



# HOME CHAT

September/October/November 2000

The Newsletter of The Noël Coward Society

## A Very Enjoyable Evening..

For UK members, we took the opportunity of Graham Payn making one of his rare visits to London to hold a small drinks party with him as our star guest, and then to go on to a wonderful evening in the theatre, to see *Fallen Angels* in London's West End

The drinks party was held at Graham's hotel in London. There was a bit of last minute re-arrangement when it was realised that he was booked to go to the Royal National Theatre that evening to see *Noises Off*, which started earlier than we expected. So we brought our little gathering in his honour forward.

Most members arrived in plenty of time, before the hotel had the reception room ready, so we gathered in the bar, and started chatting amongst ourselves. Then we moved upstairs to our party room for a glass of champagne. Graham joined us, chatting to everyone and signing books and programmes as requested.

All too soon the party was over, and we had to say farewell to Graham and pile into small coaches to take us to the Apollo Theatre for *Fallen Angels*. It is a wonderful production (using Coward's revised text from the 1950's US version). If you were not with us on the night, then do get to see it under your own steam.

*Hello,*

*Welcome to another Home Chat. Sorry it has taken so long.*

*We have just passed our first anniversary, and are fast approaching Noël's 101<sup>st</sup> birthday. We will mark the first with an AGM, and the second with a tribute and a group visit to Moira Lister's "My Memories of Noël Coward" (you must let me know as soon as possible if you want to be there) all on the same day. Make a note in your diary for the 16<sup>th</sup> December.*

*Regards,  
Gareth*

## 49 years later....

Graham Payn with member George Humphries. George appeared in *Ace of Clubs* at the Cambridge Theatre, London in 1951, with Graham in the starring role.



# COPYRIGHT AND THE COWARD ESTATE

-by Michael Imison

Not long after I took over the management of the agency which handles copyright for the Noel Coward Estate I found that there was a producer touring PRIVATE LIVES who had not gone through the formality of applying for a licence. When challenged he replied that he thought such an old play would be out of copyright. Sadly for him, and anyone else who would like to exploit the copyrights without paying, Coward's work is protected under European law until 2043, seventy years after the date of his death. \*

This means that anyone who wishes to make any use of it must get permission and if required make an appropriate payment. This applies to all uses including readings and performances given for charity. Nor, as some teachers seem to believe, are school performances exempt. It must be remembered that a writer's works are his assets, on which his income, or that of his estate after his death, depends. Any performance or publication on however small a scale diminishes the novelty of the work, and hence its sale value, so it is right that the writer should always be compensated.

Normally permission will be given by an agent acting for the author or his estate and in the case of the Coward Estate I can assure you that all requests are considered carefully in the light of all the circumstances. Some times however the writer may no longer control the rights in question. Film rights, which almost invariably include all audio-visual reproduction rights, may be sold outright to a producer and the writer no longer has any say in what is done with them. This is known as an Assignment of Copyright. For example, Coward sold PRIVATE LIVES outright and therefore any permission to film or televise the play has to go to the new owner or his successors. This explains why most requests for permission to make video recordings of amateur productions of plays have to be refused. And, even when film rights in a play have yet to be sold, because most purchasers will require a warranty that the audio-visual rights have not been previously exploited, the agent will not want to authorise anything that might be damaging to a sale, even remotely.

Another right often disposed of is the right to quote from a work. Usually this is acquired by the publisher of the work to whom application should be made. There are some exceptional cases where permission to quote is not required. Broadly these are when the quotation is not substantial or what is known as fair dealing. However care is needed even here. Several sentences of a novel say might not be regarded as substantial but in the case of a lyric three words might be. An advertisement on the lines of "Don't put your daughter on the stage, Mrs Worthington - send her to Bloggs Employment Agency" would certainly attract the attention of the Coward Estate's lawyers.

Fair dealing is usually regarded as quotation for the purposes of scholarship or review. Clearly a theatre reviewer, or a professor teaching a course or publishing a book about a writer, needs to be able to quote. However this needs to be within reason. A biographer who shall be nameless sent for approval a biography of Coward that relied on extensive passages of Coward's own published autobiography and diaries and well-known quotes from other works without adding any particular insights of its own. I felt justified in refusing the Estate's permission and though the biography was still published the amount of quotation was substantially reduced, presumably on legal advice.

