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by arrangement with LOUIS BENJAMIN for STOLL MOSS THEATRES LTD
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NOELE GORDON

in
IRVING BERLIN'S

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Madam*



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PALACE**

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PROGRAMME by

Theatre
Print

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EXHIBITIONS

The Society of British Theatre Designers are presenting (from 24 February to 19 March) an exhibition of contemporary stage design at the Round House Gallery. Over 100 designers who live and work in Britain will be participating with drawings, photographs, models and costumes for productions that have all been realised during the last four years. Fringe, Regional, National and Commercial Theatre Companies will all be represented. This exhibition will include work by our established designers and the new generation. There will be work by designers such as John Bury, Alison Chitty, Nadine Bayliss, Pamela Howard, Ralph Koltai, John Napier and Carl Toms. A rich variety of work will be exhibited including: designs from productions at the Unicorn Theatre (Ralph Adron), English National Opera (Maria Bjornson), a new David Hare play at the National Theatre (Hayden Griffen), plays from the Palace Theatre, Watford (Joe Vane) and Theatr Cymru (Martin Morley), costumes for Scottish Opera and Children's Music Theatre (Alix Stone) and Shakespearean plays at Ludlow Castle (Sydney Jowers), drawings from student productions at the Royal Academy of Music (Richard Bullwinkle) and dance and mime productions (Tim Shorthall). This will be the final exhibition to take place in the Round House Gallery before the arts centre closes at the end of this month.

The Royal Academy of Arts are exhibiting the famous Cimabue Crucifix from the Church of Santa Croce in Florence. The galleries will be kept open on Good Friday for the first time in many years, so the public can see this moving painting of Christ on the cross over Easter. Cimabue (c. 1240 - c. 1302) is considered by the Florentine tradition to be the first great artist of the Italian School. The crucifix, his best work, was a famous victim in 1966 of the Arno floodings when the entire cultural heritage of Florence was threatened. The crucifix was painstakingly restored over a period of 10 years at the Istituto di Restauro di Firenze. In 1981 the idea of exhibiting the crucifix was conceived by Olivetti and the painting comes to the Royal Academy from the Metropolitan



Cimabue Crucifix

Museum in New York and the Louvre. The exhibition, which has been designed by Alan Irvine, also includes photographs and documentary material relating to the crucifix and the history of its restoration. Admission: for Adults £1, concessionary rate and Sunday mornings 50p, Children of 18 and under and School parties 25p.
Hours: Open 10 - 6 daily.

RECORDS

Thats Entertainment Records in Covent Garden have announced an agreement with Decca Records whereby That's Entertainment will re-issue and re-instate the entire Decca original Cast Album catalogue. This agreement will continue for the next five years. Among the first albums to be released are *Oliver*, *Oh, What a Lovely War*, *Rogers & Hammersteins' Cinderella*, *Half a Sixpence*, *Lionel Bart's Fing's ain't what they used to be*, *Lock up your Daughters* and the first ever LP release of the Noel Coward musical *Pacific 1860* starring Mary Martin and the London cast. To name but a few!

continued

continued

FILMS

Due for release on 24 March is the new movie *48 hours*, starring Nick Nolte (of *Rich Man, Poor Man* fame) and Eddie Murphy. Directed by Walter Hill, produced by Lawrence Gordon and Joel Silver and written by Walter Hill and Roger Spottiswoode, the movie is a violent, profane and funny police thriller which is furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The story opens with black convict Reggie Hammond (Eddie Murphy), a slick con artist, who is let out of prison for two days for the sole purpose of helping detective Jack Cates (Nick Nolte) find a vicious cop killer. Initially the two men don't get on too well, but after several fairly hell-raising ordeals, (during which they are both nearly killed), they finish up a loyal and amusing couple. The direction by Mr. Hill is violent and slapdash, and the shooting scenes so bloody and fast, that you almost feel you are watching it all from a roller coaster. Annette O'Toole plays Nolte's girlfriend and James Remar, the nasty cop killer. Apart from being an exciting movie with a good story line, it also offers a pounding, strong musical score written by James Horner (whose credits include *Star Trek* and *The Wrath of Khan*) adding extra atmosphere to a compelling film.



Photograph courtesy of the International Mohair Association

Harrods. Bambi is one of a wide collection of picture sweaters designed by Ann Arundell who exports widely, Japan being one of the largest importers. The Animal sweaters are in brushed Mohair and are as snug as they are beautiful.

