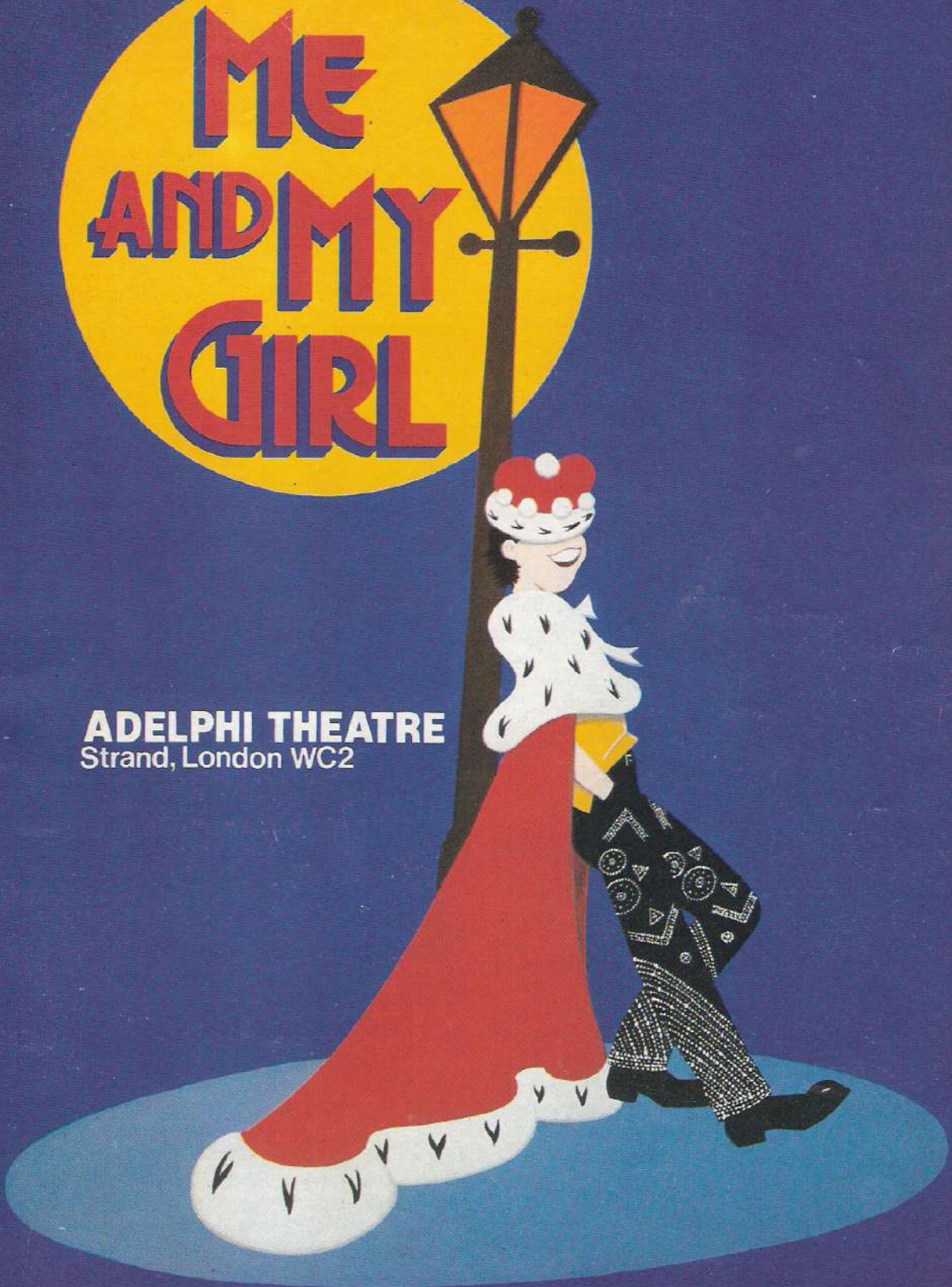


ME AND MY GIRL

ADELPHI THEATRE
Strand, London WC2



EXHIBITIONS

In 1983 Henry Moore agreed that a great exhibition of his lifetime's work to celebrate his 90th birthday in 1988 should be staged at the Royal Academy. Sadly he died in 1986 but the exhibition he helped plan will still be held: it will now honour his memory. And most rightly so for no other artist has done more to put Britain firmly and prominently on the world map of 20th century art.

Over 120 outstanding examples of his sculptures in many styles and in a great variety of materials and a similar number of his drawings have been selected. The sculptures are on a monumental as well as a small scale, and they represent all stages of Henry Moore's work and present an opportunity for a deep study of the many facets of his genius. His life-long concern for humanity is demonstrated in a spectrum ranging from the sculpture of *Mother and Child* to the famous drawings of the plight of Londoners in the air raids of World War II.

The sculptures are laid out, largely by decade, in the Royal Academy's main galleries. The drawings are concentrated in three groups: those made from 1921 to 1939; Moore's work as an official war artist and afterwards to 1961, and late drawings 1973-83. The three groups are placed at intervals between the sculptures. The exhibition begins with one of the earliest surviving carvings *Head of the Virgin* (1922-23), carved when Moore was still a student, and closes with the bronzes and naturalistic drawings conceived at the end of his working life.

In the first gallery the remarkable stone *Reclining Figure* of 1929 from the Leeds City Art Gallery is supported by a display of masks inspired by the Aztec masks in the British Museum which he knew and liked so much, and half-length carved figures which reveal Moore's admiration for non-Western traditions.

The second gallery highlights Moore's less representational approach of the 1930's when he began to achieve international recognition. Here the focal point is the stone *Recumbent Figure* of 1938 from the Tate Gallery. Other sculptures in stone, wood and even lead and string demonstrate the range of invention which characterise the artist's work in this decade.

These galleries are complemented by a third devoted to drawings up to 1939. Later in the sequence of galleries works for the widely known series of *Shelter* and *Coal Mining* drawings are

shown, together with a number of new subjects which include *The Family Group*. Sculptures such as *King and Queen* are joined by a series of *Heads and Helmets* which echo the mood of disquiet of post-war Britain. They also introduce Moore's new-found enthusiasm for bronze. The full-size plaster version of *Reclining Figure* commissioned by the Arts Council in 1951 for the Festival of Britain and smaller maquettes and 'working model' size pieces reveal something of working methods. These change with the advent of further commissions - for instance, for a huge wall relief in Rotterdam, the *Bouwcentrum*, for which trial maquettes are shown with impressions of real objects incorporated in the surface. In a more light-hearted vein are the series of *Rocking Chair* sculptures made for his four-year old daughter.



KING AND QUEEN by Henry Moore
(The Trustees of the Tate Gallery).

The Henry Moore Exhibition opens on 16th September and closes on 11th December 1988. Admission: Full charge £3.50 (£2.40 Sundays until 1.45pm). Students, pensioners, disabled, unemployed and parties of ten and over £2.40.

R.E.W.

THEATREPRINT

VOLUME III

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The main foyer of the Royal Festival Hall is the setting for a late-summer exhibition of drawings and paintings by Robert Heindel, an American artist whose work is becoming highly regarded in Britain. He has the remarkable facility of being able to capture on canvas the dedication of ballet dancers as they strive to attain perfection, and the main feature of the exhibition, appropriately named *The Obsession of Dance*, is of studies made during rehearsals of a new ballet, *The Garden of Eros*. Also on view are canvasses of the Monte-Carlo Ballet, Andrew Lloyd Webber's *The Phantom of the Opera* and the ballet sequences in Lloyd Webber's *Requiem*.

The Garden of Eros was commissioned for The London City Ballet, of which the Princess of Wales is Patron, by The Obsession of Dance Company formed in Britain by Heindel, his wife Rose and his British partners, Philip Arnot and John Lawrence. Heindel designed the set for the new work which is choreographed by prima ballerina, Marquerite Porter. Its simple narrative by Stewart Grimshaw follows the effect of the marriage of two beautiful and contented people when the wife embarks on a passionate affair with a young man she meets at a summer garden party. *The Garden of Eros* will have its première on 10th October at the Theatre Royal Windsor, where it will play for one week before embarking on a national tour.

The Obsession of Dance exhibition is presented by The Stable Gallery and is sponsored by Go-Mank Ltd, the London based specialists in computer networking and connectivity. It runs from 20th September to 23rd October and is open from 10.00 am to 10.00 pm daily including Saturdays and Sundays. There is no charge for admission.

R.E.W.

Another of the Royal Academy's exhibitions is devoted to the paintings of Jeffery Camp R.A. Perhaps the best description of the lyrical and poetic quality of this greatly talented artist's work comes from his fellow Academician, Anthony Green. "Jeffery Camp", he wrote, "paints perfectly a world close to English hearts. Like Cotman, Bonnington and Turner before him,

he knows about the speed of clouds, the smell of the sea, the drop of a cliff, the quick ray of sunset. His ever-changing, moving skies are filled with swooping gulls and flying men. His land is covered by delicious bodies caressed by arching rainbows. He invites the spectator to share his world, to see with the artist's eye and to dream his dreams."

The exhibition covers Camp's earliest surviving Fisherman paintings of the 1950's, through his work of the 1960's and 70's, much of which is inspired by the central figure of Laetitia, his ertswihle girlfriend and herself a painter of great promise, to his vertiginous representations of Beachy Head with its hang gliders that contrast vividly with the dream-like London cityscapes completed in the 1970's. In the 1980's Camp returned to the London skyline for inspiration. One of the highlights of his work in this period is the large painting *Thames* (1986) which is deeply invested with the same dream-like sensibility of the earlier London paintings. This evocative picture presents a striking image of two nudes who gaze out over the river sparkling with a reflected light. A streak of lightning threatens to divide a composition otherwise unified by the graceful lines of the two figures who frame the scene.

EXHIBITIONS

Camp's finest achievements to date are undoubtedly his paintings of Venice. They evoke the spirit of magic and reverie always associated with the city of dreams. In *Rocket Over Venice* (1986) two nudes wheel and arch rapturously over the liquid fire of the Grand Canal, while the lights of the city appear like showers of sparks, throwing their reflection over the water beneath.

The Jeffrey Camp Exhibition is on view in the Diploma Gallery from 7th September to 9th October 1988. Thereafter it will tour Manchester City Art Gallery, Laing Art Gallery Newcastle-upon-Tyne, Norwich School of Art, York City Art Gallery and Usher Art Gallery Lincoln. It was initiated by Exeter City Museums Service in collaboration with the Laing Gallery Newcastle-upon-Tyne.

Admission: Full charge £1.00. Students, pensioners, disabled, unemployed and parties of 10 and over, 80p.

R.E.W.

BOOKS

“**T**o enjoy old age one must never be impatient with fingers grown clumsy or bladder unreliable. To grow old gracefully is not easy; to grow old ungracefully is always unforgivable.”

These words of advice for those who have not yet come to terms with the onset of old age are offered by Robert Morley, himself over 80, in *The Pleasures of Age* (Hodder and Stoughton £8.95). On the first problem his hopes for a solution, insofar as buttons are concerned, lie in the invention of plastic magnets. On the second tiresome matter he is silent, but he does propose in this most entertaining and pleasurable book a great many other ways in which those who have begun to feel old can make sure they enjoy the years remaining to them. His proposals range from such simple pleasures as breakfasting in bed to planning one's funeral. Morley found much delight in arranging his. He has left instructions that his credit cards be buried with him, (assuming that he won't get the bills because his future address is unknown); and from the leisurely ritual of lighting a cigar to the purchase of a young racehorse providing, of course, that one has the wherewithal to support it, and such an inverted sense of pleasure that enjoyment can be found in watching it consistently come eleventh in fields of thirteen or so.

Another compensation for old age Morley tells us is that as one gets older the chances of receiving honours improve. The night before he received his first honorary doctorate he dined with the Chancellor of the University. Feigning modesty he asked the Chancellor's wife why he, a comparatively uneducated non-university scholar, should have been selected for such an honour. “You live locally and haven't caused any trouble,” was her answer.

The Pleasures of Age abounds with such anecdotes. Perhaps the driest concerns his old friend, Peter Bull, the actor, whose formidable mother was accompanied everywhere by her faithful minder called Jessie. One afternoon they attended a matinee of *Waiting for Godot* in which Peter was appearing. The visit was not referred to for at least a week but eventually he screwed up enough courage to ask his mother for her comments. There was a lengthy silence and finally Lady Bull ventured a word of praise. “Jessie,” she opined, “thought the orchestra rail quite beautifully polished.”