Other rights which songwriters dispose of, in this case, to collection agencies are the so called small rights, the rights to perform individual songs in various situations such as in cabaret, or concerts or on radio or television. These are basically dealt with under blanket licences the income from which is divided among all the writers according to their relative popularity. These licences are by their nature non-exclusive. However when songs by one or more writer are put together to form a grand rights work for performance in theatres, such as COWARDY CUSTARD, or NOEL AND COLE, then the collecting society will on request surrender its rights back to the writer allowing an exclusive licence to be established for the protection of the producer.

Accordingly the Coward Estate and not PRS controls the right to use Coward songs in such compilation works. This has proved very necessary as Coward's work lends itself very easily to this sort of anthology and without the strictest control we would have a proliferation of Coward collections, all differing from each other only slightly, and creating endless difficulties. Generally, therefore, permission to create new compilations is refused.



Copyright cont...

Finally I think I need to make clear the position about the copying of audio-visual materials. It is well known that for instance the taping of a television broadcast to allow it to be seen at a more convenient time is permitted by the law while the copying of a rented video is not. The same I am afraid applies to film, video and sound recordings no longer available commercially. These are not for that reason out of copyright any more than a book that is out of print is. Making such copies renders the person doing so liable to legal action by the producer of the material as well as by the performers and the writers. From time to time recordings made in this way of works by Coward have been offered commercially and the Coward Estate has always moved vigorously to protect its interests.

Coward enthusiasts should therefore beware of acquiring audiovisual material unless they can be sure the person offering it has the right to do so.

Additionally, the right to photocopy from the plays or sheet music is not permitted. For the plays applications will need to be made to the publisher whilst for the sheet music, applications should be made to Coward's Music publisher Warner Chappell. For all the other rights mentioned above application should be made to the estates agents, Alan Brodie Representation Ltd.

\*The copyright period is different in the USA and some other countries.

## 16<sup>th</sup> December Celebrations & AGM

We are planning an afternoon and evening of events on the 16<sup>th</sup> December.

Of course, that day is Noel's 101<sup>st</sup> birthday, so we will start by inviting a celebrity to lay flowers at his statue in the foyer of the Theatre Royal, Drury Lane. All members will be welcome.

Then we will hold an Annual General Meeting. (Time and place to be announced shortly). This will provide a useful open forum everyone to air their views on the achievements of the past year and their ideas for the future. We also want to recruit some members onto the Committee, see the separate article.

At 8pm that evening the Society has a block booking for Moira Lister's "My Memories of Noel Coward" at The Jermyn Street Theatre. Tickets are £15 each and as it is a very small theatre the supply is limited. Please apply to me before 1<sup>st</sup> December if you would like to come. If you would be interested in forming a party at a restaurant between the General meeting and the performance (say at 6pm) let me know when you book and if the numbers warrant it I will arrange something.

Moira Lister  
in  
**"My Memories of Noel Coward"**

Directed by Dominic Hill



**The Jermyn Street Theatre**

SIX PERFORMANCES ONLY

Monday 11th December - Saturday 13th December 2000 at 8.00pm  
Box office 020 7287 2675

Tickets £15.00



# Join the Committee...

Currently, the Committee is made up of myself (Gareth) as Secretary and General Factotum, Michael Imison as Chairman, John Knowles (who looks after the Society's excellent website) Robert Gardiner and a strong team that represents the various professional organisations that look after various aspects of the world of Noël Coward. We obviously want to keep those links, but it would be nice to have more enthusiastic members on the committee.

The first year of the Society has been very exciting, and we are now well established with members all over the world. Inevitably the work of running the Society continues to grow, so we are looking for people who can help in building our future. Specifically, it would be nice if we could recruit committee members who would take some responsibility for the following functions:

**Membership:** We need more members to make the Society economically strong, and to be able to support a rich programme of events. We need a Committee member who will drive forward specific membership recruitment initiatives.

