

Fallen Angels
Research Packet

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NOEL COWARD BACKGROUND

"Why", asked Coward, "am I always expected to wear a dressing-gown, smoke cigarettes in a long holder and say 'Darling, how wonderful'?"

EARLY LIFE

Coward was born in 1899 in Teddington, Middlesex, a suburb of London. His parents were Arthur Sabin Coward (1856–1937), a piano salesman, and Violet Agnes Coward (1863–1954), daughter of Henry Gordon Veitch, a captain and surveyor in the Royal Navy. Noël Coward was the second of their three sons, the eldest of whom had died in 1898 at the age of six. Coward's father lacked ambition and industry, and family finances were often poor. Coward was bitten by the performing bug early and appeared in amateur concerts by the age of seven. He attended the Chapel Royal Choir School as a young child. He had little formal schooling but was a voracious reader.

Encouraged by his ambitious mother, who sent him to a dance academy in London, Coward's first professional engagement was in January 1911 as Prince Mussel in the children's play *The Goldfish*. In *Present Indicative*, his first volume of memoirs, Coward wrote:

"One day ... a little advertisement appeared in the Daily Mirror.... It stated that a talented boy of attractive appearance was required by a Miss Lila Field to appear in her production of an all-children fairy play: The Goldfish. This seemed to dispose of all argument. I was a talented boy, God knows, and, when washed and smarmed down a bit, passably attractive. There appeared to be no earthly reason why Miss Lila Field shouldn't jump at me, and we both believed that she would be a fool indeed to miss such a magnificent opportunity. "

The leading actor-manager Charles Hawtrey, whom the young Coward idolized and from whom he learned a great deal about the theatre, cast him in the children's play *Where the Rainbow Ends*. Coward played in the piece in 1911 and 1912 at the Garrick Theatre in London's West End. In 1912 Coward also appeared at the Savoy Theatre in *An Autumn Idyll* (as a dancer in the ballet) and at the London Coliseum in *A Little Fowl Play*, by Harold Owen, in which Hawtrey starred. Italia Conti engaged Coward to appear at the Liverpool Repertory Theatre in 1913, and in the same year he was cast as the Lost Boy Slightly in *Peter Pan*. He reappeared in *Peter Pan* the following year, and in 1915 he was again in *Where the Rainbow Ends*. He worked with other child actors in this period, including Hermione Gingold (whose mother threatened to turn "that naughty boy" out); Fabia Drake; Esmé Wynne, with whom he collaborated on his earliest plays; Alfred Willmore, later known as Micheál MacLíammóir; and Gertrude Lawrence who, Coward wrote in his memoirs,

"gave me an orange and told me a few mildly dirty stories, and I loved her from then onwards."

In 1913, when Coward was 14, he became the protégé and probably the lover of Philip Streatfeild, a society painter. Streatfeild introduced him to Mrs Astley Cooper and her high society friends. Streatfeild died from tuberculosis in 1915, but Mrs Astley Cooper continued to encourage her late friend's protégé, who remained a frequent guest at her estate, Hambleton Hall.

Coward continued to perform during most of World War I, appearing at the Prince of Wales's Theatre in 1916 in *The Happy Family* and on tour with Amy Brandon Thomas's company in *Charley's Aunt*. In 1917, he appeared in *The Saving Grace*, a comedy produced by Hawtrey. Coward recalled in his memoirs, "My part was reasonably large and I was really quite good in it, owing to the kindness and care of Hawtrey's direction. He took endless trouble with me... and taught me during those two short weeks many technical points of comedy acting which I use to this day."

In 1918, Coward was drafted into the Artists Rifles but was assessed as unfit for active service because of a tubercular tendency, and he was discharged on health grounds after nine months. That year he appeared in the D. W. Griffith film *Hearts of the World* in an uncredited role. He sold short stories to several magazines to help his family financially. He also began writing plays, collaborating on the first two *Ida Collaborates* (1917) and *Women and Whisky* (1918) with his friend Esmé Wynne. His first solo effort as a playwright was *The Rat Trap* (1918) which was eventually produced at the Everyman Theatre, Hampstead, in October 1926. During these years, he met Lorn McNaughtan, who became his private secretary and served in that capacity for more than forty years, until her death.

EARLY CAREER

In 1920, at the age of 20, Coward starred in his own play, the light comedy *I'll Leave It to You*. After a tryout in Manchester, it opened in London at the New Theatre (renamed the Noël Coward Theatre in 2006), his first full-length play in the West End. Reviews for the London production were mixed, but encouraging.

The play ran for a month (and was Coward's first play seen in America), after which Coward returned to acting in works by other writers, starring as Ralph in *The Knight of the Burning Pestle* in Birmingham and then London. He did not enjoy the role, finding Francis Beaumont and his sometime collaborator John Fletcher "two of the dullest Elizabethan writers ever known ... I had a very, very long part, but I was very, very bad at it".

Coward completed a one-act satire, *The Better Half*, about a man's relationship with two women. It had a short run at The Little Theatre, London, in 1922.

The critic St. John Ervine wrote of the piece, "When Mr. Coward has learned that tea-table chitter-chat had better remain the prerogative of women he will write more interesting plays than he now seems likely to write."

The play was thought to be lost until a typescript was found in 2007 in the archive of the Lord Chamberlain's Office, the official censor of stage plays in the UK until 1968.

In 1921, Coward made his first trip to America, hoping to interest producers there in his plays. Although he had little luck, he found the Broadway theatre stimulating. He absorbed its smartness and pace into his own work, which brought him his first real success as a playwright with *The Young Idea*. The play opened in London in 1923, after a provincial tour, with Coward in one of the leading roles. The reviews were good:

"Mr. Noël Coward calls his brilliant little farce a 'comedy of youth', and so it is. And youth pervaded the Savoy last night, applauding everything so boisterously that you felt, not without exhilaration, that you were in the midst of a 'rag'."

One critic, who noted the influence of George Bernard Shaw on Coward's writing, thought more highly of the play than of Coward's newly found fans: "I was unfortunately wedged in the center of a group of his more exuberant friends who greeted each of his sallies with 'That's a Noëlism!'"

The play ran in London from 1 February to 24 March 1923, after which Coward turned to revue, co-writing and performing in André Charlot's *London Calling!*

In 1924, Coward achieved his first great critical and financial success as a playwright with *The Vortex*. The story is about a nymphomaniac socialite and her cocaine-addicted son (played by Coward). Some saw the drugs as a mask for homosexuality. *The Vortex* was considered shocking in its day for its depiction of sexual vanity and drug abuse among the upper classes. Its notoriety and fiery performances attracted large audiences, justifying a move from a small suburban theatre to a larger one in the West End. Coward, still having trouble finding producers, raised the money to produce the play himself.

During the run of *The Vortex*, Coward met Jack Wilson, an American stockbroker (later a director and producer), who became his business manager and lover. Wilson used his position to steal from Coward, but the playwright was in love and accepted both the larceny and Wilson's heavy drinking.

The success of *The Vortex* in both London and America caused a great demand for new Coward plays. In 1925 he premiered *Fallen Angels*, a three-act comedy that amused and shocked audiences with the spectacle of two middle-aged women slowly getting drunk while awaiting the arrival of their mutual lover.

Hay Fever, the first of Coward's plays to gain an enduring place in the mainstream theatrical repertoire, also appeared in 1925. It is a comedy about four egocentric members of an artistic family who casually invite acquaintances to their country house for the weekend and bemuse and enrage each other's guests. Some writers have seen elements of Coward's old mentor, Mrs Astley Cooper, and her set in the characters of the family. By the 1970s the play was recognized as a classic, described in *The Times* as a:

"dazzling achievement; like The Importance of Being Earnest, it is pure comedy with no mission but to delight, and it depends purely on the interplay of characters, not on elaborate comic machinery."

By June 1925 Coward had four shows running in the West End: *The Vortex*, *Fallen Angels*, *Hay Fever* and *On With the Dance*. Coward was turning out numerous plays and acting in his own works and others'. Soon, his frantic pace caught up with him, and he collapsed on stage in 1926 while starring in a stage adaptation of *The Constant Nymph* and had to take an extended rest in Hawaii.

Other Coward works produced in the mid-to-late 1920s included the plays *Easy Virtue* (1926), a drama about a divorcée's clash with her snobbish in-laws; *The Queen Was in the Parlour*, a Ruritanian romance; *This Was a Man* (1926), a comedy about adulterous aristocrats; *The Marquise* (1927), an eighteenth-century costume drama; *Home Chat* (1927), a comedy about a married woman's fidelity; and the revues *On With the Dance* (1925) and *This Year of Grace* (1928). None of these shows has entered the regular repertoire, but the last introduced one of Coward's best-known songs, "A Room with a View".

His biggest failure in this period was the play *Sirocco* (1927), which concerns free love among the wealthy. It starred Ivor Novello, of whom Coward said, "the two most beautiful things in the world are Ivor's profile and my mind." Theatregoers hated the play, showing violent disapproval at the curtain calls and spitting at Coward as he left the theatre. Coward later said of this flop,

"My first instinct was to leave England immediately, but this seemed too craven a move, and also too gratifying to my enemies, whose numbers had by then swollen in our minds to practically the entire population of the British Isles."

By then one of the world's highest-earning writers, with an annual income in 1929 of £50,000, Coward thrived during the Great Depression, writing a succession of popular hits. These ranged from large-scale spectacles to intimate comedies. Examples of the former were the operetta *Bitter Sweet* (1929), about a woman who elopes with her music teacher, and the historical extravaganza *Cavalcade* (1931) at Drury Lane, about thirty years in the lives of two families, which required a huge cast, gargantuan sets and a complex hydraulic stage. Its 1933 film adaptation won the Academy Award for best picture. Coward's intimate-scale hits of the period included *Private Lives* (1930) and *Design for Living* (1932). In *Private Lives*, Coward starred alongside his most famous stage partner, Gertrude Lawrence, together with the young Laurence Olivier. It was a highlight of both Coward's and Lawrence's career, selling out in both London and New York. Coward disliked long runs, and after this he made a rule of starring in a play for no more than three months at any venue. *Design for Living*, written for Alfred Lunt and Lynn Fontanne, was so risqué, with its theme of bisexuality and a *ménage à trois*, that Coward premiered it in New York, knowing that it would not survive the censor in London.