At the cover price of £8.95 this compendium of wit and wisdom is a steal. Those oldies not satisfied with their lot could do worse than sink the £10 bonus a generous government will send them at Christmas on a copy.

R.E.W.

ON THE RECORD

A month or two ago in this column I was urging you to seek out **Greetings From Hollywood** on the AEI label, selling for around £12 in such specialist shops as Dress Circle on Monmouth Street and Tower on Piccadilly Circus: this was a vintage collector's piece from the 1930s, a radio show done for charity on which various ill-assorted stars of the Hollywood Raj of expatriate English actors, mostly on leave from yet another remake of *Gunga Din* or part fifteen of the *Sherlock Holmes* series, took it upon themselves to wish the folks back home a Happy Christmas by way of some wildly unsuitable songs, most of which they couldn't begin to recall. The result is a little gem of inept goodwill, and I am happy to say that it has now been joined by a companion volume called **Greetings From Broadway**.

As we approach his 70th birthday this autumn, the CBS Masterwork label has a new Compact Disc on which *Leonard Bernstein* conducts the New York Philharmonic through three of his most famous scores (*West Side Story*, *On the Town* and the *Candide* that happily reappears at the Old Vic for Christmas) before a rare chance to hear again the symphonic suite he wrote for Brando's film *On the Waterfront*, a classic movie that is all too seldom remembered as part of the Bernstein oeuvre. Similarly the Symphonic Dances from *West Side Story* often tend to get overlooked in a score so full of other classics, while that overture to *Candide* has to be (as I was suggesting here a few months ago) the best in the whole history of the Broadway musical.

Looking at the wealth of musicals scheduled for the West End this autumn, I thought you might like a note of the current state of their recordings: *Brigadoon* (coming to the Victoria Palace) is almost impossible to locate in either its original Broadway or Hollywood soundtracks, which may well be why First Night are rushing out a recording of the new London cast to coincide with the first night; *Sugar Babies* is widely available in a New York recording from

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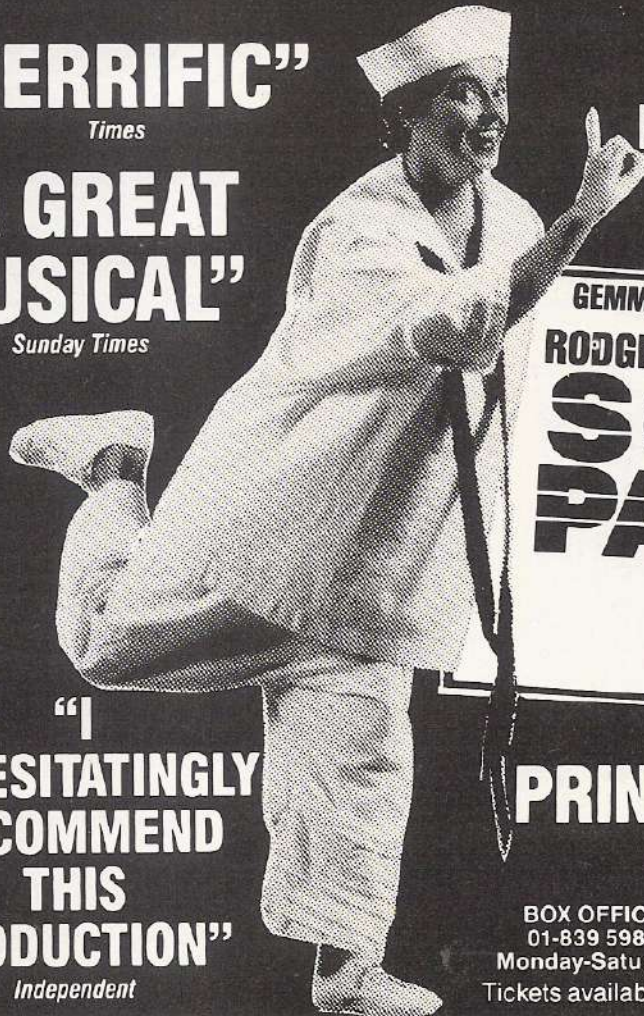
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ADELPHI THEATRE

Whilst there has been a theatre on the site of the Adelphi since 1806, 1982 marked the fifty-second anniversary of the opening of the building constructed as at present.

The first theatre on the site opened on 27th November 1806 as the Sans Pareil. It subsequently became the Adelphi in 1819 and the Theatre Royal, Adelphi in 1829. This building was demolished in 1858 and in December that year the Theatre Royal, New Adelphi opened. Nine years later in 1867 this became the Royal Adelphi Theatre. On 16th December 1897 William Terriss, a distinguished actor then playing at the Adelphi, was stabbed to death outside the stage door by a revengeful actor named Prince. In 1901 the theatre was almost completely reconstructed and reopened in September that year with the name New Century Theatre. However, popular indignation was so strongly against this new name that five months later it reverted to Royal Adelphi.

During its early years the theatre established itself as the popular home of melodramas, plays and musical entertainments – including a number of opera seasons.

In the early part of this century George Edwardes ran the theatre and from 1908 produced a series of musical comedies including *The Quaker Girl*, *The Girl in the Taxi*, *The Girl From Utah* and *High Jinks*. Alfred Butt took over in 1917 and continued this policy until 1922 when the play *The Way of an Eagle* was produced.

Christmas 1923 saw *Peter Pan* with Gladys Cooper, under her own management. She then stayed on at the theatre to produce *Romance* and Pinero's *Iris*. Productions during the middle and late twenties included Tallulah Bankhead in an adaptation of Michael Arlen's *The Green Hat*, Evelyn Laye in *Betty In Mayfair*, *Clowns in Clover* with Jack Hulbert and Cicely Courtneidge, *Mr Cinders* with Binnie Hale and Bobby Howes and a second revue with the Hulberts called *The House That Jack Built*. After this last show in 1929 the theatre closed for reconstruction.

As a result of the rebuilding, all that remained of the old theatres were the outer walls and the Royal Entrance by the side of the stage door in Maiden Lane. The new Royal Adelphi Theatre (the Royal has been dropped from advertising since 1940) opened on 3rd December 1930. The opening production, under C. B. Cochran's management, was *Evergreen* a musical by Benn Levy with music and lyrics by Rodgers and Hart. Jessie Matthews was the star and the show ran successfully for hundred and fifty-four performances. Other shows during the thirties included Vicki Baum's play *Grand Hotel*, *Helen!* by A. P. Herbert (to Offenbach's *La Balle Hélène* music). Noël Coward's revue *Words and Music*, *Nymph Errant* starring Gertrude Lawrence with Cole Porter's music, a lavish Cochran revue called *Follow The Sun*, A. P. Herbert's 1937 Coronation revue, *Home and Beauty* and *Balalaika*.

The war years saw a revival of *Dear*

Octopus, which gave London playgoers their last opportunity of seeing Marie Tempest; opera and ballet companies followed and in 1942 a revival of Ivor Novello's *The Dancing Years* which ran for 969 performances.

After the war C. B. Cochran returned to the theatre and presented three shows by A. P. Herbert and Vivian Ellis – *Big Ben* in 1946, *Bless The Bride* in 1947 and *Tough at the Top* in 1949. Of the three, *Bless The Bride* had the longest run achieving 886 performances. In the 1950s Jack Hylton presented a series of revues featuring stars of the radio including Tony Hancock, Jimmy Edwards, Vera Lynn, Joy Nichols and Dick Bentley. The latter part of that decade saw Beatrice Lillie in *Auntie Mame* which ran in 1958 for three hundred and one performances.

A big success in 1961 came on 16th March when Van Johnson opened in Meredith Willson's musical *The Music Man* which ran for just under four hundred performances.

In 1962 and 1964 the Adelphi had productions of two shows by Lionel Bart – the spectacular *Blitz* and *Maggie May*. In between these productions Dora Bryan's revue *Six of One* had a successful run of over three hundred performances.

The 15th December 1965 was the first night of Harold Fielding's production *Charlie Girl* which starred Anna Neagle and ran for over two thousand performances, making it the theatre's longest-ever run. Tommy Steele followed in a revue called *Meet Me In London* and subsequent productions have included highly successful revivals of both *Show Boat* and *The King and I*. *A Little Night Music* opened in April 1975 and ran successfully for almost a year. This was followed by a highly successful production of *Irene* which ran from June 1976 until October 1978. This was followed by *Beyond the Rainbow* and *Charley's Aunt*. Recently the theatre has been the home of the very successful revival of *My Fair Lady* followed in 1982 by the farewell productions of the D'Oyly Carte Company. Later in the year the *American Dancemachine* made its first appearance in this country. Following this *Annie* returned to London for the Christmas season. March 1983 saw the world-premiere of *Marilyn!* a spectacular production staged in a vast reconstruction of a film studio. Based on the life of Marilyn Monroe it starred Stephanie Lawrence whose performance was highly praised by the critics. The Royal Shakespeare Company's glittering production of *Poppo* opened in November of that year to great acclaim from press and public alike.

In August 1984 *Lena Horne* starred in her own show. This was followed by a production of *Jungle Book*, which ran for a season at Christmas.

The American Theatre Owner and Producer James Nederlander bought the Adelphi Theatre in 1984 and it is managed on his behalf by Michael Codron Ltd.

We gratefully acknowledge help given in the preparation of this article from Raymond Mander and Joe Mitchenson's book The Theatres of London published by the New English Library.



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Book Revised by STEPHEN FRY

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MARTIN JOHNS

Costume designs by

ANN CURTIS

Lighting design by

CHRIS ELLIS

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Directed by

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First Performance at the Adelphi Theatre on Tuesday February 12th 1985

Lambeth Walk to the Strand – by way of Leicester

Richard Armitage, the son of the late Noel Gay, describes how reviving a classic musical can have more than its fair share of problems and luck! He is responsible for the presentation of *Me And My Girl* in the West End. He and his sons, Charles and Alex, carry into the second and third generations the music and artists management company started by Noel Gay in 1938.

When, three years ago, I resolved that *Me And My Girl* should return to the professional stage, I soon found that much more than the heir to Hareford Hall was missing; there was no script of the play as performed for four years in the West End and two important songs had completely disappeared. An additional sadness was the destruction – in Holland – of the last remaining print of the film *The Lambeth Walk* a matter of months before the hunt for it had started.

The sons of the two original authors, Ian Rose, a doctor in western Canada and Mortimer Furber, transplanting from Malta to Spain at the time, added further to their co-operation by searching their attics and their memories. We advertised and were helped by Teddie St. Denis – the original Sally, now a spry seventy-nine. Still no book. Eventually we learned that the Lord Chamberlain's now defunct Censorship Office had deposited many old scripts at the British Museum and there we struck gold. Or perhaps bronze because it was the pre-rehearsal script (with the word 'cissy' firmly deleted as unacceptable language by the Lord Chamberlain). Several of the songs it showed had not reached production; many of the scenes had changed significantly in rehearsal and it contained none of the famous 'business' that developed during production.

The authors, however, had prepared an amateur version in 1950 which was rich in stage direction, but was still far from the original book as played. Dialogue had been simplified and chopped up to give speaking parts to more people. Two songs – *I Would If I Could* and *Take It On The Chin* had been deemed by Noel Gay to be too difficult for amateurs. Four songs had been added mainly to release the energies of amateur choruses.

Many long hours started of parallel reading, which, aided by memories of some who had seen the Victoria Palace show many times, produced a bulky version that became the basis from which Stephen Fry and Mike Ockrent tackled the new version. There was no intention forcibly to modernise, but, for instance, Cockney rhyming slang was a novelty in 1937 but not in 1984. This was reduced, characterisations were sharpened and now meaningless contemporary reference excised.

So we had a book but it needed pure detective work to find one of the missing songs and a remarkable coincidence to find the other. In connection with something quite different we had noticed a completely wrong file reference in EMI's closely guarded collection of archive records. We asked them to see whether a similar mistitling might have concealed our quarry. It had. The very next weekend my son and I turned out a loft for want of anything else to do. He discovered a large cardboard box addressed to Noel Gay unlabelled and unopened. It contained lacquer recordings taken from the famous radio excerpt that set *Me And My Girl* on the road to glory forty-seven years ago. We held our breath and yes – the thirty minutes broadcast did contain the last piece of the jigsaw.