**CD's & Books:** I started using our buying opportunities to offer our CD and Book Catalogue. There is plenty of opportunity to increase the list and provide members with a good service.

**Home Chat:** I always wanted Home Chat to be monthly. Pressures on my time mean I haven't always achieved that. Is there an editor out there who could take some of the load?

**US Representative:** We have a number of US members, but I am sure there is huge potential for more. Is there someone who occasionally visits London, and who could become our US Secretary?

The Committee meets about six times a year at a Central London venue, to date that has always been a mid-week afternoon. There is no pay for the work, but full expenses will be met. It would be useful if you are on e-mail with access to a PC. From my own experience, I can say that it is fun to be closer to the world of Noel Coward and those lovely people who work in it.

If you fancy joining the committee, especially with some willingness to take responsibility for one of the aspects of the work, then please phone me (Gareth) on +44 (0)1963 351421 or e-mail me at [ncsociety@aol.com](mailto:ncsociety@aol.com). You will be very welcome.

## For the Gardeners amongst us:

Sutton's at Paignton in Devon grow a dahlia type called "*Blithe Spirit*". Thanks to Simon Conrad for this piece of horticultural information. Does anyone know of other Noël Coward associated plants and flowers?

## Martin Phillips Collection of Photographs

Martin Phillips has collected a very interesting series of press photographs of Noël Coward. He has kindly lent them to the Society for display on our website ([www.noelcoward.net](http://www.noelcoward.net)). Do take a look, and thank you Martin.



# A Rare Opportunity

We have heard that Christies, the London auctioneers, have several items from Coward's days in Goldenhurst, White Cliffs and Gerald Road coming up for auction in their sale of Film and Entertainment items. They will be auctioned in London at 2:00 pm on Tuesday 12<sup>th</sup> December. Viewing will be Friday 8<sup>th</sup>, Sunday 10<sup>th</sup> and Monday 11<sup>th</sup> December.

The items are from a friend of Noel's and Graham Payn. The items come from Goldenhurst and Gerald Road. When Noel retreated to Bermuda in 1956, the furniture was put into storage. It came out to furnish Graham Payn's London home. Graham then sold that home with these items to a friend in 1973 after Noel's death and when Graham became committed to living in Switzerland.

There are pictures by Noël and others (Edward Molyneux, Derek Hill, Esmond Knight, Clemance Dane), and various pieces of furniture (including a bed) and fittings plus many smaller mementos.

The star of the sale will be the baby grand piano from Goldenhurst. This is probably the piano that he used to compose so many of his wonderful songs, or you could think of it at the centre of those starry weekend house parties, when I am sure guests would gather around the piano to sing songs and entertain fellow guests. It is especially pleasing that the proceeds of the sale of the piano will go to The Noël Coward Foundation, MIND and MacMillan Cancer Relief (*personally I am very pleased to see the wonderful work of the MacMillan Cancer Relief being supported, as the founder lived in Castle Cary, just down the road from my home – Gareth*). I understand that it may be possible to play the piano (by special arrangement with Sarah Hodgson of Christies on 020-7321 3281). She is building a rota of pianists to play during the viewing hours.

The catalogue for the sale is available to members (one copy per member only) at a discounted price of £10 (£15 proper price), and is available by phoning Sarah Hodgson on +44 (0)20 7321 3281. Of course the catalogue covers all the items in the sale, including the many that have nothing to do with Noël and his world, but all film and entertainment collector's items of interest.



## **"WORDS AND MUSIC"**

Looking back It was an eventful week which had started well the previous weekend with our eagerly awaited trip to our rented holiday cottage in Derbyshires 'Peak District. Within days the 'great petrol tax revolt had flared up which rapidly spread across the country culminating in a complete blockade of the oil refineries and 90% of the petrol pumps running dry. For the remainder of our holiday we were confined to barracks with the daunting prospect of how we were going to get back home. Fortunately, as eviction day drew nearer it was announced that the dispute was to be lifted and we somehow found some fuel for our 200 mile journey home. However, that same day we had tickets for the 1932 revue 'Words and Music at the Millfield Theatre, Edmonton, some forty miles away. Petrol was still very scarce, but after much searching and having to endure a ninety-minute queue we were tanked up and ready to travel to see this rarely performed revue of Coward's.

