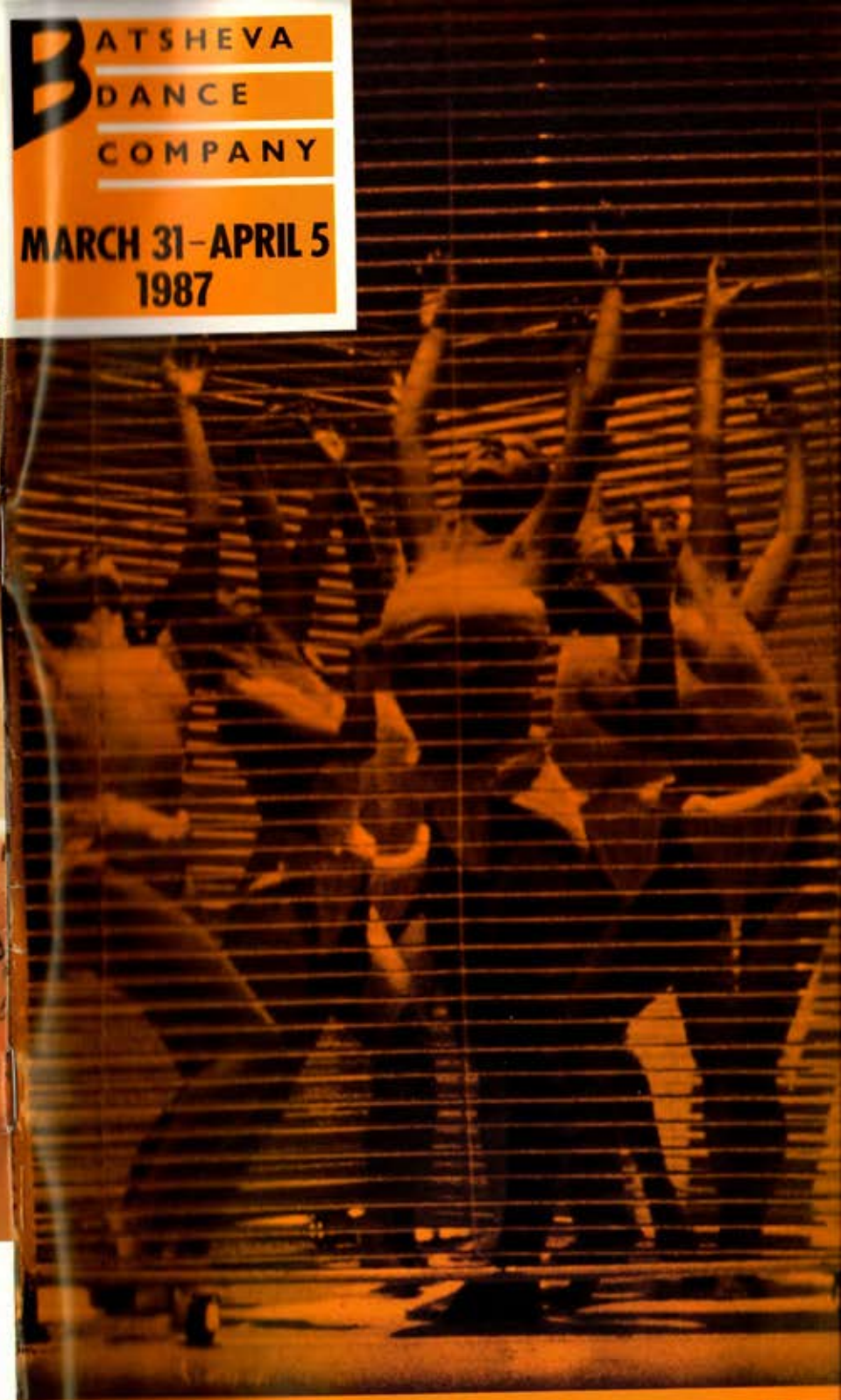




BATSHEVA
DANCE
COMPANY
MARCH 31-APRIL 5
1987



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**Warning: SMOKING CAN
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Health Departments' Chief Medical Officers