Then occurred another remarkable piece of timing: our ambition had long been to enlist David Aukin to supervise, as producer, the restoration, editing, re-writing and casting of *Me And My Girl* but his fearsome talents were locked into the one hundred-and-fifty-seat Hampstead Theatre. Then we heard he was moving to The Haymarket, one of the country's greatest 'musical' theatres. He and I met the next day and his enthusiasm has remained the driving force of the operation. He soon enrolled the skilful energies of Mike Ockrent and the Auk and the Ock built and drew together a large creative team. We are particularly fortunate that this included the Leicester Haymarket success story of Martin Johns, Chris Ellis and Lawrence Southon and his production staff who already enjoyed glittering West End reputations.



Me and My Girl 1937

Courtesy of Mander & Mitchenson



Me and My Girl 1985

The score finalised largely as the original but retaining two songs from the amateur version. Then the team wanted songs to fill 'holes'. A bright, sunny second half opener? *The Sun Has Got His Hat On* fitted the specification perfectly. *Leaning On A Lamp-Post* might have been written for the moment in the play where Bill is hanging around in Lambeth hoping to find Sally. *Love Makes The World Go Round* fits like a glove the director's request for a romantic ballad for two less-than-sober people. The music has been completely re-arranged by Chris Walker for a sizeable orchestra in contemporary West End style but containing a line-up based on the great Billy Cotton/Jack Hylton bands of the 30s and 40s.

A show of this size brings together the skills of an alarming number of people – close on eighty in this case, and a matching number of difficult decisions. The veteran producer who rang me on holiday to order deep relaxation – 'You'll age six years in the next six months' – was not very wrong. The next major hurdle was to find a West End theatre to commit to the show after Leicester, because without such a commitment we could not afford to mount the show at Leicester on the lavish scale we planned. Sentiment suggested a return to the Victoria Palace, which *Me And My Girl* put on the 'West End' map – but that could not be guaranteed. Within days we read that the Adelphi, our first choice, had been acquired by James Nederlander, the celebrated Broadway entrepreneur and proprietor. He happened to be in London. We breakfasted the next day and within the week he committed to *Me And My Girl* going to his theatre seven months later despite many rival attractions. A remarkable act of belief.

Another benevolent coincidence struck. Not only were we offered the first occasion ever on which a show would appear on the Royal Command Television Performance before it had played to the public, but the performance was on the only Monday that rehearsal would be completed and performances at The Haymarket not yet started – by three days.

The only remaining uncertainty was: would the public choose to support *Me And My Girl*. By Christmas we knew that the Box Office results at Leicester had broken every record in the Haymarket's eleven year history. The Lambeth Walk was ready to go down The Strand.

As well as those mentioned above and elsewhere in the programme, I have enjoyed the advice and support beyond the call of friendship of many (notably Lord Delfont, Louis Benjamin, Michael Codron, Toby Rowland and Robert Burns).

Should I, in a future life, turn to outside finance for the first time I shall choose something more modest than a three quarter of a million pounds musical and I feel an undying gratitude to all the *Me And My Girl* investors, large and small.

R.A.

L. Arthur Rose (Author) started his career as an actor at the end of the last century before writing and directing his own productions of which more than eighty were produced in the West End. His collaborators included Sir Arthur Conan Doyle, and his plays starred Jack Buchanan, Ronald Coleman, Cicely Courtneidge, Godfrey Tearle, Flanagan and Allen, Ernest Thesiger etc. A founder of the League of British Dramatists, a member of the Fabian Society and Drama critic of the *New Clarion* in the Twenties.

Douglas Furber (Lyricist) wrote a great number of successful songs including *The Bells of St. Mary's* and *Limehouse Blues*. His major break into the theatre was the lyrics for *Carminetta* with Alice Delysia. In contributing to seventy West End shows, he wrote for most of the British names of the day and also for Bing Crosby, Fred Astaire and Lionel Barrymore. His life in the theatre was the basis of his series *These Passing Shows* for the BBC. He was an active member of many industry guilds and societies.

Noel Gay (Composer) is credited with three dozen major hits between 1928 and his death in 1954. These included *The King's Horses*, *Run Rabbit Run*, and *The Fleet's In Port Again*. His scores were heard in the West End for close on thirty shows and a similar number of motion pictures.

Richard Armitage gratefully acknowledges the timely and substantial support of Ken Renton's City Productions and Michael Campbell-Bowling's Stage Payments.

Anne Rawsthorne's experience of West End management was invaluable.

This production of *Me And My Girl* now being followed by the Australian and American productions owe much to the knowledge and hard work of David Cole.



David Schofield. David was trained at LAMDA followed by work in Nottingham and Coventry. His first professional engagement was at the Nottingham Playhouse, and he then went to Coventry's Belgrade Theatre where he appeared in a production of *The Foursome*. He then began a long liaison with the Open Space Theatre where he played Hamlet in Marowitz' *Hamlet*; Cassio in *Othello*; Woyzek in *Woyzek*; Crow in the première *Tooth of Crime*; Napoleon in Shaw's *Man of Destiny* and Lucio in *Measure for Measure* and Gratiano in *Measure for Measure*. He did Pam Gem's play *The Project* at the Soho Poly Theatre. He played Lorenzo in *Lorenzo* at Exeter; Curly in *Knuckle* by David Hare at Liverpool Playhouse; *Scribes* by Barrie Keefe at the University Theatre Newcastle, and in 1974 he joined the National Theatre for the USA tour of the all male *As You Like It* playing Celia. He played the title role in *Quattrill in Lawrence* for Foco Novo at the IGA. He played Mick in *Plenty* at the National Theatre. Later he went back to the National Theatre to play Merrick in Bernard Pomerance's *The Elephant Man* for them, and also to play Nick in *Who's Afraid*

of *Virginia Wolf?*. In 1986 he played Quinn and other parts in *The American Clock* and Pompey in the National Theatre's Production of *Antony and Cleopatra* which went into 1987 with its 100th performance. At the RSC he played Mark Antony in *Julius Caesar*; Angelo in *Measure for Measure*; Buckingham in *Henry VIII* and Lubzin in *Redstar (The Pit)*. His films include *The Dogs of War*, *Dead As They Come*, *An American Werewolf in London* and *Praying Mantis*. His television work includes *The New Avengers*, *It's Only Rock 'n' Roll* and *Rock Follies* – all for Thames TV. He did an episode of *Softly, Softly* for BBC TV and *Bergerac*. He played the character Davey in Thames' series *Funny Man*. For the BBC he played the title role in the series *Shackleton*. For Granada he played Manville in *Man Made Music*. For BBC Pebble Mill he played Flash in *Boogie Outlaws*. For Anglia Television he recently played Rupert Tyndall in a three episode serial entitled *A Killing on the Exchange*. David lives in Wimbledon with his actress wife Lally Percy and their 2 children Frederick and Blanche.



Bonnie Langford. *Me And My Girl* marks a very welcome return to the West End stage for Bonnie Langford who has enjoyed outstanding success in four of London's major hit musicals: *Gone With The Wind*, playing Bonnie Butler at the Theatre Royal, Drury Lane; *The Pirates of Penzance*, playing Kate (Theatre Royal, Drury Lane); two spells in *Cats*, playing Rumpleteazer (New London) and *Peter Pan – the Musical*, playing the title role (Aldwych Theatre). But that's not all. Her career has embraced virtually every medium of showbusiness. Bonnie has starred on Broadway, at the Winter Gardens Theatre, New York, in a revival of *Gypsy*, and toured America in the hit musical. She has also appeared before Royalty on many occasions including three Royal Command Performances and appeared in the movie musical, *Bugsy Malone*. Each one of these highlights was featured on television in January 1986 when Bonnie was the subject of *This Is Your*

Life. Television has always played a major role in her career, and she has appeared extensively in many series including *Junior Showtime*, which she co-hosted for three years; *Just William*, *Saturday Starship* and the award-winning *Hot Shoe Show*. In 1978, at the tender age of thirteen, she teamed up with Lena Zavaroni to make the top-rating TV special *Lena And Bonnie*. In the autumn of 1986, Bonnie was chosen to become Dr. Who's assistant, Melanie, in a new series of the BBC TV show, and she re-created the role in a further series which was screened from September 1987. In the spring of 1985, Bonnie starred as Mabel in a revival of *The Pirates of Penzance* which played a highly successful season at the Opera House, Manchester. Most recently, she appeared in the hit musical *Charlie Girl*, which was presented for lengthy seasons in Manchester, again at the Opera House, and Birmingham at the Hippodrome Theatre.



Patrick Cargill. Originally intended for a military career, Patrick Cargill left the Indian Army in 1939 in favour of the Theatre. After further military service during the war, spent many years in Repertory before making his first West End appearance at the London Hippodrome in the review *High Spirits* in 1953. There then followed *Meet A Body* at the Duke of York's, *A River Breeze* at the Phoenix, *Wolf's Clothing* at the Strand, *Dear Delinquent* at the Aldwych and, in 1962, he had his first co-starring role in *Boeing-Boeing* at the Apollo, appearing in 1500 performances. There followed *Say Who You Are* at Her Majesty's, *Blithe Spirit* at the Globe, and *Two And Two Make Sex* at the Cambridge, which he also toured in the provinces, Canada and Australia. He followed this with a revival of *Sleuth* at the Ambassador's, *Key For Two* at the Vaudeville, *After The Ball Is Over* at the Old Vic, and *A Funny Thing Happened On The*

Way To The Forum at the Piccadilly. He has appeared in many films and 'stole' the notices from Marlon Brando and Sophia Loren in Charles Chaplin's last film, *A Countess From Hong Kong*. Of his numerous TV shows the most notable are the highly successful *Father Dear Father* for Thames, *The Many Wives Of Patrick* for London Weekend, and *Ooh La La*, the Feydeau farces, for the BBC. In addition, *The Blood Donor* in which he appeared with Tony Hancock, has become a classic. He has been the 'subject' for *This Is Your Life* and *Desert Island Discs*, and was also given his own 'spectacular' on television, *Patrick Dear Patrick*. Of the many plays he has written the most successful was *Ring For Catty* at the Lyric, which was later the subject matter for the film *Carry On Nurse*. In his latest play, *Don't Misunderstand Me*, he did an extensive provincial tour in 1986/87.



Sheila Mathews. Sheila started professionally in Pantomime (doesn't everyone?) at the Kings Theatre Edinburgh, then went straight into *Strike A New Note* at The Prince of Wales with the great Sid Fields and then on to the Palladium with Tommy Trinder in *Happy And Glorious* and Frankie Howerd in *Out of this World*. Whilst in the latter she was picked to do a solo song and dance in that year's Royal Variety Performance. Next came *Bolton's Revue* which transferred to St. James's Theatre. Sheila appeared on the first night of Commercial Television in 1955. Her own weekly series was so popular it made her the first star of Commercial TV, during which time she appeared on the three opening programmes of ABC-TV., Tyne Tees-TV and Scottish TV, each followed by her own series. In 1968 she took over from Dame Anna Neagle as Lady Hadwell in *Charlie Girl* at the Adelphi Theatre and followed Lauren Bacall in the exacting role of Margot Channing in *Applause* at Her Majesty's. Straight plays include Blanche Dubois in *Streetcar Named Desire*, *Ring Round The Moon*, *Time and Time Again*, *Hay Fever*,

Madame Arkardina in *The Seagull*, Phoebe in *The Entertainer*, *The Gentle Hook*, *The Uninvited Guest*, the title role in *Suzanna Andler* and starred with Michael Denison and Dulcie Grey in Coward's *Song at Twilight*. Other musicals include Madame Dubonnet in *The Boy Friend*, *No No Nanette*, *Mr Polly*, *The Sound of Music*, *The Comeback*, the lead in *The Umbrellas of Cherbourg* at the Phoenix and Mrs Darling in *Peter Pan* two years running in the West End. Other television appearances include *Crossroads*, *Emmerdale Farm*, *Shelley*, *Minder*, and *The Good Old Days*. Sheila is married to Charles Reading and has two daughters, four cats and lives in Muswell Hill.



