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JOHN CRANKO

Music by
DAVID LEE

Scenery and Costumes by
CARL TOMS

Musical Director
ANTHONY BOWLES

Orchestrations by
DAVID LEE and ANTHONY BOWLES

Lighting by
WILLIAM BUNDY

Assistant to John Cranko
MARGARET DALE

First performance at this theatre, Tuesday, April 26th.

NEW CRANKS

BERNARD CRIBBINS

GILLIAN LYNNE

CAROLE SHELLEY

JOHNNY WADE

BILLY WILSON

YOLANDA

Piano and virginal : ANTHONY BOWLES

Clarinets and flute : AL NEWMAN

Percussion : HAYDN JACKSON

Bass : JOHN JOBSON

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(Probable running order)

Black and White Cha Cha

Names

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INTERVAL

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Black and White Bounce

Pure in mind

Tics

Little Houri

Boa Constrictor

Big City

Thelma

Big Day with you

Markers

Hands off my heart

Hole in the head

Little Pets

Musical Chairs

Other People Ugh!

Black and White Blues



JOHN CRANKO

The author, choreographer and director of "New Cranks" was born 32 years ago at Rustenburg, a little village in Northern Transvaal. When he was seven, the family moved to Johannesburg, and young John first became interested in the dance whilst at Capetown University.

When he was 19, John Cranko came to England and joined the Sadler's Wells as a dancer. After a few seasons he became a choreographer for them, and his ballets "Pineapple Poll," "The Lady and the Fool," "Antigone" and "Prince of the Pagodas" are still in the repertory of the Royal Ballet.

In 1955 he caused a theatrical sensation with his first revue "Cranks," which Princess Margaret visited three times, and which was later presented in New York, Mexico City and Copenhagen. Television productions, stage plays, operas (notably including "Peter Grimes") as well as ballets, are all included in his many productions since then, in this country and in famous theatres all over the world. These include the Paris Opera; La Scala, Milan; the New York City Ballet and, further afield, productions in Africa and Australia.

Following this entirely new production "New Cranks," which he himself has devised, John Cranko is to produce Benjamin Britten's new opera "A Midsummer Night's Dream" for the Aldeburgh Festival, after which he will present another new and original work for the Royal Ballet at Covent Garden.



DAVID LEE

Composer and arranger David Lee was born in London in 1926, but he first made his name as a pianist in South Africa, where he played in some of the best-known bands there before forming his own group which had great success at the luxurious Ciro's Club, and at the Marine Hotel in Port Elizabeth. He has made countless broadcasts, and, as that country's best-known jazz pianist, has given lectures on jazz and dance band music.

When Johnny Dankworth made a tour of South Africa in 1954, David played piano in the group chosen to accompany him, and he later accepted Dankworth's invitation to become his pianist when he returned to England.

In a few years he became a well-known figure in light music and jazz circles, appearing on television in his own series as well as making innumerable appearances with the Johnny Dankworth Orchestra. His own trio made a successful e.p. record which featured two of his own compositions ("Salt Air" and "Excuse for the Blues"), and he has made several recordings with other groups in addition to those in which he is featured with the Dankworth Band.

His music for films includes such notable scores as those for "Sapphire," "The Whole Truth" and the award-winning film by Karel Reisz about contemporary urban youth, "We Are the Lambeth Boys." This is his theatre debut as composer and arranger.



CARL TOMS

One of our most sought-after stage, film and television designers, Carl Toms began his career as Assistant Art Director at Merton Park Studios; following this he was assistant to Tom Monahan on "Decameron Nights"—which was made in Spain—and he then became assistant to Oliver Messel for over five years.

In 1957 and 1958, Carl was responsible for the designs of the following productions: "The Apollo of Bellac," at the Royal Court Theatre; "Beth" and "Something to Hide"—both for Stephen Mitchell; "Susanna's Secret," for the Glyndebourne Opera Company; John Cranko's "La Reja," for the Ballet Rambert; "The Complaisant Lover," for H. M. Tennent, and "No Bed for Bacon" for the Bristol Old Vic Company—for which, incidentally, Anthony Bowles did the orchestration.