SW Sadler's Wells Theatre **SW**

Sadler's Wells Theatre

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Sadler's Wells Theatre
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LONDON EC1R 4TN

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Box Office information and booking
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The History of Sadler's Wells Theatre

Sadler's Wells has been a place of entertainment for Londoners for 303 years. Founded by Richard Sadler as a Musick House on the site of a well discovered and commercially exploited by him, the theatre thrived in an area developing fast after the Great Fire of London with other wells and pleasure gardens in the vicinity.

The theatre was rebuilt in 1765, after which followed a period of great success; Joey Grimaldi first appeared in 1770, establishing a reputation as probably the greatest clown in history, as well as being a tragic actor.

By the beginning of the nineteenth century, Islington was becoming less rural, and the theatre was an integral part of the London theatre scene. In 1803 Mr Charles Dibdin, the Theatre Manager, brought new fame to the theatre by replacing the stage with a water tank and staging Naval Battles in the tank; the war with France and the patriotic fervour sweeping the country ensured these performances were a huge success. In 1844, the theatre was leased by Mr Samuel Phelps, and became the Theatre Royal, Sadler's Wells, under Royal Patronage when its reputation was re-established with high class Shakespearean productions. During the last part of the century, Sadler's Wells underwent many alterations and changes of use, including becoming a Music Hall, finally becoming a dilapidated 'Advertising Station' at the turn of the century.

Up until 1925, the theatre was a cinema, boxing ring and eventually derelict, being offered for sale for industrial use; then it was rescued and completely rebuilt by the legendary Lilian Baylis, who reopened it in 1931 with a performance of Shakespeare's *Twelfth Night*. The Wells was the Old Vic's North London counterpart, both being managed by Lilian Baylis; the Vic-Wells Association still fosters links between the two theatres. The Vic and the Wells began their partnership by interchanging their opera, ballet and drama performances, but by the mid thirties it was apparent that opera and ballet were more popular at the Wells. The outstanding success of the ballet company under Ninette de Valois, and Sadler's Wells Opera meant that by the end of the war both these companies were unofficial 'National' companies. This was acknowledged when the Sadler's Wells Ballet moved to the Royal Opera House and was given a Royal Charter in 1956. When the opera company moved to the Coliseum it was shortly afterwards renamed the English National Opera.

After the opera company's move, Sadler's Wells set out in a new rôle as the major showcase for the best international and British Dance, Ballet and Opera companies; we are the home for Sadler's Wells Royal Ballet, who perform at the theatre regularly, as well as New Sadler's Wells Opera, whose existence is entirely due to business sponsorship and paying customers; it receives no public subsidy for its London seasons, but still captivates critics and public alike with the zest and freshness of its operetta, Gilbert & Sullivan and opera productions. Other regular visitors include Ballet Rambert, London Contemporary Dance Theatre, Whirligig Children's Theatre, Dance Umbrella, plus, over the past few years, such international companies as Cologne Opera, Merce Cunningham, Nanjo-Okomura Noh Company from Japan, Kabuki, Ballet de Montreal, Lindsay Kemp Company from Spain, Pina Bausch from Germany, the Hungarian State Puppet Company and the Royal Thai Ballet, to single out a few from many.

The present building is in need of modernisation and expansion; the first phase, the building of a new studio theatre with more rehearsal space has already begun, the building being finished, and the fitting out due for completion in the near future.

There are exciting plans for the development of the main theatre, which will allow us to give a better service to both our customers and our visiting companies; these plans require substantial funds, but once raised Sadler's Wells will be able to provide London with a modern theatre attuned to the needs of the times, and continue to expand the exciting and varied seasons we are proud to present.

Sadler's Wells Theatre requests the pleasure of your Company . . .

Sadler's Wells is an integral part of our cultural heritage. But it is more than a legend; today, as a truly international theatre, it offers a rich and unparalleled variety of classical ballet, contemporary dance and opera by companies from all over the world.