Graham Seed trained at RADA and made his professional debut in Sir John Clements' 1971 Chichester Company. He gained valuable experience with two Jonathan Miller seasons at Greenwich and with Timothy West in Billingham. These were followed by playing Malcolm in Ionesco's *Macbeth* at the Bankside Globe, and leading roles in repertory at Perth, Farnham, Birmingham, Watford, Chichester and the Manchester Library. Recent theatre includes *Stardust* at the Theatre Royal, Windsor and *How the Other Half Loves* at the Watermill Theatre, Newbury. Graham had three happy Christmas runs in the West End playing Moley in *Toad Of Toad Hall*. Graham's many television appearances include Britannicus in *I Claudius*, one of the Ptolemy's in *The Cleopatras*, Jorkins in *Brideshead Revisited*, and most recently Charlie Mycroft in *Crossroads*. Other credits number Mike Leigh's *Who's Who*, *Edward VII*, *Coronation St*, *Bergerac*, *Jemima Shore Investigates*, *C.A.B.* and guest appearances in *Allo Allo*, *Me And My Girl*, *The Front Line* and *Victoria Wood As Seen On TV*. Radio listeners will know

Graham as the original Nigel Pargetter in *The Archers*. He frequently appears in Radio plays and he starred as Ronnie Fish in the P. G. Wodehouse serial *Summer Lightning*. Film credits include *Gandhi*, *Good And Bad At Games* and *Little Dorrit*. Graham is married with two young children, and, like Gerald perhaps, is a keen cricketer.

THE CAST

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|---|------------------|
| BILL SNIBSON | DAVID SCHOFIELD |
| SALLY SMITH | BONNIE LANGFORD |
| MARIA, DUCHESS OF DENE | SHEILA MATHEWS |
| SIR JOHN TREMAYNE | PATRICK CARGILL |
| LADY JAQUELINE CARSTONE | TRACY COLLIER |
| THE HON. GERALD BOLINGBROKE | GRAHAM SEED |
| HERBERT PARCHESTER | ROY MACREADY |
| SIR JASPER TRING | DOUGLAS ANDERSON |
| CHARLES, THE BUTLER | JEREMY HAWK |
| LORD BATTERSBY | ROBERT WILSON |
| LADY BATTERSBY | MARIE LORRAINE |
| MRS BROWN / MRS WORTHINGTON-WORTHINGTON | JOYCE BLANE |
| BOB BARKING / RICHARD HAREFORD | GARRY FREER |
| SOPHIA STAINSLY-ASHERTON | ERICA JOHNS |
| CONSTABLE / PEARLY KING | JOHN WALDON |
| LADY BRIGHTON | JUNE BLAND |
| MISS MILES | CHRIS MOPPETT |
| CHAUFFEUR | CRAIG BARTLEY |
| MAJOR DOMO | TONY STEPHENS |
| PEARLY QUEEN / COCKNEY TART | LUCINDA COLLINS |
| LADY DISS | HELEN WAY |
| THOMAS DE HAREFORD / HALL FOOTMAN | ROBERT RAWLES |
| LORD FRENCH | AUSTIN KENT |
| JONATHAN HAREFORD | DAVID ANTHONY |
| TELEGRAPH BOY | NIGEL GARTON |
| NEWSPAPER BOY | CLADE EDWARDS |
| MAIDS / GUESTS / COCKNEYS | AMANDA DYER |
| | GEMMA HARDING |
| | KATHY NORCROSS |
| | ALISON POLLARD |
| FOOTMEN / GUESTS / COCKNEYS | JEFF CROSSLAND |
| | NICHOLAS FRENCH |
| | STUART SWEETING |
| | TREVOR WILLIS |
| | PHILIP WRIGLEY |

OTHER ROLES PLAYED BY MEMBERS OF THE COMPANY.

UNDERSTUDIES

BILL GARRY FREER, SALLY ALISON POLLARD, GERALD PHILIP WRIGLEY,
SIR JOHN ROBERT WILSON, JAQUIE LUCINDA COLLINS, DUCHESS JUNE BLAND
SWING DANCERS CATHERINE PICKERING, DAVID SAMUEL, FELIX MEDINA

STAGE MANAGEMENT

COMPANY AND STAGE MANAGER

RICHARD ANDREWS

DEPUTY STAGE MANAGERS

ANNETTE PITURA

ANDY BARKER

ASSISTANT STAGE MANAGERS

SIMON BANNISTER

SUZANNE BERRY

JOHN WALSH

SOUND OPERATOR

PETER RYNSTON



MUSICAL NUMBERS
Orchestrations by Chris Walker

ASSISTANT TO THE DIRECTOR
Nigel Robert West

ASSISTANT TO THE CHOREOGRAPHER
Julie Fell

DANCE CAPTAIN
Lisa Kent

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THE CAST

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| HILL BRIDSON | DAVID SCHOFIELD |
| SALLY SMITH | BONNIE LANGFORD |
| MARIA, DUCHESS OF DENE | SHEILA MATHEWS |
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OTHER ROLES PLAYED BY MEMBERS OF THE COMPANY.

UNDERSTUDIES

BILL GARRY FREER, *SALLY* ALISON POLLARD, *GERALD* PHILIP WRIGLEY,
SIR JOHN ROBERT WILSON, *JACQUE* LUCINDA COLLINS, *DUCHESS* JUNE BLAND
SWING DANCERS CATHERINE PICKERING, DAVID SAMUEL, FELIX MEDINA

STAGE MANAGEMENT

| | |
|----------------------------------|--|
| <i>COMPANY AND STAGE MANAGER</i> | RICHARD ANDREWS |
| <i>DEPUTY STAGE MANAGERS</i> | ANNETTE PITURA ANDY BARKER |
| <i>ASSISTANT STAGE MANAGERS</i> | SIMON BANNISTER SUZANNE BERRY JOHN WALSH |
| <i>SOUND OPERATOR</i> | PETER RYNSTON |



MUSICAL NUMBERS
Orchestrations by Chris Walker

ASSISTANT TO THE DIRECTOR
Nigel Robert West

ASSISTANT TO THE CHOREOGRAPHER
Julie Fell

DANCE CAPTAIN
Lisa Kent

ACT I

| | |
|---------------------------|--------------------------|
| OVERTURE | |
| PROLOGUE | MAYFAIR |
| SCENE I | HAREFORD HALL, HAMPSHIRE |
| A Weekend At Hareford | Ensemble |
| Thinking Of No-One But Me | Jaquie and Gerald |
| The Family Solicitor | Parchester and Family |
| Me And My Girl | Bill and Sally |
| SCENE II | THE KITCHEN |
| An English Gentleman | Charles and the Staff |
| SCENE III | THE DRAWING ROOM |
| You Would If You Could | Jaquie and Bill |
| Hold My Hand | Bill, Sally and Ensemble |
| SCENE IV | THE HAREFORD ARMS |
| Once You Lose Your Heart | Sally |
| SCENE V | THE TERRACE |
| The Lambeth Walk | Bill, Sally and Ensemble |

ACT II

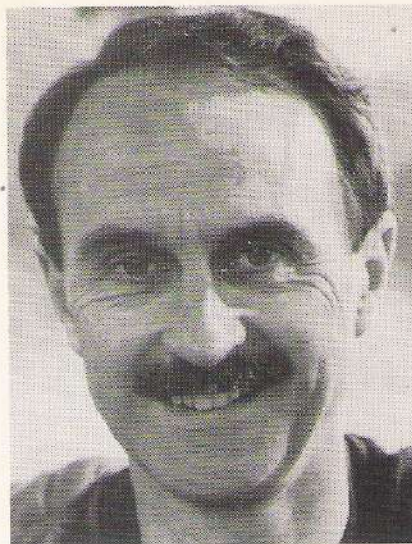
| | |
|------------------------------------|----------------------------|
| ENTR'ACTE | |
| SCENE I | THE GARDEN, HAREFORD HALL |
| The Sun Has Got His Hat On | Gerald and Ensemble |
| Take It On The Chin | Sally |
| SCENE II | THE LIBRARY |
| Once You Lose Your Heart (reprise) | Sally |
| Song Of Hareford | Duchess, Bill and Ensemble |
| Love Makes The World Go Round | Bill and Sir John |
| SCENE III | LAMBETH |
| Leaning On A Lamp Post | Bill and Dance Ensemble |
| SCENE IV | HAREFORD HALL |
| FINALE | THE COMPANY |

The action takes place in the late nineteen thirties, in and around Hareford Hall, Hampshire, Mayfair and Lambeth.

THE ORCHESTRA

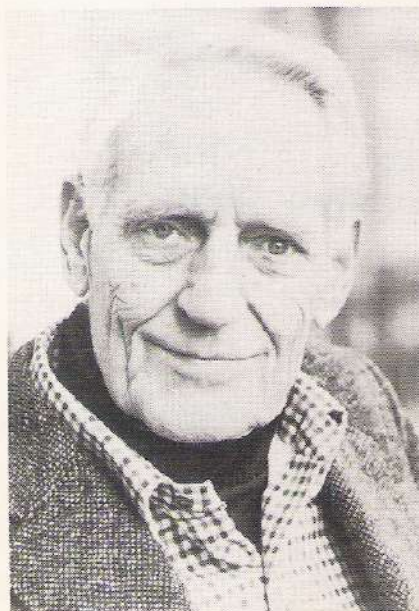
WOODWIND DOUGGIE ROBINSON, ROY SIDWELL, PETER HUGHES, DON SAVAGE
TRUMPETS PAUL DAVIES, STEVE DAWSON HORN JIM BUCK TROMBONE TED BARKER
VIOLINS CHRIS BEARMAN, SUSIE BORRET, KATE HELLER PIANO ROBERT SCOTT
DRUMS ALAN COX BASS LENNIE BUSH GUITAR / BANJO ANDY JACOBS
PERCUSSION GERALD KIRBY HARP CHARLOTTE SEALE
ASSISTANT MUSICAL DIRECTOR / STAGE PIANO ROBERT SCOTT
ORCHESTRAL MANAGEMENT PORTER YOUNG MANAGEMENT LTD

Roy Macready's first job after leaving RADA was the part of a 101 year old Arch-bishop in *Romanoff And Juliet*. Favourite roles include *The Caretaker*, Dame in Panto, MC in *Cabaret*, at The Leicester Haymarket Theatre where he also performed in other musicals including *Joseph And The Amazing Technicolour Dreamcoat*, *Irma La Douce*, *Camelot*, *Happy As A Sandbag* in which he later appeared in the West End and in both the radio and Television productions impersonating, amongst others, Max Miller, Robb Wilton, General Montgomery and Hitler. Other theatre work includes leading roles in the World Premiere of Graham Greene's *For Whom The Bell Chimes*, *Crime And Punishment*, *War And Peace*, *Twelfth Night*, *End Game*, *Kennedy's Children*, *Hobson's Choice*, *Bloodknot*, *Just A Verse And Chorus* and most recently *Outside Edge*. Television work includes *Dr Who*, *The Moonstone*, *Fathers And Sons*, *Clayhanger*, *Flickers And Pictures*; the Fox in BBC's *Pinocchio*, *Churchill*, *The Wilderness Years*, *The Agatha Christie Hour*, *No Problem*, *Metal Mickey*, '80H' in the Central children's series and most recently *Full House*, and The Caterpillar in *Alice in Wonderland* for BBC. He lives in Leicester-shire and is married with four children.



Tracy Collier made her first stage appearances in Italy, and has subsequently been seen in Britain as Eloise in *The Best Little Whorehouse in Texas* at the Theatre Royal, Drury Lane, in the triple lead role of *Perchance To Dream* opposite Patrick Mower at the Connaught Theatre, Worthing, and in the role of Grete, with Robert Swann, in *The Dancing Years* at the Theatre Royal, Norwich. She appeared at the National Theatre in *Guys and Dolls* and *Rough Crossing*, at the Mercury Theatre, Colchester as Gertie Cummings in *Oklahoma!* and Nokomis in *Hiawatha*, at the Theatre Royal, York, as Liza in the original British production of *Seven Brides For Seven Brothers* and as Dandini in *Cinderella*, at the Royal Lyceum, Edinburgh as Hunyak in *Chicago*, at the Northcott, Exeter as Alice in *Bless The Bride*, and at the Redgrave Theatre, Farnham, as Babette in *The Birdwatcher*, Pauline in *One For The Road* and Miss Tiptdale in *Not Now Darling*. She also appeared on Italian television in a featured role in the mini-series *Giovenezza*, *Giovenezza*. She has worked widely as a choreographer, staging productions of *The Rivals* and *Romeo and Juliet* on tour, *The Adventures of Alice* (Farnham), *Grease* (Aberystwyth), the two touring children's musical's *The Mr Men Musical* and *The Mr Men's Magic Island* and *Little Shop of Horrors* (Leeds Playhouse).

