

THE MARKET THEATRE  
OF  
JOHANNESBURG

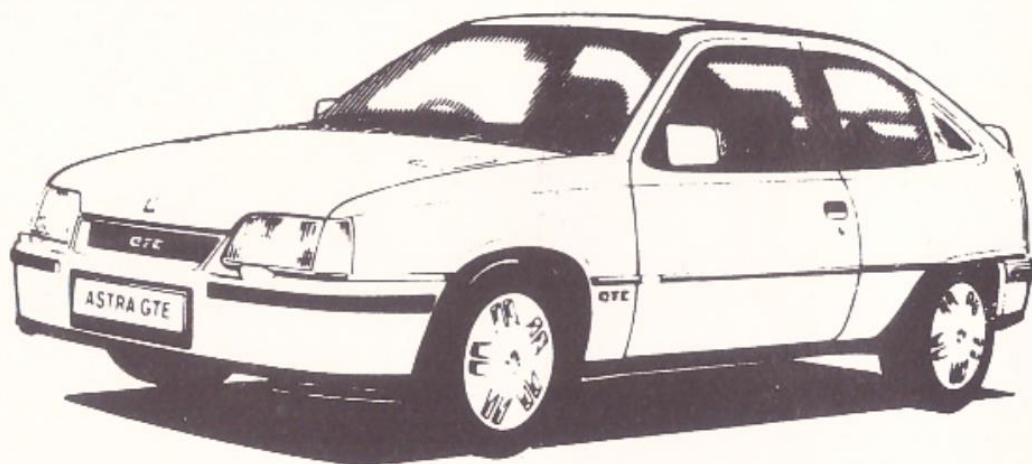
**BORN IN  
THE  
R.S.A.**

CREATED BY BARNEY SIMON AND CAST

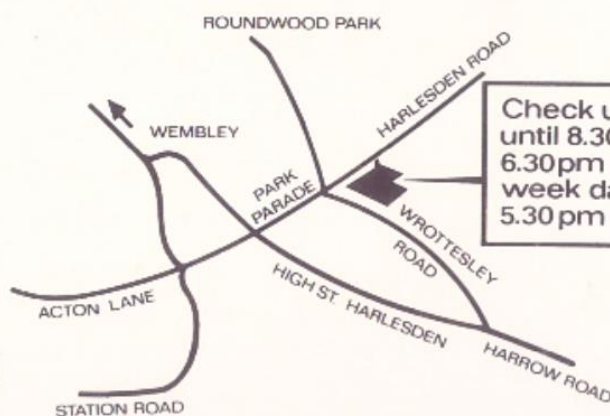
**TRICYCLE THEATRE**

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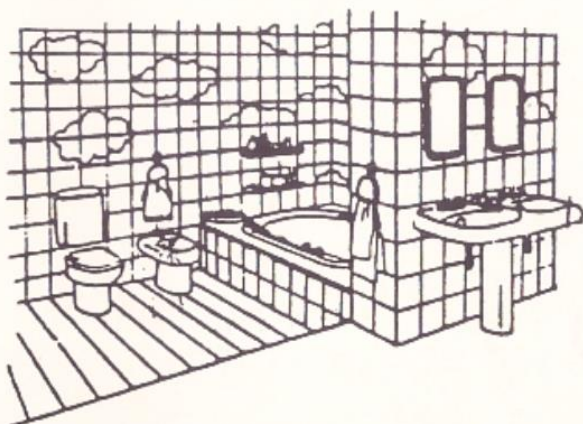


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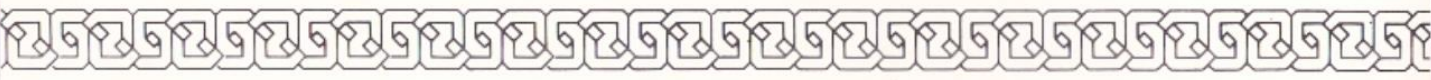
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From October 9th to mid-December

**THE TRICYCLE THEATRE** presents

The first London production for 14 years of

# THE HOSTAGE

by **BRENDAN BEHAN**

Directed by **NICOLAS KENT**

Designed by **SAUL RADOMSKY**

Cast includes Patrick Cameron, Shane Connaughton, Catherine Cusack, Michelle Fairley, Luke Haydon, Carmel McSharry, Terry Mortimer, Eileen Pollack, Eric Richard, Heather Tobias.