The vicissitudes of The Wells have been widely publicised. Following the demise of the GLC, immediate closure of the theatre was averted by timely support from commercial and statutory organisations. The Trust is extremely grateful for this support, but it cannot afford to be complacent; sponsorship is still needed to ensure its continued artistic success.

Sadler's Wells offers an imaginative response to companies wishing to raise their corporate profile or enhance product awareness; and a performance complemented by hospitality in one of the refurbished entertainment rooms is an excellent way of improving contact with business associates, opinion-formers or staff. Opportunities for investment in **Production Sponsorship** and details of benefits afforded by the **Corporate Membership Scheme** are available from the Development Office.

There is one benefit which is almost impossible to quantify – the enormous goodwill created by being associated with Sadler's Wells and its commitment to the performing arts.

The Development Office
Sadler's Wells Theatre
Rosebery Avenue
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Sadler's Wells Trust Ltd extends its warmest thanks for donations to the Capital Development Appeal; a list of all the major contributors will be published at a later date.

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"Partners in Dance" has been recognised by awards under the Government's Business Sponsorship Incentive Scheme, administered by the Association for Business Sponsorship of the Arts.

COMMUNITY AND EDUCATION PROJECT

The project was established in 1981 to help and encourage people in Islington to make the best possible use of the theatre and its' resources; subsequently it has expanded and now welcomes participants from all over London and indeed Great Britain.

As well as the activities listed below the project staff work with teachers and group leaders to devise long-term programmes geared to their requirements. Work with Islington schools and community organisations is a priority; if you are interested please contact us with ideas, opinions, comments and suggestions!

- * **School holiday workshops** for children and young people aged 5-16.
- * **Classes, seminars, talks and workshops** in association with companies appearing at the theatre.
- * **Theatre Days** for young people aged 14+
- * **Short Courses** for adults (day-time and evening).
- * **Pre-performance lectures.**
- * **Backstage tours.**
- * **Talks on the history of the theatre.**

THE STUDIO THEATRE

If you walk down Arlington Way at the side of the theatre, you will see the beginnings of a brand new building – the Sadler's Wells Studio Theatre!