Jeremy Hawk was born in Johannesburg, brought up in Yorkshire and educated at Harrow. His stage career began in 1939 with his West End appearance in *New Faces* at the Comedy Theatre. Since then he has been in numerous West End productions including *Ladies In Retirement*, *Jane*, *Dark Summer*, *Harvey*, *The Boyfriend*, *The Happy Apple*, *The Secretary Bird* and *Cause Célèbre*. His varied theatrical career has included *The Secretary Bird* and *Don't Start Without Me* in South Africa, *Move Over Mrs Markham*, *Death Of A Salesman*, *The Circle* and *Rules Of The Game* at Guildford, an extensive tour of *The First Mrs Frazer* with Anna Neagle, a summer season with Molly Sugden in *Relatively Speaking*, a Middle and Far East tour of *No Sex Please, We're British* which also went to Jersey, *Lady In The Dark* in Nottingham and *Not Now Darling* in Toronto. More recently he has appeared in *Call Me Madam* at the Birmingham Rep and Victoria Palace, in *Nightcap* at Guildford and on tour, in *Hello Dolly* at Birmingham Rep and the Prince of Wales, *Oh, Kay* and *Merchant Of Venice* at Chichester, *No Sex Please, We're British* at the Garrick, *St Joan* at the Hong Kong Arts Festival and *Oliver!* at the Theatre Royal, Plymouth. His many TV appearances include *The Benny Hill Show*, *The Sid Caesar Show* and five years on *Criss Cross Quiz*. He has also appeared in *Armchair Thriller*; the BBC *Escape* series, *Shillingbury Tales*, *Little Lord Fauntleroy*, *the Other Arf* for Central and *Little And Large* for the BBC and *Sorry*. Films include *The Movie Makers*, *The Return Of The Pink Panther* and *Stealing Heaven*.





Douglas Anderson was born in Cornwall and studied drama in the USA – became an actor in 1964 taking plays to primary schools. Douglas went to Bristol to play in *Hadrian VII* at the Old Vic – first London appearance in Andy Warhol's play *Pork* at the Roundhouse. This

was followed by the Robert Helpmann production of *Peter Pan* at the London Coliseum eventually playing five different times. Most recently Douglas was seen playing Mr Bumble in *Oliver* at Bangor; Falstaff in a fringe production of *Henry IV Pt. 1*; Avram the Bookseller in *Fiddler On The Roof*; Friar Tuck in *Robin Hood* at Cardiff; the Musical *Spin Of The Wheel* in Watford and at the Comedy Theatre. Douglas appears regularly with The Actors Centre Choir.



Joyce Blane trained at the Royal Academy of Music and has sung in Opera, Operetta, Musicals, music Hall and Cabaret as well as broadcasting with the late Vic Oliver in his radio series *Variety Playhouse*. Joyce joined the cast of *Me And My Girl* in April 1986 following appearances

at the Shaw Theatre in *Carousel* and *Half A Sixpence*; at Hornchurch in Alan Bleasdale's *No More Sitting On The Old School Bench*; at Westcliff in *Move Over Mrs. Markham*; and on TV in *Just Good Friends*, *Hi-De-Hi* and *EastEnders*. Joyce has an Open University degree in Maths, Computing and Psychology and her hobbies include embroidery, knitting, lace making, crosswords and puzzles of all kinds (including computer programming and laying crazy paving!).



Marie Lorraine started out in *Variety* as the other half of a song and dance double act, then joined the Birmingham Rep. On leaving sang in the Operetta *Old Chelsea*, *The Merry Widow* and many Concert tours. She has played Principal Boy in numerous productions

of *Robin Hood*, *Cinderella*, *Dick Whittington*, *Mother Goose* and comedy feed in Summer Season. As a Cabaret Entertainer in her own right she has travelled the world via Major Cruise Lines and International Hotels. Her West End Theatre credits include: Sister Berthe in *The Sound of Music*, Winnie in *No-No-Nanette*, Emmeline Snively and Hedda Hopper in *Marilyn*, Yvonne Stuart-Hargreaves in *Hi-De-Hi*. Most recently Vanessa in Sondheims *Follies* for the Library Theatre Company Manchester and in the film *Little Shop of Horrors*.



Robert Wilson. "Bob" was born in Gorleston, near Great Yarmouth, and his interest in theatre began during his school days. He then spent three years in the Merchant Navy. He followed this with nine years in Africa touring with roles ranging from Cassius in *Julius Caesar*

to Bobby Van Heussen in *The Boy Friend*, ending his stay in Africa by walking from Cape Town to Cairo. On his return to England he joined the George Mitchell Singers and soon established himself as a performer and Stage Manager. Since then he has worked with Ronny Corbett, Jimmy Logan, Danny La Rue; stage managed three Royal Gala performances, been Technical Director at a leading London drama school, Artistic Director of The Pickwick Players Theatre Co. and most recently understudy to Sir John Gielgud in *The Best Of Friends*.

THE COMPANY



David Anthony was born in Chingola, Zambia, but grew up in South Africa. He was soloist in the internationally renowned Drakensberg Boy's Choir. At 12 he made his professional debut as Christopher Robin in *Winnie The Pooh*. Professional productions include *Listen To The Wind*, *Peter Pan*, *Joseph And The Amazing Technicolour Dreamcoat*, *Snoopy*, *Showboat*, *It's A Scandal*, *Hot Property*, two dance extravaganzas, *Godspell*, *Pirates Of Penzance*, *The Merry Widow*, *Cider With Rosie*, *Judy* and *A Tribute To Andrew Lloyd Webber*. He has had substantial TV exposure having won his category in the *Follow That Star* TV talent competition. David's West End debut was in *High Society* at the Victoria Palace.



Craig Bartley comes from Kent. He trained at Jackie Lynn Studios and then at Ballet Rambert in Twickenham. His Theatre credits include Summer '84 at Bournemouth, Summer '85 at Blackpool in *The Price Is Right*, one-nighters with *Cannon And Ball* and Tom O'Connor, three *Night Of 100 Stars*. The entertainer in *Bean* and *42nd Street* at Drury Lane. He has also appeared in two Royal Variety Performances on TV – in *Cats Eyes* for TVS, *Laughter Show* for BBC and a commercial for Barclays Bank. He played Nigel in the film *Meaning Of Life*. Craig was in the recent charity performance of *Mack and Mabel*.



June Bland began her career in Repertory and has worked extensively in television light entertainment and numerous television serials including *Compact*, *Maigret*, *Owen M.D.*, *Emergency Ward/10*, *The Doctors*, *Newcomers* and most recently *Angels* and *Dr. Who*. Favourite stage plays

include *The Glass Menagerie*, *Cowardy Custard*, *Blithe Spirit*, *The Man Who Came to Dinner*. Two Seasons at Chichester Festival Theatre include *Waters of the Moon*, *The Apple Cart*, *Valmouth*, *Cavell* and *Goodbye Mr Chips* with Sir John Mills. Last year ended a year's run playing Madame Dubonnet in *The Boyfriend* at The Albery followed by leading roles in *Oklahoma*, *Hansel and Gretel*, *Steaming* and Miss Hannigan in *Annie*.



Lucinda Collins has been singing and dancing since the age of three! She trained in ballet, tap and modern dance at the Morgan-Asianoff stage school and began her professional career at the age of 17, in a London cabaret show. Since then she has worked extensively in Europe and

Scandinavia and most recently was based out of New York with an American Company working on a cruise ship in the Caribbean and South America. This is Lucinda's first West End show.



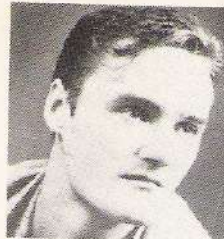
Jeff Crossland was born in Sheffield in 1970 and at the age of seven began training as a dancer with the Constance Grant Stage School, appearing in many local amateur operatic productions. His first professional show was with Marti Caine when he was just ten. He appeared in Leeds

and Blackpool and then *Bugsy Malone* in the West End. Jeff has worked for Central Television and trained at the Italia Conti Stage Academy in 1985-86, before his first adult professional production *Singing in the Rain*, in Bristol, Birmingham and five weeks in Tokyo.



Amanda Dyer comes from Bexleyheath in Kent and began her dance training at the early age of seven. Upon leaving school, graduated to the Doreen Bird College of Performing Arts in Sidcup, Kent. There, she successfully trained in all aspects of the arts as well as attaining teaching

qualifications. Prior to joining the cast of *Me and My Girl*, she was on an extensive theatre tour with Gary Wilmot. Followed up by her appearance in the pantomime *Aladdin*, playing the title role. When Amanda does get any spare time, she enjoys putting her teaching skills to the test, by helping young hopefuls who would like to follow in her footsteps.



Clade Edwards began dance training at the age of ten at Hammond School of Dancing, Chester and at Goldsmith's University, London where he also became involved with French Theatre and took singing lessons. His first professional work included *Music Man* at the Theatre Royal, Plymouth; Simeon in *Treasure Island* at Birmingham Rep and *West Side Story* at Her Majesty's, London. More recently he has been in the national tour of *Evita* and last Christmas in *Babes In The Wood* in Southampton. Clade lives in Bournemouth and enjoys dog walking by the sea, opera and good food.



Garry Freer was born in London and trained at LAMDA. Garry has worked extensively in the theatre and television. Musicals include Berger in *Hair* at Theatr Clwyd; Pharaoh in *Joseph And The Amazing Technicolour Dreamcoat* at the Thorndike, Leatherhead, and Jesus/Peter in *Jesus*

Christ Superstar at Northampton. Recently appeared in *Fiddler On The Roof* with Topol at Manchester Opera House. Other theatre appearances include *Stags And Hens* at Coventry, *Amadeus* at Theatr Clwyd and the Hoxton Messenger in Stephen Berkoff's production of *West* at the Donmar Warehouse. TV credits include *Leaving* (BBC), *Let's Pretend* (Central), *The Bill* (Thames) and episodes of *EastEnders*.



Nicholas French was born and bred in Portsmouth and studied Ballet, Modern and Tap at the Paddy and Susan Hurlings School of Dancing. Later he won a three year scholarship to Laine Theatre Arts, where he studied all aspects of the Theatre and gained two teaching Associates in Modern and Tap. Experience includes Cabaret abroad, German television and Pantomime at Birmingham with Lionel Blair, Joyce Blair and Dame Anna Neagle. *Me And My Girl* is Nicholas' second West End show. He has just completed two years in the hit show *42nd Street* at the Theatre Royal, Drury Lane.



Nigel Garton trained at the Bush Davies Academy. West End credits are *Call Me Madam*, *Mr Cinders*, Alphonse in *The Boyfriend* and Joel in *Is There Life After Highschool?* Other credits include *Godspell* (Jesus), *Matchgirls*, *Half A Sixpence* (Kipps), *Whose Life Is It Anyway?*, *Cowardy Custard*, *Salad Days* (Troppo), *Babes In Arms*, *The Fantastiks*, *Annie* (Rooster) and most fun of all Buttons in the pantomime of *Cinderella*. Nigel's TV credits include *The Cilla Black Christmas Show* and *The Russ Abbott Special*. He has just returned from touring America performing ballad operas and Old Time Music Hall.



Gemma Harding was born in Reading and started performing at the age of six with the Jeaninne Greville Dancing Academy at Henley-on-Thames. She then went on to the Sylvia Young Theatre School. Gemma's west end debut was with Kids International in the *Cannon and Ball Christmas Show* at the Dominion Theatre. She played the part of Tillie in the West End hit musical *Bugsy Malone* at Her Majesty's Theatre. She was an original cast member of *42nd Street* at the Theatre Royal, Drury Lane and also understudied the part of Peggy Sawyer. TV appearances include *Tenko* (BBC) and *Lytton's Diary* (Thames).



Erica Johns studied singing and drama at Guildhall School of Music and Drama, and began her career in opera, often performing with her husband, ENO Baritone, Eric Shilling. Roles with many companies covered works from Purcell to Menotti; favourites were Rosina (*Barber of Seville*) and Cupid in Wendy Toye's production of *Orpheus In The Underworld* Two seasons at Mermaid Theatre in *The Buxom Muse*, an anthology of pre-censorship material. Retired from profession for some years to enjoy bringing up two sons, but developing a keen interest in drama, most recently performing *Top Girls* and *The Bed Before Yesterday*. Returned to profession in 1986 as Frau Schmidt in *The Sound Of Music* tour, swiftly followed by the *Oliver* tour (Mrs. Bedwin and Widow Corney).