In 1959 he designed "La Cenerentola" for Sadler's Wells; "Piece d'Occasion" (by John Cranko) for the Gala Opening of the Festival Ballet; "The Merry Wives of Windsor" for the Old Vic, and "The Seashell" for Stephen Mitchell.

Carl has also designed the H. M. Tennent productions on television, including "Nude with Violin," "Clutterbuck" and, in March of this year, "Autumn Garden."

This production of "New Cranks" marks the third occasion for him to work on a John Cranko presentation.



ANTHONY BOWLES

Born in 1931, Tony studied at the Royal Academy of Music 1948-53, where he gained the L.R.A.M. and A.R.C.M. He was choir trainer for the L.C.C. for three years and later worked as coach at Covent Garden with the Wells Ballet Company. His theatre debut as Musical Director was for the original "Cranks," in London and later in New York and Copenhagen.

He returned to tour the Middle East with the Stanley Baxter show for C.S.E., and later in that same year of 1957 he was coach for the English Opera Company and the Aldeburgh Festival. Tony has also been Musical Director for "Share My Lettuce," "Keep Your Hair On," "Meet Me by Moonlight," "Ferdinand the Matador" (at Coventry) and "Listen to the Wind" (at Liverpool).

In 1959 he was Musical Director for "The World of Paul Slickey," "The Other Show" (at Glasgow), and was orchestrator as well as Musical Director for "The Demon Barber" here at the Lyric, Hammersmith. A record that he and his group, "The Ants," made for the Pye Nixa Label last year, under the title "Music for People Who Like This Type of Music" was voted the Critics' Choice by "The Gramophone" as the 'Most Original Record of the Year.'



BERNARD CRIBBINS

Bernard started his acting career in the Oldham Repertory Company in his native county of Lancashire. He has, in fact, been on the stage since he was 16; the only gap in his professional career was when he served as a paratrooper in the Army. His first West End stage appearance was made when he played both the Dromios in a musical version of "The Comedy of Errors" at the Arts Theatre. He played the Comic Policeman in "Salad Days" at the Vaudeville during part of its long run there, and he will be remembered here at the Lyric, Hammersmith, for the leading rôle

he played in "Harmony Close." He has also played leading rôles in several other West End productions, including "Lady at the Wheel," "The Big Tickle" and "Hook, Line and Sinker." Television addicts will recall Bernard as Tommy Traddles in "David Copperfield." He has also played in several films, including "Tommy the Toreador," in which he partnered Sidney James, and his performance as Lennie Price in the Peter Sellers comedy "Two Way Stretch."



GILLIAN LYNNE

Gillian hails from Bromley, Kent. As a child she won a scholarship to the Royal Academy of Dancing, then went to the Cone-Ripman College and afterwards to the Ballet Guild, where she was known as the "Baby Ballerina." She did six years with the Sadler's Wells Company and danced many of their major rôles before becoming the first premiere danseuse at the London Palladium, where she stayed for several seasons. Gillian has also acted in repertory and in drama festivals, and then appeared in innumerable television shows. She was guest Principal Dancer at Covent Garden in "Aida,"

played Claudine in the London Coliseum production of "Can-Can," and most recently was playing 'Frou Frou' in the tour of "The Merry Widow." She has made several films, and was partner to Alexis Rassine in the Vera Lynn TV Show. Other television programmes in which she has appeared include "Chelsea at Nine," Val Parnell's "Spectaculars," "The Wayne and Shuster Show," and she narrated and mimed "Peter and the Wolf"—a 25-minute solo performance which John Cranko saw and decided that she should be in his next production. This is it.



CAROLE SHELLEY

Daughter of composer Curtis Shelley and opera singer Marta Shelley, Carole was born in Bart's Hospital, London. She was first taught dancing at the age of three, and made a great success as a child actress in over a dozen films, notably including "Give Us This Day," with Sam Wanamaker, and "It's Great to be Young," with John Mills.

