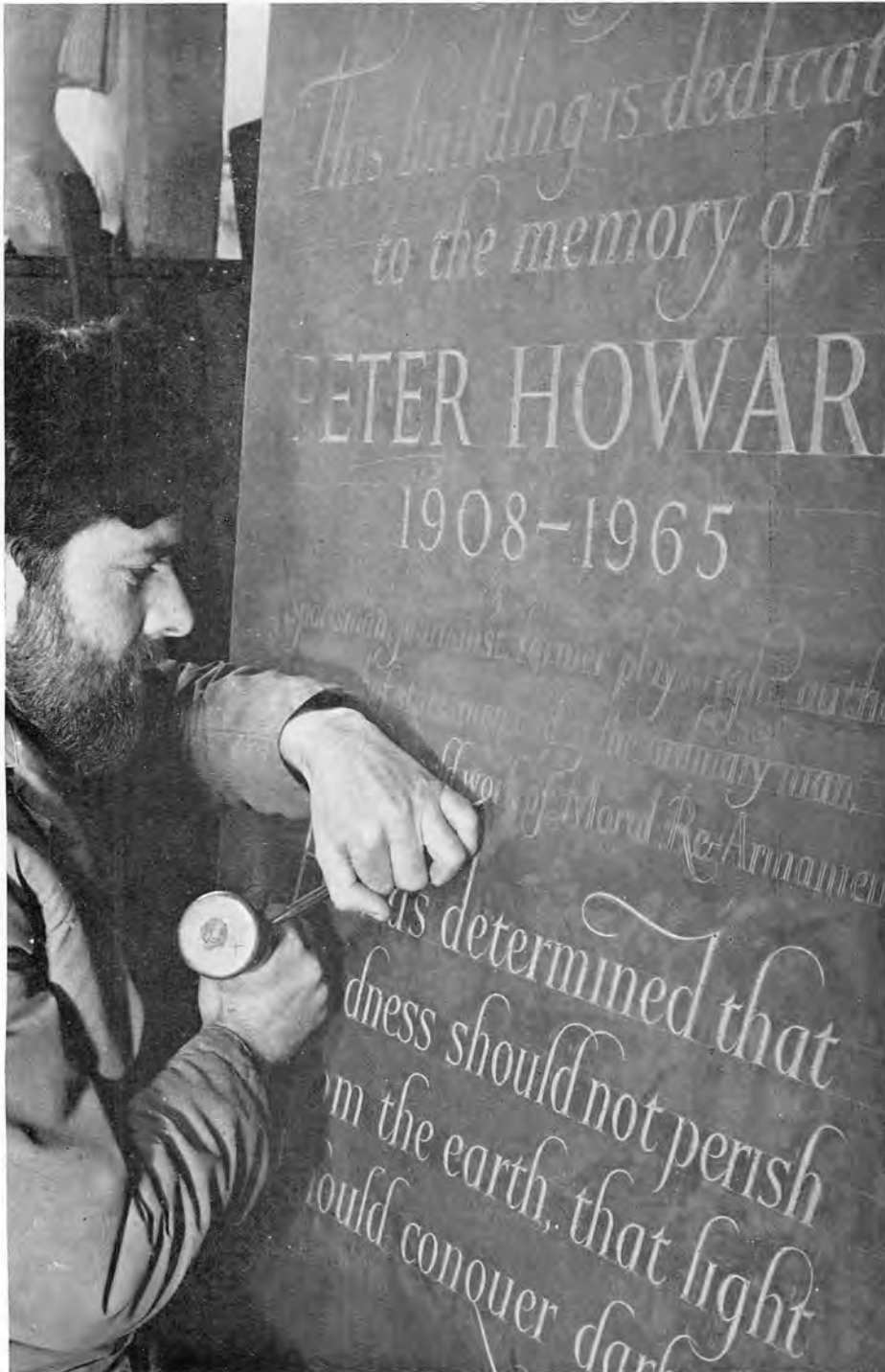
programme for the opening of the

WESTMINSTER THEATRE ARTS CENTRE



Saturday 26 November 1966
and other events during the opening week

Memorial stone to Peter Howard in whose honour the Arts Centre has been built. The words at the foot of the stone were spoken at his memorial service by the Rt. Hon Quintin Hogg, O C, M P. The stone is made from a single slab of the Welsh slate with which the Arts Centre is faced. It is designed by William Gardner, A R C A, F S I A, and cut by Kevin Cribb.