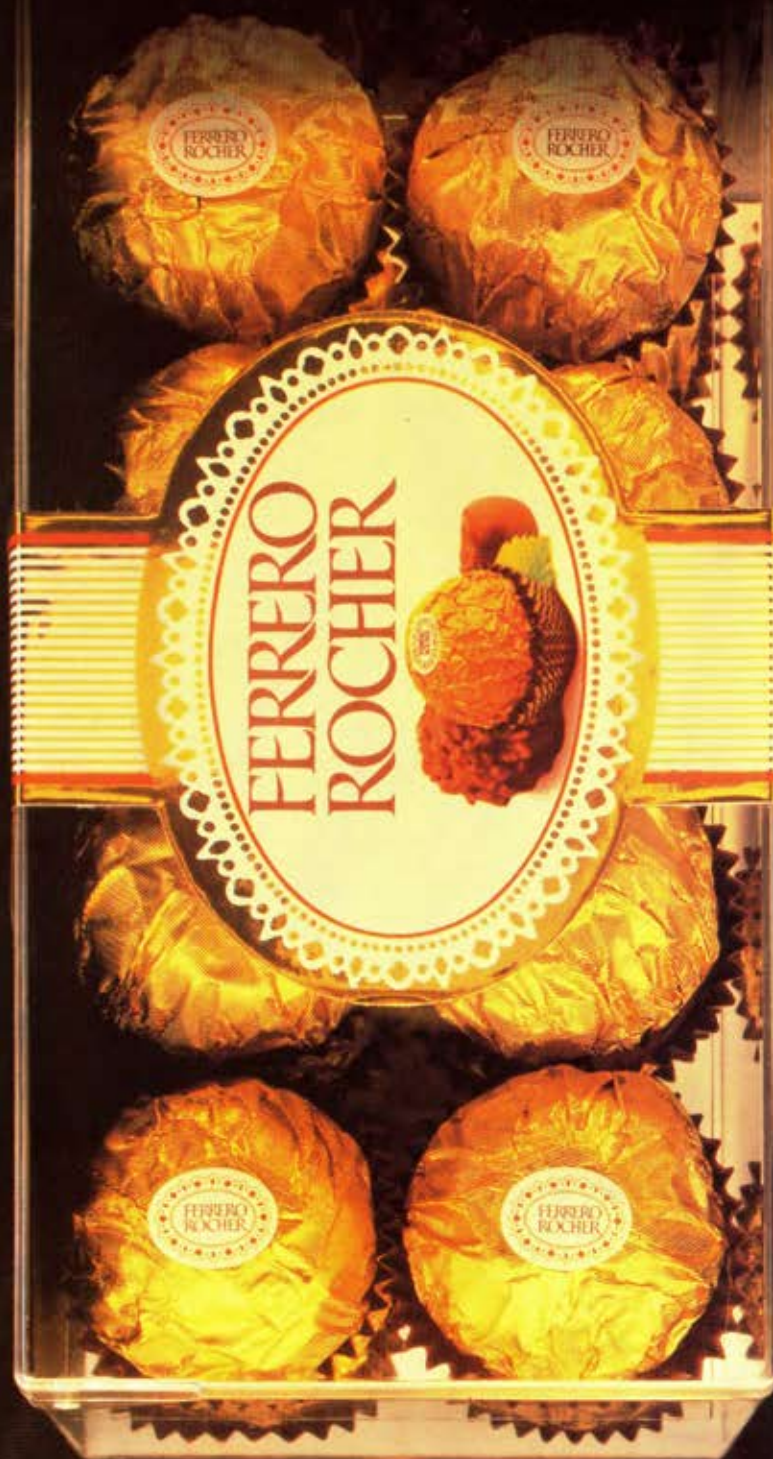
Work started with a generous grant of £502,000 from the GLC, the project continues through the generosity of such organisations as; Sadler's Wells Gala Committee, Baring Foundation, Chase Charity, City Parochial Foundation, Conoco, Cripplegate Foundation, Grove Trust, Nationwide Building Society, New Moorgate Trust Fund and Pilgrim Trust. This new theatre will seat around 167 people, it will also house a rehearsal space and plans include a bar and cafe area.

However the Trust still needs more funds to complete and equip the Studio Theatre which will play a large part in our expanding Community Programme.

We are already in consultation with the people of Islington and the Inner London Education Authority to make sure that our studio theatre is fully used to present an increasing range of activities to an even broader section of the community.

For further information please contact:
Theresa Beattie, Community and Education Manager,
or Sheryl Aitcheson, Community Development Officer.
Tel: 01-278 6563 ext 30.

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Forthcoming Attractions at Sadler's Wells

Will Aid – A Gala Benefit

Sunday 12 April
at 7.30 pm

ACTION AGAINST AIDS – AN INTERNATIONAL AIDS DAY EVENT. A star studded celebration of Shakespeare; famous faces will include: Alan Bates, Claire Bloom, Patricia Hodge, Felicity Kendal and Antony Sher, with London Festival Ballet, The Royal Ballet, Sadler's Wells Royal Ballet and others.

LFB (the satellite company of London Festival Ballet)

April 21-25

Programmes include; *The Dream is Over*, the World premiere of Christopher Bruce's ballet based on the life and times of John Lennon, the London premieres of Michael Clark's *Drop your Pearls and Hog it Girl*, Kevin Haigen's *Nocturne*, and Ulysses Dove's as yet untitled work.

Pilobolus from the U.S.A.

April 28-May 9

A highly original company of performers who combine dance and acrobatics to produce kaleidoscopes of moving body sculptures. British premieres include; *Stabat Mater*, *Land's Edge*, *Television*, and *Lure*.