In 1933, Coward wrote, directed and co-starred with French singer Yvonne Printemps in both London and New York productions of an operetta, *Conversation*

Piece (1933). Coward next wrote, directed and co-starred with Lawrence in *Tonight at 8:30* (1936), a cycle of ten short plays that were shuffled to make a different playbill of three plays each night. One of these plays, *Still Life*, was expanded into the 1945 David Lean film *Brief Encounter*. *Tonight at 8:30* was followed by a musical, *Operette* (1937), from which the most famous number is "The Stately Homes of England", and a revue entitled *Set to Music* (1938, a Broadway version of his 1932 London revue, *Words and Music*). Coward's last pre-war plays were *This Happy Breed*, a drama about a working-class family, and *Present Laughter*, a comic self-caricature with an egomaniac actor as the central character. These were first performed in 1942, although they were both written in 1939.

Between 1929 and 1936, Coward recorded many of his best-known songs for His Master's Voice, now reissued on CD, including the romantic "I'll See You Again" from *Bitter Sweet*, the comic "Mad Dogs and Englishmen" from *Words and Music*, and "Mrs Worthington".

WORLD WAR II

With the outbreak of World War II, Coward abandoned the theatre and sought official war work. After running the British propaganda office in Paris, where he concluded that "if the policy of His Majesty's Government is to bore the Germans to death I don't think we have time," he worked on behalf of British intelligence. His task was to use his celebrity to influence American public and political opinion in favor of helping Britain. He was frustrated by British press criticism of his foreign travel while his countrymen suffered at home, but he was unable to reveal that he was acting on behalf of the Secret Service. In 1942, George VI wished to award Coward a knighthood for his efforts, but was dissuaded by Winston Churchill. Mindful of the public view of Coward's flamboyant lifestyle, Churchill used as his reason Coward's £200 fine for contravening currency regulations in 1941.

Had the Germans invaded Britain, Coward was scheduled to be arrested and killed, as he was in The Black Book along with other figures such as Virginia Woolf, Paul Robeson, Bertrand Russell, C. P. Snow and H. G. Wells. When this came to light after the war, Coward wrote:

"If anyone had told me at that time I was high up on the Nazi blacklist, I should have laughed ... I remember Rebecca West, who was one of the many who shared the honour with me, sent me a telegram which read: 'My dear – the people we should have been seen dead with'."

Churchill's view was that Coward would do more for the war effort by entertaining the troops and the home front than by intelligence work: "Go and sing to them when the guns are firing – that's your job!" Coward, though disappointed, followed this advice. He toured, acted and sang indefatigably in Europe, Africa, Asia and America. He wrote and recorded war-themed popular songs, including "London Pride" and "Don't Let's Be Beastly to the Germans". His London home was wrecked by German bombs in 1941, and he took up temporary residence at the Savoy Hotel.

Another of Coward's wartime projects, as writer, star, composer and co-director (alongside David Lean), was the naval film drama *In Which We Serve*. The film was popular on both sides of the Atlantic, and he was awarded an honorary certificate of merit at the 1943 Academy Awards ceremony. Coward played a naval captain, basing the character on his friend Lord Louis Mountbatten. Lean went on to direct and adapt film versions of several Coward plays.

Coward's most enduring work from the war years was the hugely successful black comedy *Blithe Spirit* (1941), about a novelist who researches the occult and hires a medium. A séance brings back the ghost of his first wife, causing havoc for the novelist and his second wife. With 1,997 consecutive performances, it broke box-office records for the run of a West End comedy, and was also produced on Broadway, where its original run was 650 performances. The play was adapted into a 1945 film by David Lean. Coward toured during the war years in *Blithe Spirit*, alternating the piece with his comedy *Present Laughter* and his working-class drama *This Happy Breed*.

In Coward's *Middle East Diary*, he made several statements that offended many Americans. In particular, he commented that he was

"less impressed by some of the mournful little Brooklyn boys lying there in tears amid the alien corn with nothing worse than a bullet wound in the leg or a fractured arm".

After protests from both *The New York Times* and the *Washington Post*, the Foreign Office urged Coward not to visit the United States in January 1945. He did not return to America again during the war. In the aftermath of the war, Coward wrote an alternate history, *Peace In Our Time*, a play depicting an England occupied by Nazi Germany.

POST-WORLD WAR II CAREER

Coward's new plays after the war were moderately successful but failed to match the popularity of his pre-war hits. *Relative Values* (1951) addresses the culture clash between an English aristocratic family and a Hollywood actress with matrimonial ambitions; *South Sea Bubble* (1951) is a political comedy set in a British colony; *Quadrille* (1952) is a drama about Victorian love and elopement; and *Nude with Violin* (1956, starring John Gielgud in London and Coward in New York) is a satire on modern art. A revue, *Sigh No More* (1945), was a moderate success, but two musicals, *Pacific 1860* (1946), a lavish South Seas romance, and *Ace of Clubs* (1949), set in a night club, were financial failures.

In addition, his friends Charles Cochran and Gertrude Lawrence died in 1951 and 1952, respectively. Despite his disappointments during this period, Coward maintained a high public profile; his performance as King Magnus in Shaw's *The Apple Cart* for the Coronation season of 1953, co-starring Margaret Leighton, received much coverage in the press, and his cabaret act, honed during his wartime

tours entertaining the troops, was a supreme success, first in London at the Café de Paris, and later in Las Vegas. The theatre critic Kenneth Tynan wrote:

"To see him whole, public and private personalities conjoined, you must see him in cabaret ... he padded down the celebrated stairs ... halted before the microphone on black-suede-clad feet, and, upraising both hands in a gesture of benediction, set about demonstrating how these things should be done. Baring his teeth as if unveiling some grotesque monument, and cooing like a baritone dove, he gave us "I'll See You Again" and the other bat's-wing melodies of his youth. Nothing he does on these occasions sounds strained or arid; his tanned, leathery face is still an enthusiast's.... If it is possible to romp fastidiously, that is what Coward does. He owes little to earlier wits, such as Wilde or Labouche. Their best things need to be delivered slowly, even lazily. Coward's emerge with the staccato, blind impulsiveness of a machine-gun."

In 1955, Coward's cabaret act at Las Vegas, recorded live for the gramophone, and released as *Noël Coward at Las Vegas* was so successful that CBS engaged him to write and direct a series of three 90-minute television specials for the 1955–1956 season. The first of these, *Together With Music*, paired Coward with Mary Martin, featuring him in many of the numbers from his Las Vegas act. It was followed by productions of *Blithe Spirit* in which he starred with Claudette Colbert, Lauren Bacall and Mildred Natwick and *This Happy Breed* with Edna Best and Roger Moore. Despite excellent reviews, the audience viewing figures were moderate.

During the 1950s and 1960s, Coward continued to write musicals and plays. *After the Ball*, his 1953 adaptation of *Lady Windermere's Fan*, was the last musical he debuted in the West End; his last two musicals premiered on Broadway. *Sail Away* (1961), set on a luxury cruise liner, was Coward's most successful post-war musical, with productions in America, Britain and Australia. *The Girl Who Came to Supper*, a musical adaptation of *The Sleeping Prince* (1963), ran for only three months. He directed the successful 1964 Broadway musical adaptation of *Blithe Spirit*, called *High Spirits*. Coward's late plays include a farce, *Look After Lulu!* (1959), and a tragi-comic study of old age, *Waiting in the Wings* (1960), both of which were successful despite critical disdain.

His comic novel, *Pomp and Circumstance* (1960), about life in a tropical British colony, met with more critical success. Coward's final stage success came with *Suite in Three Keys* (1966), a trilogy set in a hotel penthouse suite. The trilogy gained glowing reviews and did good box office business in the UK. In one of the three plays, *A Song at Twilight*, Coward abandoned his customary reticence on the subject and played an explicitly homosexual character. The daring piece earned Coward new critical praise. He intended to star in the trilogy on Broadway but was too ill to travel. Only two of the *Suite in Three Keys* plays were performed in New York, with the title changed to *Noël Coward in Two Keys*, starring Hume Cronyn.

Coward won new popularity in several notable films later in his career, such as *Around the World in 80 Days* (1956), *Our Man in Havana* (1959), *Bunny Lake is Missing* (1965), *Boom!* (1968) and *The Italian Job* (1969). Stage and film opportunities he turned down in the 1950s included an invitation to compose a musical version of *Pygmalion* (two years before *My Fair Lady* was written), and offers of the roles of the King in the original stage production of *The King and I*, and Colonel Nicholson in the film *The Bridge on the River Kwai*. Invited to play the title role in the 1962 film *Dr. No*, he replied,

"No, no, no, a thousand times, no."

In the same year, he turned down the role of Humbert in *Lolita*, saying,

"At my time of life the film story would be logical if the 12-year-old heroine was a sweet little old lady."

In the mid-1960s and early 1970s successful productions of his 1920s and 1930s plays, and new revues celebrating his music, including *Oh, Coward!* on Broadway and *Cowardy Custard* in London, revived Coward's popularity and critical reputation. He dubbed this comeback "Dad's Renaissance". This began with a hit 1963 revival of *Private Lives* in London and then New York. Invited to direct *Hay Fever* with Edith Evans at the National Theatre, he wrote in 1964,

"I am thrilled and flattered and frankly a little flabbergasted that the National Theatre should have had the curious perceptiveness to choose a very early play of mine and to give it a cast that could play the Albanian telephone directory."

