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*Charlie
Girl*

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HAROLD FIELDING

presents

JOE
BROWN

ANNA
NEAGLE

DEREK NIMMO

in

Charlie Girl

with HY HAZELL

PETER REGAN

DAVID TOGURI

BRIDGET McCONNEL

OLIVIA HAMNETT

and introducing CHRISTINE HOLMES

Music and Lyrics
DAVID HENEKER
and JOHN TAYLOR

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WILLIAMS with
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Directed by WALLACE DOUGLAS

First Night Wednesday, December 15th, 1965



JOE BROWN

Unlike many of the contemporaries who sing pop songs and play guitars, Joe Brown does not wish to be known as a "pop singer" or "pop star". He prefers to be described as a Cockney entertainer and visitors to the Adelphi who see him in "Charlie Girl" will realise why. He has a youthful and refreshing gift of comedy, enormous zest and an engaging stage presence that goes beyond the mere ability to put over a current hit.

The grandson of a circus trick rider, he was born in Lincolnshire and once sold jellied eels in London's East End. Now, at twenty-three, his experience in entertainment is considerable. Since 1959 he has played film roles in "Boy Meets Girl", "Just for Fun", "Spike Milligan meets Joe Brown", "What a Crazy World" and "Three Hats for Lisa". A regular broadcaster and recording artist (formerly with The Bruvvers), he has also televised in "Thank Your Lucky Stars", "Sunday Night at the London Palladium" and the Billy Cotton Bandshow.

In "Charlie Girl" he plays the odd job boy at Hadwell Hall where he falls in love with Charlie, Lady Hadwell's tomboy daughter.

His contract for this production stipulates that he keeps the stick-up style of his flaxen hair. His records have had a consistently brisk sale over the last four years.

Joe Brown is an excellent guitar player, but scarcely reads music. He plays by ear, and—he says—"it doesn't 'arf 'urt!"



ANNA NEAGLE

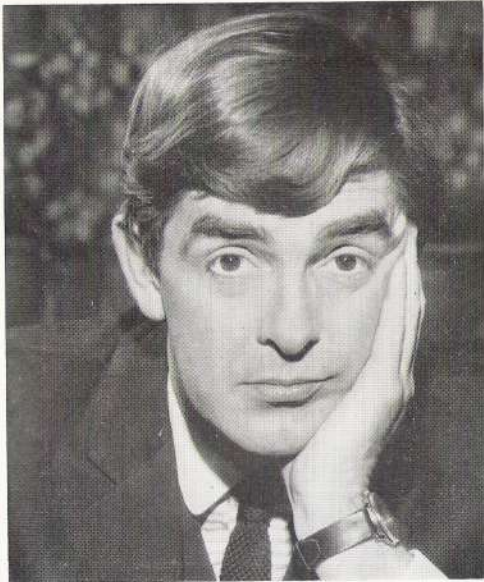
The daughter of a Merchant Navy Captain, Anna Neagle was born in London. Her rise from a dancer in the C. B. Cochran revues and ingenue in Jack Buchanan's "Stand Up and Sing" to the proud title of "The First Lady of the British Screen" is one of the most memorable success stories in contemporary British show business history.

Since her first starring role in "Goodnight Vienna", Miss Neagle has won innumerable awards at festivals and in box-office popularity polls.

Especially memorable were her performances as "Queen Victoria" and "Odette". These were voted by world-wide trade and lay critics as "The greatest individual acting performances of the year." In 1952 she was appointed by the late King George VI a Commander of the British Empire and was top star in the International Class of the Motion Picture Herald Box-Office Poll—the only occasion on which a British actress has achieved this distinction in the history of the Poll. At the Venice Film Festival "Victoria the Great" won the coveted Gold Cup of the Nations.

Gay musical films like "Spring in Park Lane" and "Maytime in Mayfair" immediately come to mind but she has also played many of history's outstanding women—among them, Nurse Edith Cavell, Nell Gwyn, Amy Mollison, Florence Nightingale, Odette and Queen Victoria.