This building is dedicated
to the memory of
PETER HOWARD
1908-1965

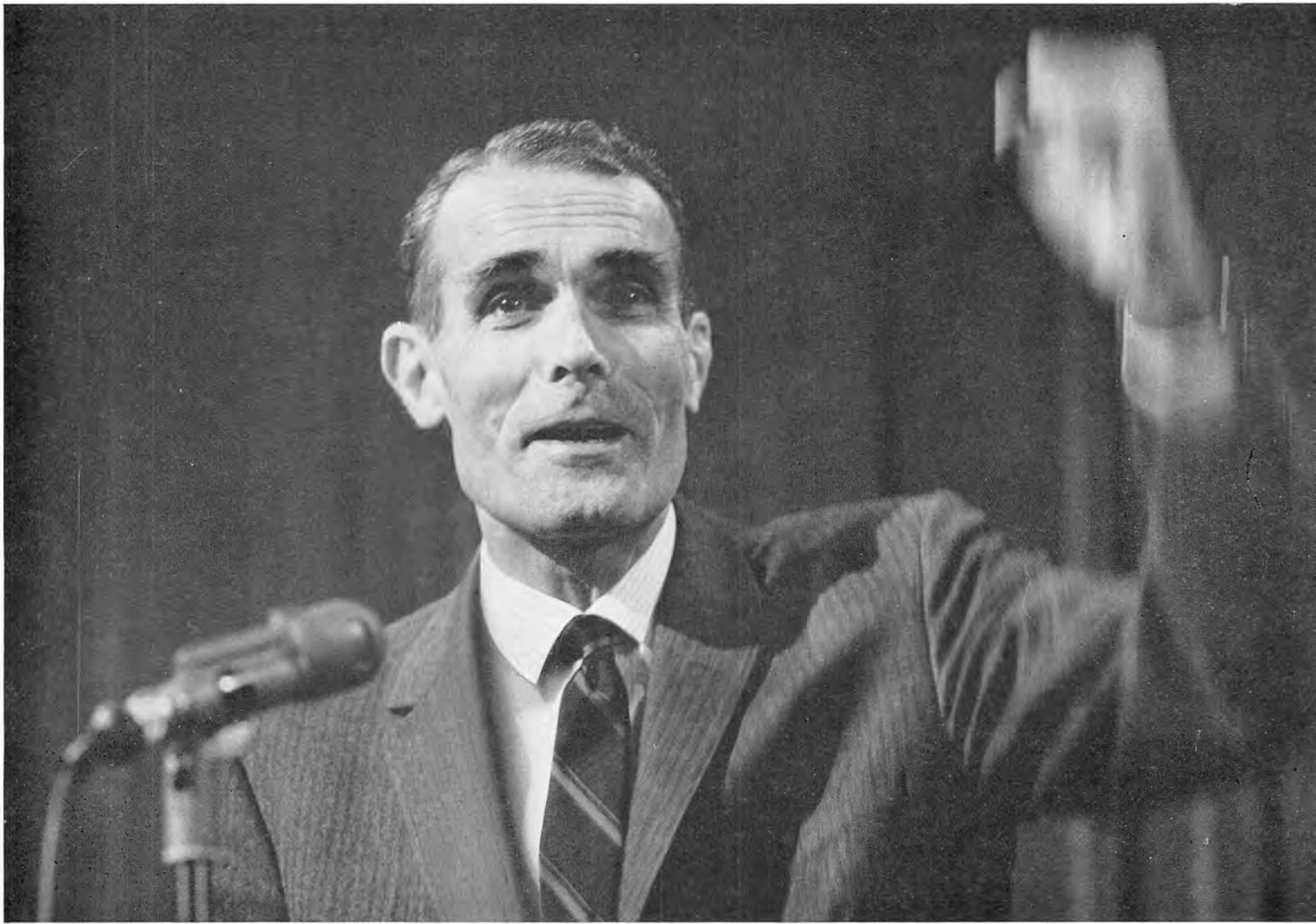
*Sportsman, journalist, playwright, author,
friend of statesmen and of the ordinary man,
leader of the world work of
Moral Re-Armament*

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

William Gardner, a practising member of the Crafts Council of Great Britain, is a distinguished designer and craftsman of wide experience. He has been a member of the Royal Mint Panel of Artists since 1939, and his official commissions include designing and engraving coinage for the United Kingdom, the Kingdom of Jordan, Cyprus, the Republic of Cyprus, and Algeria; the Seal for Secretaries of State (the Greater and Lesser Signets); the Colonial Seal; H M Privy Council Seal; the Seal of the British Medical Association; and the stained glass commemorative window for the Tercentenary of the Royal Society, 1960. His calligraphic work includes the inscription of Rolls of Honour (1939-45) for the Life Guards, Royal Horse Guards, Grenadier, Coldstream, Scots, Irish, and Welsh Guards, 1956; for the House of Commons, 1949; London Transport, 1954; and the Royal Marines Commandos Book of Remembrance, 1960. Kevin Cribb was first apprenticed to his father, Lawrence Cribb, who worked closely with Eric Gill. He has carried out commissions at Winchester Cathedral, Wye College, Kent, King's School, Ely, and in numerous other places.

I do not say, Be patient. I say, Be passionate. Be passionate for an answer big enough to include everybody, powerful enough to change everybody, fundamental enough to satisfy the longings for bread, work and the hope of a new world which lie in the heart of the teeming millions of the earth.

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 who loved his Suffolk farm, and as the 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 Westminster Theatre Arts Centre nearly 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 other 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. His enchanting Christmas pantomime, *Give a Dog a Bone*, opens there again on 8 December. Next year his last play, *Happy Death-day*, which he was working on when he died, will be produced at the theatre.

This year marks the 200th anniversary of the building that is now the Westminster Theatre and the twentieth anniversary of the Westminster Memorial Trust. It is on land acquired in 1766 that the new Arts Centre has been built. With it the Trustees have launched a development unique in London, and one whose outreach they believe will be world wide.

THE ARTS CENTRE AND THE NEXT FIFTY YEARS

The Westminster looks ahead to the next fifty years. It offers a relevant theatre that equips men to deal with modern society. Over the years it has attracted both youth and industry in large numbers. The students and younger leadership of our own country, the Commonwealth and beyond, stream in. They do not find their time and money wasted with a negative, nihilistic view of the world. They are offered plays that fire them with fresh hope, and with the faith and standards needed for their countries.

The industrial workers and management come in their tens of thousands. Many have taken new initiatives at all levels of British industry as a result. They find a new incentive to begin to take the responsibility that is the birthright of every free man. In the words of a Clydeside shop steward, "The Westminster gives men of industry fresh ideas and frees them from old prejudices". Increased production, better labour-management relations, higher quality workmanship and improved conditions have resulted in many places where ideas from the Westminster have been applied.

The Westminster has carried drama beyond the theatre, and has aimed to make it part of life in more direct ways. More than 200 week-end conferences have been held there in the past five years on how to apply the ideas in the plays to the national issues of the day. The Westminster aims to give men the basic ingredients of how to build a society which could meet the needs of the newly emergent nations, put the will to win back into British industry, and pioneer a new standard of living for the world. In this way the theatre becomes a force for the moral re-armament of this and other countries.

It is with such considerations in mind that the Trustees have planned the new Arts Centre.

They have many new developments in mind – for drama, including the creation of a new generation of writers, producers, actors, designers and technicians; and also for cinema, for music, for education and the arts.

It has long been apparent that the theatre alone was quite inadequate to meet all these demands. It was for this reason that the Arts Centre was planned, to give a new range of facilities to expand and develop what the Westminster Theatre had begun.

The architects, John and Sylvia Reid, have brilliantly combined the many needs of the Centre in a multi-purpose building of complex and original design. It will contain a spacious foyer, which can also be used as a concert room and as a rehearsal area, complete with snack bar and enlarged cloakroom accommodation; there will be a restaurant, which will not only be open to the public and available before and after theatre performances, but which will also make it possible to provide meals for the week-end conferences; the restaurant can also be used as a cinema, for which it is fully equipped with 35mm and 16mm projectors, and as a conference hall seating 300 people. There are also kitchens that can feed up to 1,000 people for the week-end conferences; a new dressing room block with private showers in each dressing room; office accommodation for the Trust, theatre administration and technical direction; space for a theatre library for students; some residential accommodation; new theatre switchboard; also improved backstage arrangements and a new scenery store.