The original 'Words and Music' had a two week run at the Opera House, Manchester before arriving in the West End on September 16th, 1932 to play at the Adelphi Theatre for 164 performances. This was the last revue that Noël collaborated on with the respected impresario Charles B. Cochran as the scales of balance had now changed as Noël wrote all the music and lyrics, organised the running order, design and the cast he wanted.

His lasting memory of the show was the terrible night in Manchester when the show was suddenly left without a musical director and Coward himself, ignorant of all technique, conducted the orchestra. Coward recalls: "The breathless agony on the faces of Joyce Barbour and John Mills when I took the tempo of 'Something To Do With Spring' so fast that they couldn't fit their very complicated dance to it and finally staggered off the stage cursing and exhausted." A few years later Noël remembered this incident when writing the dance routine for 'The Red Peppers'.

Amongst the cast were John Mills, Doris Hare, Ivy St.Helier, Moya Nugent, Joyce Barbour and Romney Brent together with a company of over twenty and Mr.Cochran's young ladies and dancing boys so it was with a little trepidation that we entered the auditorium having noted in our programme that 'On Cue Productions consisted of a cast of five!

On closer inspection of our programme we were a little horrified to learn that this was not to be an authentic reproduction of the original revue but similar to the 1999 Edinburgh Festival Fringe which had all the songs but none of the sketches. The advertising for this show was very misleading as it reads: "This charming revue was first presented at the Adelphi in 1932. Revived for the first time in its entirety". Our show had most of the songs from the original and in addition some other classic Noëly numbers. A possible answer is that they may have had problems getting permission to perform the complete revue. I know that the Jermyn Street Theatre was going to put on this show during Noël's Centenary but had to pull out. We and a few friends were disappointed, but at least we were to be treated to some Noëly songs that we had either never or rarely heard before.

The shows opening number was 'Hall of Fame' which extols the virtue of publicity and telling us the tales of 'The Man Who Caught The Biggest Shrimp', 'The Oldest Postmistress In England' and 'The Man Who Rowed Across Lake Windermere In An Indian Rubber Bath' which at least solved our earlier puzzlement when we entered the car park and thought, 'No, don't ask' when we saw a chap gradually turning crimson in the face whilst puffing into a car inner tube.

The next number was a favourite of ours, a romantic duet, 'Let's Say Goodbye' followed by 'Debutantes' which in the original revue caused one of the few arguments between Noël and C.B.Cochran. Cockie recalls: "What came in for the most unfavourable comment from audiences was the appearance from time to time of the three debutantes, 'bright young things' of Coward's earlier period, now burdened with depression and disillusionment. While I saw what Coward the satirist was seriously driving at through their characters, I knew that they could never be popular in revue, which like the Spanish matador, hangs bright streamers and flowers on its sharpest barbs. Their words and their musical theme were alike depressing, but Noël felt they were so much part of the whole pattern of the revue as he had planned it, that he could not consent to cut them."

Continued next page...



Words & Music continued..

Interspersed throughout the show were other numbers such as 'A Room With A View', 'London Pride', 'Matelot', 'I've Been To A Marvellous Party' and 'Twentieth Century Blues'.

A catchy number was 'Lets Live Dangerously' originally sung by John Mills and Doris Hare.

Next came a number Cochran thought horribly depressing, 'Wife Of An Acrobat' originally sung by Ivy St.Helier. We sat through a rather annoying rendition where instead of hearing 'Allez Oop - Alez Oop' at the end of each verse we heard 'Alez Zoop - Alez Zoop'. We could imagine Noël perched on his cloud, tutting and wagging his finger, saying, 'I didn't write it like that!' and quite right.

Some other numbers that we had never heard before followed, 'Children Of The Ritz', 'Housemaids Knees', and 'Three White Feathers'.

Then we were treated to one of the few numbers that the cast actually changed into costume for, 'Mad Dogs and Englishmen'. There was a build up to this including the chorus, 'The Sun never sets on Government House - for English might - Selected the site', then the girls sang 'Planters Wives' a song extolling their superiority leading into 'Mad Dogs' the cast resplendently attired in tropical suit, solar topee and clergy outfit, the girls dressed as Colonial wives. As the song reached its crescendo a giant Union Jack flag was unfurled.