S.F.



Detective Jack Cates played by Nick Nolte

FASHION

Bambi is the obvious name of this charming handknit sweater in finest Mohair. It is designed by Ann Arundell and is in pure white with an endearing bambi knitted in natural colours on the front. The sweater is also obtainable in black, claret, navy and turquoise backgrounds and available from the Clansman at

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Music & Lyrics by
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Book by
 HOWARD LINDSAY
 and
 RUSSEL CROUSE

by arrangement with Chappell Music Ltd.
 with

JEREMY HAWK WILLIAM RELTON

VERONICA PAGE

and

BASIL HOSKINS

Directed by
 ROGER REDFARN

Production Designed by
 TERRY PARSONS

Choreography by
 TUDOR DAVIES

Associate Choreographer
 KENN OLDFIELD

Production Musical Director
 ED COLEMAN

Lighting Designer
 GRAHAM LARGE

A BIRMINGHAM REPERTORY THEATRE PRODUCTION

Irving Berlin

Born Israel Baile, 11 May 1888 at Temum in Russia. Emigrated to the USA as a result of Cossack anti-semitism and raids on Jewish villages. Settled in New York 1892. 1896, death of his father who sang regularly at his synagogue. As a result Israel got his first job selling newspapers. Israel ran away from home at the age of 14 and made his living by singing in the streets and bars. 1906 brought him his first permanent job as a singing waiter at Pelham's Cafe on Pell Street. 1907 wrote with the pianist from Pelham's, his first song *Marie from Sunny Italy*. First used the name Irving Berlin (lyrics only). 1911 *Alexander's Ragtime Band* published. 1935 *Top Hat* for Fred Astaire. 1938 *God Bless America* published. Other hits include: *Annie Get Your Gun*, *White Christmas*, *Easter Parade*. Jerome Kern said of Irving Berlin: "Irving Berlin has no place in American music. He is American music." Berlin could not write music and had to employ a music secretary to put down his compositions. Nor could he play the piano properly. He played by ear and only in F sharp major. His piano had a special pedal to allow him to play everything in this key. Irving Berlin was very proud to be an American and always grateful to the USA for allowing his family to escape the persecution of Imperial Russia. During the Second World War he donated all the royalties from *God Bless America*, some ten million dollars to the US war effort. For this and other acts of patriotism he was awarded the Medal of Merit in 1945 and also received a gold medal for *God Bless America* in 1954.

Howard Lindsay & Russel Crouse

Authors of the Book

The Lindsay and Crouse partnership was probably the longest collaboration of any other writers in theatrical history, lasting for more than 28 years. In addition to *Call Me Madam*, their hit shows include the long-run record-holder *Life With Father*, Pulitzer Prize winning *The State of the Union*, *Red, Hot and Blue*, *Happy Hunting* and *The Sound of Music*. Howard Lindsay was born in Waterford, New York in 1889 and died in 1968. He became an actor at 19 and in 1913 began a five year stay with the Margaret Anglin Co. After Infantry service in World War I, his first big break was to act and direct in the George S. Kaufman hit *Dulcy* in 1921. Lindsay wrote many plays before teaming up with Russel Crouse on *Anything Goes* in 1934. Russel Crouse was born in Findlay, Ohio, in 1893 and died in 1966. At 17 he became a reporter for the Cincinnati Commercial Tribune. After serving in the Navy in World War I, he worked on New York newspapers, gaining his first renown through a signed column on the Post. In 1932 he became head of the publicity department for the Theatre Guild and in 1933 he wrote his first Broadway show collaborating with Corey Ford on the musical comedy *Hold Your Horses*. From 1934 on, he wrote only with Lindsay.