DIRECTOR OF THE ARTS CENTRE
Louis K Fleming

DRAMA
Henry Cass, who is also supervising preparations for the proposed Theatre School
Howard J Reynolds
W Cameron-Johnson, Designer
Dorothy Phillips, Costume Designer

MUSIC
William Leonard Reed, Mus Doc

FILM
Eric Parfit, M A

EDUCATION AND LECTURES
R J K Rundell, M A, M C

CATERING
Miss Leone Exton

WESTMINSTER PRODUCTIONS
Donald Loughman, General Manager

WESTMINSTER THEATRE
J Kenneth Lindsay, Licensee
C C Pither, Manager

FRIENDS OF THE WESTMINSTER THEATRE
Group Captain P S Foss, O B E
Hon. Secretary

PRESS OFFICER
George Fearon

ADVISER ON DESIGN
Beatrice Kuenzy, MSIA

The Trustees and heads of departments in the new Arts Centre have many plans in mind which will be announced in due course. The opening of the Arts Centre is to be followed by the production of Peter Howard's Christmas pantomime *Give a Dog a Bone*, which opens on Thursday, 8 December and will run till 4 February.

The new Arts Centre is profoundly interested in the future of the Commonwealth, and in the constructive role that Britain and Europe are meant to play in Asia and Africa and throughout the world in the coming years. Shri Rajmohan Gandhi represents the new, modern leadership which Asia and the Commonwealth will look to increasingly in the next critical decades. The Trustees very greatly appreciate his readiness to come from India to open the Arts Centre.

Rajmohan Gandhi is an outstanding figure of modern Asia. Still in his early thirties, he has achieved a commanding position of respect and influence not only in India but far beyond his country's borders. He is the grandson both of Mahatma Gandhi and of Shri Rajagopalachari, first Governor-General of independent India. His father, Devadas Gandhi, was a distinguished newspaper editor, and Rajmohan Gandhi was trained as a journalist to follow his father on the *Hindustan Times*.

It was in Britain, during a period when he was gaining experience on *The Scotsman*, that Rajmohan Gandhi encountered Moral Re-Armament and met Peter Howard, who became a life-long friend. In Moral Re-Armament Gandhi saw the true role for Asia and the possibility that India, as a great democracy, could demonstrate that free men in a free society can answer the social problems of unparalleled magnitude which confront the Asian countries, and find a solution more practical and more satisfying to the human spirit than Communism can offer.

Rajmohan Gandhi is in charge of the work of Moral Re-Armament in India. He has travelled widely in Europe, Australasia, Africa and the Americas. He was in Latin America with Peter Howard when he died, and the Trustees are honoured to welcome him as the Opener of the Arts Centre.

Today Rajmohan Gandhi emerges forcefully as the champion of the liberties and the spirit of independence for which his grandfathers fought. He is fearless and forthright. Increasing numbers of people throughout the world look to him to focus, in India, the true spirit of freedom and respect for law which must be at the heart of any modern democracy that wishes to shape the future of our society.



The Building Fund aims to raise £550,000. The programme called both for the construction of the new memorial building and for extensive works in the existing theatre. These included a new ventilation system, new main staircase and lift, new switchboard and lighting control, re-seating of the Dress Circle, and a complete re-arrangement of the basement area to provide staff rooms and wardrobe space.

PROGRESS OF THE BUILDING FUND by P N Morshead, MA, FCA, Honorary Treasurer

Full speed ahead, come freeze and squeeze, the flow of gifts in cash or kind has reached the Building Fund every day since it was launched on 6 June, 1965.

So far £301,000 has been raised in gifts, covenants and pledges. Guarantees beyond this amount have enabled the work to go forward. In addition there have been notable gifts in kind from this and other countries.

We still have to raise £1,000 a day from now until New Year to meet our progress payments.

The Fund was started by a business woman who sold her shop in order to retire. Her gift of £10,000 set a worthy scale and pace for the campaign. Shares worth £15,000 came from a housewife in Essex whose brother, killed in action in North Africa, is one of those whom the Westminster Theatre commemorates. A Manchester couple, both teachers, gave £1,000 – most of their life savings.

Pledges to raise £1,000 by the opening date were signed by 117 people. In one month, business and professional women in London raised £1,000 and signed a second pledge. They now aim at raising £5,000 altogether. Trade unionists, farmers, service men, teachers and housewives entered the battle. 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. Distinguished concert pianists have given their talents to raise funds.

There has been a wealth of initiative throughout the country. An International Fair held in Kensington Town Hall in October, 1966, received gifts from forty-eight countries and con-

tributed £8,000 to the Building Fund.

Many gifts have come from sacrifice. A retired South Wales miner gave a week of his pension. An old-age pensioner in East London sent £1 to the Fund in memory of Peter Howard whom she knew. A nurse gave £350 set aside for a new car. A Yorkshire mill worker sent her retirement gift – £40.

To these and hundreds of others who have raised money in this and other countries our thanks are due.

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

We are now engaged in an all-out effort to complete the Building Fund, pay for the equipment of the building and raise at least £200,000 to invest for its maintenance and development.

We believe that many people will want to mark the opening of the new Arts Centre by making generous gifts.

TARGET

£550,000

Raised so far

£301,000

still to raise

£249,000



Gifts, covenants and pledges should be sent to

The Hon Treasurer
P N Morshead MA, FCA
Westminster Theatre London
SW1

Cheques should be made payable to Westminster Memorial Trust



Nearly fifty countries have contributed to the Arts Centre.

From Lapp craftsmen in their tents beyond the Arctic Circle, from American Indians in the pueblos of New Mexico, from the African townships of Johannesburg, from a Chinese headmistress in Hong Kong, from New Zealand to Canada, from Jamaica to Japan, gifts have come in, large and small. The Netherlands leads the way. Sweden has sent superb kitchen equipment, part of it given by the Electrolux Company. Other kitchen equipment is a gift from Switzerland.



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

Opposite page: The Treasurer, Nigel Morshead, receives the first gift for the Building Fund: a cheque for £10,000 from Miss Margaret Lear, from the sale of her shop.