First staged by Joan Littlewood at the Theatre Royal, Stratford in 1958, the play tells the story of a young cockney soldier held as a hostage in a Dublin lodging house for an IRA man who is to be hanged in Belfast. It is a witty and often profound comment on Anglo-Irish relations and on the Irish themselves, whilst at the same time being also a magnificent entertainment full of rollicking comedy, ballads, satirical songs and dancing.

"It seems to be Ireland's function, every twenty years or so, to provide a playwright who will kick English drama from the past to the present"

Kenneth Tynan, **THE OBSERVER**



**Brendan Behan**

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*Born in the R.S.A.* was initiated in a period of paralysing uncertainty around mid '85. It was soon after the first State of Emergency was declared, days of spontaneous violence when both forces, the government and the young township 'comrades' who oppose them, were still gaining shape and momentum and little was known and nothing predictable. What was the will of the government ... Would pass laws end? Would influx control be abolished? Would police pressure grow or relax? Would Mandela be released - and if *Mandela*, what about all other political prisoners? Would the ANC be recognised?

The Market Theatre Company is an unsubsidised group, so through financial necessity, the piece, from initial research to first performance, had to be completed in a month. The cast and I decided to follow the lives of seven South Africans, Black and White, in the context of those days. Some kind of touchstone. The actors went out into the streets, the offices of political lawyers, the law courts, detainee advice centres, the homes of detainees and their parents, people who had suffered violence, betrayal, invasion and loss. In time, each actor chose who he or she would like to play, and they became more specialist in their research ... campus spies, lawyers, 'ordinary' White South Africans, Black mothers, detainees.... The writing began, separately to begin with, then intermittent meetings to discuss the growing shape of the piece, and finally, in the last ten days, the rehearsal and presentation of the performance.

As director of each stage of the process, it is always important to me that each of the actors be in proud possession of their parts, aware of each other's rhythms and at all times, have a strong sense of the whole. And that I, with my constant overview, provide a whole that they will respect.

I feel that the first presentation of *Born In The R.S.A.*, in the Market Theatre, reflected the confusion of the time. A few months later we performed again, after a week's revision, in Cape Town. A lot had clarified, in our vision at least, about what would and would not be possible, and how complex and bitter the struggle was yet to become. We attempted to reflect our new understanding.

If anything, in a time of massive polarisation, *Born in the R.S.A.* attempts to be a kind of living newspaper that gives flesh and breath to the names and incidents in the corners of our newspapers, stories usually ignored or skimmed swiftly out of disinterest or fear. Also a reminder of the fact that there are Whites and Blacks who have and *do* fight together against apartheid. And, ending as we do, with a defiant trade union song, we give an indication of the kind of organisation and spirit that we hope will one day lead us.

**BARNEY SIMON**

Johannesburg, June 18, 1986.

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## TRICYCLE TELEVISION LTD.

During the Market Theatre's visit to the Tricycle Theatre the production of *BORN IN THE R.S.A.* will be recorded for transmission on Channel 4 later this year.

The television version will be directed by MARY McMURRAY (Director of the award-winning feature film *THE ASSAM GARDEN*).

TRICYCLE TELEVISION LTD is a subsidiary of the Tricycle Theatre Co. Ltd.

# THE MARKET THEATRE OF JOHANNESBURG

presents

## BORN IN THE R.S.A.

a living newspaper created by Barney Simon and cast

|          |       |                 |
|----------|-------|-----------------|
| Susan    | ..... | VANESSA COOKE   |
| Zack     | ..... | TIMMY KWEBULANA |
| Glen     | ..... | NEIL McCARTHY   |
| Sindiswa | ..... | GCINA MHLOPHE   |
| Nikki    | ..... | TERRY NORTON    |
| Thenjiwe | ..... | THOKO NTSHINGA  |
| Mia      | ..... | FIONA RAMSAY    |

|                    |               |
|--------------------|---------------|
| DIRECTOR:          | BARNEY SIMON  |
| SET DESIGNER:      | SARAH ROBERTS |
| LIGHTING DESIGNER: | MANNIE MANIM  |
| ADAPTED BY:        | ALAN JOSEPH   |
| STAGE MANAGER:     | MELANIE DOBBS |