Other examples of "Dad's Renaissance" included a 1968 Off Broadway production of *Private Lives* at the Theatre de Lys starring Elaine Stritch, Lee Bowman, and Betsy von Furstenberg, and directed by Charles Nelson Reilly. Despite this impressive cast, Coward's popularity had risen so high that the theatre poster for the production used an Al Hirschfeld caricature of Coward, instead of an image of the production or its stars. The illustration captures how Coward's image had changed by the 1960s: he was no longer seen as the smooth 1930s sophisticate, but as the doyen of the theatre.

PERSONAL LIFE & SEXUALITY

Coward firmly believed his private business was not for public discussion, considering "any sexual activities when over-advertised" to be tasteless. Even in the 1960s, Coward refused to acknowledge his sexual orientation publicly, wryly observing,

"There are still a few old ladies in Worthing who don't know."

Despite this reticence, he encouraged his secretary Cole Lesley to write a frank biography once Coward was safely dead. Details of his sexual life emerged; for instance, from his youth Coward had a distaste for penetrative sex.

Coward's most important relationship, which began in the mid-1940s and lasted until his death, was with the South African stage and film actor Graham Payn. Coward featured Payn in several of his London productions. Payn later co-edited with Sheridan Morley the collection of Coward's diaries, published in 1982. Coward's other relationships included the playwright Keith Winter, actors Louis Hayward and Alan Webb, his manager John (Jack) C. Wilson (1899–1961) and the composer Ned Rorem, who published details of their relationship in his diaries. Coward had a 19-year friendship with Prince George, Duke of Kent, but biographers differ on whether it was platonic. According to Payn, Coward maintained that it was simply a friendship. Coward said, on the duke's death,

"I suddenly find that I loved him more than I knew."

The precocious Coward later admitted to having his first sexual experience at age 13 with fellow child actor Philip Tonge. However, his closest adolescent friendship was with aspiring actress and author Esme Wynne. They shared such intense conversations that they sometimes bathed together so as not to interrupt a line of thought. Coward and Wynne exchanged clothes on occasion, strolling through London in reversed gender. In time, their friendship faded, but their pranks and witty banter would inspire material in many of Coward's future plays.

Coward maintained close friendships with many other women, including Gladys Calthrop, who designed sets and costumes for many of his works; his secretary and close confidante Lorn Loraine; the actresses Gertrude Lawrence, Joyce Carey and Judy Campbell; and "his loyal and lifelong *amitié amoureuse*", Marlene Dietrich.

In the 1950s, Coward left the UK for tax reasons, receiving harsh criticism in the press. He first settled in Bermuda but later bought houses in Jamaica and Switzerland (in the village of Les Avants, near Montreux), which remained his homes for the rest of his life. His expatriate neighbors and friends included Joan Sutherland, David Niven, Richard Burton and Elizabeth Taylor, and Julie Andrews and Blake Edwards in Switzerland, and Ian Fleming and his wife Ann in Jamaica.

Coward's political views were Conservative, but not unswervingly so: he despised the government of Neville Chamberlain for its policy of appeasing Nazi Germany, and he differed sharply with Winston Churchill over the abdication crisis of 1936.

Coward disliked propaganda in plays:

"The theatre is a wonderful place, a house of strange enchantment, a temple of illusion. What it most emphatically is not and never will be is a scruffy, ill-lit, fumed-oak drill hall serving as a temporary soap box for political propaganda."

Nevertheless, his own views sometimes surfaced in his plays: both *Cavalcade* and *This Happy Breed* are "overtly Conservative political plays written in the Brechtian epic manner." In religion, Coward was agnostic. He wrote of his views,

"Do I believe in God? I can't say No and I can't say Yes, To me it's anybody's guess."

DEATH

By the end of the 1960s, Coward suffered from arteriosclerosis and, during the run of *Suite in Three Keys*, he struggled with bouts of memory loss. This also affected his work in *The Italian Job*, and he retired from acting immediately afterwards. Coward was knighted in 1969 and was elected a fellow of the Royal Society of Literature. He received a Tony Award for lifetime achievement.

He died at his home, Firefly Estate, in Jamaica on 26 March 1973 of heart failure and was buried three days later on the brow of Firefly Hill, overlooking the north coast of the island. A memorial service was held in St Martin-in-the-Fields in London on 29 May 1973, for which the Poet Laureate, John Betjeman, wrote and delivered a poem in Coward's honor, John Gielgud and Laurence Olivier read verse and Yehudi Menuhin played Bach. On 28 March 1984, a memorial stone was unveiled by the Queen Mother in Poets' Corner, Westminster Abbey. Thanked by Coward's partner, Graham Payn, for attending, the Queen Mother replied,

"I came because he was my friend."

The Noël Coward Theatre in St Martin's Lane, originally opened in 1903 as the New Theatre and later called the Albery, was renamed in his honor after extensive refurbishment, re-opening on 1 June 2006. A statue of Coward by Angela Conner was unveiled by the Queen Mother in the foyer of the Theatre Royal, Drury Lane in 1998. There are also sculptures of Coward displayed in New York and Jamaica. In 2008 an exhibition devoted to Coward was mounted at the National Theatre in London. The exhibition was later hosted by the Museum of Performance & Design in San Francisco and the [Academy of Motion Picture Arts and Sciences](#) in Beverly Hills, California.

IMAGE

"Why", asked Coward, "am I always expected to wear a dressing-gown, smoke cigarettes in a long holder and say 'Darling, how wonderful'?"

The answer lay in Coward's assiduous cultivation of a carefully crafted image. As a suburban boy who had been taken up by the upper classes he rapidly acquired the taste for high life:

"I am determined to travel through life first class."

He first wore a dressing gown onstage in *The Vortex* and used the fashion in several of his other famous plays, including *Private Lives* and *Present Laughter*. In connection with the National Theatre's 2008 exhibition, *The Independent* commented,

"His famous silk, polka-dot dressing gown and elegant cigarette holder both seem to belong to another era. But 2008 is proving to be the year that Britain falls in love with Noël Coward all over again."

As soon as he achieved success he began polishing the Coward image: an early press photograph showed him sitting up in bed holding a cigarette holder:

"I looked like an advanced Chinese decadent in the last phases of dope."

Soon after that, Coward wrote,

"I took to wearing coloured turtle-necked jerseys, actually more for comfort than for effect, and soon I was informed by my evening paper that I had started a fashion. I believe that to a certain extent this was true; at any rate, during the ensuing months I noticed more and more of our seedier West-End chorus boys parading about London in them."

He soon became more cautious about overdoing the flamboyance, advising Cecil Beaton to tone down his outfits:

"It is important not to let the public have a loophole to lampoon you."

However, Coward was happy to generate publicity from his lifestyle. In 1969, he told *Time Magazine*,

"I acted up like crazy. I did everything that was expected of me. Part of the job."

Time concluded,

"Coward's greatest single gift has not been writing or composing, not acting or directing, but projecting a sense of personal style, a combination of cheek and chic, pose and poise."

Coward's distinctive clipped diction arose from his childhood: his mother was deaf and Coward developed his staccato style of speaking to make it easier for her to hear what he was saying; it also helped him eradicate a slight lisp. His nickname, "The Master," started as a joke and became true, according to Coward. It was used of him from the 1920s onwards. Coward himself made light of it: when asked by a journalist why he was known as "The Master", he replied,

"Oh, you know – Jack of all trades, master of none."

He could, however, joke about his own immodesty:

"My sense of my importance to the world is relatively small. On the other hand, my sense of my own importance to myself is tremendous."

When a *Time* interviewer apologized, "I hope you haven't been bored having to go through all these interviews for your [70th] birthday, having to answer the same old questions about yourself", Coward replied,

"Not at all. I'm fascinated by the subject."

WORKS BY COWARD

PLAYS

For plays that were written more than two years before the original production, a date of composition is given and the second date given is the year when first produced (fp).

- *The Last Chapter (Ida Collaborates)* (1917), one-act comedy, co-written with Esmé Wynne under their joint pen name, Esnomel
- *Woman and Whisky* (1918), one-act play, co-written with Wynne
- *The Rat Trap* (1918), play in four acts; fp 1926
- *I'll Leave It to You* (1920), light comedy in three acts
- *The Young Idea* (1922), comedy of youth in three acts
- *Sirocco* (1921), play in three acts, revised 1927
- *The Better Half* (1922), comedy in one act
- *The Queen Was in the Parlour* (1922), play in three acts, fp 1926
- *Weatherwise* (1923), comedy in two scenes, fp 1932
- *Fallen Angels* (1925), comedy in three acts
- *The Vortex* (1924), play in three acts
- *Hay Fever* (1925), comedy
- *Easy Virtue* (1925), play in three acts
- *Semi-Monde* originally *Ritz Bar* (1926), play in three acts, fp 1988
- *This Was a Man* (1926), comedy in three acts
- *The Marquise* (1927), comedy in three acts
- *Home Chat* (1927), play in three acts
- *Private Lives* (1930), intimate comedy in three acts
- *Post Mortem* (1932), play in eight scenes, fp 1992
- *Cavalcade* (1931), play in three parts
- *Design For Living* (1933), comedy in three acts

- *Point Valaine* (1934), play in three acts *Tonight at 8:30* (1935/36), three programs of the following one-act plays:

- *We Were Dancing, The Astonished Heart, Red Peppers, Hands Across the Sea, Fumed Oak, Shadow Play, Ways and Means, Still Life, Family Album, Star Chamber*
- *Present Laughter* (1939), play in three acts, fp 1942
- *This Happy Breed* (1939), play in three acts, fp 1942
- *Blithe Spirit* (1941), play in three acts
- *Peace In Our Time* (1947), play in two acts
- *Long Island Sound* (1947), comedy adapted from his short story *What Mad Pursuit?*, fp 1989 (Windsor gala performance)
- *South Sea Bubble (Island Fling in USA)*, (1951), comedy in three acts
- *Relative Values* (1951), comedy in three acts
- *Quadrille* (1952), romantic comedy in three acts
- *Nude with Violin* (1956), comedy in three acts
- *Volcano* (1957), play in two acts, Mill at Sonning, staged reading 1989; staged at the Vaudeville Theatre, 2012.^[159]
- *Look After Lulu!* (1959), three act farce adapted from Georges Feydeau
- *Waiting in the Wings* (1960), play in three acts
- *Suite in Three Keys: A Song at Twilight; Shadows of the Evening; Come into the Garden, Maud* (1966), a trilogy
- *Star Quality* (1967), Coward's last play, comedy in three acts, fp Bath, 1985