Her most recent stage successes were the Coronation production, "The Glorious Days" and "The More the Merrier".



DEREK NIMMO

Derek Nimmo was born in London. He commenced his professional career at the Bolton Repertory Theatre twelve years ago. After working in all aspects of the theatre including revue, variety and cabaret, Mr. Nimmo made his West End debut in "The Waltz of the Toreadors". He followed this with Christopher Fry's translation of "Duel of Angels" with Vivien Leigh. After this he played in both stage and film productions of "The Amorous Prawn" and appeared for a year in "The Irregular Verb To Love". In 1964/5 he toured South Africa with Moira Lister in "Bedtime Story".

Derek Nimmo's film credits are numerous and include Dr. Scott in "The Bargee", Lt. Hope in "Joey Boy", a leading role opposite Nancy Kwan in "Tamahine", an important part in "The Liquidator" with Trevor Howard and Rod Taylor, a leading part in "Mr. Ten Per Cent" with Charlie Drake, and David Niven's right hand man in "Casino Royale".

On Television he has been seen with Sheila Hancock in "The Bedsit Girl", as Bingo Little in "The World of Wooster", as the Rev. Mervyn Nootie in "All Gas and Gaiters" and as the Hon. Freddie Threepwood in "Blandings Castle". For the last three years he has played Jago Peters in "The Dales".

Derek Nimmo is married, has two children and lives in Kensington.



HY HAZELL

Born in Streatham, London. Studied for the stage privately.

She toured the Middle East, Italy and Austria for E.N.S.A. during the war and has since appeared in cabaret and a succession of straight and musical productions. Her versatility is such that she has played in widely different roles from Principal Boy to Eliza Doolittle (which is her favourite part) in "Pygmalion".

In 1958 she played Dixie Collins in "Expresso Bongo" with music by David Heneker who is part-composer of "Charlie Girl". And the following year she took the role of Mrs. Squeezum in "Lock Up Your Daughters" which opened the Mermaid Theatre.

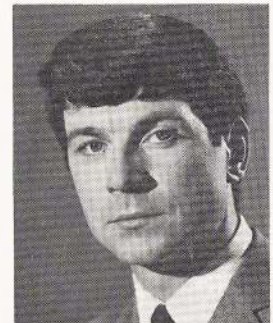
PETER REGAN

Born in Birmingham and studied at the Guildhall School of Music.

He is one of the new generation of leading men in musicals to whom acting is as important as singing. Before accepting his first musical role (in a tour of "Hit The Deck") he spent an apprenticeship in repertory playing a variety of dramatic parts, but once producers heard his fine singing voice they refused to let him return to the straight theatre.

He had previously appeared at the Adelphi in "Once Upon A Mattress". He has played several seasons in revue with Dora Bryan, spent a year as leading man at "The Talk Of The Town", starred in Summer seasons at Blackpool and in the famed "Five Past Eight" revue at Glasgow.

High among his numerous radio and television credits ranks the leading juvenile role in "Kiss Me Kate", the elaborate production which launched BBC-2. His radio series include "Songs From The Shows", "Music Box" and "Showtime", and in the Midlands he has appeared in several musical and comedy series for ATV.



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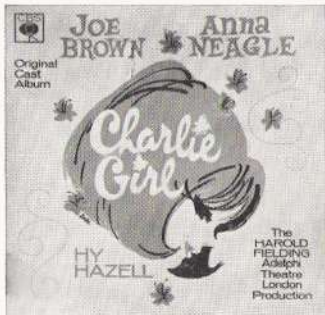
Charlie Girl

Cast in order of appearance :