Ballet Rambert

May 12-23
Programme 1,
May 12, 13, 14, 22, 23
Programme 2,
May 15, 16, 18
Programme 3,
May 19, 20, 21

Carmen Arcadiae (Page/Birtwhistle), *Dutiful Ducks* (Alston/Amirkhanian), *Rushes* (Davies/Finnisy), *Zansa* (Alston/Osborne).
Pierrot Lunaire (Tetley/Schoenberg), *Pulcinella* (Alston/Stravinsky).
Dancing Day (Bruce/Holst), *Ceremonies* (Bruce/Shipley), *Night with Waning Moon* (Bruce/Crumb).

Les Grands Ballets Canadiens

June 9-20

Season includes three of Balanchine's most important works; *Agon*, *Square Dance* and *Four Temperaments*. Also featuring Tudor's *Liliac Garden*. Canadian choreography will be represented by Linda Rabin's *Avec Brahms* and Ginette Laurin's *Tango Accelerando*.

Lindsay Kemp and Company

June 23-July 11
Programme 1
June 23, 24, 25, 26, 27, 29, 30
Programme 2
July 2, 3, 4, 6

A Midsummer Night's Dream
Kemp's fairytale version of Shakespeare's play.
Flowers
Based on Jean Genet's erotic prison fantasy 'Our Lady of the Flowers'
The Big Parade
A poignant and extravagant look at the silent movie era.

Programme 3
July 8, 9, 10, 11

The Merce Cunningham Dance Company

July 21-Aug. 1
Programme 1
July 21, 22, 23
Programme 2
July 24, 25, 27
Programme 3
July 28, 29
Programme 4
July 30, 31
August 1st

Points in Space, *Pictures*, *Grange Eve*.
Duets, *Shards*, *Fabrications*
Signals, *Channels-Inserts*, *Grange Eve*
Arcade, *Quartet*, *Pictures*

PILOBOLUS

DANCE THEATRE



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Sadler's Wells Theatre, April 28 – May 9 1987

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MARCH 16 – APRIL 24**

Sadler's Wells Trust Ltd.

present

BATSHEVA DANCE COMPANY of ISRAEL

March 31 – April 5 1987

(no performance Friday 3rd April)

Artistic Advisor:	Robert Cohan
Artistic Director:	David Dvir
Rehearsal Director:	Siki Kol
Ballet Master:	Jay Augen

The sponsorship of Sadler's Wells by DEC (Digital Equipment Company) has been recognised by an award under the Government's Business Sponsorship Scheme, which is administered by the Association for Business Sponsorship of the Arts.

Sadler's Wells Theatre is supported by the London Boroughs Grant Committee and the London Borough of Islington.

A message from the Director, Sadler's Wells Theatre

It is an immense pleasure to welcome the Batsheva Dance Company to Sadler's Wells again and I have no doubt that you will enjoy their performance.

As is the case with the presentation of any Company, many people have been involved and have lent much valued support.

On behalf of the Chairman and Governors of Sadler's Wells Foundation, I would particularly extend appreciation to His Excellency, The Ambassador of Israel, Mr Yehuda Avner for his support of this season. We would also like to thank:

Ms Malka Ben-Yosef, Counsellor for Cultural Affairs,
and the staff of the Israel Embassy

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In conclusion, may I thank Robert Cohan, Artistic Adviser to the Company, for his advice both to Sadler's Wells and to Batsheva in the planning of the season and all of the dancers and staff for being here and for their contribution to this performance.