REVUES & MUSICALS

- *London Calling!* (1922, 1923), revue in collaboration with Ronald Jeans
- *On With the Dance* (1924, 1925), revue
- *This Year of Grace* (1927, 1928), revue, originally *Charles B. Cochran's 1928 Revue*
- *Bitter Sweet* (1928, 1929), operetta

- *Words and Music* (1932), revue
- *Conversation Piece* (1933), comedy with music
- *Operette* (1937), musical play
- *Set to Music* (1939), revue (a Broadway rewrite of *Words and Music*)
- *Sigh No More* (1945), revue
- *Pacific 1860* (1946), musical romance
- *Ace of Clubs* (1949), musical play
- *After the Ball* (1953), musical based on *Lady Windermere's Fan*
- *Sail Away* (1959–61), musical comedy
- *The Girl Who Came to Supper* (1963), musical comedy based on *The Sleeping Prince*
- *Oh, Coward!* (1972) revue
- *Cowardy Custard* (1972) revue

SONGS

As a songwriter, Coward was deeply influenced by Gilbert and Sullivan, although he shared a dislike of their works common in his generation.^{[160][161]} He recalled: "I was born into a generation that still took light music seriously. The lyrics and melodies of Gilbert and Sullivan were hummed and strummed into my consciousness at an early age. My father sang them, my mother played them... my aunts and uncles, who were legion, sang them singly and in unison at the slightest provocation."^[162] His colleague Terence Rattigan wrote that as a lyricist Coward was "the best of his kind since W. S. Gilbert."^[163]

Coward wrote more than three hundred songs. The Noël Coward Society's website, drawing on performing statistics from the publishers and the Performing, names "Mad About the Boy" (from Words and Music) as Coward's most popular song, followed, in order, by:

- "I'll See You Again" (*Bitter Sweet*)
- "Mad Dogs and Englishmen" (*Words and Music*)
- "If Love Were All" (*Bitter Sweet*)

- "Someday I'll Find You" (*Private Lives*)
- "I'll Follow My Secret Heart" (*Conversation Piece*)

FILMS

Coward's plays adapted for film include:

- *Easy Virtue* (1928; remade, 2008)
- *Private Lives*, Metro-Goldwyn-Mayer (1931)
- *Bitter Sweet*, British & Dominion (1933)
- *Design for Living*, Paramount (1933)
- *Cavalcade*, Twentieth Century-Fox (1933)
- *Tonight Is Ours* (based on the play *The Queen Was in the Parlour*), Paramount (1933)
- *Bitter Sweet*, Metro-Goldwyn-Mayer (1940)
- *We Were Dancing* (based on *Tonight at 8:30*), Metro-Goldwyn-Mayer (1942)
- *This Happy Breed*, Universal (1944)
- *Brief Encounter* (based on *Still Life*), Cineguild (1945)
- *The Astonished Heart*, Universal (1950)
- *Tonight at Eight-Thirty* (based on *Ways and Means*, *Red Peppers*, and *Fumed Oak*), British Film Makers (1953)
- *Pretty Polly (A Matter of Innocence)* (based on his short story *Pretty Polly Barlow*), Universal (1967)
- *Relative Values* (2000)

Films in which he participated as actor, screenwriter, director, or producer:

- *Hearts of the World* (1918, uncredited)
- *Across the Continent* (1922, uncredited)
- *The Scoundrel* (1935)
- *In Which We Serve* (1942, also director/screenwriter)

- *This Happy Breed* (1944, as producer)
- *Blithe Spirit* (1945, as screenwriter)
- *Brief Encounter* (1945) screenwriter
- *The Astonished Heart* (1950)
- *Around the World in Eighty Days* (1956)

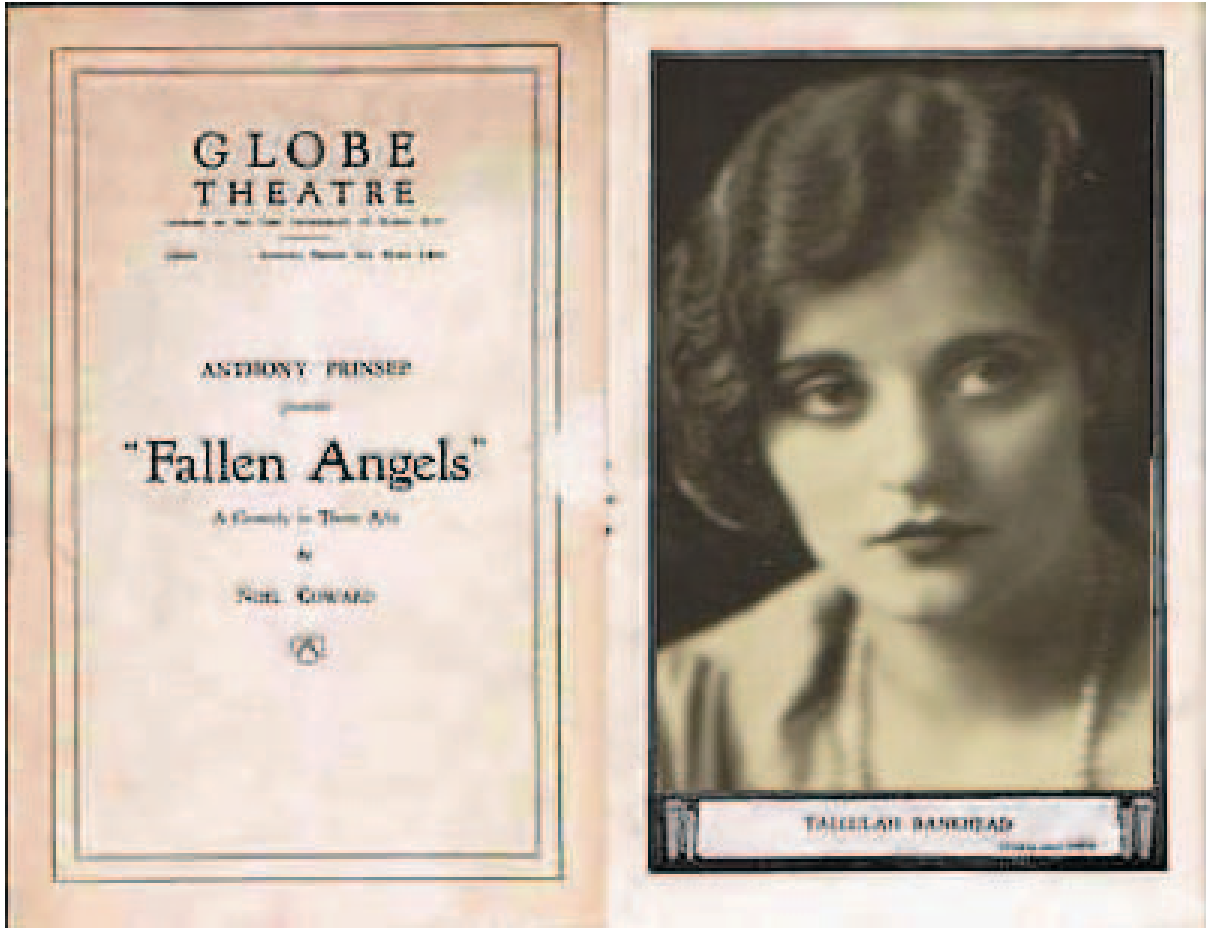
- *Our Man in Havana* (1959)
- *Surprise Package* (1960)
- *Paris, When It Sizzles* (1964)
- *Present Laughter* (1964, TV)
- *The Vortex* (1964, TV)
- *Bunny Lake Is Missing* (1965)
- *Androcles and the Lion* (1967, TV)
- *Boom!* (1968)
- *The Italian Job* (1969)

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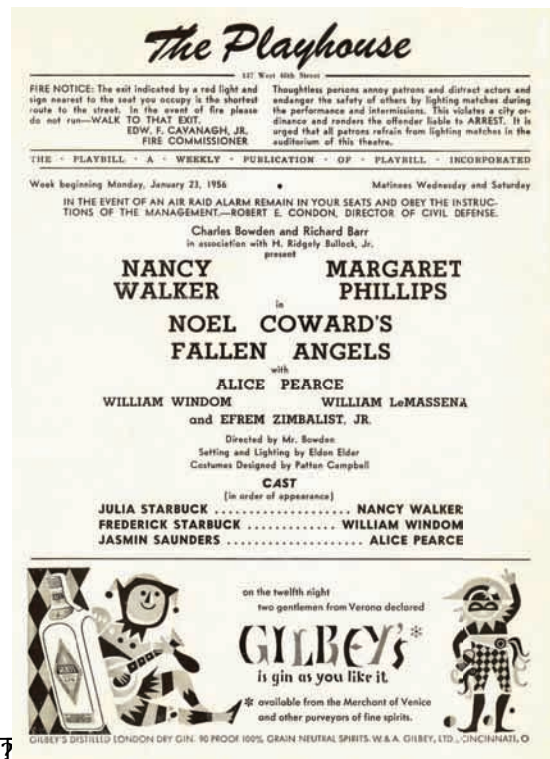
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MUSIC, PARTYING & THE BRIGHT YOUNG PEOPLE

The 1920's changed London's West End by transforming its nightlife. By the end of the decade, over 50 licensed nightclubs were operating around London, many patronized by upper class socialites. Some just provided a dance floor and others offered cabaret. Famous clubs included the Kit Cat Club, the Bag O' Nails and the Coconut Grove.