In Khartoum, Mr Peter Everington receives the gift of hides on behalf of the Arts Centre from Sayed Hasabu Hassan Haj, General Manager of the Government Tannery.



SLATE FROM WALES

The authorities in London asked for the whole Arts Centre to be clad in the same material. The architects chose to use random lengths of riven slate from the mountains of Merioneth in North Wales. This beautiful and practical material is now being used for the first time as the complete facing of a London building.

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 £10,000 to meet the cost. The Trustees extend their warmest gratitude to all the members of the Committee, to the Hon 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.

SUDAN LEATHER

The foyer in the new Arts Centre is panelled with leather, the gift of the Sudan Government Tannery in Khartoum. The Trustees wish to put on record their great appreciation of this gift, to thank the Government Tannery and its General Manager, Sayed Hasabu Hassan Haj, and to thank His Excellency Buth Diu, who, as Minister of Animal Resources in the Sudan Government, arranged for the gift to be made. The Tannery prepared thirty-six hides which have been used to make the eight foot high panels and to enrich other details in the foyer, in a way which is distinctive and unusually interesting.

One panel has been used to recall that the Westminster Theatre is a living memorial to men who gave their lives in the second world war.

WESTMINSTER programme of the **THEATRE** **ARTS CENTRE**

Outside the arts centre

at 2.30 p.m.

The National Anthem

led by the Aber Valley Male Voice Choir

Unveiling of the Memorial Stone to Peter Howard

Opening of the Arts Centre

by Shri Rajmohan Gandhi

Unveiling of the stone commemorating the gift of Welsh Slate

The guests will then enter the Arts Centre

by the new main entrance, passing through the foyer,

which is panelled in leather given by

the Sudan Government Tannery, and take their places in the theatre.

opening ceremonies Saturday 26 November 1966



In the Westminster Theatre

In the Chair Mr Kenneth Belden MA Chairman of the Trustees

Dedication of the Arts Centre

by the Bishop of Colchester The Right Rev Roderic N Coote DD

Speakers

Shri Rajmohan Gandhi

Mrs Peter Howard

Speakers from British Industry and the Commonwealth

Miss Surya Kumari *who will recite poems by Peter Howard*

Mr John Reid *Dipl Arch Dist ARIBA FSIA FIES Architect of the Arts Centre*

Mr Patrick Wolrige Gordon MP

Mrs Wolrige Gordon

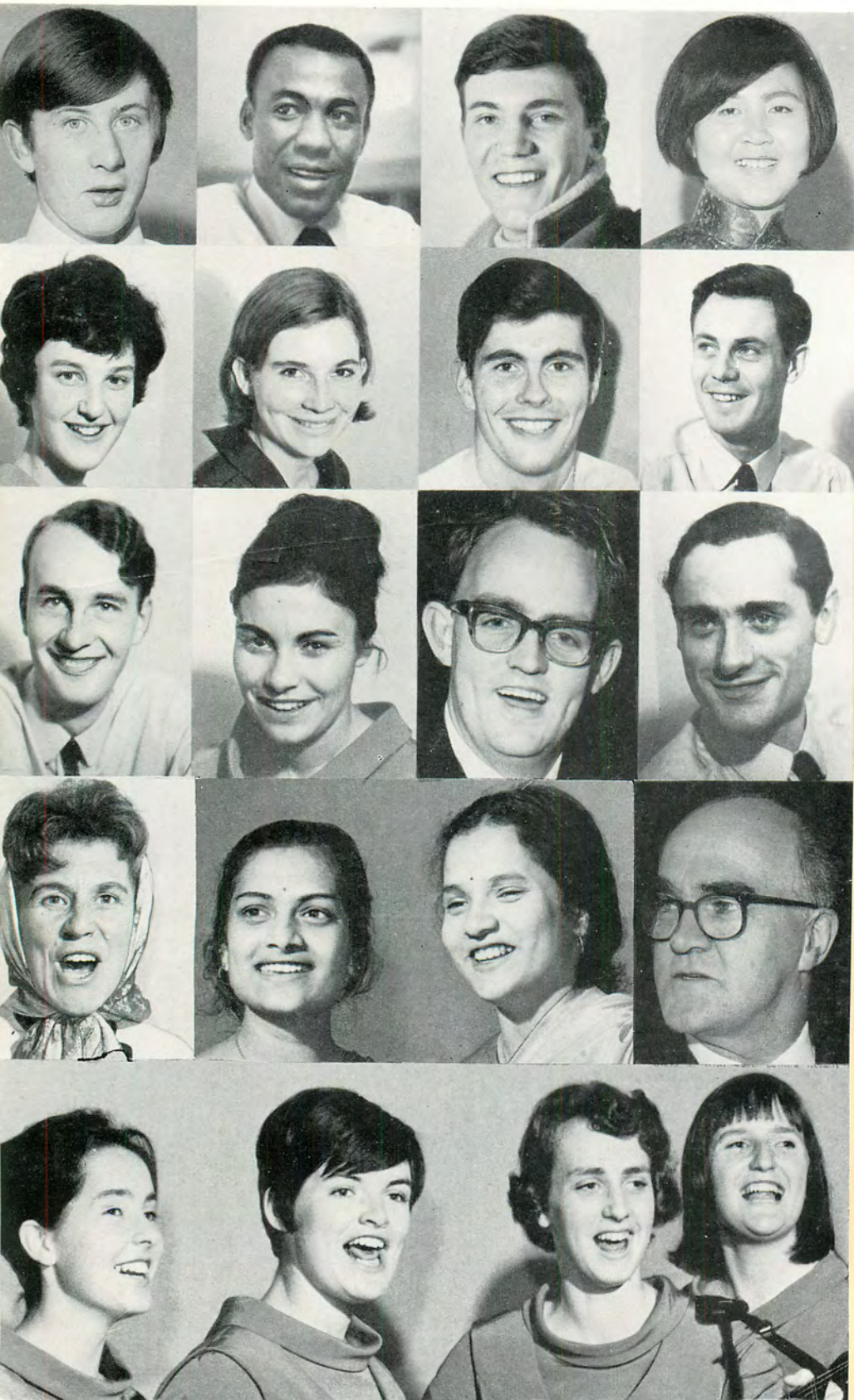
Tea will be served after the ceremony

At 7 p.m. there will be a Dinner in the new

Westminster Theatre Restaurant to celebrate the opening of the Arts Centre

Guest of honour His Highness Prince Richard of Hesse

IT'S OUR COUNTRY, JACK!