NOELE GORDON

Known to millions as the former star of *Crossroads*, Noele has won eight awards, in particular Top Personality and Most Popular Television Actress of the year, culminating with TV Hall of Fame Award for having won eight awards (first person to do so). When commercial television was on the horizon she went to America for a year to study TV at New York University and made several appearances on American TV. She had done quite a lot of TV work in England, being the first person to be televised in colour and big screen by J. L. Baird during his experiments at Crystal Palace. She had also made appearances for BBC TV, one of the most notable being a production of *Ah Wilderness*, which ran for 75 minutes and had about ten sets – a record in those days. On her return to England in 1955 to take up an appointment with ATV, she helped to screen their first ever programme to go on the air, *Week End*, a Saturday morning magazine programme. After a few weeks work establishing the programme, Noele went to Birmingham and has been in

Midlands ever since. She worked from an office in the Theatre Royal, Birmingham, helping to get *ATV – The Midlands* on the air in 1956 and although expecting to remain a "back-room girl" was called in front of cameras to put on an emergency programme entitled *Tea with Noele Gordon*. The show was a success and since then Noele has turned her back on being a TV executive and concentrated more on work in front of the cameras. Early TV shows include *Fancy That*, *Lunch-Box*, *Noele Gordon Takes The Air* and *Midland Profile*. Although she has achieved fame on television, Noele is equally at home and as well-known on stage, having appeared in numerous top musicals and pantomimes in London and throughout Britain. Born in London of Scottish parents, she first appeared on stage at the age of 2½ – leading a song-and-dance chorus at charity concert parties. After school, she won a scholarship to RADA and went on to appear with various repertory companies in Edinburgh, Glasgow, Birmingham and London. It was while working for George Black Jnr. that his father, the great George Black, heard her sing in a repertory



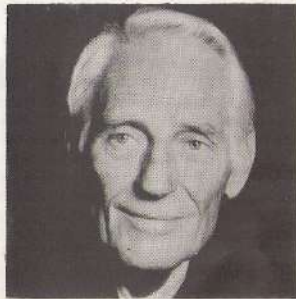
production of *Suspense* and was so impressed that he gave her the leading role in his touring company's revue, *Black Velvet*. George Black then offered Noele one of the leads in his London production of *Let's Face It* and she stayed in the West End for *Lisbon Story*, *Big Ben*, *Diamond Lil* and *Red Riding Hood* at the Adelphi Theatre, *Bet Your Life* with Arthur Askey, and *Brigadoon* at Her Majesty's Theatre. She played over 1,000 performances of *Brigadoon* and was honoured by a Royal Command Performance in 1949. She has appeared on stage as Principal Boy at the London Palladium in *Humpty Dumpty* and in the National Company of *Call Me Madam*. In 1974 she starred in Larry Grayson's show at the London Palladium and crowned a distinguished career when she was honoured by a further Royal Command Performance at the Palladium in November 1981. Noele has been the subject of *This Is Your Life* and has appeared in many other TV programmes. Noele has a recording contract with EMI and her first single *After All These Years* and *Goodbye*, was released last year. Christmas 81/82, Noele starred in *Gypsy* at the Haymarket Theatre, Leicester. Followed by a very successful tour of the Middle and Far East playing *Madam Dubonet* in the musical *The Boyfriend*, and then starred in this production of *Call Me Madam* at the Birmingham Repertory Theatre.

BASIL HOSKINS

After training at RADA, played for five seasons with the Stratford Memorial Theatre (now RSC) culminating in a European tour of Peter Brook's productions of *Titus Andronicus* with Laurence Olivier and Vivien Leigh, which then played a season in London at the old Stoll Theatre. This was followed by a season in Australia for the Old Vic, playing opposite Katharine Hepburn. First leading part in London followed in Jean Louis Barrault's production of Giraudoux's *Duel of Angels*, once again with Vivien Leigh, playing her husband. Then followed various London appearances including *Ross* with Alec Guinness, *Boston Story*, *Let's Get A Divorce*, with Fenella Fielding, *Highly Confidential* with Hermoine Gingold, and a musical version of *The Relapse*, called *Virtue in Danger*. Last appearance in London was in *Applause*, with Lauren Bacall, at Her Majesty's. Basil has played several seasons for the Manitoba Theater, Canada, and at various regional theatres in England, including a production of *A Little Night Music* with Honor Blackman and Evelyn Laye, which subsequently did a national tour for Triumph Theatre Productions. Last year he appeared in his first thriller, *Murder in Mind* at the Strand Theatre, London. Films include *Ice Cold in Alex*, *The Millionairess*, *Northwest Frontier*, and most recent TV appearances: *Edward VII*, *The Prisoner*, *The Believers*, *Clayhanger*, *New Avengers* and Sir John Millais in *Lillie*.