On the West End stage she had a leading part in the long-running play "Simon and Laura." In 1958 she toured in the Revue "For Amusement Only." Last year Carole achieved a great personal success in the Revue "Going Dutch" in Holland, but "New Cranks" is her first Revue appearance in London. She played in "The Devil's Disciple" for BBC/TV, and has made many other television appearances in series and in plays. She studies singing under Gwen Catley, and will be 21 in August of this year.



JOHNNY WADE

Johnny was born in Bethnal Green in 1933, but lived in Manchester until he was 16. He first went to work for BEA as an apprentice electrician before doing National Service in the R.A.F. when he suddenly found that his singing could entertain his fellows.

After rejoining BEA for a while, he left in 1954 to become a Steward with BOAC, and travelled to the Middle, Near and Far East. His next job was as a meat salesman at Smithfield, but starting work at 5 a.m. each day was too much for him, so after a short spell as a furniture salesman he went in for Talent Contests, as a result of which he became vocalist with Ronnie Keene's Band at Tottenham. He then moved to the Hammersmith Palais, and sang with Phil Tate's Band before going into cabaret at the Condor Club. This is his first appearance on the legitimate stage.



BILLY WILSON

This sensational Negro dancer was born in Philadelphia (Pa.), U.S.A., 24 years ago, and he lived in New York for three years before coming to Britain. During that time he appeared in the New York City Centre production of "Carmen, Jones"—and in "Bells Are Ringing" and "Jamaica" on Broadway. He came to London at the end of 1958 in the celebrated "West Side Story" company.

He left to join the Netherlands Ballet as Principal Dancer, and played the title rôle in the ballet "Othello," specially created for him by Serge Lifar. This had its premiere in Monte Carlo on January 1st, 1960, and was subsequently presented in Holland with great success.

Five feet eleven inches tall, Billy sings and acts as well as dances, so that "New Cranks" gives him great scope for his varied talents.



YOLANDA

Yolanda was born in Ceylon where her mother is a well-known concert pianist. She initially studied classical music but later turned to jazz—when she was 14 she had a radio programme in Ceylon! Yolanda also sang in Jazz Concerts in Japan, Korea, India, Australia and Iceland before she came to Britain three years ago. Since then she has appeared in "Music for You," "Sunday Break" and several other TV Shows, as well as in the television plays "Dr. Kabil," "Moon on a Rainbow Shawl" and "The Terrorist," besides being understudy in "Raisin in the Sun."

She has sung in many jazz concerts on the Continent, made records in Paris with Quincey Jones, and recently made her first record in this country on the 'Triumph' Label. "New Cranks" is her first appearance in a stage revue.

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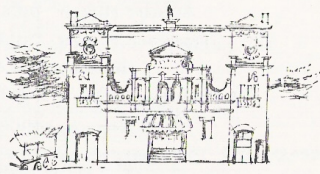
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THE LYRIC OPERA HOUSE a History and a Policy



Just above the windows over the main entrance to the theatre is a small plasterwork monogram, embellished with gold, of the letters A.P. These are the initials of Acton Phillips, Snr., who started in business with a dairy at Hammersmith. He was for many years lessee of The Temple (later Hammersmith) Theatre of Varieties in King Street. He staged shows at the Kensington and Fulham Town Halls and was on the board of directors for The Eden Theatre, Brighton, and The South London Palace. In 1890, he opened the Lyric Opera House, then known as the Lyric Hall, as a theatre and continued as lessee until his death in May, 1899. His son succeeded him until profits began to diminish and he disposed of the lease in March, 1904.

In 1892 John M. East became the licensee, and soon established himself as a go-ahead actor-manager. Within three years of his administration this little theatre, sandwiched between a railway siding and a street market, was being partially rebuilt at a cost of £15,000. John East acted in 64 and produced over 400 plays during his 13 years at the theatre, from a battle scene in "A Life of Pleasure" to "Secrets of the Harem" shortened to "Secrets"—THE BANNED PLAY, after a protest from the Turkish Ambassador to the Lord Chamberlain when he had witnessed the piece. Once he decided to produce "Streets of London," and in order to get a real horse-driven fire engine on to the stage, he removed the centre stalls, and a large rake was erected from the roadway to the auditorium, over which the engine made a triumphant entry. There would have been a practical use for it on Whit Monday, 1896, when a fire broke out on the stage during the action of "For England."