The Bag O' Nails Club was in the basement of 9 Kingly Street and was a well-known music hangout of the 1930's. A profile written about it just before World War II said:

"hundreds of well known musicians have busked on its rostrum. It is to the history of British Swing music what Hampton court is to the history of England. It is a show shop of promising musicians and the rendezvous of the successful ones".

In 1920s London, as the Jazz Age blossomed, an eclectic set of young socialites issued in an era of irresponsibility and gilded fun. Known as the Bright Young People, this group of aristocrats, middle class adventurers and bohemian artists lived large and furnished the press with a stream of snippets and invented "youth culture."

From biographer D.J. Taylor:

"It was a very, very interesting group. They were all people ... [who] were just too young to fight in the First World War, [but] whose brothers perhaps or whose fathers had fought in it."

Despite their uneasiness, or perhaps because of it, London's Bright Young People embraced a life of partying. The tradition started late one evening, when a small group of friends decided to have a not-so-ordinary scavenger hunt.

"As they were all terribly well connected and knew everybody in upper British society, [the hunt] items would be things like the prime minister's pipe, or a pair of corsets owned by a celebrated actress," explains Taylor.

More revelry followed — midnight car chases, a "Bath and Bottle" party, a ball where all the food served was red or white. Gradually the debauchery spread out beyond central London. Throughout it all, the exploits of the Bright Young People played out in print, as newspapers scrambled to cover the exploits of various "it" girls.

"When you look at the 1920s in Britain, you can see the very beginnings of what we would call modern celebrity culture," says Taylor.

But newspaper coverage of gilded triflers was a mixed bag. While readers loved titillating stories of extravagance, they also often took it all in with a disapproving eye.

"There's a lot of residual English Puritanism involved when [the Bright Young People] did something disreputable," says Taylor. It's the idea of slightly depraved and debauched young people having a wonderful time while the economic recession is looming," says Taylor. "There they all are playing away as the Titanic begins to sink beneath them. It does turn into a type of morality tale."

CULTURE

The economic and social pressures that immediately followed the First World War brought with them a new mood for a rigorous and clean-cut look. Art Deco was an innovative design style popular in the 1920s and 1930s. Its sleek, streamlined forms conveyed elegance and sophistication. It was the age of the Flapper, the Jazz and the Machine Age.

Materials used ranged from rubies, gold, and pearls to plastic, chrome and steel. Platinum was the new luxury metal used with opaque stones like coral, jade, onyx and lapis lazuli. Costume jewelry became even more popular and outrageous. Trend-setting couturiers were Coco Chanel and Elsa Schiaparelli. Influences were Pharaonic Egypt, the Orient, tribal Africa, Cubism, Futurism, machines and graphic design. However, jewelry of the 1920's and 30's was in thrall to geometry: circles, arcs, squares, rectangles and triangles and so on. René Lalique, who created glass jewelry in the 1920's and 30's, created romantic designs from nature.

Homosexuality became much more visible and somewhat more acceptable. London, New York, Paris and Berlin were important centers of the new ethic. Some argue that in Germany the First World War promoted homosexual emancipation because it provided an ideal of comradeship which redefined homosexuality and masculinity. The many gay rights groups in Weimar Germany favored a militarized rhetoric with a vision of a spiritually and politically emancipated hyper masculine gay man who fought to legitimize "friendship" and secure civil rights.

Humor was used to assist in acceptability. One popular American song was "Masculine Women, Feminine Men." It was released in 1926 and recorded by numerous artists of the day and included the following lyrics:

*Masculine women, Feminine men
Which is the rooster, which is the hen?
It's hard to tell 'em apart today! And, say!
Sister is busy learning to shave,
Brother just loves his permanent wave,
It's hard to tell 'em apart today! Hey, hey!
Girls were girls and boys were boys when I was a tot,
Now we don't know who is who, or even what's what!*

*Knickers and trousers, baggy and wide,
Nobody knows who's walking inside,
Those masculine women and feminine men!*

The relative liberalism of the decade is demonstrated by the fact that the actor William Haines, regularly named in newspapers and magazines as the #1 male box-office draw, openly lived in a gay relationship with his partner, Jimmie Shields. Other popular gay actors/actresses of the decade included Alla Nazimova and Ramón Novarro. In 1927, Mae West wrote a play about homosexuality called, "The Drag", and alluded to the work of Karl Heinrich Ulrichs. It was a box-office success. West regarded talking about sex as a basic human rights issue, and was also an early advocate of gay rights.

FASHION

By the 1920s many young people had been made old by the horrors of war. Young men of 18 had seen the reality of trench warfare. Women who had acted as nurses had seen horrific injuries and mental suffering that shocked. Ironically out of the war came medical progress in the field of cosmetic and plastic surgery. It made for a general feeling that life was short and should be enjoyed. The war also broke down longstanding class barriers. The break was subtle, but the erosion had begun.

Developments in fashion following the war were greatly influenced by the changing attitudes of women. Younger women were empowered by their wartime independence and deliberately flouted the style preferences of their mothers' generation for flounces, frills and lace. They cropped their hair and wore skirts to the knee, with simple, linear dresses that gave them a boyish silhouette.

Clothing and outfits for both sexes underwent a revolution in the 1920s costumes. Styles were produced that had never been seen before, and which frequently shocked the older generation. New clothing was lighter, brighter and far less cumbersome than ever before. Hair style also changed dramatically and, combined with the new clothes, gave the Twenties a distinctive look.

In the 1920s, body-crippling corsets were abandoned, hemlines rose and rose, and the boyish figure became all the rage. Dress Costume or Frocks as they were called, were low waisted and by 1926 knee length. They were often embroidered or decorated with beads and tassels. To complement the newly revealed legs, sexy stockings became a daring flesh color instead of the traditional black.

Favorite accessories were dangling earrings and long necklaces. Fashionable colors mentioned in an advertisement for frocks, flapper costumes and suits included "Rosedal, Orchid, Bracken, Amethyst and Navy". The modern young woman, or "sexy flapper" as she was sometimes called with her flapper dress costume or fancy dress was often bold enough to wear powder, rouge and pale blue eye shadow in the

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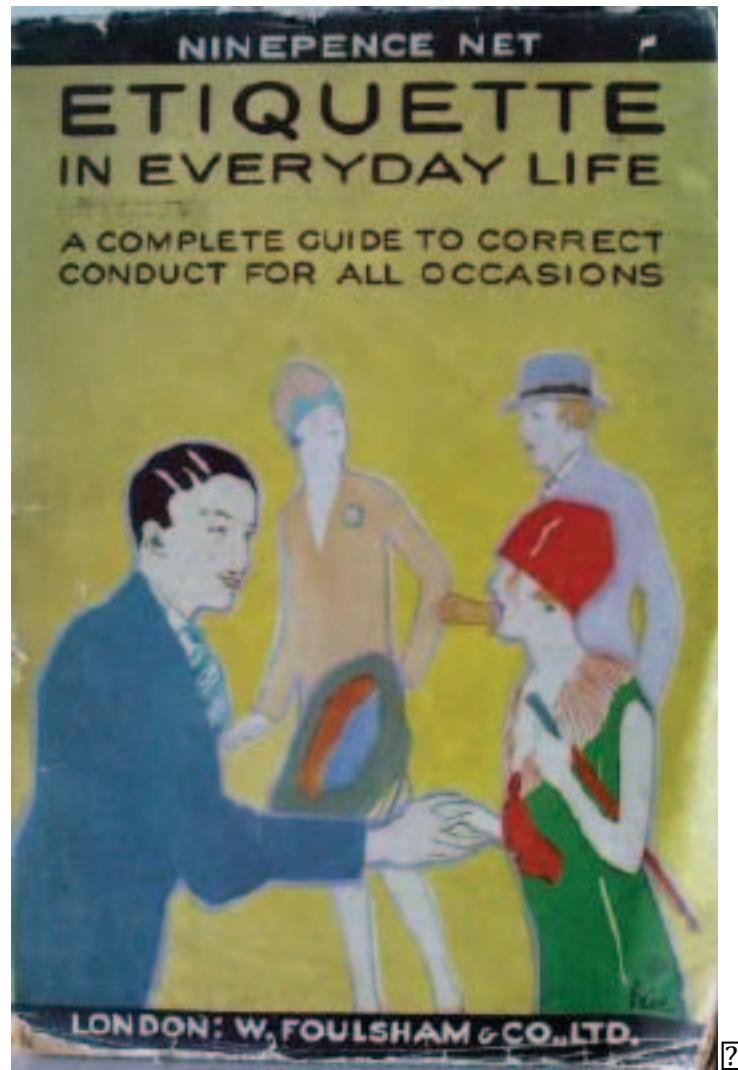
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Love Courtship and Marriage:

- A well-bred person does not wear his or her heart on their sleeve.
- Do not trifle with affections, to pretend to be in love is contemptable.
- It is a becoming courtesy to ask the father before offering an engagement ring.
- When engaged it is not usual for young people to spend much time alone.
- Do not forget that your wife's letters or your husband's letters are not your concern.

Training the children:

- Do not say or do anything in front of them that you would not wish them to say or do.
- If the children see consideration and feeling for others displayed, they will learn to do the same.
- If courtesies like Good Morning and Good Night are not taught, other delinquencies will follow.
- Teach your children to answer plainly and boldly, when asked a question, two somewhat disagreeable traits that very many children exhibit are the failure to answer promptly and the other who are overbold and pert, who volunteer information or even advice unsought.

ROLE OF SERVANTS

Domestic servants, also known as domestics, are members of a household employed to assist with the running of various aspects of the household. During the 18th century in England servants were commonplace, with almost all employed families able to afford servants, or rather domestic drudges, who were supplied from the workhouses and charity schools and treated little better than slaves for the most part. While in apprenticeship female domestic drudges, or scullery-maids also known as scullions, were not paid and could not leave their mistress. Even less fortunate were charwomen, employed for odd work or single days to assist in the kitchen and paid with just a few scraps of food and a few coals.