### For the Market Theatre Company:

|                           |                           |
|---------------------------|---------------------------|
| Managing Director         | Mannie Manim              |
| Artistic Director         | Barney Simon              |
| Assistant to Mannie Manim | Lorraine Jaffit-Greenberg |
| General Manager           | Alan Joseph               |
| Production Manager        | Wesley France             |
| Photography               | Ruphin Coudyzer           |

|                          |                      |
|--------------------------|----------------------|
| London Representatives   | Diana Franklin       |
|                          | Patricia MacNaughton |
| New York Representatives | Lois Berman          |
|                          | Alvin Deutsch        |

Born in the R.S.A. was researched, written and rehearsed by the cast with Barney Simon. It is based on extensive testimony and research.

**First Performance: 18th September, 1985 - Market Theatre, Johannesburg**

*There is no interval*

### THE TRICYCLE THEATRE

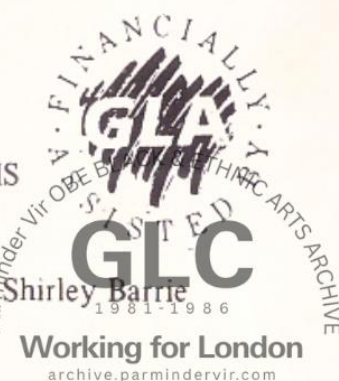
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GRANT SCHEME

With assistance  
from Visiting Arts

The Tricycle Theatre was founded in 1980 by Ken Chubb, Martin Cook and Shirley Barrie  
as an initiative of Brent Borough Council and the GLC.



# Biographies

## VANESSA COOKE

Vanessa is a Founder Member of The Market Theatre Company for whom she has appeared in *Lysistrata*, *May Day Adventure*, *Twelfth Night*, *Show Me Yours*, *Marat/Sade*, *Adventures Of A Merry Madcap*, *Cop Out*, *Antigone*, *The Seagull*, *Mother Courage*, *Dimetos* (at the Edinburgh Festival), *The Death Of Bessie Smith*, *Travesties*, *Dusa Fish Stas & Vi*, *Cincinatti*, *Don Juan*, *The Merchant of Venice*, *The Primary English Class*, *An Arabian Night*, *Brecht On Brecht*, *Ain't We Got Fun*, *And Green And Golden*, *Romeo and Juliet* (as Juliet) *Four Paces By Two*, *This Is For Keeps* which she co-scripted and which won the first A.A. Mutual Life Vita Award, *Forbidden Fruits*, *True Confusions* and *Catastrophe*. Her most recent appearances were in *Gertrude Stein And A Companion* and *As Is*. She co-scripted this year's winner of the Amstel Playwright of the Year, *The Native Who Caused All The Trouble*. Vanessa is a Trustee of the Market Theatre Foundation.

## TIMMY KWEBULANA

Timmy started playing double bass in 1963 and in 1965 he switched to drums whilst touring with Alf Herbert's African Jazz and Variety Show. He backed Danny Williams and Brook Benton in S.A. playing in a number of jazz combos with all the top jazz musicians of that era, i.e. Mankunku Ngozi, Cups Ngcukana, Chris Schilder and Victor Ntoni.

Timmy started acting in Sam William's *The Question*. He went to London with Louis Burke and Joan Brickhill's production of *Kwa Zulu* which was nominated for best musical in the West End for 1975. He performed in *Lysistrata S.A.*, *Patty Hearst*, *Nongogo* and *A Flea In Her Ear* for the Space Theatre. For the Market Theatre Company, Timmy has appeared in *Holy Moses And All That Jazz*, *The Mighty Gents* and *Call Me Woman*. Amongst Timmy's T.V. credits are *Settlers II*, *Westgate II*, *1922*, *Drome Van Gruis*, *On The Road*, *The Heart Of The Matter*, *Red Elephants*, *Kwasindezama I, II & III*, *Ihashi Lentsimbi* and *Nambu Ke Ubomi*. His feature films include *Die Groen Faktor* and *Nag Van Vrees*.