JEREMY HAWK

Born in Johannesburg of theatrical parents, Jeremy was brought up in Yorkshire and educated at Harrow. His stage career began in the West End at the Comedy Theatre in *New Faces* in 1939. Since then he has been in numerous West End productions, including *Ladies in Retirement*, *Jane*, *Dark Summer*, *Harvey* and *The Lyric* and *Globe Revues*. In 1968 he played Percival Brown in *The Boyfriend* at the Comedy Theatre. He followed this by starring in *The Secretary Bird* in South Africa, returning to go immediately into *The Happy Apple* at the Apollo Theatre. Then for twenty months he starred at the Savoy Theatre in *The Secretary Bird*, after which he appeared in *Don't Start Without Me* in South Africa, and then *Move Over Mrs Markham* at the Yvonne Arnaud Theatre Guildford. This was followed by *The Man Most Likely To* at the Duke of York's. He appeared again at the Yvonne Arnaud Theatre in *Death of a Salesman* and *The Circle* which were taken for a short season to Hong Kong. In 1976 he went on an extensive tour of *The First Mrs Fraser* with John Clements and Anna Neagle. He then spent several months in the West End in *Clause Celebre* at Her Majesty's Theatre, after which he spent a summer in Eastbourne with Mollie Sugden in *Relatively Speaking*, and followed this by going again to South Africa to appear in *Sextet*. Last Christmas he appeared at Nottingham Playhouse in *Lady in the Dark* and has just been seen in *Not Now Darling* at Toronto. This was followed by *Rules of the Game* with Leonard Rossiter at the Yvonne Arnaud which then toured. TV appearances include five years with the very popular



Criss Cross Quiz, *Shillingbury Tales* and *Little Lord Fauntleroy*, plus all the early *Benny Hill Shows*.

WILLIAM RELTON

William made his professional debut in 1971 at the New Theatre where he played the title role in *The Winslow Boy* with Kenneth More. This was followed by an Armchair Theatre production, *Competition*, and *Oh Fat White Woman* for television, and at Christmas 1971 he starred as Jennings for BBC Radio. Since then theatre credits have included: Cherubino in *The Marriage of Figaro*—National Theatre; *Winterthing* and Superkid in *Venus and Superkid*—Unicorn Theatre and Roundhouse; Young Writers Festival—Royal Court Upstairs; *The Unexpected Guest*—Liverpool; *Getting On*—Watford Palace; Simon in *Hay Fever*—English Speaking Theatre, Vienna (also recorded for Viennese TV); title role in *The Gingerbread Man*—Garden Centre, Brighton; Prince Edward in *Edward II*—Royal Lyceum, Edinburgh; *The Royal Hunt of the Sun* and *Present Laughter*—Liverpool Playhouse; *Private Flowers in Privates on Parade* and *Principal Boy* in pantomime—Salisbury Playhouse; *Ionescopade*—New End; *Sweeney Todd*—Drury Lane Theatre; title role in *Candide* and Amiens in *As You Like It*—1981 Edinburgh Festival and Birmingham Rep; *Aladdin*—Northcott, Exeter; Lucentio in *The Taming of the Shrew* at the Nottingham Playhouse which then went to Regent's Park Open Air Theatre where he also played Lysander in *A Midsummer Night's Dream*; Wilfred Owen in a one-man show *All The Arts of Hurting*—Nottingham Playhouse. Several radio broadcasts including *Friday Night is Music Night*. TV work has included: *The Wessex Tales*, *The Tomorrow People*, *Clayhanger*, *The Lost Boys* and recently the role of Terry Colman in *Diamonds*. He has done several recitals on the South Bank with *The English Echoes* of which he is a founder member. William enjoys making and drinking home-made wine and is an avid collector of old Wagner recordings.

VERONICA PAGE

Veronica is an actress who is an experienced singer and fully trained dancer (Royal Ballet School). Her theatre credits include: Liesl in *The Sound of Music* at the Palace Theatre; Cinderella in *Cinderella* at Golders Green Hippodrome, King's Theatre Edinburgh, Royal Court Liverpool, Pavilion Bouenmouth, and Wimbledon Theatre London; Rose in *Strike A Light* at the Piccadilly Theatre, London and on tour; Alice in *Dick Whittington* at the New Theatre, Oxford; Ingenue in the tour of *The World and Music of Ivor Novello*; Sally in *Wedding Fever* at the Pavilion, Torquay; Charlie in *Charlie Girl* at the Adelphi Theatre, London, and Maria in the tour of *West Side Story*. Most recently Anne Egermann in *A Little Night Music* at the Adelphi Theatre, London and Maggie in *A Chorus Line* at the Theatre Royal, Drury Lane. TV credits include: episodes of *Dixon of Dock Green* and *Emergency Ward 10*, *Charlie Girl*, *Virgin of the Secret Service*, and *The Professionals*; *Documentary on Danny La Rue* for BBC. Film: played Oliver's mother in *Oliver*. Radio: *The Mighty and Their Fall*.