Page-boys, usually black, were employed by the fashionable women of 18th century London to precede her and hand refreshments to her guests. Footmen were similarly employed more for show than labor to impress the guests and people one met on ones travels, hence they received their slang name of 'fart catchers', from their position of walking behind their master or mistress, dressed up in fancy clothes provided by the household as a form of uniform for the job.

By the 19th century conditions had improved for some servants, though for the lower staff they were still appalling. In the mid-19th century Mrs. Beeton, the famous author, lists domestic servants in order of rank as follows:

Chamberlain

House Steward

Valet

Butler

Housekeeper

Cook

Gardener

Footman

Under Butler

Coachman

Lady's-Maid

Head Nurse

Upper Housemaid

Upper laundry-Maid

Groom

Under Footman

Maid-of-all-work

Page or Footboy

Under Housemaid

Still-Room Maid

Nursemaid

Under Laundry-Maid

Kitchen Maid

Stableboy

Scullery-Maid

Households would employ a selection of servants varying upon their household income, a very wealthy household employing a full selection of servants, a less fabulously wealthy household maybe just employing a housekeeper, a cook or a maid-of-all-work. A chamberlain being only employed by the king or noblemen of very high position. In the mid-19th century most households which employed servants employed two or three male servants, comprising a servant out of livery, or a butler, a footman and a coachman, or a coachman and a groom where the household had more than two or three horses. A popular misconception is that cooks are, and were, always female. Not so. Male cooks were also employed in the 19th century and were paid more than their female counterpart.

Each domestic servant had their own scope of duties or responsibilities, though these overlapped depending upon the number of domestic servants employed. A butler, for example, where only one footman was employed would be required to perform some of the duties of a valet, to pay bills and to superintend the other servants.

19th century English society was warned against abusing its servants, for, as Mrs. Beeton puts it;

"The sensible master and kind mistress know, that if servants depend on them for their means of living, in their turn they are dependent on their servants for very many of the comforts of life; and that, with a proper amount of care in choosing servants, and treating them like reasonable beings, and making slight excuses for the shortcomings of human nature, they will, save in some exceptional case, be tolerably well served, and in most instances, surround themselves with attached domestics."

It was possible for domestic servants to progress up the ranks, usually through leaving one position and seeking a higher appointment at another employer. In order to achieve this a servant required a good reference from their employer, and this encouraged a degree of honesty in a position with a lot of opportunity for misappropriation.

The Great War instigated a great deal more equality in British society and the use of domestic servants greatly reduced, though it was still not extinct in the 21st century.

Female servants usually had duties that consisted of cooking, housekeeping, caring for children, and preparing the home for entertaining guests. Male servants' duties usually included gardening, grounds-keeping, and chauffeuring. In later years when the automobile was gaining popularity, the male servant usually served as a driver and mechanic.

EFFECTS OF WORLD WAR I ON LONDON

London in the 1920s changed its mood. The lifting of war-time restrictions in the early 1920s created new sorts of night-life in the West End. Entrepreneurs opened clubs, restaurants and dance halls to cater for the new crazes: jazz and dancing. The capital began to feel less traditional and more modern. 'Wireless' radio was the technological marvel of the decade.

As London lightened up at its center, so it began to spread at its edges. Electric railways opened up new suburbs for commuting. Local councils and private house builders both redoubled their efforts to build new estates on green-field sites in outer London. Those Londoners who could afford it moved out of the unhealthy inner city.

EXPANSION

The early 20th century, especially during the interwar years of the 1920s and 1930s, saw the geographical extent of London's urban area grow faster than at any point before or since. Most of the development was of suburban expansion into the neighboring counties of Essex, Hertfordshire, Kent, Middlesex, and Surrey. A preference for lower density suburban housing, typically semi-detached, by Londoners seeking a more "rural" lifestyle, superseded Londoners' old predilection for terraced houses. The rapid expansion of London during this period swallowed up large swathes of countryside. Fears over the loss of countryside led eventually to the introduction of the Metropolitan Green Belt, restricting urban growth.

This meant that London outgrew the boundaries of the County of London, which led to calls by the London County Council for the creation of a single Greater London authority covering the entire urban area, although this was rejected by a Royal Commission in 1921.

The rapid growth of London during this period was facilitated by a rapid expansion and modernization of transport networks. A large tram network was constructed by the London County Council, through the LCC Tramways. And the first motorbus service began in the 1900s (decade).

Large scale electrification of London's commuter railways took place during the interwar period, mostly by the Southern Railway, and the London Underground system was expanded to London's northern outer suburbs. In 1933, the London Passenger Transport Board was created to coordinate transport over a large area of south east England. The road network was modernized with a network of arterial roads being constructed in the 1920s.

The population of London's urban area reached its all time peak of about 8.6 million in 1939. All of this growth occurred outside of the boundaries of the County of

London; the population of which actually fell during the interwar years from 4.5 to 4 million.

Large numbers of Jewish immigrants fleeing from Nazi Germany, settled in London during the 1930s, who settled mostly in the West End.

ECONOMY & JOBS

London's docks resumed their role as the engine of London's wealth. The volume of imports and exports rose with the opening of the King George V docks complex in 1921. In central London new office jobs were created by a new generation of British corporations and banks: ICI and British Petroleum both built large head offices in central London .

Firms continued to move out of inner city, particularly to West London. More factories were built at Park Royal and along the new arterial roads. The Firestone Tyre factory on the Great West Road, the Wrigley factory at Wembley and Lyons food processing works at Hammersmith were typical of the new generation of London's light industry They had smart modern buildings and used modern, electrically-powered automated machinery.

Unlike much of the rest of Britain during the interwar years, London's economy remained fairly prosperous. This was largely due to the effects of the building boom which buoyed up London's economy.

London escaped the worst effects of the Great Depression of the early 1930s. Although unemployment rates briefly reached as high as 13.5% at the height of the depression, by the end of the decade, they were among the lowest in the country. London had relatively little heavy industry which was badly affected by the depression. London attracted many of the new and growing industries such as the electrical industry during the interwar years, almost half of the new factories opened in Britain during the 1930s were in the Greater London area.

MONARCHY IN THE 1920s

George V was born June 3, 1865, the second son of Edward VII and Alexandra. His early education was somewhat insignificant as compared to that of the heir apparent, his older brother Albert. George chose the career of professional naval officer and served competently until Albert died in 1892, upon which George assumed the role of the heir apparent. He married Mary of Teck (affectionately called May) in 1893, who bore him four sons and one daughter. He died the year after his silver jubilee after a series of debilitating attacks of bronchitis, on January 20, 1936.

George ascended the throne in the midst of a constitutional crisis: the budget controversy of 1910. Tories in the House of Lords were at odds with Liberals in the Commons pushing for social reforms. When George agreed to create enough Liberal peerages to pass the measure the Lords capitulated and gave up the power of absolute veto, resolving the problem officially with passage of the Parliament Bill in 1911. The first World War broke out in 1914, during which George and May made several visits to the front; on one such visit, George's horse rolled on top of him, breaking his pelvis - George remained in pain for the rest of his life from the injury. The worldwide depression of 1929-1931 deeply affected England, prompting the king to persuade the heads of the three political parties (Labour, Conservative and Liberal) to unite into a coalition government. By the end of the 1920's, George and the Windsors were but one of few royal families who retained their status in Europe.

The relationship between England and the rest of the Empire underwent several changes. An independent Irish Parliament was established in 1918 after the Sinn Fein uprising in 1916, and the Government of Ireland Act (1920) divided Ireland along religious lines. Canada, Australia, New Zealand and South Africa demanded the right of self-governance after the war, resulting in the creation of the British Commonwealth of Nations by the Statute of Westminster in 1931. India was accorded some degree of self-determination with the Government of India Act in 1935.

The nature of the monarchy evolved through the influence of George. In contrast to his grandmother and father - Victoria's ambition to exert political influence in the tradition of Elizabeth I and Edward VII's aspirations to manipulate the destiny of nations - George's royal perspective was considerably more humble. He strove to embody those qualities, which the nation saw as their greatest strengths: diligence, dignity and duty. The monarchy transformed from an institution of constitutional legality to the bulwark of traditional values and customs (particularly those concerning the family). Robert Lacey describes George as such:

"... as his official biographer felt compelled to admit, King George V was distinguished 'by no exercise of social gifts, by no personal magnetism, by no intellectual powers. He was neither a wit nor a brilliant raconteur, neither well-

read nor well-educated, and he made no great contribution to enlightened social converse. He lacked intellectual curiosity and only late in life acquired some measure of artistic taste.' He was, in other words, exactly like most of his subjects. He discovered a new job for modern kings and queens to do - representation."

FALLEN ANGELS MAP

Below is a map of Europe, and all places mentioned throughout the play.