Austin Kent started in show business playing character roles in ice shows. His first break came with the French revue, *La Plume De Ma Tante* at the Garrick Theatre which subsequently took him to Broadway and a tour of the United States for two years. Austin has appeared in many successful West End shows including *Music Man*, *Maggie May* and *The Sound of Music*. He was in both the original production of *Fiddler On The Roof* and in the recent revival at the Apollo Victoria, and he played Judge Turpin in *Sweeney Todd* at Drury Lane. Austin has recently been appearing at the Northcott Theatre, Exeter.



Felix Medina came to England 7 years ago to work towards entering the British Theatre. Though he only graduated from Drama School last year (where his parts there included Peppino in *Saturday Sunday Monday*, Hollorcut in *The Sea* and Tony in *West Side Story* which then went on to tour Sweden) he has already worked in reputable theatres in England. His first job was playing Danny in *Grease* in Aberystwyth, *Mr Cinders* at York Theatre Royal and most recently *West Side Story* at the Everyman Theatre in Cheltenham. This is Felix's first West End appearance.



Chris Moppett received a scholarship to the Royal Academy and continued her training at Bush Davies. Dancing in the Milosh Forman film *Ragtime*, *James Cagneys Last Film*, changed her mind about a classical career. Various summer seasons and pantos followed cruise line contracts and a Strauss Gala at the Albert Hall. She played Polly in *Matchgirls* and recently choreographed, danced and understudied in a tour of *Superted*. TV credits include *Strangers And Brothers*, *Tenko* and *Pericles*, a BBC2 Shakespeare production. Work with Brian Rogers introduced her to many golfing "stars" so with plenty of opportunity to practice her swing, golf joined her existing hobbies, boating and animals.



Kathy Norcross trained in Hastings and began her career as a Can Can dancer at the Moulin Rouge in Paris. There she performed on numerous TV shows and in several royal galas with Frank Sinatra, Dean Martin and Frankie Goes To Hollywood. Recent work includes cabaret in a theatre/restaurant in London, a gala in Cannes with Michael Aspel and *Gypsy* at the Crucible Theatre, Sheffield. This is Kathy's first appearance in the West End.



Catherine Pickering toured Scandinavia with two Modern Dance companies and Musicals including *No No Nanette* and *My Fair Lady*. Musicals in Britain include *HMS Pinafore*, *No No Nanette*, *Joseph And The Amazing Technicolour Dreamcoat*, *The Gondoliers* and *Bashville*. In 1985 she performed in the BBC's programme *Remember The Lambeth Walk* also choreographed by Gillian Gregory who she has assisted many times. Catherine's career includes teaching modern tap and jazz dance at Middlesex Polytechnic, London studio centre and International courses. She has choreographed a complete musical production for Tease Promotions, performed in 1987 at the London Hippodrome and other venues in Britain.



Alison Pollard began dancing at the age of two! Some milestones she has passed include two pantomime seasons as a Tozer Babe at Nottingham's Theatre Royal, and appearing on TV in *Angela Rippon Meets The Hoofers*. After studying locally at the Tiffany Stage Academy, Clacton, she completed her training full-time at Laine Theatre, Arts, Epsom. She has danced and sung in two summer seasons at Clacton-on-Sea for Francis Golightly, played pantomimes at Brighton's Theatre Royal and the Alexandra, Birmingham, and also found time to cruise out of Miami. Alison achieves one ambition by making her West End debut before she is 19!



Robert Rawles's early career included *Titus Andronicus* at Theatr Clwyd, *King Lear* and *The Royal Hunt Of The Sun* at Liverpool Playhouse and pantos at the Alexandra Theatre, Birmingham and the Empire Theatre, Liverpool. Playing *Jesus Christ Superstar* started Robert's move towards musicals, through *Gypsy* at the Grand Theatre, Swansea (where he was also in *Habeas Corpus*), *Starkey* in the national tour of *Peter Pan*, another national tour of *Annie* and, after two further plays, the Referee in *Trafford Tanzi* and Billy in *Stags And Hens* at the Grand Theatre, Swansea. TV appearances include *Crown Court* for Granada, *The Black And White Minstrels* for BBC and *Maggie* for Thames. Robert is an expert in stage fighting and unarmed combat.



David P. Samuel began his dance training at the Rochelle School of Dance in Leicestershire, then later at arts educational in London. Still at College he visited the Edinburgh Festival for two seasons running with Dancers Anonymous Contemporary Dance Company. He also worked with the Northern Ballet Theatre on their production of *Othello*. After leaving college in February 1987, David went on tour throughout Europe and East Germany with the Weiner Ballet Theatre. He has also worked in pantomime and pop videos. Most recently he was very proud to be part of *Mac And Mabel* in concert at Drury Lane.



Tony Stephens studied at East 15 Acting School after eleven years in engineering. Since drama school he has worked in Rep at Edinburgh, Leeds, Chesterfield, Hornchurch, Westcliff, Colchester, Ipswich and Swansea, in a wide range of roles. TV credits include: *Enemy At The Door*, *Funny Man*, *The Crucible*, *Gentle Touch*, *Hitch*, *Gems*, *Dempsey And Makepiece*, *Hard Cases*, *Wish Me Luck*, *War And Remembrance*, *A Man Called Intrepid*, *Beryl Marsten*. Tony's previous West End engagements were *Amadeus* and *The Dark Horse*. Interests outside acting include renovating old property and studying with the OU.



Stuart Sweeting is 19 years old and began his training at 12 years old dancing with Elizabeth Harrison in Watford, he then went to the Doreen Bird College of Performing Arts in Sidcup. Last year he appeared in *Cinderella* at the Brighton Theatre Royal and after leaving college last March performed for five months on a Caribbean Cruise. Stuart has recently appeared in two BBC Television series *Echoes* and *Tumble Down* and makes his first West End appearance in *Me And My Girl*. He would like to thank Miss Bird and staff for all their help and special thanks to his mum and brother.



John Waldon has worked extensively in theatre for many years including, in the West End, Mr Scuton in *The Secret Diary Of Adrian Mole* and the much acclaimed production of *On The Twentieth Century*. Other work ranges from Pirelli in *Sweeney Todd*, Feste in *Twelfth Night* to roles in *Habeas Corpus*, *The Threepenny Opera*, *Royal Hunt Of The Sun* and *Bartholomew Fair*. He was in the national tour of *Annie* and has worked at many theatres around the country including: Nottingham Playhouse, Plymouth Theatre Royal, The Swan, Worcester; Ipswich, Canterbury, Birmingham and many more.



Helen Way is 18 and trained with Jeannine Greville Theatre School. For three consecutive years Helen won the Ballet and Modern Trophies in the All England Dance Competition. She has appeared at the Hexagon in Reading; in the Edinburgh Festival and at the Round House, London. On leaving school, she danced on STV, then joined the *Black And White Minstrels* in Summer season. This is Helen's second West End Show, having been in *42nd Street* at Drury Lane. She also appeared in the charity performance of *Mack and Mabel*. In her spare time Helen enjoys riding her horse and freelance modelling.



Trevor Willis returns to the Adelphi where he was last in *Irene*. Born in Winchester he started dancing aged 3 at the Sunshine School of Dance in Fareham, then trained at Grandison Clarke Dancing College in Croydon. His first West-End Show was *Music Man* (aged 11) and he has appeared in 13 hit West-End Shows, including *The Sound of Music*, *Hello Dolly*, *Hans Andersen*, *Our Man Crichton*, *Singing in the Rain* and *42nd Street*. Amongst his films are *Good-bye Mr Chips* and *Catherine The Great* and on TV he was with the original *Young Generation* 1968-73. He has appeared on 5 *Royal Variety Performances* as well as staging *Privates On Parade* for Crewe Rep.



Philip Wrigley trained at Mountview Theatre School after completing a BA Hons. course in English at King Alfred's College, Winchester. Professional work includes the lead in *Peacechild* and *A Taste Of Honey*. He was co-founder of the immensely successful show *A Little Sondheim Music* which has been performed in Chesterfield Civic Theatre, Maxim de Paris, Wanenden Stables and the Barbican Centre. He has performed in *Aladdin* with Stanley Baxter in Glasgow and done seasons at Westcliffe and Northampton and has just returned from the Library Theatre Company, Manchester's production of *Snow White* in which he played the Prince.

THE CREATIVE TEAM

Stephen Fry (*Humphrey*) was born in London in 1957. He was educated at Stout's Hill, Uppingham and Queens College, Cambridge. At Cambridge he joined the Footlights and performed in the Mayweek Revue of 1981 with Emma Thompson and Hugh Laurie. While at Cambridge he appeared in over 30 straight plays and wrote his first play, *Latin*, which won a Scotsman Fringe first at the Edinburgh Festival of 1980 and has subsequently been performed in Oxford, Mansfield and the Lyric Hammersmith. Television appearances include *Alfresco*, *The Young Ones*, *Happy Families*, *Blackadders II and III*, *Saturday Live*, *Alas Smith and Jones*, *Filthy Rich and Catflap*, *A Bit of Fry and Laurie*. Film credits *The Good Father*, *The Secret Policeman's Other Ball* and *A Fish Called Wanda* and *A Handful of Dust* (the last two to be released). In 1984 he wrote the book for the musical *Me and My Girl* currently in the West End, Broadway and on an American tour. Radio work includes *Whose Line is it Anyway?*, *Saturday Night Fry*, *Loose Ends*, *I'm Sorry I Haven't a Clue*, *Delve* and *The News Quiz*. His other West End appearance was in Alan Bennett's *40 Years On* at the Queen's Theatre in 1984. Television for 1988 will include *Lander Investigates* and a television version of *Whose Line is it Anyway?* for Channel 4 and a series of *A Bit of Fry and Laurie* for the BBC.

Mike Ockrent was born in London and obtained a BSc in Physics from Edinburgh University. He was trainee Director at Perth Theatre. Artistic Director, Traverse Theatre Club, Edinburgh. Productions include: *Dream Play*, Strindberg. *To Damascus*, Strindberg. *Union Jack and Bonzo*, by Stanley Eveling. C.P. Taylor's adaptations of Carl Sternheim's *Schippel* at the Open Space Theatre, London, Belfast Festival (1974) *The Plumber's Progress* (formerly *Schippel*) at the Prince of Wales Theatre, London with Harry Secombe (1975) *Knickers* by Carl Sternheim at Nottingham Playhouse with Brian Glover and Anthony Sher (1976), *Once A Catholic*, Royal Court, Wyndham's Theatre, New York, *A Respectable Marriage*, Open Space, *One for The Road*, Willy Russell (1979). *And A Nightingale Sang* by C.P. Taylor, Queens Theatre, London, and Holland. *Educating Rita* by Willy Russell for the RSC at the Warehouse, Piccadilly Theatre and New York, *Watch On The Rhine* by Lillian Hellman, National Theatre. *Passion Play* by Peter Nichols, Aldwych Theatre, RSC (1980), *Good* for the National Theatre of Belgium (1982). *Short List* by Michael Rudman, Hampstead Theatre. *Inner Voices* by Eduardo di Fillippo, The National Theatre (1983). *Passion Play*, Leicester and Wyndhams, *The Nerd* by Larry Shue with Rowan Atkinson. *Look No Hans* (1985) The Strand, *Who Plays Wins*, The Vaudeville, *Mrs Capper's Birthday*, BBC, *Pajama Game* Leicester and recently Laurence Olivier's Birthday Gala at The National Theatre and *Follies* at The Shaftsbury Theatre. He has directed *Me And My Girl* in Melbourne, Sydney, Los Angeles and New York where he was nominated for a Tony Award and won a Drama.Desk Award.

David Aukin's formidable reputation for transfers to the West End and to television was built during his eight years at Hampstead Theatre. At the start of 1984 he was appointed Director of the Leicester Haymarket Theatre from which base the transfers have continued including this production of *Me and My Girl* and *High Society*, at the Victoria Palace. He is now Executive Director of the

National Theatre of Great Britain.