This song was premiered in the original 'Words and Music' and was one of the bits of the show along with 'Mad About the Boy'. Unfortunately Mad Dogs' haunted Coward for the rest of his life to such an extent that he became sick of it. Everyone thereafter asked Coward to sing it, and in the end he would gallop through it so quickly in the attempt to get the thing over with, that Cole Porter once remarked he'd never before heard a complete number thrown off in a single breath. The song that closed the show was 'The Party's Over Now' interestingly with the rarely heard first refrain ..... 'Though we hate, Abominate ..... each party we're invited to stay out ..... And dance about. ..Because we've nothing else to do .....

Surprisingly one of the numbers omitted from the show was the popular song 'The Younger Generation.'

On reflection after the initial disappointment we settled down to a highly enjoyable evening and it was a delight to get a taste of a revue that previously we had only read about.

## Beaton Photograph..

Our Hon Vice President, Miss Judy Campbell, is looking for a good copy of the famous photograph of her in *Blithe Spirit*, taken by Cecil Beaton.

It is the famous one of her as a semi-transparent ghost leaning against the fireplace. It is one of her favourite photo's from her career and she hasn't got a copy.

Any ideas where she might find a copy?

*(I can see the photo in my mind's eye, but when I went to scan a copy to go with this note from one of my many Coward books - I couldn't find it! Where have I seen it?*

- Gareth)

## Subscriptions..

*We have just passed our first anniversary. Which means that all our founder members that there annual subscriptions are due. I will be writing!*

*It has been an exciting first year, I hope you think it has been worthwhile. We haven't done all we might wish, but we have delivered a lot, from publications to CD discounts and events. We can only go from strength to strength.*

- Gareth



## **Actress: Laurie Douglas Johnston (later Harbach) 1940's**

An e-mail request for help came in from a correspondent in the USA:

*I work for the Chickasaw Nation, a federally recognised Indian Tribe in the State of Oklahoma, USA. I am doing historical research on Laurie Douglas Johnston (married and divorced from Robert Harbach, supposed to be a Broadway producer). Ms Johnston was a ¼ Chickasaw and was reportedly given good reviews for a role in a Noel Coward production in New York during the 1940's on Broadway. She was also reputedly quite sought after on an international scale as a model. The only information we have been able to find was a single copy of an article from a "society" column (we only have a copy without the publication information in our archives) which describes her career and mentions the production as "Noel Cowards set to music", (I think there was probably a misprint here). Her wedding to Mr Robert Harbach was supposed to be one of the most beautiful ever held in Manhattan society. I wondered if perhaps in your archives there might be some information regarding this person's career and her participation in the performance of one of Noel Cowards works. This information is needed as soon as possible for publication in a historical journal which will be focusing on Chickasaw Women.*

*Laurie Douglas Johnston was often misrepresented as an "Indian Princess" (there is no such thing) but she was the granddaughter of a very prominent Chickasaw Governor (tribal government version of role of president or chairman). Any information would be appreciated.*

*Thank you – Renee Genise Hood, MPH, Program Planner, Department of Planning & Statistics, Division of Heritage Preservation, The Chickasaw Nation, Ada, Oklahoma, USA*

## **SILVERLANDS REUNION**

*In the very first edition of Home Chat there was mention of the planned reunion of the Actors' Orphanage. It happened and Patrick Newley, was there:*

On September 9th Lord Richard Attenborough was the special guest of honour at the long awaited reunion of former pupils and staff of Silverlands - the Actor's Orphanage in Chertsey that was home to many children from 1947 up until 1960. The reunion organised almost entirely by Suzanna Slater, daughter of the late actress Joan White took place at Addlestone Golf Club and was an emotional affair for all concerned and Lord Attenborough paid tribute to both the staff and recalled with affection many of the children he remembered.