WESTMINSTER THEATRE

Licensed by the Lord Chamberlain
to J. Kenneth Lindsay

Manager: C. C. Pither

In accordance with the requirements of the Lord Chamberlain:

1. The public may leave at the end of the performance by all exit doors and such doors must at that time be open. 2. All gangways, passages and staircases must be kept entirely free from chairs or any other obstruction. 3. Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing is permitted in the gangways at the sides and rear of the seating it shall be strictly limited to the number indicated in the notices exhibited in those positions. 4. The safety curtain must be lowered and raised in the presence of each audience.

Lighting Equipment by Strand Electric
Public address equipment
by Westrex Co Ltd

Vox guitars and amplifiers kindly loaned
by Jennings Musical Industries Ltd

Shirts by Banner and Consulate

Men's clothes by Eric Thomas Ltd

SAFETY CURTAIN

The view of Westminster is from a
painting by Sir Hamilton Kerr, Bart.

programme

A QUAYSIDE

Seven seas

Chorus

Something to sing about

*John Mills
Veronica Phelps and Chorus*

It's our country, Jack!

Chorus

DAVE THE CAVE MAN

Patrick Conner

Watching the world go by

*Veronica and
Rosemary Phelps*

RUNNYMEDE IN REVERSE

Damp, damp, damp

The Serfs

Let's make Britain go

Chorus

IT'S OUR COUNTRY, JOCK

Reel

*Kathy Robertson, Dorien Webster
Oran Campbell*

Calling the heart

Alison Hutchison

Truth, goodness and beauty

*Bryan Hamlin, John Mills
Mike Smith, John Burrell*

Knowhow

Travelling

Chorus

Let's get up steam

Quartet and Chorus

Rivet by rivet

John Mills and Chorus

THE ECONOMIC JUNGLE

Tom Kennedy

THE BALLAD OF LES THE PLUMBER

Peter McAllum, Donald Simpson and others

Want a job, Jack?

Chorus

Let's get going all out

Chorus

INTERVAL

Let's go

Chorus

GUEST ARTIST

Jonathan Sparey, violin

Could it be?

Men's Chorus

Walkabout

Penelope Thwaites and Chorus

NOAH AND SONS

Quartet and Chorus

A song from India

*Padmini Kirtane, Jyoti Subrahmanyam
with Julie Malins and Susan Thornhill*

The outriders

*Veronica Phelps, Ginny Vickers,
Ann Corcoran, Birte Jorck*

Australian medley

*Penelope Thwaites, Jim Allison
John Mills, Peter McAllum, Elizabeth Mills*

Noah and Sons, *reprise*

Chorus

A hundred per cent

Chorus

We're all the same underneath

Christine Channer

WESTMINSTER ABBEY

*Cyril Beall, Frances Cameron
Susan Thornhill and Kenneth Dodds*

My village

Dang Thi Hai

Cool water

Padmini Kirtane

It's our world, Jack!

Chorus

Why not let God run Britain

Chorus

PRODUCED BY HOWARD REYNOLDS

the opening week

An evening in the theatre

Saturday 26 November

at 8.45 pm

a special performance of

It's Our Country, Jack!

The Company of *It's Our Country, Jack!* have interrupted their tour of the ports and industrial areas of Britain to present tonight's performance and other special performances during the week.

They created their production at the Moral Re-Armament conference in Cheshire this summer, where more than 3,000 people from forty-five countries met to face the present crisis. They included industrial and labour leaders from the main industries of Britain, as well as the younger generation from this and other countries.

The company say, "There we realised it is time we stopped blaming circumstances and the other crowd for the crisis and did something about it ourselves. We put our own experience into *It's Our Country, Jack!* It is more than a show. It is a weapon in a war, a war *against* the idea that Britain's role is to become a small, soft, self-centred nation, and *for* the conviction that she could still set a pattern in her family, industrial and political life that the rest of the world would want."

An Assembly of Thanksgiving

Sunday 27 November

at 11 am

in the Westminster Theatre

Shri Rajmohan Gandhi and

other speakers will address the assembly

The 200 week-end conferences at the Westminster Theatre since 1961 have included thousands from Industry, the professions and the home life of the country, and have drawn many from the continent of Europe and further afield. These conferences, combined with the plays, have sent a new current of life through many areas of the nation's life. This is the first week-end assembly in the new Centre.

There will be a further assembly in the theatre on Sunday, 4 December, at 11 am, and all are invited to attend.

At Home

Sunday 27 November

at 4 pm

in the Arts Centre

The Chairman of the Trustees and Mrs Kenneth Belden, with the Director of the Arts Centre and Mrs Louis Fleming, are "At Home" at the Arts Centre for invited guests from among the thousands of donors who have so generously given to help build the new Centre.

The "Lambeth Snack Bar," given by citizens of Lambeth, will be inaugurated.

The "At Home" will be followed by a special performance of *It's Our Country, Jack!* in the theatre at 5.15 pm.

the opening week continued

Tuesday 29 November
at 8 pm
in the Westminster Theatre
It's Our Country, Jack!

For this performance, as for the other performances of *It's Our Country, Jack!* and the film showings during this opening week, the Trustees ask those invited to be their guests, in recognition of all that so many have done to make the new Arts Centre possible.

Please telephone or call at the Box Office for numbered and reserved guest tickets. (VICtoria 0283)

Before this performance there will be a dinner in the restaurant for those who have taken part in the actual building of the Arts Centre, to all of whom the Trustees extend their warmest thanks and appreciation.

**Wednesday 30 November
and Thursday 1 December**
at 7 pm
two evenings of films in the new cinema

Wednesday: The Forgotten Factor. Paul Czinner's film of Alan Thornhill's play was made in 1952. *The Forgotten Factor*, which a United States President described as "the greatest play to come out of the War", was the first production at the Westminster after it was acquired by the Trust in 1946. More than 100,000 people saw it during its London run. It also played in many of the main industrial areas of Britain. The play was translated into twenty languages and seen by more than a million people.