## NEIL MCCARTHY

Neil graduated from U.C.T. in 1980 with a B.A. Performer's Diploma. He won the Fleur Du Cap Award for the most promising student. He is

multi-talented having written, directed, performed and designed posters for the various productions he has participated in. Neil was a founder member of the Troupe Theatre Company. He has played the lead in *Another Country* at the Market Theatre, for which he won an A.A. Mutual Life Vita Award. He also appeared in *Forbidden Fruits* and *Black Dog Inj'Emnyama* directed by Barney Simon which was presented at the Market Theatre before travelling to the Edinburgh Festival and the Tricycle Theatre in London. Neil recently played T.S. Elliott in *Tom And Viv*. He directed *West for Volute* Productions in the Upstairs at the Market Theatre, and the *Good Soldier Schweik*.

## GCINA MHLOPHE

Gcina, poet, playwright, storyteller, actress, hails from Durban and matriculated in the Transkei. Her first production at the Market Theatre was in Maishe Maponya's *Umongikazi* which toured Britain and Europe for six months in 1982/3.

Last year she performed in Barney Simon's *Black Dog Inj'Emnyama* for the Market Theatre Company, which was presented at the Traverse Theatre as part of the 1984 Edinburgh Festival and transferred to the Tricycle Theatre in London. Her most recent production was *Have You Seen Zandile?* which she co-scripted with Thembi Mtshali and Maralin Vanrenen who directed the production. Apart from her acting career Gcina writes for *Learn & Teach Magazine*.

## TERRY NORTON

Terry studied drama at U.C.T. and graduated with a B.A. Performer's Diploma. She received the Fleur Du Cap Award for Most Promising Student. Her first professional theatre production was for the Market Theatre Company in 1980 in *Faces In The Wall* by Pieter Dirk-Uys. She is most interested in new South African Theatre and has just appeared in *Are You Lonesome Tonight*. Terry has appeared in several South African television productions including *Westgate III*, *Along Came A Spider*, *Valley Of The Vines* and *Heroes*. Terry recently returned from New York where she worked in experimental workshop theatre, and appeared in a film made in New York, *Alphabet City* for London

# Biographies

## THOKO NTSHINGA

Thoko hails from Cape Town and started her acting career in 1976. She has been noted for her performances at the Market Theatre in *Farce About Uys*, *Cincinatti*, *Nongogo*, *Call Me Woman*, *Patches*, *Umongikazi*, *The Mighty Gents*, *The Custom Of The Country*, *Uyyscreams*, to name a few. Film and T.V. credits include *Movie Makers*, *Kwasind'We Zoma*, *Farce About Uys* and *Westgate II*.

## FIONA RAMSAY

Fiona studied drama at U.C.T. and graduated in 1979 with a B.A. Performer's Diploma. She was a founder member of the Troupe Theatre Company and appeared in all their productions including *Metamorphosis*, *Summit Conference*, *Agamemnon*, *Threepenny Opera* and *Decadence*. She also appeared in *Merchant Of Venice* and *Othello* at Maynardville and in various Baxter Theatre productions.

She played the psychiatrist in *Agnes Of God*, Annie in *The Real Thing*, Jane in *Benefactors* and appeared in *Stepping Out* (which went on a national tour) for Pieter Toerien Productions. Fiona has worked with Barney Simon on *Oedipus* in Cape Town and *Still Life* for the Market Theatre Company. She won the Fleur Du Cap Best Actress Award in 1982 for her portrayal of Eva Braun in *Summit Conference* and a Dalro Award for her portrayal of Jenny Diver in *Threepenny Opera* and finally an A.A. Mutual Life Vita Award for her portrayal of Annie in *The Real Thing*. In 1985 Fiona directed *Pigs On Passion* at the Market Theatre.

## SARAH ROBERTS

Born in Pietermaritzburg, Sarah has a BA (Hons) in Speech and Drama at Natal University, a diploma in Practical Theatre Studies from Cardiff, Wales and an MA in English and Modern English Theatre from the University of Wales. She has worked extensively both in South Africa and abroad. Over the past two years her major design work has included the following productions: For the Market Theatre Company - *True Confusions*, *The Custom Of The Country*, *Have You Seen Zandile* and *Sophiatown*. For the Wits Theatre - *A Midsummer Night's Dream*, *America Hurrah*, *Happy As A Sandbag*, *Julius Caesar*, *The Mikado*, *Three Sisters* and *The Island*.