Stephen Remington

BATSHEVA DANCE COMPANY of ISRAEL

THE COMPANY

DANCERS

Osra Mizrahi
Alice Dor-Cohen
Tamar Gabay
Orna Livnat
Shelly Sheer
Daniela Slavik
Liat Steiner
Nira Triffon
Tami Vinig
Jay Augen
David Dvir
Bruno De-Saint Chaffray
Natan Gardah
Shai Guttlesman
Erez Levy
Haim Ohn
Richard Orbach

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DEPUTY GENERAL MANAGER
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STAGE MANAGER
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SOUND
COSTUME
WARDROBE MISTRESS
PHOTOGRAPHER

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Michael Scheffan
Orif Netzer
Lea Sorkin
Coralie Segall
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Avigdor Warsha

PROGRAMME

SUITE EN BLEU

CHOREOGRAPHY

MUSIC

COSTUMES

LIGHTING

CAST

Gene Hill Sagan
J. S. Bach (Orchestral Suite No. 3)
Oded Gera
Kevin McAlister
Jay Augen
Shula Botney
Bruno De-Saint Chaffray
David Dvir
Tamar Gabay
Shai Guttlesman
Orna Livnat
Haim Ohn
Richard Orbach
Shelly Sheer
Daniela Slavik
Liat Steiner
Orit Vitory
Tami Vinig

Running time: 22 minutes

— PAUSE —



Suite en Bleu

CANONIC STUDIES

CHOREOGRAPHY

MUSIC

COSTUMES

LIGHTING

CAST

Mark Morris
Piano Waltzes arranged by
Harriet Cavalli
Mark Morris
Kevin McAlister
Jay Augen
Shula Botney
Tamar Gabay
Natan Gardah
Shai Guttlesman
Richard Orbach
Daniela Slavik
Liat Steiner
Tami Vinig

PIANO

Philip Gammon

Running time: 15 minutes

INTERVAL OF 20 MINUTES



Canonic Studies



SVSPLKT

SVSPLKT

CHOREOGRAPHY
MUSIC
COSTUMES
LIGHTING

CAST

Daniel Ezralow
Tom Waits & Indonesian Music
Daniel Ezralow
Kevin McAlister

Jay Augen
Shula Botney
Bruno De-Saint Chaffray
Tamar Gabay
Natan Gardah
Shai Guttlesman
Orna Livnat
Haim Ohn
Richard Orbach
Daniela Slavik
Liat Steiner
Orit Vitry
Tami Vinig

Running time: 18 minutes

INTERVAL OF 20 MINUTES

DOGFISH

CHOREOGRAPHY
MUSIC

MUSIC MIX
COSTUMES
LIGHTING

CAST

Daniel Ezralow
Andreas Vollenweider
("Steps Ahead")

Daniel Ezralow
Daniel Ezralow
Kevin McAlister

Tamar Gabay
Natan Gardah
Shai Guttlesman
Erez Levy
Orna Livnat
Haim Ohn
Liat Steiner
Nira Triffon

Running Time: 30 minutes



Dogfish

Photo: Yoran Rubin

BATSHEVA DANCE COMPANY

On May 2, 1984, the Batsheva Dance Company celebrated its twentieth anniversary. The premiere of the Batsheva Dance Company in 1964, the year of its birth, turned into a major cultural event in Israel. Since then, the company has achieved world fame and success. Its frequent tours to Europe and the United States have won the company critical and public acclaim, as well as many prizes.

The list of the world's great choreographers who have worked with, contributed to, and created for the company speaks for itself: Martha Graham, Jerome Robbins, Glen Tetley, Norman Morrice, José Limon, Kurt Jooss, Anna Sokolow, Robert Cohan, Robert North, John Butler, Mark Morris, Christopher Bruce, David Parsons, Daniel Ezralow and many others.

At the same time, the company has encouraged Israeli choreographers (both company members and guests) such as Rena Gluck, Moshe Efrati, Rina Schenfeld, Oshra Elkayam-Ronen, Mirali Sharon, Ya'achov Sharir, Yair Vardi, Igal Perry and Siki Kol. It has also made extensive use of works by such Israeli composers as Odedo Partos, Mordecai Seter, Paul Ben Haim, Noam Sheriff and Tzvi Avni, as well as fostering the work of Israeli designers such as Dani Karavan and David Sharir. In this way, the creative non-verbal performing arts of Israeli have been brought to the world's attention.