Call me Madam

Music and Lyrics by **Irving Berlin**
 Book by **Howard Lindsay and Russel Crouse**
 by arrangement with Chappell Music Ltd.

Cast (in order of appearance)

Mrs Sally Adams
 The Secretary of State
 Supreme Court Justice
 Congressman Wilkins
 Henry Gibson
 Kenneth Gibson
 Senator Gallagher
 Frey
 Miss Phillips
 Butler
 Senator Brockbank
 Cosmo Constantine
 Pemberton Maxwell
 Clerk
 Hugo Tantinnin
 Sebastian Sebastian
 Princess Maria
 Court Chamberlain
 Maid
 Grand Duchess Sophie
 Grand Duke Otto
 The Ocarina Children

NOELE GORDON
COLIN THOMAS
STEVE O'HARA
BERNARD MARTIN
MICHAEL HARDING
WILLIAM RELTON
JOHN ARON
JAMES TILLITT
LINDA DE PAUW
CHRISTOPHER MARLOWE
DAVID ALDER
BASIL HOSKINS
JEREMY HAWK
BRUCE MORRISON
JONATHAN OWEN
STEFAN PAUL SANCHEZ
VERONICA PAGE
COLIN THOMAS
MARY LINCOLN
MOYNA COPE
MICHAEL HARDING
JONATHAN BAXTER, TIMOTHY LE-RASLER,
SARAH MELJA, CRAIG MILL,
SIMON VYVYAN, AYSHA ROHMAN,
NICOL LEVENE

Ladies and Gentlemen of America and Lichtenburg: **Roslyn Cole, Margaret Foyer, Nigel Garton, Christine Ling, Catherine Francoise McCarney, Mandi Martin, Ian Parkin, Debbie Riordan, Robin Slater, Carl Toop, Andrew Wightman**

The Ocarina Children are from the Barbara Speake Stage School.

Orchestra

Keyboard/Deputy Conductor **Jo Stewart**, Clarinet/Alto Sax **Chris Condon**, Alto Sax/Piccolo/Clarinet **Allan Shephard**, Tenor Sax/Clarinet/Bass Clarinet **Don Savage**, Accordion **Don Ross**, Drums **Kevin Campbell**, Percussion **James Hood**.

Director
 Production Designed by
 Choreographer
 Associate Choreographer
 Production Musical Director
 Lighting Designer

ROGER REDFARN
TERRY PARSONS
TUDOR DAVIES
KENN OLDFIELD
ED COLEMAN
GRAHAM LARGE

ACT ONE Scene 1 Office of the Secretary of State
 Scene 2 Sally's living room in Washington
 Scene 3 Public Square in Lichtenburg
 Scene 4 Reception room in the American Embassy
 Scene 5 The Lichtenburg Fair
 Scene 6 A corridor in the Palace
 Scene 7 Sally's sitting room in the Embassy

ACT TWO Scene 1 A Lichtenburg Arcade
 Scene 2 The Embassy Ballroom
 Scene 3 Sally's sitting room in the Embassy
 Scene 4 Sally's living room in Washington

The play is set in two mythical countries, one is Lichtenburg, the other the United States of America where Harry Truman is President.