FRENCH TRANSLATIONS

- p. 13** "Meme les Anges succombent a l'amour"
Even angels succumb to love
"C'est pourquoi done je vous en prie –"
This is why I pray of you –
"Die qui arrange les jours et les sejours,"
God who determines where we go and when
(Literally: God who arranges days and nights)
"Laisse moi encore une heure de paradis"
Allow me another hour of paradise
"Tous mes amours me semblent comme les fleurs,"
All my loves seem to me like flowers
"Leurs parfume restant douces quand meme—" *Their perfume is still quite sweet—*
"Donne moi tes levres ton ame, et ton Coeur,"
Give me your lips, your soul, and your heart,
"Parce que follement je t'aime – je t'aime – je t'aim!"
Because madly I love you – I love you – love you!
- p. 17** "un peu d'amour"
A little love
- p. 15** "J'arriverai a Londres cette semaine –"
I will arrive in London this week –
"J'espere avec tout mon coeur que vous me n'oubliez pas."
I hope with all my heart that you have not forgotten me.
- p. 15** "C'ette semaine!"
This week!
- p. 22** "Mon cher Maurice"
My Dear Maurice
- p. 22** "Notre cher"
Our Dear
- p. 22** "Nous sommes desolees, "c'est ne pas possible pour nous de vous voir cette fois"
We are sorry, it's not possible for us to see you at this time
- p.23** "Pendant"
While

- p. 23** "Nous sommes mariees maintenant tres heureusement"
We are very happily married
- p. 23** "C'est amusement, n'est ce pas?"
It's funny, isn't it?
- p. 23** "Nous esperons pour vous voir quelquefois bientot"
We hope to see you sometime soon.
- p. 52** "Bien, Monsieur. Je n'y manquerai pas. Au revoir, Monsieur"
Yes, sir. I will not fail. Goodbye, sir.
- p. 59** "Apres septa nans – C'est emotionnant!"
After seven years – It's thrilling!
- p. 59** "Je suis enchante – ravi"
I am delighted – enraptured
- p. 59** "Ma chere Jane"
My dear Jane

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HOW TO MAKE A TELEPHONE CALL

THE FIRST STROWGER EXCHANGE (1912), DIRECT DIALING

In 1912 the old National Telephone Company System was transferred to the Post Office. In May of that year Britain's first automatic exchange opened at Epsom in Surrey. The new exchange was based on the switching machinery developed by Almon Strowger in America.

This first British Strowger exchange had a capacity of only 500 lines but it did make it possible for connected subscribers to make their own calls, using the rotary telephone dial. By the early 1920s, the Strowger system had proved effective in Britain and several more large exchanges had been opened.

Direct Dialing can be used only for calls within the same exchange, and then only if the town you're in has an automatic exchange set up. To make a call from one exchange to another you had to give the operator the exchange name, so instead of dialing 684-5312 they have to ring the operator and ask for "Murray Hill 5312".

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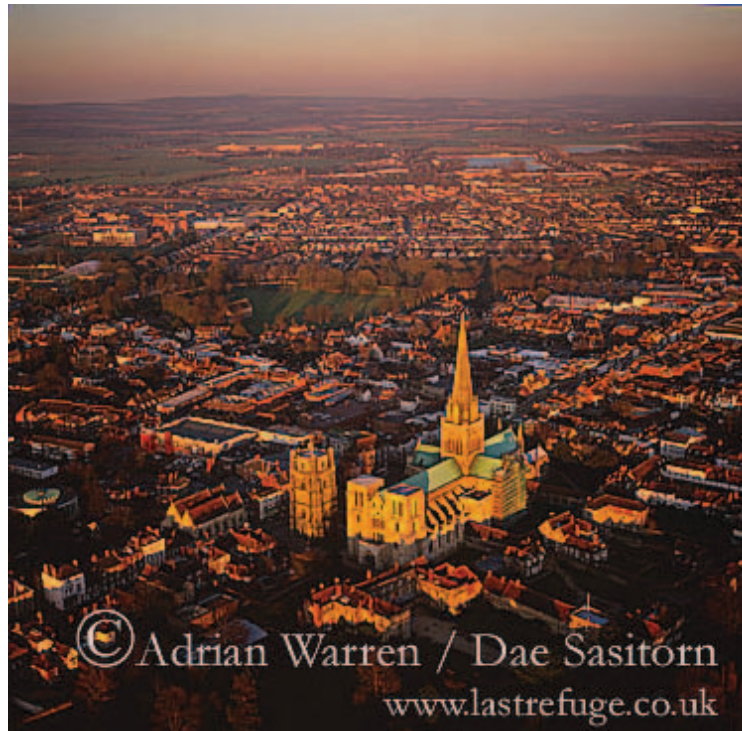
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 2to 222R22ykP3s 2y2a77o aP2y2 3s 2772u2nPW

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 ys 2 7 k 2 P 7 7 7 o 2 h a 2 W P 7 s 2 7 7 y 2 n s 2 h R R R s 2 3 V s 7 7 2 P y o n 2 7 7 t n a 7 7 7 2 7 7
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 l 2 h u 2 7 7 7 7 7 n 2 2 h y a u 2 2 1 2 R 7 h 2 2 2 7 k n 7 k n 7 e P 2 2 2 2 P 7 P 7 7 7 2 2 a 2 P l 7 k 7 7 7 7 7
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kn2Pk2Pe2h2s kh2 W22Pe2 27h2n77s 2777h2 a777yo2h277kh277ys 277s 2P1h2277
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- 18 Patience**
is a type of the card game Solitaire, known as “Solitaire with cards” that can be played by a single player or in a multiplayer fashion. It generally involved placing cards in a layout, and sorting them according to specific rules. Patience games typically involve dealing cards from a shuffled deck into a prescribed arrangement on a tabletop, from which the player attempts to reorder the deck by suit and rank through a series of moves transferring cards from one place to another under prescribed restrictions. Some games allow for the reshuffling of the deck(s), and/or the placement of cards into new or “empty” locations. In the most familiar, general form of Patience, the object of the game is to build up four blocks of cards going from ace to king in each suit, taking cards from the layout if they appear on the table.
- 18 “throw our respective bonnets over the same windmill”**
To throw one’s cap or bonnet over the windmill means to act recklessly or unconventionally. This phrase is derived from the novel *Don Quixote*, where the title character throws his cap over a windmill that he has mistaken as a giant, as a challenge. It is from the same passage that we also derive “to tilt at windmills,” meaning to fight imaginary enemies or engage in futile activity.
- 24 Aberdeen**
is Scotland’s third most populated city, home to a major seaport on the northeast coast 500 miles north of London.
- 25 the Chanel Islands**
Jersey, Guernsey, and several other smaller islands off the coast of Normandy in the English channel between France and England.
- 25 Brussels**
is the capital of Belgium and the *de facto* capital of the European Union (EU). It is the largest urban area in Belgium. Brussels grew from a 10th century fortress town founded by a descendent of Charlemagne to more than one million inhabitants.
- 26 “Pebbles are not sucked to take away hunger, but thirst.”**
Sucking on a pebble to keep your mouth moist and reduce thirst is an ancient desert survival technique. It stimulates the salivary glands and alleviates the constant reminder of thirst.
- 26 The Red Cross**
The British Red Cross Society is the United Kingdom branch of the worldwide impartial humanitarian organization the International Red Cross. Formed in 1870, the heart of their work is providing help to people in crisis.
- 26 ENSA**

Founded in 1939, the Entertainments National Service Association was set up by Basil Dean and Leslie Henson to provide entertainment for the British military during World War Two. Many famous stars performed for ENSA including Arthur Askey, Gracie Fields, Vera Lynn, George Formby, Tommy Cooper and Joyce Grenfell. In 1945 Sir Laurence Olivier and Sir Ralph Richardson were made honorary lieutenants in the British Army and joined ENSA and embarked on a six-week tour of Europe performing from plays by William Shakespeare. *This line must have been added into the play when it was revised in the 1950s*

Though ENSA had famous men and women performing for it, the geographical extent of what ENSA tried to achieve meant that its skills were frequently spread very thin. ENSA was somewhat cruelly referred to as 'Every Night Something Awful'.

ENSA paid those who performed for it £10 a week while those who worked in the chorus were paid £4 a week. By the standards of the time these were generous amounts of money.

The first ENSA concert was on September 10th 1939 in Surrey while the last ENSA performance was in India on August 18th 1946.

26 Demosthenes

(384-322 BC) was a prominent Greek statesman and orator of ancient Athens. During his lifetime he was considered the greatest orator of the age, and today he is still considered one of the greatest orators of history. His fame is especially remarkable considering that as a child he stuttered. To overcome this challenge, he practiced speaking with pebbles in his mouth, forcing him to over-articulate.

27 News of the World

was a national tabloid newspaper published in the United Kingdom from 1843 to 2011. It was at one time the biggest selling English language newspaper in the world, and at closure still had one of the highest English language circulations. The newspaper concentrated on celebrity-based scoops and populist news. Its fondness for sex scandals gained it the nicknames *News of the Screws* and *Screws of the World*. It had a reputation for exposing national or local celebrities as drug users, sexual peccadilloes, or criminals, setting up insiders and journalists in disguise to provide either video or photographic evidence, and phone hacking in ongoing police investigations. The newspaper folded in 2011 amid public outcry over accusations of interfering with the investigation of a missing teenage girl and phone hacking the families of British personnel killed in action.

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2n2P222 sk772a 2277auaP22oa22P2277s 212223s 277n2P2s 77n 23k12u2n212
a t kny2Py2aykna21 77onaPe3s 277oP2n227722nl 77 2n77 s a2s 1 2u2223s 22 2277kn2
ys 277knkP2yakP2K77s 2n77 772777s 22 2 772t yon227723s 277oneoP2a2Pl 77
yn2Pl 277m2223k3s 277Peh2s 277kn2 kP2277 oy&P277na27723s 277nk2Peh2s 77a skt 2
k7722ou2a 77P277onP2277y3s 21y2c 22 s P1s 22 2 2 V2222nl 2k2V7

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2 2t 2P222P2x) f g 772R3777kn2P21 3s 277k22 y77kR22s kol 22P277kPy2Pokol 2
kt 2n2yakP2P2772V77yo 2y222P23s 21koys 1a222K3s 277a200277P77 2n2k2
H22Pa222Pa21 3 2n23s 2y772ys 2naP277 2t 2onP2 2y77kl 1 2Pk77n200a2P3s 22 VV-2
Rh 77yA A 2p2A 2V7



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2 HP77Peh2s 2Pk, P771 32y77 2ncl 77do2n29a 3s 277naP2a 277o2ha277do2n2K2
22Pa2277y22V77a 3s 277k2a277h277ekol 77P2771 kha22772Py2n2K277Pa22V77y3s 22
221 y2nP77P2K3s 277a20022 3s 277s on2s 77y77 2nc V77s 277ys 2n3s n2221a22 2
R22yon277s kt 1 77P277n2 y2on2Py 77