In order to ensure the company's continuity, Batsheva II was created in 1976, as a young company of dancers. Through performances of both companies at schools and places remote from large metropolitan areas, their audiences have had a chance to share a dance experience of high quality. The company travels from boundary to boundary to educate and develop a cultural audience in Israel, as well as to introduce dance to the country's youth.

Coinciding with the day-to-day turmoil in its country, Israel has created an unprecedented cultural life in music, theatre, and dance. Batsheva is one of its great institutions, and is still guided by the principles on which it was founded: the continuous search for the best of modern dance, maintaining the balance between international choreographers and original Israeli creations.

BIOGRAPHIES

Gene Hill Sagan

Gene Hill Sagan was born in Virginia. He danced with Madam Marcia Nevelska in New York, and also at the American Ballet Theatre School. He became a leading dancer with the first black classical company in America, and also danced with many American dance companies. In 1953 Sagan left the United States and spent eight years dancing with European companies and presenting his own dance concerts.

Gene Hill Sagan lived in Israel from 1969 to 1979, when he choreographed for the major Israeli dance companies. The work presented tonight is his fifth creation for Batsheva Dance Company. He has also choreographed for the Pennsylvania Dance Company, for the Geneva Opera Ballet and for the Royal Winnipeg Ballet. In addition to classical and modern techniques, Sagan has been deeply involved in primitive dance forms.

Mark Morris

Mark Morris lives in Seattle, Washington, where he was born and received his early dance training. He has performed with the Eliot Feld Ballet, The Lar Lubovitch Dance Company, Laura Dean Dancers and Musicians and Koleda Balkan Dance Ensemble. He has choreographed over 30 works for several American dance companies as well as the Mark Morris Dance Group in New York and Seattle.

Mr. Morris has received grants from several arts agencies and recently received the New York Dance and Performance Award ("Bessie") for outstanding achievement as a

choreographer. He also continues to teach and perform. *Canonic Studies* is his first work for the Batsheva Dance Company.

Daniel Ezralow

Daniel Ezralow was born and raised in California. He began his dance training at the age of 18 at UC Berkeley, and has performed and toured throughout the world with the companies Five By Two Plus, Lar Lubovitch, Paul Taylor, Pilobolus and Momix. In 1981 he choreographed for La Fete de l'humanité in Paris and for Berlin's Deutsche Oper in 1982. In addition he has created works for Pilobolus and Momix. In addition to his current work as the leading dancer, choreographer and co-director of Momix, Daniel Ezralow has presented concerts of his own dances in New York and has been featured in numerous solos and duets in Europe. His previous work *Dogfish* for Batsheva was highly acclaimed by critics and audiences alike. He also has choreographed, danced and acted in a film made in Italy by the famous director Lena Wertmuler.

Sadler's Wells Theatre Orchestra

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Rolf Wilson
Paul Buxton
Joyce Frazer
Adrian Dunn
Elizabeth Greaves
Kathie Adams

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Pru Sedgwick
Jenny Buxton
Julia Frape
Nick Hayley

Violas

Brian Mack
Peter Tomlinson
Sarah Pope

Cellos

Celia Pond
Rosemary Elliott

Double Bass

Ian Eyres

Oboes

Jane Marshall
Joe Lively

Trumpet

Michael Meeks
Tim Hawes
John Young

Timpani

Nigel Bates

Harpsichord

David Starer

PHILIP GAMMON Piano for *Canonic Studies*

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- 3) Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating in any of the other gangways. If standing be permitted in the gangways at the side and rear of seating, it shall be strictly limited to the number indicated in the presence of each audience.

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Whether it's a family celebration, business reception or group outing, we can provide superb eats and drinks to make your evening at Sadler's Wells complete. In private rooms we can serve you anything from a light buffet supper or interval snack to a formal dinner.

Of course, our Dress and Upper Circle coffee shops are always open one hour before the performance, serving a range of freshly-made sandwiches, coffee and cakes and a variety of wines by the glass. And if you need something a little more substantial, a crispy salad with a selection of cold meats, pies or quiches are always available from 6.30 every evening — also a hot dish of the day.