Thursday: Mr Brown Comes Down the Hill. Peter Howard's "modern murder story", which ran for 212 performances at the Westminster, was then filmed with the original cast under the direction of Henry Cass.

For reserved guest tickets without charge for these performances please telephone or call at the Box Office.

Saturday 3 December
two performances
at 2.30 pm and 5.30 pm
It's Our Country, Jack!

These two performances have been arranged at times which we hope will be specially convenient to those who wish to come from longer distances, as well as those in London. For the programme, please see the previous page.

For opening week guest tickets please telephone or call at the Box Office. (VICtoria 0283)

The Westminster Memorial Trust was set up in 1946 in honour of the men of Moral Re-Armament who gave their lives in the Second World War. Its principal object is "the advancement of the Christian religion". The Trust is a registered charity. It owns the Westminster Theatre and the freehold site upon which the theatre and the new Arts Centre stand.

THE TRUSTEES EXPRESS THEIR THANKS

The Trustees wish to thank everyone who has had a part in creating the new Arts Centre: the thousands of donors in this and nearly fifty other countries, all those who have made and fulfilled pledges to raise £1,000, and all who have organised occasions, large and small, and by sheer hard work, imagination and sacrifice have raised the money for the Building Fund.

To our architects, John and Sylvia Reid, their colleague Alan Chapman, and their staff, the Trustees also extend their warmest appreciation for a complex task brilliantly accomplished.

To Messrs Davis, Belfield and Everest who have had the arduous work of quantity surveyors to the Arts Centre, and to Mr L Woolf, Technical Director of Bovis Ltd, to the foremen, workers and all concerned in actually putting up the building, and to all the contractors and others who have had a share in it, the Trustees also extend their thanks and cordial appreciation.

The thanks of the Trustees are also due to the Friends of the Westminster Theatre, and particularly to their Chairman, Dr James Dyce, and their Hon Secretary, Group Captain P S Foss.

They also wish to express special appreciation to one of their number, Mr Nigel Morshead, who gave up his position in the City of London to become the Hon Treasurer to the Building Fund. They include in their thanks all those who, like him, have given unstinted service without salary, particularly the Treasurers of the regional funds: Mr Brian Robbins, East Anglia; Mr Eric Pearson, Midlands; Mr G D Boyle, Northern Ireland; Mr I Campbell, Scotland; Mr T Bryn Davies, Wales; and Mr R F Martin, Yorkshire.

The Trustees believe that the Arts Centre will provide a source of the faith and moral values on which our future

as a nation and the future of humanity depend.

We look forward to a period of creative development in the Arts along constructive lines which will equip men to meet the age we are moving into at break-neck speed.

We believe that the space age, the nuclear age, the age of automation and the population explosion cannot be met by a theatre and a culture which says that life has no meaning, that God is a myth, faith is hypocrisy, morality a delusion, and love of country disreputable. It will take a theatre and a culture of humanity and hope, of faith and militant moral values. Modern technological mastery must be matched by the modernisation of man.

The Trustees recall the words of Peter Howard on his aim as a playwright: "It is to encourage men to accept the growth in character that is essential if civilisation is to survive. It

THE TRUSTEES OF THE WESTMINSTER MEMORIAL TRUST

H W Austin

K D Belden, M A (Chairman)

J G Hassell, F C I S

P N Morshead, M A, F C A (Treasurer)

J W Nowell

J F Vickers, M A

A S Kiaer, M A (Secretary)

PAST TRUSTEES

R Stuart Sanderson

W Farrar Vickers

is to help all who want peace in the world to be ready to pay the price of peace in their own personalities. It is to end the censorship of virtue which creates vicious society. It is to enlist everybody, everywhere, in a revolution to remake the world. It is, for Christians, the use of the stage to uplift the Cross and make its challenge and hope real to a perverse but fascinating generation."

Model of the Arts Centre





THEY BUILT THE CENTRE The main contractor for the Arts Centre was Messrs Bovis who began the work in early July, 1965, and completed it in November, 1966. The Trustees extend their appreciation to the Directors, particularly to Mr L Woolf who was in charge of the operation, and to the foremen and workers. *The following firms have also had a share in the building:*



SUB-CONTRACTORS

Demolition
St. Mary's Ltd

Piling
The Pressure Piling Co Ltd

Structural steelwork
Welding Construction Co Ltd

Precast Concrete
Trent & Hoveringham Concrete Ltd

Lantern light steelwork
Big Ben Scaffolding Ltd

Fireproof shutters
Fireproof Shutter & Door Co

Heating, ventilation, drainage and plumbing services
Norris Warming Co Ltd

Oil storage
Borsari & Co

Lifts
G H P Lifts Ltd

Electrical services and lighting
W J Furse & Co Ltd

Kitchen equipment
W M Still & Sons Ltd

Windows
Bovis Building Products Ltd
N V Appleton (UK) Ltd

Ventilated roof lights
Lenscrete Ltd

Slate cladding
Bow Slate & Enamel Co Ltd

Mosaic mural and mosaic work and external terrazzo
The Brockwell Mosaic Co Ltd

Internal terrazzo staircases
Diespeker & Co Ltd

Specialist joinery, foyer, restaurant, conference areas
O Peterson Ltd



Dressing rooms
A E Lindsey & Son Ltd

Asphalte roofing
Amasco Ltd

Solid & fibrous plastering
C E Pinn & Co

Floor & wall tiling
Parkinsons (Wall tiling) Ltd

Carpets & Vinyl flooring
Jay Brown Ltd

Roof balustrading
Safety Tread Ltd

Flagpoles
Mackney & Fervis Ltd

Decorations and painting
Balclutha Ltd

Balustrading
A Arden & Co Ltd

Auditorium seating
Dawson's Seating Ltd

Sprinklers
Independent Sprinklers Ltd

Fire appliances
George Angus & Co Ltd

Illuminated theatre signs
Pearce Signs Ltd

Stage lighting
Strand Electric & Engineering Co Ltd

Spiral staircase
H Teale & Sons Ltd

Internal telephones
Modern Telephones (Great Britain) Ltd

SPECIALIST SUPPLIERS

Cinema projection equipment and sound
Philips Industries
J. Frank Brockliss
Peto Scott Ltd

Conference seating & storage units
Hille of London Ltd

Carpets
Woodward Grosvenor Ltd

Ironmongery
D A Thomas & Co Ltd

Sanitary fittings
Manufacturer Shanks & Co Ltd
Supplier Evered Supplies Ltd

Lighting fittings
Rotaflex (Great Britain) Ltd
Atlas Lighting Ltd
C M Churchouse Ltd

Paint
Goodlass Wall & Co Ltd

Leatherwork
Connolly Bros (Curriers) Ltd

China
R H & S L Plant Ltd
Catering & Hotel Centre

Cutlery
W & J A Baxter Ltd
A Davies & Co Ltd

Glass
Harvey Reed Ltd

Restaurant tables
G N Burgess & Co Ltd



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. Examples are the civic suite in Wandsworth Town Hall, the "Great Room" and the main lounge in Grosvenor House, and the Polygon Hotel, Southampton. 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 Structural Engineers for the Arts Centre are Clarke Nicholls & Marcel.