MUSICAL NUMBERS

ACT ONE

Mrs Sally Adams
 The Hostess with the Mostes' on the Ball
 The Washington Square Dance
 Lichtenburg
 Can you use any money today
 Marrying for love
 The Ocarina
 It's a lovely day today
 It's a lovely day today (reprise)
 The best thing for you
 Can you use any money today

The Company
Sally and the Company
Sally and the Company
Cosmo and the Company
Sally
Cosmo and Sally
Princess Maria and the Company
Kenneth and Princess Maria
Kenneth and the Company
Sally
Sally

Interval

ACT TWO

Lichtenburg
 Something to dance about
 Once upon a time, today
 They like like
 You're just in love
 The best thing for you (reprise)
 It's a lovely day today (reprise)
 Mrs Sally Adams (reprise)
 You're just in love

Cosmo and the Company
Sally and the Company
Kenneth
Wilkins, Brockbank and Gallagher
Kenneth and Sally
Sally
Kenneth and Princess Maria
The Company
Sally and the Company



David Alder



John Aron



Roslyn Cole



Moyna Cope



Linda De Pauw



Margaret Foyer



Nigel Garton



Michael Harding



Mary Lincoln

*Call me
Madam*



Catherine Francoise McCarney



Christopher Marlowe



Bernard Martin



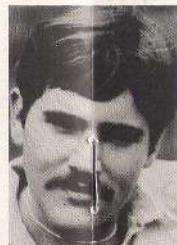
Mandi Martin



Bruce Morrison



Steve O'Hara



Jonathan Owen



Ian Parkin



Debbie Riordan



Stefan Paul Sanchez



Robin Slater



James Tillitt



Colin Thomas



Carl Toop



Andrew Wightman

Call Me Madam

Call Me Madam has been rated as one of Irving Berlin's most enchanting shows – fresh, light and beguiling with lyrics that fall out of it with grace and humour. The show was first performed on Broadway, at the Imperial Theatre, in 1950 and starred Ethel Merman. It was an immediate success and ran for 644 performances. Jack Hylton's production of *Call Me Madam* at the London Coliseum starred Billie Worth, a then little-known actress, who had been Mary Martin's successor in the touring company of *Annie Get Your Gun*. The show received a tumultuous ovation on the opening night and proved to be such a huge success that, in 1953, a duplicate touring version was set up to run simultaneously with the smash-hit West End show. Noele Gordon was cast in the lead of the touring version with Frank Leighton as the man who steals her heart. The play is set in two mythical countries, one is called Lichtenburg, the other the United States of America, where Harry Truman is President.

ROGER REDFARN (Director)

Roger Redfarn has two productions running concurrently in London: he also directed the award-winning *Underneath the Arches*, now in its second year at the Prince of Wales Theatre. *Call Me Madam* is his second show at the Victoria Palace. *A Bedfull of Foreigners*, with Terry Scott and June Whitfield opened there before its transfer to the Duke of York's. This followed *The King and I* at the Adelphi, and then came *Dad's Army* at the Shaftesbury, *Murder Among Friends* at the Comedy and *Happy Birthday* at the Apollo. The award of a Winston Churchill Memorial Fellowship as a stage director in 1974 enabled Roger Redfarn to study the American musical scene on a tour of the USA. By then he had directed more than 50 major productions as Associate Director at the Belgrade, Coventry, including such diverse plays as *Juno and the Paycock*, *The School for Scandal* and *War and Peace*. He was also responsible for large-scale musicals such as *West Side Story*, *No, No, Nanette* and *The Pajama Game*. He recently enjoyed further acclaim for his direction of another mammoth American musical starring Noele Gordon, *Gypsy*, at the Haymarket, Leicester. The most recent of some 20 spectacular pantomimes was *Jack and the Beanstalk*, with Frankie Howard and June Whitfield, at Chichester last Christmas, and his 1983 touring production of *Hobson's Choice* was the first play presented at the newly refurbished Theatre Royal, Bath. Other 1983 commitments include Neil Simon's comedy *Barefoot in the Park* in the Middle East; a specially devised revue to celebrate the 20th anniversary of the Hong Kong Hilton, and a new play at the Churchill, Bromley.

TERRY PARSONS (Production Designer)