To find out more

Ring **Andreas Karaviotis**
Carol Mahony on 01-278 6563.

SADLER'S WELLS PARTY BOOKING SERVICE

Did you know that Sadler's Wells offers a personal service for group bookings with special reservation facilities and help with travel and catering?

There are big ticket discounts for parties at nearly all performances, we have a direct party-booking line and we guarantee to hold your reservation for a whole month, giving you time to confirm numbers and collect money. We can also arrange catering to suit your individual needs and organise private coach hire or cheap rail travel.

So let us make life easy for you

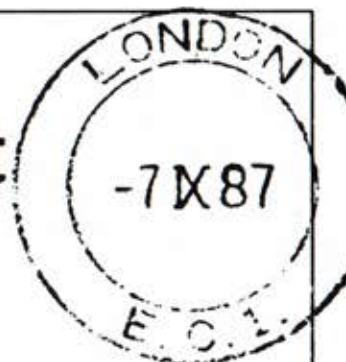
Ring **Alan Boyle** on 01-278 6853

and he will do the rest!

THE VIC-WELLS ASSOCIATION

Annual subscription £3.50. Particulars from the Hon. Secretary, c/o Sadler's Wells Theatre, Rosebery Avenue, London EC1R 4TN or from the Library Assistants in the Baylis Room on Tuesdays, Thursdays and Saturdays from 6.30 pm to the end of the first interval.

Mailing List



If you'd like to keep in touch with everything that's happening at Sadler's Wells, then join our mailing list! We'll send you regular advance information on all our forthcoming presentations for an annual membership fee of just £3.00 (£5.00 for overseas members). Simply complete this form and send it to Sadler's Wells, Mailing List, Rosebery Avenue, London EC1R 4TN with a cheque or postal order payable to Sadler's Wells Trust Ltd.

Name _____

Address _____

Postcode _____ (Your postcode is important)

Please indicate areas of interest

☐ Opera/opera ☐ Drama

☐ Dance ☐ Ethnic Theatre

☐ Ballet ☐ Sunday Events

☐ Mime ☐ Community Project

☐ Party Booking Information

I am using this form to renew my subscription to the mailing list ☐



"There comes a time when silence isn't golden."

Whether it's a telephone that doesn't ring, or a cherished instrument that sits silently in a corner, the twilight years of a musician can prove deathly quiet.

After a life where the sound of applause was an everyday event, the silence can prove deafening.

But you can help.

A donation to the Musicians Benevolent Fund could well become music to their ears.

Even better remember the Fund in your Will. That way your love of music can live on for others to enjoy.

PLEASE SEND A DONATION, LARGE OR SMALL, TO:
MUSICIANS BENEVOLENT FUND
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New release from NSWO available late Feb/early March, highlights of the new production of Ruddigore with the original cast.

Mars

Wish Sadler's Wells every
success and everyone
present a most enjoyable
evening

Mars Twix BOUNTY MilkyWay Barjo Maltesers Galaxy Opal Fruits Revels
Treets MARATHON FUN SIZE Tunes Minstrels PACERS LOCKETS

NODM

Dance and mime have developed faster and more dramatically than any other art forms in recent years. NODM was established in 1982 to represent dancers, mimes, choreographers and people who work with and support the arts of dance and mime. We have lobbied, helped with fund-raising and given evidence to the Arts Council and the Dance House enquiry.

Will you help us fight for dance and mime in the next few years, which we all agree are going to be vital for our art forms. Full Membership is £5 per annum and Associate Membership is £2 per annum. There are new Corporate Membership rates and NODM will be only too pleased to send you further information on these together with a free copy of our regular newsletter.

Please contact Jane Attenborough,
Administrator,
NODM, 9 Rosedale Road, London
SW15.
Tel. 01-788 8144.

By way of an Encore . . .



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Open Monday-Friday
Lunchtime from 11.30am
Evenings from 5.30pm
Saturdays from 6.00pm



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