Pete	TERRY SKELTON
Fred	ALAN ANGEL
Jerry	ROY FRANCIS
Sam	BILL BRADLEY
Fiona	BRIDGET McCONNEL
Penelope	OLIVIA HAMNETT
	RONALD RICH
Four Suspicious Characters	TONY OAKMAN
	FRED HAGGERTY
	GLENN WILLCOX
Lady Hadwell	ANNA NEAGLE
Charlie	CHRISTINE HOLMES
Nicholas Wainwright	DEREK NIMMO
Joe	JOE BROWN
John Sasaki	DAVID TOGURI
Jack Connor	PETER REGAN
Mrs. Connor	HY HAZELL
Dancers :	Heather Beckers, Brenda Crippen, Sally Graham, Kim Leon, Frances Monks, Anthea Slatter, Tom Carty, Guy Lutman, George Nichol, Denis Morrissey, John Walsh, Ralph Wood.
Singers :	Doreen Croft, Leonie Jessel, Wendy Jones, Joan Lock, Amanda Moore, Jane Walters, Ian Calvin, Peter Dalton, Alan Guinness, Lewis Henry, Alan Thomas.

Musical Director DANNY WALTERS

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Charlie Girl

ACT I

- Scene 1. HADWELL HALL — A MORNING IN MAY
The Most Ancestral Home of All Company
- Scene 2. VETERAN CAR MUSEUM
Bells Will Ring Charlie
Charlie Girl Joe
- Scene 3. A PART OF THE GROUNDS OF HADWELL HALL
Scooter Scramble Charlie and Company
- Scene 4. A BEDROOM
What Would I Get From Being Married? Kay Connor and Jack
- Scene 5. SITTING ROOM AND ENTRANCE HALL OF HADWELL HALL
Let's Do A Deal Lady Hadwell and Kay Connor
The Flippin' 'all Pete, Fred, Jerry, Sam, Fiona & Penelope
My Favourite Occupation Joe
- Scene 6. A BEDROOM
What's the Magic Jack
- Scene 7. SITTING ROOM AND ENTRANCE HALL OF HADWELL HALL
I Was Young Lady Hadwell, Jack and Company

ACT II

- Scene 1. SITTING ROOM AND ENTRANCE HALL OF HADWELL HALL
I Hates Money Joe and Wainwright
leading to
THE LONG GALLERY
Charlie Girl Waltz Company
The Party of a Lifetime Kay Connor and Company
- Scene 2. THE TERRACE
What's the Magic—Reprise Jack
Like Love Charlie
That's It Jack
- Scene 3. THE ORANGERY
Be My Guest Lady Hadwell and Sasaki
Fish and Chips Joe and Company
Society Exposed Company
- Scene 4. THE TERRACE
You Never Know What You Can Do Lady Hadwell and Joe
- Scene 5. THE LONG GALLERY

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CY COLEMAN

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Musical numbers and dances staged by
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Musical Direction Musical Associate
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Standby for Anna Neagle — **Sheila Matthews**

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Stage Manager **Peter Gardner**
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..... **Peter Taylor**
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strictly limited to the number indicated in the notices exhibited in those positions. 4.—The safety
curtain must be lowered and raised in the presence of each audience.

The Management reserve the right to refuse admission to this theatre, and to change, vary or omit
without previous notice any item in the programme.



The original Theatre 1806.
From an old print.

A Short History of the
ADELPHI
Theatre

THE "Adelphi" was built in 1806 by John Scott, a colour maker, who had accumulated a fortune by the invention of washing blue. This colour merchant was in the habit of entertaining actors and his daughter persuaded him to invest £10,000 in purchasing property by his dwelling place to build a small theatre. This was first christened the "Sans Pareil."

It was not long before the "Sans Pareil" became a thorn in the side of the patent theatres when dramatic fare took the place of the earlier style of entertainment. Miss Scott was the vital spark of the company. She not only performed in all the pieces, save pantomimes, but wrote them nearly all and acted as manager, too! On most of the programmes there was a line in italics stating that "the whole of this evening's entertainment is written by Miss Scott." This lady was evidently "house-proud," for on one occasion she indignantly disowned any connection with any other Scott who might be playing elsewhere, and declared she had never appeared in any other theatre. Melodramas such as the "Red Robber," "The Old Oak Chest" and "The Amazon Queen" ran alternately with variety shows, including monkeys from Paris, dwarfs and slack rope dancers from Vienna. In 1819, Scott sold the "Sans Pareil" for £25,000, and with the change of management the theatre adopted the name of "The New Adelphi."