1983 sees a West End 'hat-trick' for Terry Parsons when he will have designed three major London shows running at the same time: *Underneath the Arches*, the award-winning show at The Prince of Wales Theatre; *Call Me Madam* here at The Victoria Palace; and *Singing in the Rain* starring Tommy Steele at The London Palladium. Previous West End shows include *Dad's Army*, *A Bedfull of Foreigners*, *Charley's Aunt*, *The Travelling Music Show*, *Dead Easy*, *Bunny, Dean*, *The King and I* and *The Pleasure of His Company*. Overseas Terry has designed a wide range of productions in Canada, New Zealand, The Middle East, Australia, Hong Kong and Bangkok; whilst at home he has designed numerous plays and musicals at Birmingham, Billingham, Bromley, Chichester, Coventry, Edinburgh, Guildford, Leicester, Lincoln, Richmond and Sheffield. *Calamity Jane*, *Pygmalion*, *George and Mildred* and *The Dresser* are among the many national tours he has designed. During his time as Head of Design at The Haymarket Theatre in Leicester between 1980 and 1982, Terry's designs included the world premiere of Graham Greene's *For Whom the Bell Chimes*, Ray Cooney's new play *Two Into One* – shortly heading for the West End – and the musicals *Gigi* and *Gypsy*, the latter starring Noele Gordon. Born in Cardiff, Terry trained at Cardiff Art College and then The Central School Of Art in London where he was awarded an Arts Council Scholarship to The Belgrade Theatre in

Coventry. Within months he was appointed Head of Design there and went on to design over one hundred productions for the company. Whilst at Coventry he met and married his wife Bridget who was Wardrobe Mistress at the theatre, and they now live in Watford with their four children.

TUDOR DAVIES (Choreographer)

Tudor was born in Oxford and has had an extensive career as actor, director and choreographer. As an actor – Theatre: *Twang*, *Robert and Elizabeth*, *Cowardy Custard*, *Hellow Dolly*, *Dame in Goldilocks and the Three Bears*, *Oh Mr. Porter*, *Mother Goose*, *The Gypsy Princess* and *The Grand Duchess of Gerolstein* – both for Sadler's Wells. TV: *The Tom Jones Show*, *The Burt Bacharach Show*, *The Marty Feldman Show*, *The Music Makers*, *Have a Harry Birthday* with Harry Secombe. BBC *Songwriters* series. As a director – Theatre: *Cowardy Custard* (National tour and in Canada), *Joseph and His Amazing Technicolor Dreamcoat*, *Humpy Dumpty*, *Babes in the Wood*, *The Fantasticks*, *Cole*, *Pinocchio*, *Dracula*. As a choreographer – Theatre: *Tommy*, *Calamity Jane*, *The Fenella Fielding Revue*, *Waiting for the Parade*, *Wonderland*, *Underneath the Arches*; TV: *Pennies from Heaven*, *She Loves Me*, *Showstoppers*, *The Starlite Ballroom*. Films include *Young Girls of Rochefort*, *200 Motels*, *Women in Love*, *Great Expectations*. Following *Call Me Madam* at the Birmingham Repertory Theatre, Tudor returned to Canada to play *Widow Twankey* in *Aladdin* at the Royal Alex Theatre, then to Sadler's Wells for a new season of operetta.

KENN OLDFIELD (Associate Choreographer)

Trained at Rambert School of Ballet, Arts Educational School and The Dance Centre in London. Has been a teacher at the London School of Dance and Drama, Bruckner Conservatorium, Austria and The Actors Centre. As a dancer – Theatre: *Chicago* and *A Chorus Line* in the West End, has appeared with the Landestheater Ballet Company, Linz, Austria; TV: two Royal Variety Command Performances, *Captain and Tennille*, *Cleo Laine Show*, *Paul Daniels Show*; Films: *The Great Muppet Movie*, *Caper*, *Valentino*, *The Prince and the Pauper*, *The Wall*, *The Hunger*. As a choreographer credits include *Chicago*, *Aladdin*, *Cabaret*, *Sing Happy*, *Pullman 55*, *West Side Story*, *Silk Stockings*, *Mother Goose*, *Dick Whittington* and *Wondercat*, *The Ascent of Wilberforce III*, *Lock Up Your Daughters*, *Beautiful Dreamer*, *Windy City*.

ED COLEMAN (Production Musical Director)

American Ed Coleman's West End credits includes *West Side Story*, *On the Level*, *Dad's Army*, *Lady Be Good*, *Kings and Clowns*, *Little Me* and *Kingdom Coming*. He has also been Guest Conductor of The Festival Ballet and for The Scottish Baroque Ensemble at the Edinburgh Festival. Ed's regional work includes shows at Bromley, Billingham, Guildford, Plymouth and Richmond, as well as the national tour of *Calamity Jane* and the recent British premiere of the American musical *King of Hearts* at the Lyceum Theatre in Edinburgh. Ed is also a Composer, Orchestrator and Arranger – his arrangements can currently be heard in the award-winning West End show *Underneath the Arches* – while his compositions cover theatre, records, music commissioned for radio, television, TV commercials in addition to scores for films – most recently *The Chosen One* and *The New Fangled Wandering Minstrel Show* starring Olivia Newton-John. Recently Ed was Musical Director for *The Mikado* which opened to great critical acclaim at Plymouth's new Theatre Royal. For the production – which transferred to the Cambridge Theatre in London – Ed created entirely original orchestrations. He is married to actress Eileen Gourlay – they have two children.