## MELANIE DOBBS

Melanie has been with the Market Theatre for six years as a permanent member of the stage management, and is now Senior Stage Manager for the Market complex. During this time she has worked on many productions for the Market Theatre Company, including *Romeo And Juliet*, *Lone Star/Private Wars*, *Woza Albert! Torch Song Trilogy*, *Sweeney Todd*, *Groucho At Large*, *Children Of A Lesser God* and *As Is*.

## ALAN JOSEPH

Alan Joseph was born into a South African/Indian family in Durban, Natal, and went on to work in community theatre there. He moved to Johannesburg in 1976 and stage-managed tours of *Godspell* and *Black Mikado* before joining the Market Theatre in 1977 as a Stage Manager. He took *Woza Albert!* on its first overseas tour to the Edinburgh Festival, the Criterion Theatre in the West End of London, and to the Berlin Festival, acting as Tour/Company Manager for the production. He returned to the Market Theatre to become Production Manager.

Alan moved back to Durban in 1981 to start Theatre Upstairs. In 1984 he became Entertainment Director for the Durban Expo '85.

In March 1986, Alan rejoined the Market Theatre as General Manager in charge of the administration of the complex. In addition to his many very demanding duties for the Market Theatre Foundation, Alan designs the lighting for a number of Market Theatre Company productions.



## ABOUT THE MARKET THEATRE COMPANY

The Market Theatre Company of South Africa was founded in 1974 by Artistic Director Barney Simon and Managing Director Mannie Manim. Two years later, it moved into the renovated Newtown Market in Johannesburg. In the ensuing decade, the Market has won an international reputation for the wide scope and excellence of its productions. Most compelling of the Market's presentations have been its productions of the works of notable South African playwrights, including Athol Fugard (*Sizwe Banze Is Dead*, *The Island*, *Master Harold ... And the Boys*, *The Road To Mecca*, and the world premiere of *A Lesson from Aloes*), Elsa Joubert (*Poppie Nongena*), and Mbongeni Ngema (*Asinamali!* and *Woza Albert!* devised with Barney Simon and Percy Mtwa). Equally impressive are its uncompromising administrative and artistic policies. The Company is fully integrated, presenting works by all people, for all people. Moreover, the Company refuses to receive government subsidy, or any support which would attempt to influence its artistic policy. The energy and artistic integrity that have imbued the work of the Market through its first dozen years have established it firmly as South Africa's only truly national theatre.

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## ARTISTIC PHILOSOPHY

The Market Theatre Foundation is committed to the development of indigenous work in theatre, music, dance, and the plastic arts - that reflect our aspirations and our lives - if not always South African, at least relevant to what we are. Through the trials, errors, successes, and failures of the past nine years, we have learned that what we aspire toward is not simply achieved without at least part of the subsidy that other non-commercial companies enjoy. But we still hold ideals, and these as exemplified by our theatre, are some of them:

We attempt a theatre that is alive to all the dramatic possibilities that surround us - not the obvious news stories, but the faces, the biographies, the vernaculars, the songs, the dances that reach even to our doorstep.

We attempt a theatre that holds the highest possible standards, that entertains and informs, that does not in the conventional commercial way repeat what is already known, but extends and illuminates life experience - that calls on our audiences to be independent, creative witnesses - participants.

We invite evidence of struggle and risk rather than comfortable commercial certainty. We have learned to measure our accomplishments through a count of challenged minds rather than empty or full seats.

We choose to be a platform for people and ideas that do not often receive them. We choose to be a place where discoveries are made. Whether by an amateur Soweto group on a show-case Friday evening, experiencing professional facilities for the first time, or a sophisticated non-racial group of actors struggling through a creative process that will be a *Van Aardes Van Grootoor*, a *Woza Albert!* or the text and performance of *Black Dog* or *Saturday Night at the Palace*.

A theatre that permits players to enjoy their successes and learn through their failures - that permits them the right to fail. A living, celebratory space rooted as much in the place and time where we live as in a tradition of theatre.