In 1821 the "Adelphi" became the most popular house in London. Pierce Egan's "Tom and Jerry" provided the occasion for the first appearance of that imitable "Little Keeley," and the piece ran for two seasons and was revived again and again with unabated success. To witness it people made journeys by stage coach from the country. Subsequently the theatre came under the new direction of Terry and Yates, the first great hit being the dramatic version of Fenimore Cooper's famous novel "The Pilot," which ran for over 200 nights. For some years, although excellent companies made the name of the little theatre famous, it coul' not be made to pay.

In 1844, Madame Celeste, who had made her first appearance at the "Adelphi" in 1833, went into partnership with Benjamin Webster as lessee of the theatre. Webster at the time was also lessee of the "Haymarket," but later retired from there to devote himself entirely to the "Adelphi." Amongst the most notable plays of the time were "Masks and Faces," "The Dead Heart," etc. A topical note of the day was struck with "Bloomerism;" or "The Follies of a Day," written by J. H. Nightingale and Charles Millward. Mrs. Bloomer, the inventor of the shocking garment which was named after her, was on a lecture tour in this country during the late summer and autumn of 1851. "The writers," says the Illustrated London News, "have taken an extended view of their subject, and included vegetarians, photography and other innovations on tastes and manners."

In 1858, on the recommendation of Charles Dickens, Toole made his first appearance in "Good for Nothing." In the same year the old building was pulled down and a new and larger edifice rose in its place. The "New Adelphi" was a great success until the retirement of Webster and Chatterton, when the

house fell into the hands of a store dealer named Clark. At this period the theatre rapidly declined in public favour. The brothers Gatti took over the management, redecorating the house and re-opening it with the "Crimson Cross." During the run of "Secret Service," in 1897, Terriss was assassinated as he was leaving the theatre. Sarah Bernhardt played there in "Hamlet" in 1899. At the beginning of the present century the house was pulled down, re-built and re-opened for a short time under the name of the "New Century Theatre," but, owing to public indignation against the barbaric new appellation, the following year saw the honoured name of "Adelphi" reinstated. Many famous musical comedies were produced here before the first World War such as "The Earl and the Girl" with Seymour Hicks heading the cast, later followed by the George Edwardes productions, "The Quaker Girl" and "The Dancing Mistress." Gertie Millar starred in both these musicals.

Before the theatre was rebuilt in 1930 several notable successes were staged, among them "Mr. Cinders," with Bobbie Howes and Binnie Hale; "The House that Jack Built," with Jack Hulbert and Cecily Courtneidge. The new "Adelphi" opened with the late Sir Charles B. Cochran's "Evergreen," to be followed by his production of "Helen" and Noel Coward's "Words and Music." During the last war Tom Arnold revived the late Ivor Novello's "Dancing Years" with great success. In later years the theatre was under the control of Jack Hylton and several outstanding productions have been put on, notably "Bless the Bride" and the extremely popular "Take it from Us," featuring Jimmy Edwards, Joy Nichols and Dick Bentley.

Many successful shows followed, including "The Lovebirds" with Ronald Shiner, "Auntie Mame" starring the incomparable Beatrice Lillie. Later, the glamorous "Cinderella" pantomime filled the vast stage until Van Johnson arrived with the joyful "Music Man." Lionel Bart's super-spectacular "Blitz" with its gigantic sets and terrifyingly realistic air raid scenes packed the theatre for nearly 2 years. "Maggie May," another of Lionel Bart's spectacular shows was another hit. But it has been left to "CHARLIE GIRL," with the enchanting Anna Neagle and cheery Joe Brown, to break every known record since the theatre opened in 1806.

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