On display throughout the evening were many scrapbooks and photo albums - many of which contained numerous photographs of Noel Coward who had been one of the home's best loved patrons and a frequent visitor. Noel corresponded regularly with the children and there were many examples of his kindness shown in postcards he had sent them with his familiar signature and personal wishes.

A special cake was donated by the actor Simon Williams and in attendance were fellow actors Bernard Holley and veteran Frederick Jaeger. David Slater, a former housemaster of Silverlands, gave a moving address and indicated that there might be another reunion in five years time but added "But nothing ends. Tonight we've all just begun"



*Detail of a painting of Silverlands by Brian Terris, the painting was presented by the artist to Lord Attenborough*



## Amateur Production News

Listed below are the forthcoming Coward productions known to us.

### UK:

Blithe Spirit	Devonshire Park Theatre, Eastbourne The People's Theatre, Heaton, Newcastle-upon-Tyne Christchurch Hall, Gravesend, Kent Criterion Theatre, Coventry The Parr Hall, Warrington, Cheshire	6 <sup>th</sup> -10 <sup>th</sup> March 16 <sup>th</sup> -21 <sup>st</sup> January 30 <sup>th</sup> Nov-2 <sup>nd</sup> Dec 9 <sup>th</sup> -16 <sup>th</sup> December 28 <sup>th</sup> Nov-1 <sup>st</sup> Dec
Cavalcade	The Kitson Hall, Barnes, London, SW13	5 <sup>th</sup> -9 <sup>th</sup> December
Present Laughter	Welsh College of Music & Drama, Cardiff	6 <sup>th</sup> -16 <sup>th</sup> December
Waiting in the Wings	The Memorial Hall, Little Baddow, Essex	4 <sup>th</sup> -7 <sup>th</sup> April

### Non-UK

Blithe Spirit	Georgetown Little Theatre, Acton, Ontario, Canada Theatre Collingwood, Collingwood, Ontario, Canada	19 <sup>th</sup> -28 <sup>th</sup> January 3 <sup>rd</sup> -14 <sup>th</sup> July
Hay Fever	Lower Canada College, Montreal, Canada	28 <sup>th</sup> Feb-2 <sup>nd</sup> March
Private Lives	Smith Falls Community Theatre, Ontario, Canada	23 <sup>rd</sup> Nov-2 <sup>nd</sup> Dec

## Professional Production News

Listed below are the forthcoming Coward productions known to us.

Blithe Spirit	West Yorkshire Playhouse	4 <sup>th</sup> Dec-27 <sup>th</sup> Jan
Design for Living	Broadway, New York	February 2001
Fallen Angels	Apollo Theatre, London West End	From 16 <sup>th</sup> October

## GREEN ROOM CELEBRITY LUNCHEONS

The Green Room Club in London is the oldest theatrical club in Britain and was founded in 1866 by Sir Henry Irving. Currently it boasts amongst its members such names as Lord Attenborough and Lord Lloyd Webber and previous Presidents have included Rex Harrison and Edmund Gwenn.

Now in new premises at 17 Mercer Street, London WC 1 (opposite the Cambridge Theatre stage door) the club has embarked on a series of Celebrity Luncheons to honour various actors and actresses achievements in the world of theatre. The name of Noel Coward frequently crops up in the celebrity's speeches - a recent lunch was given for the musical comedy star Pat Kirk-wood, star of the original Ace of Clubs. Other lunches include those for Noel's close friend Wendy Toye CBE who choreographed Coward's Custard and Oh Coward! and favourite leading lady the inimitable Judy Campbell, star of many a Coward show.