Quantity Surveyors are Davis Belfield & Everest.

THE ARCHITECTS' VIEW

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 theatre goers, 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.

In order to juggle with the intellectual problems of this three-dimensional jigsaw puzzle we went to Cornwall for a week and concentrated entirely on this to the exclusion of all else. 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 have received sympathetic hearing and assistance from the Authorities whose duties are to see that regulations are complied with. We have been building at a time when new regulations have come into force and without the help we have received our task would not have been possible. Also we must thank the contractors and craftsmen whose skill has been utilised to the full and, of course, the members of our own team who have worked hard for the success of the scheme.

Finally we must say that none of these efforts would have been of any avail without the support and confidence of the Trustees which has been given to us throughout the operation.

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.

The Westminster Theatre Arts Centre is doubly a memorial, to men in Moral Re-Armament who gave their lives on battle-fronts across the world in the Second World War, and to Peter Howard.

On Remembrance Sunday, 1946, the Westminster Theatre was commissioned at a ceremony in which men and women from all ranks of the Services of Britain and the Allied Nations took part. The book containing the Roll of Honour was inscribed:

The Westminster Theatre, given by men and women of many countries in gratitude to God for victory, as a living memorial to those who gave their lives. Here will be presented the plays of the new renaissance to fashion the world they died to bring.

The Westminster Theatre and its freehold site had been purchased in April, 1946, for the sum of £132,500. The money was contributed during

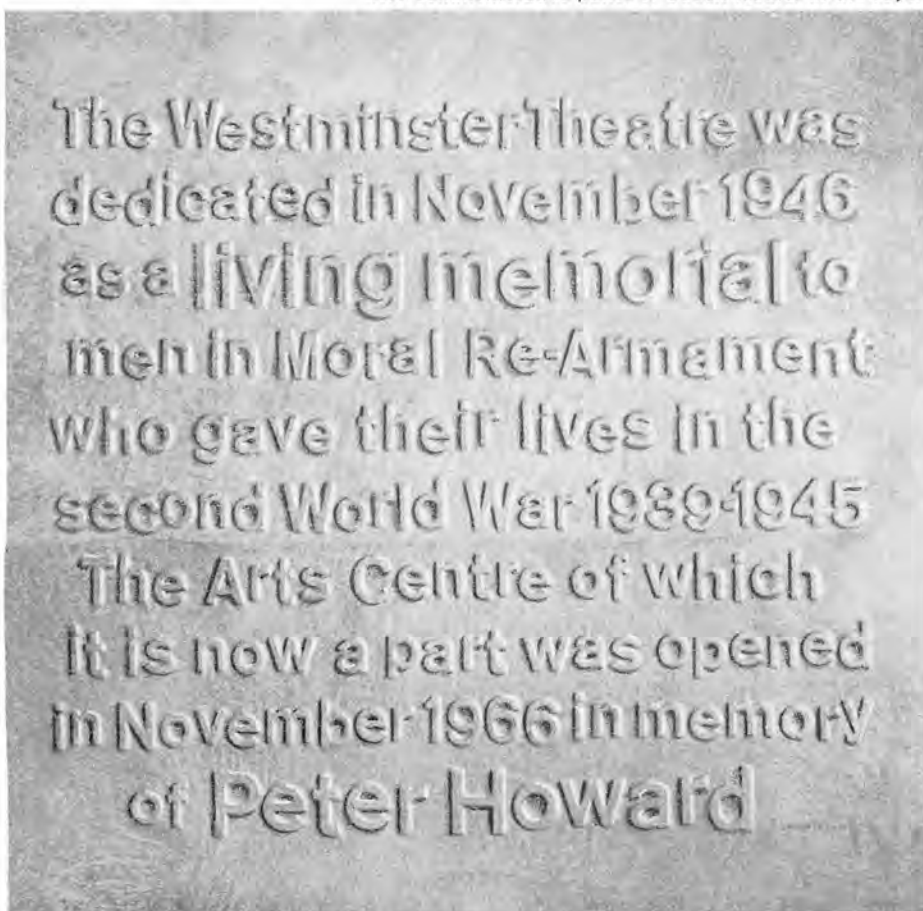
that year in 2,857 individual gifts. Returning servicemen and women gave their gratuities. Miners, mill girls, trade union officials, housewives, industrialists, doctors, teachers, all had a part, often at great personal sacrifice. Many gave in memory of loved ones who had fallen or in gratitude for those who had returned.

The man who inspired the new type of theatre which the Westminster has tried to present was Dr. Frank N D Buchman, the initiator of Moral Re-Armament. Peter Howard was closely associated with him for more than twenty years, and followed him as the man responsible for Moral Re-Armament throughout the world.



Dr Frank N D Buchman

The commemorative panel of Sudan leather in the foyer.

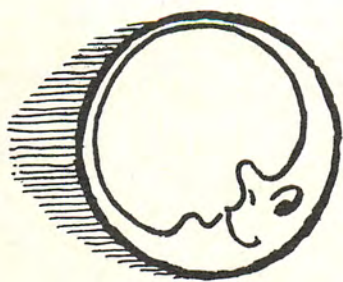


The words of Frank Buchman which are set out in the mosaic at the end of the foyer were spoken by him in Hamlet's castle at Elsinore. They express the aim and purpose of the Westminster Theatre Arts Centre:

"Miracles of science have been the wonder of the age. But they have not brought peace and happiness to the nations. A miracle of the Spirit is what we need. There must come a spiritual dynamic which will change human nature and re-make men and nations.