GRAHAM LARGE (Lighting Designer)

Has worked extensively in the fields of theatre, opera and ballet. Opera credits include work for English National Opera, Opera North, Welsh National Opera and Wexford Festival Opera. He has recently completed work on the Scottish Ballet's new production of *Romeo and Juliet*, and Glenn Tetley's production of *Voluntaries* for the Paris Opera Ballet. Recent theatre credits include the opening production of the new Mermaid Theatre, *King Lear*, *Othello* and *Mariano Falliero* at the Young Vic. Last summer he lit a production of Noel Coward's *Bitter Sweet* at the Northcott Theatre, followed by work on their production of *Rebecca*. Overseas credits include work in New York, Las Vegas, Brussels and Vienna.



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Production Acknowledgements

Properties and scenery constructed and painted in the Birmingham Repertory Theatre Workshop. Costumes made in the Theatre Wardrobe Department. Wigs made in the Theatre Wig Department. Men's suits by Michael Kennedy and Domie Monswear. Additional costumes and accessories by Phillipa Dodds, Jennifer Eglinton and Cornelia James. Additional set construction by Kimpton Walker and Terry Murphy. Drapes and banners by Mick Tomlin and Liz Read. We gratefully acknowledge the assistance of the following: Midland Reproduction Furniture; Midland Wallboards Ltd.; Bocock, George and Harvie Ltd. Production photographs Willoughby Gullachsen.

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The Actors' Benevolent Fund (founded 1882) which helps by making allowances, grants and loans to aged and distressed actors and actresses.

The Theatrical Ladies' Guild of Charity (founded 1892) which makes grants of money and gifts of clothing, fuel and other necessities, not only to actors and actresses, but also to stage hands, dressers and those employed in front of the theatre.

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Covent Garden
London WC2
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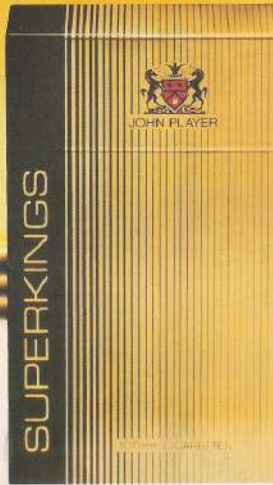
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BOOKS IN BRIEF

The text of *A MAP OF THE WORLD* by David Hare, currently in the repertoire of the National Theatre, has just been published by Faber and Faber. Set against the background of a UNESCO conference on world poverty held in Bombay, it centres around the conflict between a cynical Indian novelist and an ideological young journalist. A complex and fascinating play, which definitely merits reading as well as seeing.

HARD LINES (also Faber and Faber) is a collection of poetry and prose by young writers, introduced by Ian Dury. The idea for the book began with *Something Else*, a BBC television programme about new writing for the young. The contributors come from all over Britain and, naturally their literature reflects their outlook on present day life, candid, sometimes angry but often humorous.

In *5001 NIGHTS AT THE MOVIES* (Elm Tree Books), Pauline Kael has assembled a selection of her film reviews for *The New Yorker*. Succinctly but comprehensively she includes films from the 1930's to the 1980's. Ms Kael obviously takes her work seriously and tends to re-evaluate films which to most of us defy criticism. Thus, *Now Voyager* is a "campy tear-jerker", *Casablanca* has an "appealing schlocky romanticism" whilst *Mrs Miniver* is "generally

offensive". Nevertheless it's a useful reference book which will undoubtedly find its way into many a movie buff's collection.



Gerald Moore

Gerald Moore, piano accompanist to many great singers during his long and distinguished career, recalls in *FURTHERMOORE* (Hamish Hamilton) the musicians he has admired and known, from Faderewski to Maria Callas, as well as those that he has accompanied. It's a delightful look at the musical world, compassionate, warm and at times very moving. **REIGA BENJAMIN**



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