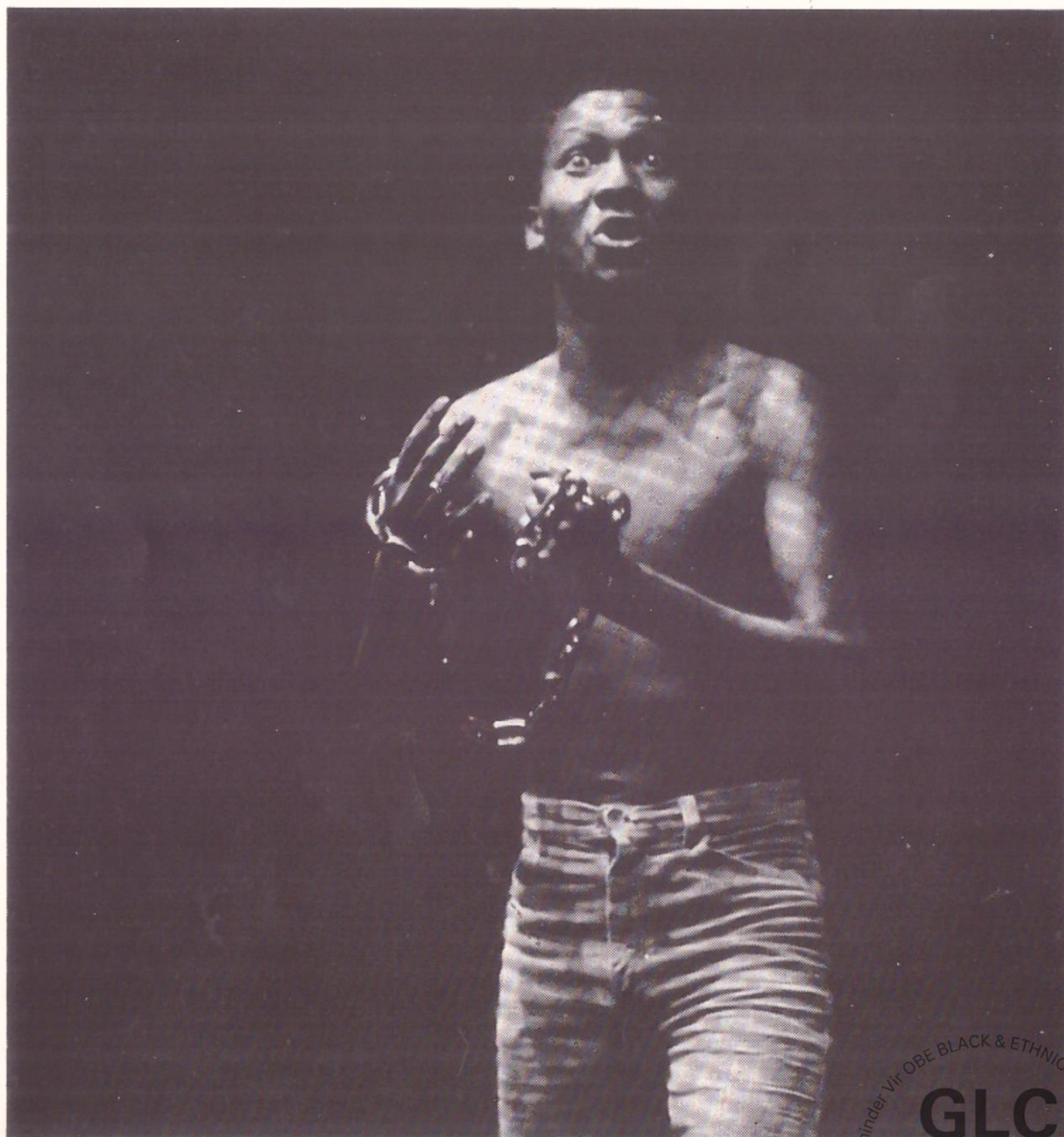
We hope to maintain a theatre that has taught us, as the Market has, that homegrown phenomena like *The Island*, *This Is for Keeps*, *Kabaret*, and *Cincinnati* can be as commercially viable as a West End farce - work that happened when creative rather than commercial instincts were followed.

We are proud to have been the theatre that opened with *Marat/Sade*, that housed an Afrikaans *Vroue Van Troje* at the same time as the non-racial musical, *The Me Nobody Knows*; that attracted large non-racial audiences to witness *Sizwe Bansi* and *The Island* and the astonishing raw performances of *The Women Of Crossroads*. We are proud to have presented international talents like Janet Suzman, Athol Fugard, Yvonne Bryceland, John Kani, Winston Ntshona, Dollar Brand, Donald Howarth, Emllyn Williams, Rod McKuen, Percy Mtwa, and Mbongeni Ngema - and to enjoy their continued support.