John East had a stock writer at his command, but by the turn of the century the public would not go in unless first-class London successes were played, which meant an expensive mounting and a royalty of 10 per cent. Moreover, boiled down melodramas were being presented on the halls which, in addition to new competition from the Grand, Fulham, and the King's, Hammersmith, caused East to leave the Lyric in March, 1904. Later, however, he was to have great success when he devised, produced and managed the fabulous "Invasion of England" in 1909 at the Crystal Palace. With a cast of hundreds, real airships, descent of an invading army by parachute, entire destruction of a village by fire, explosions of mines and cannons, it was a triumphant success and he toured it on the Continent during 1910, for Messrs. Brocks, Ltd. The Theatre had a varied history after East's departure until Sir Nigel Playfair with the support of Arnold Bennett took over the lease on November 11th, 1918.

Playfair's first production, a Christmas entertainment entitled "Make Believe" was, by all accounts, a pretty mediocre affair. A programme in the theatre's possession is inscribed by some disappointed playgoer with the words "All poor, show very weak and amateur"! He soon made up for this however with his next productions, "John Ferguson," "The Younger Generation," "As You Like It," and his presentation of Sir Barry Jackson's production of "Abraham Lincoln." But in 1920 came "The Beggar's Opera," one of the most phenomenal successes in the history of the British Theatre. From then on were Playfair's golden days, and many of his productions became world famous, most of the more successful ones transferring to the West End.

The early thirties brought the depression, and the Lyric, along with many another theatre, had to suffer. Playfair ceased to produce, and another dark period of ill-assorted attempts to attract audiences descended on the theatre, illuminated by occasional highlights such as Rostand's "Fantasticks," but culminating in a "Horror" Season and an unsuccessful attempt to transplant a company from the Windmill.

Closed at the outbreak of the war, the theatre reopened in order to accommodate The Three Arts Ballet for a few weeks but soon closed again for lack of support.

In 1944 the theatre was re-opened by J. Baxter Somerville and Peter Hoar with the Old Vic production of "Guilty," and subsequently many of the C.E.M.A. tours first opened here. Later came the Rodney Phillips and Ellen Pollock season of plays by Bernard Shaw.

In 1945 "The Company of Four" presented a new play by Ronda Keane entitled "The Shouting Dies" and the Lyric embarked on a new era. Subsequently managed by Tennent Plays Ltd. the theatre saw many outstanding productions, including the fabulous John Gielgud and Paul Scofield season, and several noteworthy musical shows.

In 1956 with the departure of Tennent Plays Ltd., the theatre reverted to the management of J. Baxter Somerville and a policy was formulated whereby the theatre is made available to other managements who have productions of a suitable nature for the Lyric. It is, in fact, unique in being the only theatre on the West End list which is readily available for independent productions which do not fit into any particular mould other than that of a certain quality and intelligence. This particular policy has its difficulties, and these are dealt with in detail in an article appearing in the current edition of *Encore*.

The Lyric Opera House, Hammersmith, is within one minute of the Piccadilly Tube, the District Railway, the Metropolitan Station, and can be reached by omnibus and trolley 'bus from all parts.

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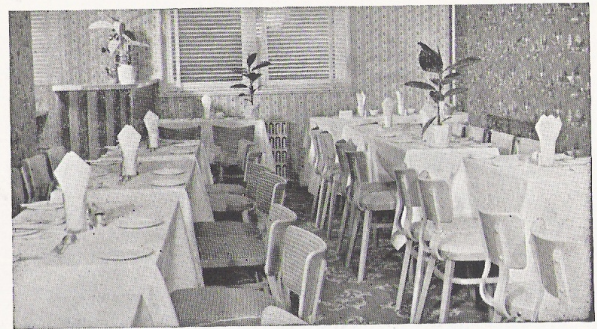
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