Gillian Gregory (choreographer) trained as a dancer and began dancing professionally at the age of fifteen, appearing in various theatre productions, cabaret and TV. In 1967 she became assistant to Gary Cockrell who founded the original Dance Centre in Floral Street, Covent Garden. There she went on to teach jazz, tap and classical ballet for the next six years. Gillian's first job as choreographer was in Ken Russell's film, *The Boyfriend*. Followed by *Mahler*, *Tommy* and *Valentino*. She also choreographed Alan Parker's *Bugsy Malone* and *The Wall*, as well as *Reds*, *Return Of The Jedi*, *Top Secret* and *Privates On Parade*. Her West End theatre credits include *Happy End*, *Chicago* and *Bugsy Malone*. Other work includes *Dames At Sea*, Hampstead; *Kiss Me Kate*, Oxford; *Cabaret* and *The Wiz*, Sheffield Crucible; *Mack And Mabel*, Nottingham; *Bashville*, Regents Park; *Rocky Horror Show* and *Joseph*, Colchester. Also David Ultz and Martin Duncan's *A Night In Old Peking* and *A Servant Of Two Masters*, *Pajama Games* in Leicester and on tour, *The Golden Years of Jack Buchanon* in Birmingham which Gillian Choreographed and co-directed. She is currently working on *Bless The Bride* at the Sadlers Wells and *The Great White Hope* for the RSC. Gillian has also choreographed the highly successful productions of *Me And My Girl* in Australia and Los Angeles as well as New York where she won the Tony Award for best choreography.

Ann Curtis works include collaboration on costumes with John Bury for Royal Shakespeare Company productions 1963-69 such as *The War Of The Roses*, *The Histories Cycle* (1964-66), *The Government Inspector*, *Indians*, *Henry VIII*: at the Royal Opera House, *Moses And Aaron*, *The Magic Flute*. Also for the RSC 1971-72, *The Romans* season with Christopher Morley and *Anthony And Cleopatra*, for ATV. For the English Music Theatre, *Tom Jones*, *Troilus & Cressida* (ROH); *Don Carlos*, *A Night In Venice* (English National Opera); in Copenhagen, Britten's *A Midsummer Night's Dream*: at Birmingham Repertory Theatre, Wesker's *The Merchant*, *St Joan*, *The Beggar's Opera*. In Stratford, Ontario, *Twelfth Night* and Edna O'Brien's *Virginia* (seen also in London); a Canadian film, *The Wars*, in 1982 at the Haymarket Theatre, London, *Uncle Vanya* and *Man And Superman* (also for HTV); recently *Julius Ceasar* (RSC) and for the Grand Theatre, London, Ontario, *The Doctor's Dilemma*, *Timon Of Athens*, *The Club* and *Arsenic And Old Lace*. In 1984 *Pygmalion* for The Leicester Haymarket, seen in London. Martin Johns started his career at the Belgrade Theatre, Coventry, before joining the Tyneside Theatre Company and the York Theatre Royal as head of design where his shows included *Grease*, *The Boyfriend*, *Cabaret*, *The Importance Of Being Earnest*, *The Devil's Laucause*, *School For Scandal*, and several pantomimes. Martin's freelance work includes designing classical and contemporary productions for the Nottingham Playhouse, Birmingham Rep, and Malvern Festival. He was involved in the International Tours of *Lauder*, *A Midsummer Night's Dream*, and *The Comedy Of Errors*, and the National Tours of *John*, *Paul*, *George*, *Ringo*, *And Bert*, *Rock Nativity*, *Dracula*, *Oh! What A Lovely War*, *Blithe Spirit*, and *Rolls Hyphen Royce* at the Shaftesbury, *Let The Good Stones Roll* at the Ambassadors. Inoesco's *Macbett* at the Bankside Globe and the set for the National Theatre's *Romans In Britain*. He is currently Head of Design at The Leicester Haymarket where he has been responsible for numerous

shows, including the West End transfers of *Master Class* (Old Vic and Wyndhams), *Passion Play* (Wyndhams), *West Side Story* (Her Majesty's), *The Hired Man* (Astoria).

Chris Ellis has been designing lighting for The Leicester Theatre Trust for thirteen years, and is now an associate director. In addition to his work in Leicester, Chris has lit many productions in the West End, for the Royal Shakespeare Company, The National Theatre, and for the Welsh and English National Opera Companies. His recent work includes *The Hired Man*, *West Side Story* (London), *Grease*, *South Pacific*, *Gypsy*, *Gigi* (Leicester), *Masterclass*, *The Importance Of Being Earnest* (Old Vic), *Hamlet*, *Love's Labours Lost*, *Maydays*, *A Winter's Tale*, *A Midsummer Night's Dream*, *Knight Of The Burning Pestle* (RSC), *The Tale Of The Ancient Mariner*, *Romans In Britain*, *Hiawatha*, *The Hypochondriac*, *Mayor Of Zalamea*, *Uncle Vanya*, *Lorenzaccio*, *St Joan (NT)*; *From The House Of The Dead* (WNO); *The Gambler* (ENO). Last year he took part in the Hong Kong Festival with the National Theatre, working on a production of *Hiawatha* at the Queen Elizabeth Stadium. He recently lit *The Hired Man* at Leicester and at the Astoria Theatre, London.

Chris Walker has worked with many leading recording artists from the King Sisters to Keith Harris and Orville! On his own album *The Magic of Paris* he features as pianist, arranger, and conductor and he has composed four operas for children. He was Associate Musical Director of *My Fair Lady* at the Adelphi Theatre, Musical Supervisor for the revival of *Oliver* at the Albery Theatre, Musical Associate for *Side By Side by Sondheim* and for *Godspell*, both on tour and in the West End, Production Musical Director and Arranger for *Tomfoolery* in the West End and on tour and production Musical Director for *Destry Rides Again* at the Warehouse Theatre. More recently, he was Production Musical Director of *Dear Anyone* at the Cambridge Theatre, and orchestrator of *The Boyfriend* at the Albery Theatre. His recent television work includes *Playschool* and *The Various Ends Of Mrs F's Friends* both for the BBC and *Chish 'N' Fips* for Central TV. For the past three seasons he has also composed the music for the Shakespeare Festival at Ludlow.

Anthony Bowles studied at the Royal Academy of Music in London. His first West End appointment as Musical Director was in 1956 for the show *Cranky*, which took him on to Broadway. Since then, he has been responsible for over 50 productions in the theatre, including the original productions of *Jesus Christ Superstar* in Paris and London, *Joseph and the Amazing Technicolour Dreamcoat*, *Evita* and *Windy City*. He has composed the scores for five films, including the Reisz/Redgrave *Isadora* and Olivier *Dance of Death* and many other works for Television and Stage. He has been Musical Director for the National Theatre under Laurence Olivier and Stuttgart Ballet Company from 1972-1973. He has been on the staff of LAMDA and the Guildhall School and is now a director of the Actors Centre. For the past ten years he has been directing plays and musicals, and goes to The Soho Rep in New York every year for that purpose. In 1980, he won an Obie there for his production of Fielding's *Tom Thumb*.

Julie Fell was born in England and emigrated to Canada at the age of two. She began her dancing career with the National Tap Dance Company of Canada and then spent four years working extensively in musical variety, television and theatre. In London she joined the company of *Marilyn*, followed by *Dear Anyone* and *On Your toes*. Julie staged the dance in *Public Enemy* for the Renaissance Theatre Company and recently choreographed *Much Ado About Nothing* and *As You Like It* for Renaissance at Birmingham Rep.

Rick Clarke, after leaving Leicester College of Art with a Diploma in Fine Art became a balance engineer with various pop groups. In 1974 he moved into theatre, working with various hire companies producing show tapes, designing and rigging shows for a variety of clients including Marlene Dietrich, Lindsay Anderson, Alan Ayckbourn and Michael Codron. In 1981 Rick joined the National Theatre as Senior Sound Technician, designing shows including *Don Juan*, *Shoemaker's Holiday*, *Sergeant Musgraves Dance*, *Way Upstream*, *Venice Preserved* and *Mandragola*. Rick also designed the Southampton, Leicester and London productions of *The Hired Man*.

Lupino Lane, born in London in 1882, was the co-producer, director and star of the original production of *Me And My Girl* at the Victoria Palace. Although his distinguished West End career spanned more than three decades, it is perhaps unfortunate his overwhelming success with *Me And My Girl* obscured his remarkable achievements as a mime and acrobatic comedian. A recent BBC television documentary made use of extensive film footage of Mr. Lane, accidentally discovered in vaults close on half a century after it was shot. He was one of a large family of Lupinos and died in 1959.

THE LEICESTER HAYMARKET THEATRE where this production of *Me and My Girl* originated is one of England's premiere regional theatres, subsidised by the Arts Council of Great Britain, Leicester City Council and Leicestershire County Council. David Aukin has been Artistic Director for the last two years and the current Associate Directors working with him are John Byrne, Chris Ellis, Martin Johns, Nancy Meckler and Mike Ockrent. Since 1984 London has seen transfers from Leicester Haymarket Theatre of *West Side Story*, *Passion Play*, *Pygmalion*, *Master Class*, *The Hired Man*, *Bloody Poetry*, *Bengal Lancer* and *The London Cuckolds*.



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ON THE RECORD

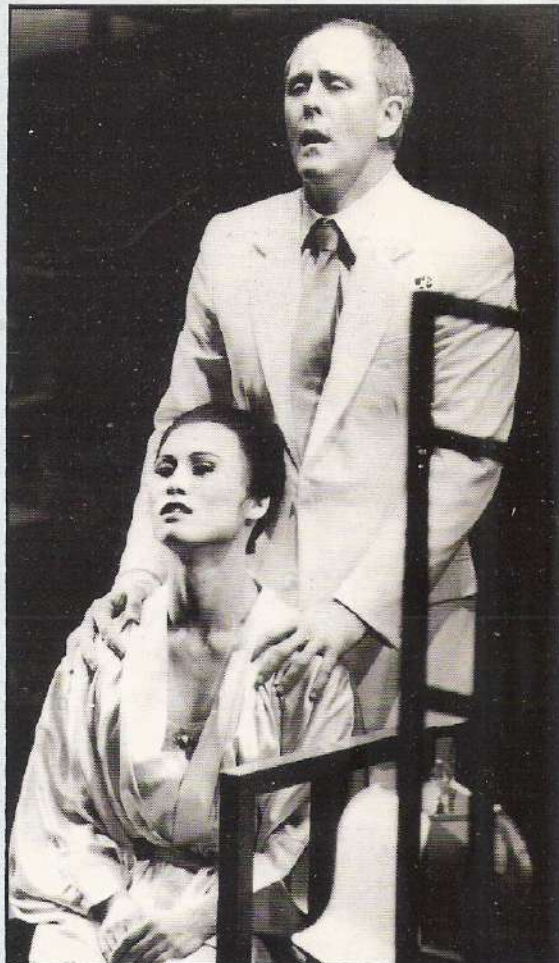
about eight years ago, and is therefore unlikely to be re-recorded from the Savoy as its two veteran stars Ann Miller and Mickey Rooney are still with the show; Don Black, lyricist and producer of *Budgie*, the Adam Faith musical at the Cambridge, promises to have the original cast recording in the shops by Christmas; the producers of *Can-Can* with Donna McKechnie and Milo O'Shea are likely to follow suit, though in the meantime a mere £3.99 will still buy you the original soundtrack of the movie with Frank Sinatra, Shirley MacLaine, Maurice Chevalier and Louis Jourdan. Released in 1960, this was of course radically different from the 1953 Broadway original in that *Let's Do It, You Do Something To Me* and *Just One of Those Things* were all batched into it from other Porter scores; but it retains a kind of fascination and it will be interesting to see whether the new stage version echoes any of the Hollywood borrowings or goes back faithfully to the stage original, one which made a star of Gwen Verdon.

Sheridan Morley

Ruth LEON'S NEW YORK NOTES

In the Broadway playwriting debut of David Henry Hwang Broadway has found a genuinely unique new voice which London will hear soon. Even the two almost perfect central performances are subordinate to the power of one of the most ambitious plays of the decade *M. Butterfly* at the Eugene O'Neill Theatre, this year's Tony award-winner for Best Play.

Nothing if not international, this is a new American play by an Asian-American about a Frenchman's affair with a Chinese singer whose character was inspired by a Japanese. *M. Butterfly* is based on a true story of a minor French diplomat who had a twenty-year love affair with a star of the Chinese opera, during which she apparently bore him a child. What he somehow never realised was that she was a man, spying for the Chinese communists. Hung on this interesting if improbable story is a fascinating examination of the roots of sexual identity and racial assumption.