When we began our venture we said, "Johannesburg is not only a place where gold was hunted and discovered. It is a place where many people of many colours gathered and lived and risked. There have been buildings, graceful and strong, that were reminders of this. Very few of them have been permitted to remain. The

Indian Fruit Market has. Next year it will be a theatre. We promise the people of Johannesburg an arts centre as vital, as enriching, and as relevant to their lives as the market that it replaces . . ."

Artistic Director BARNEY SIMON



The Market Theatre of Johannesburg in **BLACK DOG INJ'EMNYAMA!** in September 1984.

## BARNEY SIMON

Barney Simon is the Artistic Director of the Market Theatre Company and three-time winner of the Breytenbach Epithalon. Johannesburg-born he worked backstage for Joan Littlewood in the late 1950's. In 1961 he joined Athol Fugard in the Dorkay House Rehearsal Room where *The Blood Knot* was first staged. He continued holding workshops for 8 years. He directed Fugard in *Krapp's Last Tape* and *Hello And Goodbye* (first production). Between 1968-70 he directed plays in New York and Boston, and worked as Associate Editor of "New American Review". On returning to South Africa he formed the theatre group Mirror 1 - "a reflecting surface in which we might find an image of ourselves" - and then three years later The Market Company with Mannie Manim, which found it's home in Johannesburg's old market in 1976. He directed the opening production *Marat/Sade*. Other productions include *The Seagull*, *The Maids*, *Happy Days*, *Woyzeck*, *Oedipus*, *Six Characters In Search Of An Author*, *The Crucible*, *Lysistrata*, *Long Day's Journey Into Night*, *Mother Courage*, *Medea*, *People Are Living There*, *Antigone*, *Death Of Bessie Smith* (with Janet Suzman); *Trojan Women*, *Still Life* and *Night Mother*. He is also co-author and director of *Phiri* (a black musical version of *Volpone*), *Cold Stone Jug*, *Jo'Burg Sis*, and *Miss South Africa (6)* performed by Yvonne Bryceland at the National Theatre in London. Texts created with actors include *People*, *Storytime*, *Call Me Woman*, *Cincinatti*, *Outers* and *Woza Albert!* He scripted three stories for the Nadine Gordimer *Six Feet Of The Country* series and directed *City Lovers* which was shown at the New York Film Festival. His production of *Black Dog Inj'Emnyama* was presented at the Traverse Theatre as part of the 1984 Edinburgh Festival and transferred to the Tricycle Theatre in London.

In 1985 he directed *Antigone* at the Haifa Municipal Theatre in Israel. This year, Barney has adapted and directed *The Dybbuk* at the Market Theatre, and he has been invited to do a play-making project by the Massachusetts Arts Council - the project will be based at Brandeis University.

## MANNIE MANIM

Mannie Manim is Managing Director of The Market Theatre Company, the resident producing body of the Market Theatre, as well as Managing Trustee of the Market Theatre Foundation. He is also Chairman of the Drama Committee for the Grahamstown Festival, Governor of FUBA (Federated Union of Black Artists), a Founder member of the SAITT (South African Institute of Theatre Technology), and a member of the Executive Committee of the SAATM (South African Association of Theatre Managements).

During the past 24 years he has, in addition to producing and directing, designed lighting for over 300 major productions (including drama, ballet and opera) throughout South Africa. In 1980 he designed the lighting for Athol Fugard's *A Lesson From Aloes* at the National Theatre in London, and in 1983 designed the lighting for Fugard's *Master Harold . . . And The Boys* at the National Theatre, London. He designed the lighting for all the international tours of *Woza Albert!* He received the A.A. Mutual Life "Vita" Award for "Best Original Lighting Design" for *The Road To Mecca* by Athol Fugard.

Mannie has received the Shirley Moss Award for Greatest Practical and Technical Contribution to Theatre in South Africa (1980), the South African Institute of Theatre Technology Award for Outstanding Achievements as a Theatre Technician, Administrator and Lighting Designer (1981), and the first A.A. Mutual Life "Vita" Award for "Most Enterprising Producer" (1984).