"If this miracle is to come into the world some nation must give a lead. Some nation must find God's Will as her destiny and God-guided men as her representatives at home and abroad. Some nation must produce a new leadership, free from the bondage of fear, rising above ambition and flexible to the direction of God's Holy Spirit. Will it be your nation?"

The mosaic is designed by Henry Collins, FCIAD, and Joyce Collins, MSIAD, a husband and wife team of artists. Their recent commissions include a painted mural for the Jamestown Festival in the United States, mural panels for the Shell Centre, glass screens for Grosvenor House, designs for the Brussels Exhibition, and their latest work was a mural in the GPO tower.



STARS IN THEIR EYES

SIX HUNDRED CHILDREN on the edge of their seats, eagerly watching, waiting, ready to shout a deafening 'Don't!' to any of the humans on stage in danger of being trapped by the evil Rat King. Mr. Space, floating in from 'Planet 42', and Ringo the lovable dog, prancing and dancing, keeping the whole audience, grown-ups and children alike, singing and laughing through two hours of magical Pantomime.

This has been the nightly experience with Peter Howard's GIVE A DOG A BONE during the last two Christmas seasons.

On the 8th December it will open again at the Westminster Theatre with an outstanding cast who have just finished making the film version of GIVE A DOG A BONE.

Those who have already brought children think of it as one of those experiences which no child should miss—one of the wonders of a child's Christmas—and the children insist on being taken every year. The grown-ups love it just as much, and go home humming George Fraser's unforgettable music.

RONNIE STEVENS · IVOR DANVERS
RICHARD WARNER · BRYAN COLEMAN
SANDRA MICHAELS—and full supporting cast

Directed by HENRY CASS



FILMS from Westminster Theatre Plays

THE FORGOTTEN FACTOR

Filed by Paul Czinner in 1952. This colour film, starring Howard Reynolds, Phyllis Konstam and Paul Campbell, records the first play produced at the Westminster Theatre after it was acquired by the Westminster Memorial Trust in 1946. *The Forgotten Factor*, seen by more than a million people as a play, and translated into twenty languages, is still in demand in many countries in its film version.

(35 mm and 16 mm)

FREEDOM

This all-African film, made in Nigeria, began as a play at the Westminster Theatre in 1955. It has been dubbed into Arabic and Swahili, as well as into several European languages. Its film première in Swahili took place at the Westminster in 1962. It has been seen by more than a million people in East Africa.

(35 mm and 16 mm)

VOICE OF THE HURRICANE

Starring Muriel Smith, Reginald Owen and Phyllis Konstam, this film is based on the play *The Hurricane* which was presented at the Westminster in 1961-2. After its South African première, 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 the black and the white that no one should miss . . . no one who sees it can remain unmoved or undisturbed."

(35 mm)

DECISION AT MIDNIGHT

This film is based on the play *Music at Midnight* which ran for 182 performances at the Westminster and later toured the United States and Canada. It stars Walter Fitzgerald, Nora Swinburne and Martin Landau. It was

made by RAM Productions at the Mackinac Studios, and directed by Lewis Allen. (35 mm)

MR BROWN COMES DOWN THE HILL

Henry Cass directed the film and television version based on the play that many regard as Peter Howard's greatest. The play ran for 212 performances at the Westminster in 1964, and was filmed with the original cast. It has received world-wide acclaim and has been dubbed into a number of other languages.

(35 mm and 16 mm)

In course of preparation

THE DICTATOR'S SLIPPERS

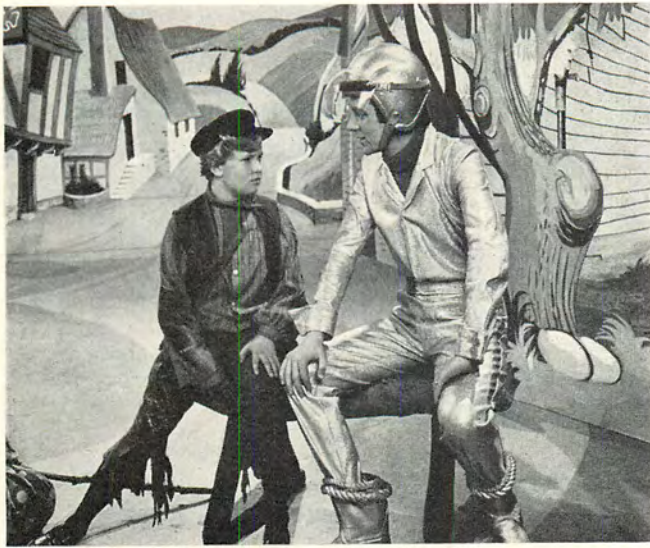
The production of this play by the Westminster Theatre Company at the Caux Festival, in Switzerland, in September 1966 was subsequently filmed, and is expected to be issued in the New Year. The company includes Patrick Ludlow, Philip Newman, Surya Kumari and Robert Hartley.

GIVE A DOG A BONE

This enchanting Christmas pantomime written by Peter Howard for the Westminster Theatre is being filmed this year before the production of the stage version which will open for the third year running at the Westminster on 8 December. It is being filmed in colour under the direction of Henry Cass with a cast that includes Ronnie Stevens, Ivor Danvers, Richard Warner, Bryan Coleman and Robert Davies.

These films are available in 35mm and also, in some cases, 16mm.

Enquiries should be sent to the General Manager, Westminster Productions Ltd., Westminster Theatre, London, S.W.1, or to the distributors, MRA Productions, 4 Hay's Mews, London, W.1.



Left. Mickey Merry meets Mr Space from Planet 42. Above: Uncle Disgrace, alias the Rat King, has turned everyone into animals. Below: "When I point my finger at my neighbour, there are three more pointing back at me!" Bottom: The celebration. Bottom Left. Mickey Merry at Lord Swill's banquet.

FROM THE FILM OF PETER HOWARD'S
PANTOMIME

GIVE A DOG A BONE





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- 2 Membership of the Westminster Theatre Forum, a platform for figures of stage and the arts to talk about and to discuss the best in world theatre.
- 3 On a specified evening, a Friend can claim one free seat after purchasing one or more seats.
- 4 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, exhibitions.
- 5 Access to tape recordings, films and literature that are produced by the Friends.

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The Friends of the Westminster Theatre,
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