John Lithgow and B.D. Wong
as the clandestine lovers in *M. BUTTERFLY*.

None too soon, to my mind, comes renewed interest in those other Jerry Herman musicals, the ones which were not *Hello Dolly*, *Mame* and *La Cage aux Folles*. An all-star cast recently performed his own favourite, *Mack and Mabel* as a benefit concert in London and there is hope of full-scale Broadway and London productions in January.

And now the Jewish Repertory Theatre, a pocket-sized space in a most untheatrical neighbourhood, has had the commendable courage to produce *The Grand Tour*, thereby giving all fans of musicals the chance to hear a classic Herman score which had all but disappeared.

Based on S.N. Behrman's adaptation of Franz Werfel's *Jacobowsky and the Colonel* it tells the story of an endearing Jewish refugee fleeing across Nazi-occupied France who joins up with an anti-Semitic Polish colonel because the Jew has a car and the colonel can drive.

The Grand Tour was Herman's last collaboration with Michael Stewart (*Bye Bye Birdie, Hello, Dolly, Barnum, Mack and Mabel*) whose death last year has left a major gap in the Broadway theatre. In truth, this somewhat incoherent book wasn't Stewart's best work although his lyrics are first-rate.

This is, or was at its 1979 Broadway première, a huge musical with large chorus, full orchestra, revolving sets and Joel Grey leading a starry cast. Since the Jewish Repertory Theatre's stage is probably smaller than your living room it is now, necessarily, scaled down to a single utilitarian set, three musicians (a peculiar but valiant band of piano, accordion and double bass) and a frantically busy cast of young performers doubling and tripling roles as fast as they can change costume.

This is a play about survival and honour, about humanity in an inhuman time, about bravery and the legend of the Wandering Jew. Dark stuff for a musical, maybe, even though it is also melodic, funny and theatrical. Perhaps it was the menace behind the music which prevented *The Grand Tour* from being the hit it should have been or perhaps it was just the wrong musical at the wrong time. Whatever, these luxuriantly tuneful songs are vintage Herman, and this score deserves a major production.



S*peed-The-Plow* (also nominated as Best Play) is a fine biting satire about the Hollywood film industry by *Glengarry Glen Ross* author, David Mamet. It boasts, in addition to Mamet's stunningly dislocated dialogue, two Tony-calibre performances from Ron Silver and Joe Mantegna (in fact it was Silver who actually won the award) and the single worst performance ever given in the American professional theatre from Madonna.

When *Speed-The-Plow* opened I was in Europe where I read Madonna's savage reviews with disbelief. Putting it down to snobbery from a New York theatrical establishment suspicious of a rock star essaying serious drama, I wondered how bad she could possibly be. When I saw her I knew the answer. This bad.

The play is the inside story of how movie deals are made, hilarious only to those who don't know how accurate it is. Mamet knows, having been a

Hollywood screenwriter, having met and worked with producers whose vocabulary mixes sixties psychobabble with drug-trader obscenity and whose morality is based on the lively possibility of cheating their friends out of a deal.

Silver plays the second-rate producer who sees the deal of his life going down the drain because Mantegna, as the studio exec, has a new secretary (Madonna) he wants to impress.

Many of Mamet's lines cannot be quoted in a family magazine but they shimmer with reflections from his meat cleaver as it cuts into the sinews of the "me-first" American dream. As current as tomorrow's newspaper, as timeless as greed, *Speed-The-Plow* is a cautionary tale by a first-class playwright at the height of his powers.

In *The Road To Mecca*, Athol Fugard's exquisite play at the Promenade, there is, if you listen closely, the key to what it means to be an artist. Miss Helen is a widow, marooned in a tiny village in a remote South African wilderness, shunned by her neighbours for her strange sculptures of camels and wisemen and owls all facing towards Mecca and her commitment to her art is all she is sure of.

Her only contact with the outside world is a radical schoolteacher who has driven 800 miles because Miss Helen's latest letter betrayed panic. Her other visitor is the local clergyman (Athol Fugard himself) who has come to persuade Miss Helen to go into an old people's home. From his narrow vantage point of fundamentalist Dutch Reform Christianity, Miss Helen's art is not only threatening to the natural order but also a religious abomination.

But Miss Helen has more important problems. Her fear is for her art, not her life. She is afraid that her artistic inspiration has left her and may not return before her eyes become too dim and her hands too arthritic to work. She tries to explain her depression, what she calls her "darkness" to her friends. Her solution to the pursuit of her demons is light, physical light and colour, a home magically decorated with candles and mirrors to ward off the encroaching dark.

The play becomes a tussle for the mind and heart of Miss Helen. In a scene which is the perfect symbiosis of actor with writer, Yvonne Bryceland as Miss Helen and Athol Fugard who gives her the words, ringingly endorse the strength of the human spirit and the power of the artist. In a shapeless old dress, with stringy grey hair, Bryceland glows with the light of her own fire and that of Miss Helen. Not only is there infinite variety in her voice but she has a face so mobile that every thought is clear on it. This play is for anyone who is afraid of the dark, for every artist who ever wondered about his sanity and for

all the rest of us who are looking for our own road to Mecca.

On a recent warm New York evening Cole Porter came back to life. Not, of course, that he ever really died. His melodies and his subtle, sparkling lyrics have been part of our lives ever since he played them himself at his white piano in the Waldorf Astoria.

From the opening bars of *It's Delovely* through an all hands on stage finale of *Just One of Those Things*, a sell-out crowd at Town Hall relaxed into *A Cabaret For Cole*, a three-hour orgy of some of the best songs ever written, performed by every good cabaret artist in North America.

Sophisticated is the word most often associated with Porter's lyrics and so they are but they are also human. Although he captured his time perfectly, nobody better, he managed also to make his work have meaning for all time.

New York's Central Park, despite its international bad press, is the setting for some of the best views and the most interesting entertainment in the city. When the moon and the weather cooperate as they did on a recent Summer evening, even twentieth century airplanes cannot spoil its timeless sylvan magic. At its heart is the Delacorte Theatre, summer home of the New York Shakespeare Festival.

In the Festival's five year plan to mount every play in the Shakespeare canon with an all-American star cast the latest offering is the most successful yet. This *Much Ado About Nothing* is led by Kevin Kline and Blythe Danner, a Benedick and Beatrice determined to have as much fun as possible.

This is Benedick as Errol Flynn, swash-buckling, sword wielding, and as anti-feminine as the original model but to these female eyes, more charming. Danner's Beatrice is a cross between Lauren Bacall and Judy Holliday - beautiful and sexy with a lively intellect and a wicked sense of humour. The scenes where these two reluctantly admit their love for one another are purely delicious, performances that Shakespeare must be relishing in whatever heavenly Stratford he inhabits.

This is a frothy, laugh-driven production by veteran director Gerald Freedman, fueled by Kevin Kline's belief that "New York needs a good laugh" and Freedman's addiction to the madcap comedies of the 1930's.

It does sometimes topple over into farce and playing for every last drop of laughter has its disadvantages when the play darkens and the production doesn't. There is a predictable faltering when the melodrama of wronged maidens and

ruined weddings and mislaid chastity overcomes the jokes. Freedman's bunch is very uncomfortable until the giggles resume which they do as soon as the accused Hero faints at the injustice of it all with, (Kline, timorously) "How dost the lady?" (Danner, flatly) "Dead, I think". (Audience falls off seats, laughing).

Sheridan MORLEYS THEATRE QUIZ

48

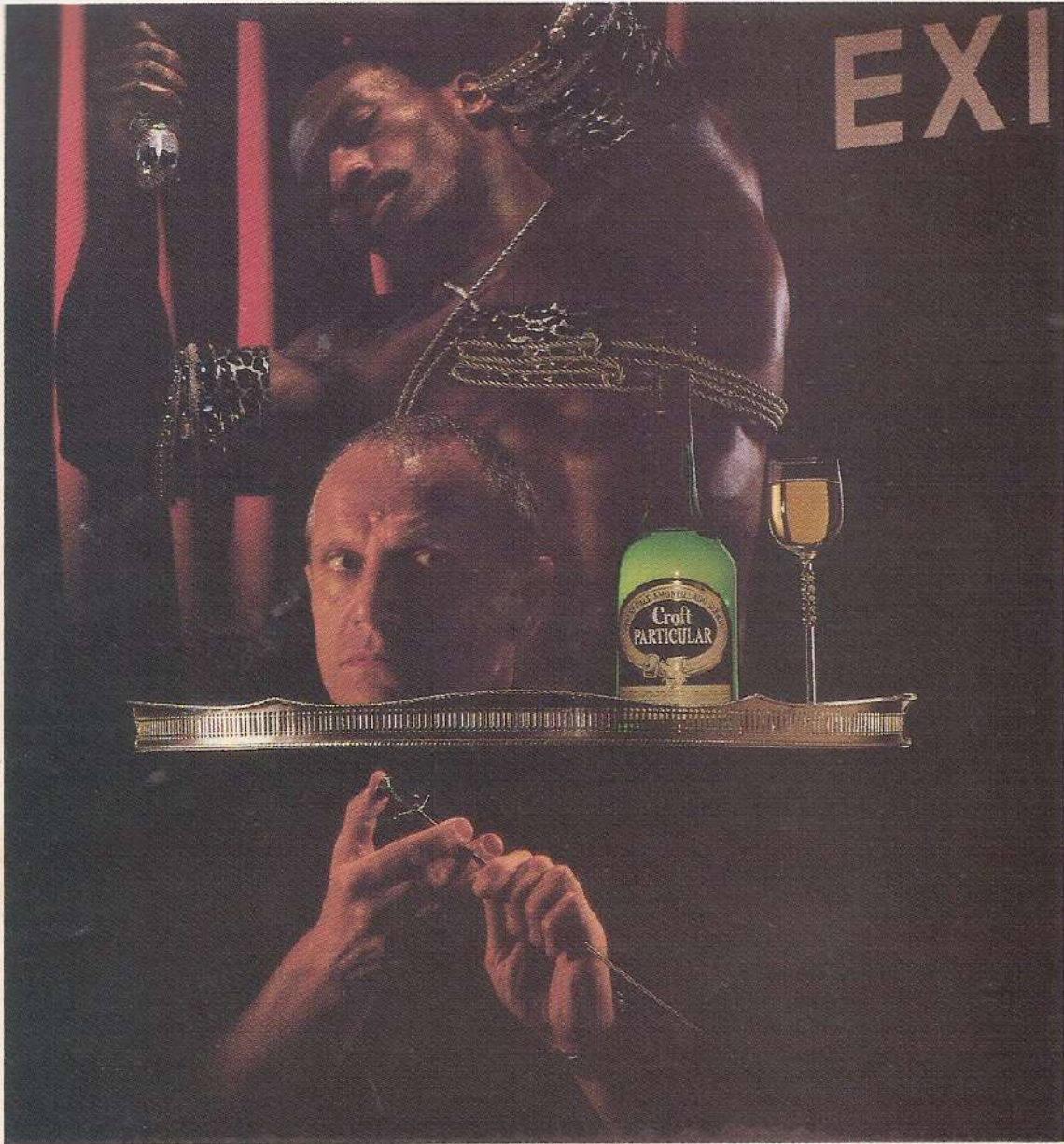
Another gentle month: all you have to do is to name the following:

- 1 The Three Sisters of Chekhov's title
- 2 The two children of Polonius in *Hamlet*
- 3 The wife of *Othello*
- 4 The three daughters of *King Lear*
- 5 The two sons of King Duncan in *Macbeth*
- 6 The husband of *Hedda Gabler*
- 7 The central figure in *Look Back in Anger*
- 8 *The Entertainer* of Osborne's title
- 9 The aristocratic employer of *The Admirable Crichton*
- 10 *The Man For All Seasons* of Bolt's title

| | |
|----------------|-----------------------------|
| 10 | Sir Thomas More |
| 9 | Lord Loam |
| 8 | Archie Rice |
| 7 | Jimmy Porter |
| 6 | George Tesman |
| 5 | Malcolm and Donalbain |
| 4 | Regan, Goneril and Cordelia |
| 3 | Desdemona |
| 2 | Laertes and Ophelia |
| 1 | Oiga, Masha & Irina |
| ANSWERS | |

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