**THE TRICYCLE THEATRE**  
**269 KILBURN HIGH RD, NW6**  
**624-5330/8168**  
**BOX OFFICE 328-8626**

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Administrator  
Publicity

Production Secretary  
Finance Officer

Resident Technician

Assistant Director  
Arts Council writer-in-residence  
Children's Programmer

House Manager and Gallery Administrator  
Deputy House Manager  
Cleaner

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Tricycle Theatre Board: Shirley Barrie, Yvonne Brewster, Brenda Bruce, Ken Chubb, Martin Cook, Clare Fox, Terry Hanafin, Barbara Harrison, Thelma Holt, Kurt Lowy, Patricia MacNaughton, Mustapha Matura, Janet Mokades, Andree Molyneux, Stephen Phillips (chair), Donna Rolfe, Bernard Sandler.

## TRICYCLE GALLERY

To August 30th

### JAMES BARTHOLOMEW – KEW GARDENS PORTFOLIO

A collection of black and white photographs of Kew Gardens.

September 1st - 13th

### JOHN CREAN - CROWDS DAWN MARTIN - GARDEN LIFE

Dawn Martin shows luscious, figurative works in gouache, collage and chalk on paper. John Crean's works are "paintings and drawings of different things, people and colours collected into a close body."

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Contact Liz Seymour (328 8626) for further details

## BRENT COMMUNITY BOOKSHOP

Brent Community Bookshop is a co-operative bookstall, run by volunteers, which operates from the Tricycle Gallery. They are currently seeking new volunteers to extend their opening hours to include each performance evening. If you are interested in helping at the bookshop please leave your name and address at the Box Office.

**HAMPSTEAD THEATRE**  
Swiss Cottage Centre, NW3  
Box Office: 722 9301

Until 30th August

**OBSERVE THE SONS OF ULSTER MARCHING TOWARDS THE SOMME**  
by Frank McGuinness. Directed by Michael Attenborough.

Winner of the 1985 Harvey Award for Best New Play.

"Fiery, funny, eloquent and moving. I hope it will have audiences flocking in."  
*THE GUARDIAN*

"Thoroughly absorbing play; one of the finest to come out of Ireland; an excellent cast."  
*FINANCIAL TIMES*

Previews from 11th September

**ASK FOR THE MOON** by Shirley Gee, directed by John Dove.

Brenda Bruce, Victoria Burton, Brian Hall, Mona Hammond, Jane Horrocks, Gayle Runciman, Shireen Shah.

☎ 01-328 8531

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## Menu



**THE  
LANTERN**

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Telephone: 01-624 1796

### TO START all at £1.55

- \* LE POTAGE DU JOUR daily home made soup
- \* MELON WESTERN ISLE with prawns & cocktail sauce
- \* CHOUX PASTRY profiterolles stuffed with crab topped with hollandaise sauce
- \* DEEP FRIED EMMENTHAL served with tartare sauce
- \* RAW MARINATED SALMON with cracked wheat & parsley
- \* AVOCADO with sour cream & danish caviar
- \* MEDITERRANEAN PEPPER skinless pepper stuffed with Dolce Latte cheese, marinated in garlic
- \* MUSSELS MARINIERE mussels marinated in wine, cream, chalots, parsley & lemon

### MAIN CONCERN all at £3.45

- \* DUCK EN CROUTE boneless duck in puff pastry with honey and herbs
- \* VEAL ESCALOPE with mango sauce
- \* DUTCH CALF LIVER in mildly hot avocado sauce
- \* CHICKEN PETER chicken stuffed with lamb topped with port wine sauce
- \* BABY LAMB CUTLETS with vegetable caviar sauce
- \* SCAMPI EN CHAPEAU CLOCHE sauted scampi in open crispy pancake
- \* MALVERN PORK escalope stuffed with creamy cheese and chives — mushroom sauce
- \* FISH OF THE DAY

### TODAYS SPECIAL

Our staff is eager to name, explain, describe and recommend our daily prepared specials

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- \* TOMATO/ONION SALAD
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#### DESSERTS AT £1.25

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- \* ZABAGLIONE
- \* STRAWBERRIES/CREAM
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- \* PRINCESS ROLL
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