- Patrick Newey



# Puzzle "But Yesterday It Was Three Brass Balls"

A	T	E	L	K	C	O	C	A	D	A	S	W	E	E	L	O	P	H	C	T	A	C	E	T	H
J	H	A	T	M	Y	T	T	O	N	S	E	I	K	R	N	L	O	G	C	I	N	Y	S	H	O
D	E	V	E	R	Y	D	I	P	U	C	N	N	A	I	A	M	E	N	O	R	I	E	I	E	N
A	B	E	A	S	A	A	D	L	I	H	N	E	L	C	M	T	L	I	N	E	L	N	U	R	A
N	I	R	N	W	F	S	T	Y	V	I	E	E	B	H	D	T	U	L	N	P	K	O	O	E	U
R	S	E	T	H	S	G	A	L	F	O	R	U	Y	A	E	E	A	R	I	P	N	H	L	V	G
E	H	I	T	I	E	C	I	L	A	R	A	Q	T	R	I	K	M	I	E	E	O	O	N	S	A
T	O	M	O	T	O	G	I	R	L	O	V	Y	R	D	R	C	D	T	C	P	C	O	O	A	T
I	P	N	M	T	S	L	C	I	K	F	Y	R	O	G	F	O	N	S	R	E	R	K	T	M	N
S	O	A	R	A	E	M	A	P	J	T	N	R	H	R	T	R	I	Y	A	G	E	C	G	P	A
S	F	V	U	K	N	E	P	A	A	O	G	E	S	E	S	S	L	R	W	R	N	U	N	S	S
E	K	N	D	E	A	N	T	U	S	I	I	B	C	A	E	R	O	R	S	O	R	C	I	O	E
M	E	H	S	R	M	I	A	N	P	H	C	E	A	T	N	M	R	E	H	E	E	M	S	N	D
F	T	O	R	M	E	M	I	C	E	P	U	T	R	H	R	I	M	K	A	G	V	R	S	C	O
O	C	J	M	A	L	O	N	E	R	O	A	R	L	A	E	T	R	P	Y	R	E	S	A	R	C
S	H	A	S	U	T	D	A	F	F	S	H	A	L	M	O	R	S	I	E	E	T	E	B	U	U
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N	T	L	U	E	N	S	S	Q	H	P	C	L	E	C	R	A	L	E	S	M	E	N	R	W	N
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E	R	M	J	L	E	A	T	T	A	L	U	I	T	V	N	D	T	O	Y	G	R	A	O	E	T
H	E	A	A	O	G	H	T	I	Y	I	A	R	T	E	O	A	O	Y	H	S	A	B	A	R	S
T	B	M	M	S	A	C	E	N	S	L	P	P	E	Y	M	M	N	E	P	O	M	Y	N	S	E

- Esteban El Duco de Santa Guano
- Ivy
- Carl Linden
- Jasper Featherways
- Shorty Blake
- Osgood Meeker
- Mrs Durmott
- The Bishop of Ketchworth
- Maurice Duclos
- Berry
- Mrs Whittaker
- The Countess of Messiter
- Louise
- Cuckoo Honey
- Priscilla Harteberry
- Mrs Erlyne
- Paul Duc de Chauligny Varennes
- Marie Celeste
- Alice
- A German Gentleman
- Naome Frith-Bassington
- Richard Greatham
- Cupid
- Charles Condomine
- Captain August Lutte
- Ada Cockle
- Fay
- Lily Pepper
- Pauncefort Quentin
- Mrs Rockett
- Queenie
- The Rev Sampson Crutch
- Flags
- Connie Crawshay
- Walters
- George Pepper
- Nadja
- Ernest Friedman
- Lotte
- Phyllis Mere
- Catchpole
- Madame Arcarti
- Snotty
- Mammy Aleena
- Hilda
- Mrs Hall Fenton
- Gaby
- Alec Harvey
- Pinkie Leroy
- Major Curtis
- Kerry Sterling
- Monica Reed
- Sophie Otford
- Verner Conklin
- Roland Maule
- John Van Mier

This puzzle comes from Philip Leather, a member from Holland

Circle the Letters of the characters as you find them. 26 letters will be left over. These make up one of the songs sung by Maisie Gay in "London Calling". What is it?

Solutions to the Society by 31st December. The first correct solution drawn out of the hat will win a copy of the CD *Relative Values* (from the film soundtrack).

The winner of the "But Happy Am I Who Loved Them So" word search puzzle was Riccardo Simonetti of Italy. He wins the CD *Noel & Cole*, very kindly donated by Benjamin Sears & Bradford Conner

### Home Chat

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**The Noël Coward Society**

PO Box 2700 Castle Cary Somerset BA7 7YT UK

Tel & Fax: +44 (0)1963 351421

Email: ncsociety@aol.com