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2s 277a2022yy277a277P77 2n2k2 322s Pa27h20Pkyt 2nykRys 277a200277oy77P2
22rkaPaPeKt 2P0t 22277kPP22yaPe3s 21koys 1a227kRys 277a20023k3s 22 2yn, 222
kRys 2772ekkpV

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2s 2772P2ya2P77ekkp2 3s 277P2kl 2277221Rys 2772na2ya27722P2 s a2s 3s 277a22
kR77Pa222 1ayo2y22V77.1 12 22aP77y2a2P2 772Fyg2772g22b277rk 3s 2772yaP2
22ya22 22PaPeStc 2792 3s 21kon222kRys 22Py2nP2ykP277P2 277P77P2kl 2277
ls277k, 77 222 2PykR27y, 2y2n27772ekkpV

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? ?s ?ekP?kh? ?n?ayakP?H?kyk ????P?yaP?k, aPe?k?y? ?H?oay??
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?s a?R? ??Pl ?R?n?Pl t kny?yakP?P?? kly?k kP? ?y?n?h?Ry? as a?P?Pa??V?
?s ?ekP?kh? ? nkt ?H???2?? ?n kP?ys ?ekP?kh?n? sk?y?P?l ?P?s ?ly?n?P?
R?Pe?s ??k, ?P?k, l ?kPyn?n?ykt o?n?n?h?Rys ?ekP?kh?l ?P?u?n?
t kh??ac ????oPy?? ?s ?? ?y?n?l ?R?P?a??n?ykk??t ?Pyas ????n?g?y?
??Pyon?ekP?kh?l ? ?n?Ry?P?ay?? as ????C?? ?h??a?ykt nky?y?ys ??
t ?l ?Pe?n? ?k ?s ?? ?ys ?n?k?k ?Phkk?nl ?y?l ? a?k, l ?koh????
?kl ?? as ?kou?n?n?is oyy?n? ?ys ?kna?P?h?P?yaP?ha?l ?s ?na ?n?n?
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? d ?y?h?P?kn? ?n?P?n? ?l ?k kPh?n?n?c?y?P?asy?kys ? ??Pa?el?
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l ?n?P?n?kn? ?n?P?y? ? ol a??k t klaykP?P?4kn? ?n?kn ?P?P?
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Before telephone systems became almost fully automated, exchanges consisted of one to several hundred plug boards staffed by telephone operators. An operator could plug one party into another party's local jack and start the ringing cycle, or plug into a trunk circuit to start what might be a long distance call handled by subsequent operators in another bank of boards or in another building miles away.

38 Benedictine

is made of herbs, roots, and sugar with a Cognac base. Originally used to revive tired Benedictine monks beginning in 1510, the term D.O.M. found on the labels stands for Deo Optimo Maximo which translates to "to God, most good, most great." It was developed by Alexandre Le Grand in the 19th century and produced in France. The same company also produces B&B, which is a Benedictine diluted with brandy, making it less sweet than Benedictine. B&B was developed in the 1930s when consumers began a trend of mixing Benedictine with brandy to produce a drier taste.

41 French Revolution

(1789-1799) was a period of radical, social, and political upheaval in France that had a major impact on France and all of Europe. The absolutely monarchy that had ruled France for centuries collapsed in three years. French society underwent an epic transformation, as feudal, aristocratic, and religious privileges evaporated under a sustained assault from radical left-wing political groups, masses on the streets, and peasants in the countryside. Traditional, hierarchical ideas of monarchy, aristocracy, and religious authority were abruptly overthrown by new Enlightenment principles of equality, citizenship, and inalienable rights.

41 virago

A violent, unpleasant woman.

41 Bond Street

is a major shopping street in the West End of London that runs through Mayfair. It has been a fashionable shopping street since the 18th century and is currently the home of many high priced fashion shops. It is one of the most expensive strips of real estate in the world.



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gg ? A&? K?E?A?W?

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2s d 2 t c 2 h 2 m 2 P 2 2 3 k 2 s 2 W W o 2 c 2 n 2 k t 2 P 2 E 2 k o 2 2 2 2 P 2 2 h 2 u 2 h 2 P 2 2
2 s a 2 P 2 n V 2 W 2 k 2 2 2 2 o 2 c 2 n 2 s 2 P 2 y a k P . l 2 k t 2 n k 2 o 2 2 n k 2 R 2 l 2 h 2 a 2 2 P 2 2
t n 2 2 n u 2 2 o y a 2 2 P k y 2 2 e a P k t 2 n 2 y a k P l 2 P 2 n 2 2 y 2 2 n a 2 a P 2 2 P 2 2 2 2 P 2 2
2 o l y n 2 2 a 2 P y a 2 s 2 V n g l W

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d 2 s k n k o e s R 2 n 2 P 2 k P u 2 P y 2 2 n 2 P 2 2 2 y a P l y 2 n 2 P 2 k P 2 k P W 2 y 2 2 y o n 2 2 2
k P 2 k R 2 s 2 2 y n 2 2 y l 2 k P 2 s 2 2 y 2 P 2 2 n 2 P 2 k P 2 k P 2 k P k t k h 2 2 k 2 n 2 V 2 s 2 2 n 2 2 2 k o P 2 2
2 k , 2 y n 2 2 y 2 2 2 2 u 2 k t 2 2 2 2 2 n 2 P 2 d 2 m o l l 2 h 2 y s 2 2 n 2 k 2 R 2 2 2 R n 2 2 P 2 s 2 2
x 7 p g l W h a 2 n 2 k , 2 h 2 k u 2 2 s k 2 k , 2 y n 2 2 y 2 P 2 7 (- W 2 k 2 2 n y 2 2 n 2 2 k l y 2 2 n 2
k R 2 J R n 2 2 2 2 k n P 2 s 2 n 2 2 P 2 7 7 x W 2 k W 2 2 n u 2 2 2 2 2 2 e a d y n 2 y 2 2 k o n y 2 k 2
x) p V 2 P 2 2 s 2 2 k , 2 y n 2 2 y 2 o P P 2 n l 2 2 n 2 k o P 2 2 2 s 2 n 2 2 2 2 2 P n 2 2 a 2 h 2 a P e 2 P
y s 2 x) (g l W s 2 P 2 s 2 2 2 y n k t k h y 2 P 2 k h a 2 2 2 2 n u a 2 2 2 2 2 y 2 2 h s 2 2 2 P 2 x n f V 2 2
l y 2 y a k P 2 k o l 2 2 2 2 a y 2 2 y 2 P o 2 2 n l 2 - 2 P 2 2) W s 2 2 k n 2 n 2 k , 2 y n 2 2 y 2
2 2 e a d y n 2 y 2 2 k o n y 2 P 2 2 k h a 2 2 y 2 y a k P 2 2 2 k t h y 2 2 P 2 x m x 2 P 2 2 k l 2 2 2 P 2
f g g 7 W s 2 2 m o a 2 a P e 2 2 k 2 2 2 k P u 2 n y 2 2 2 P y k 2 2 k o y a d o 2 s k y 2 2 W 2 k , 2 y n 2 2 y 2 2
2 h k 2 s 2 2 a y 2 k R 2 s 2 2 k 2 2 h t 2 n 2 2 k o l 2 2 k u 2 P y 2 2 n 2 2 P W

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nn ? 2 2 P R U 2 B 2 A ?

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d 7P7n22kR7Pyn27kP2kP2P3s 27ay2kR7 2y aPly2n7y2 77ody6t 2
 2d yna27k22y22p 2 a2 7 2 yPkns K 2 ykR7s 2naPe77nkl l 77kn22naPe3s 22
 Pknys kR7 222772nc 7722l, 2y2n2 kP2kR7kP2kP6 2 kly7kl kt khay2P7n22 7
 , s 2naP777au2n2 77k22h kt oh2yakP2 7oe 2Py2272773 æs 77kP22Pyn2yakP7kR2
 s ky2h 7P7722aykP7k3s 2P2yau277Pehl s 73s 2n22 777æPa22Py2n22 t kt oh2yakP2
 yk, 2n2l 772e, 2n27k227772ne277n22c 77k oPa277yn22y227277kP2kP6 2
 2n22c 77nys k2kj 772ys 22n272 2P27 2na22Pl 77P277kP2kP6 2
 2aP77n20a2P77k oPa2777s 277n223 2 77yn22yau277yn22yl 77P222n22P2
 l do2n2 7P222 7ys 77a2ykna2P7yo22k32m222 7 kly22Pk, 77o22aua2222Pyk2
 R2yl 77P277k2n2aPe3 kol 2 77s 27 nkt 2ny272Pe2 77k 77n277 t 2Pl au22
 2t 2ny 2Pyl 77k1 2777yo2ak77yl 77s 2n277n277h k7 ont kl 2k2oah77t 2ny 2Py2
 27k2cl 77yaPe77k 3s 22Py2nK 2n2 2nak277 2 2777 2 kn27722Py2
 22u2hkt 2Pyl 77P27772ne277koP2777 y2y23s 27-g kR2y2 277a2777l y2y272
 22 æP2277277an7 2P2l 772 2oP77P27Pk, 77ne2727kh2kR77

l i 2 2A2ELOO22

d 7777nkPe77 naPy2277kykP77kys 77ykoy273s 2P77s aPy077oy2l 227kn77n22 o2s 2
 ys 272 27 ont kl 2 77y2 2l o27722Pe7202277P22 227727 naPy22kP77kys 77a22 2
 2P277u2P2 7ys 77aR2n2Py7 2yy2nPl 777n2do2Py723s 2777ykPP23 2 77 ku2P77P222
 t 2yy2nP77k 27a23s 2ya 2 k2a227723s 27 naPy22772 æP77s 22 kn22 2
 lk 2ya 2 77223k77772au2277k 77n2ykP777a72e2277kn 2P222 s 2n27aP2P2
 , 2 2 2PoR27yon2277

