

**PALACE  
THEATRE**

Under the direction of EMILE LITTLER



**NORMAN  
WISDOM**

IN

**"WHERE'S  
CHARLEY?"**

SOUVENIR  
PROGRAMME  
ONE SHILLING



**NORMAN  
WISDOM**

In little more than a decade Norman Wisdom has risen from remote obscurity to the neon-spangled pinnacle of Show Business fame.

It was at that famous Music Hall on Islington Green, Collins, that he first appeared before a paid audience on a chilly Monday evening in December 1946. Indeed, more discerning patrons than those for whom he appeared previously—as a member of an Army Concert Party.

Just two years later he was hailed as a great new comedy discovery after making a variety appearance for Bernard Delfont at the London Casino—his guiding light ever since. This young newcomer's earthy comedy coupled with his uncanny ability to turn an audience from laughter to tears by the mere switch of a facial expression, was soon to come to the notice of Television and Film Executives.

It was, in fact, television that was to bring Norman Wisdom film fame for, whilst appearing for this medium in 1951, he was "spotted" by one of the senior executives of the J. Arthur Rank Organization and a long term contract was the result.

In 1953 this mercurial young Londoner, who had spent almost ten years of his life as a regular soldier in the 10th Hussars, found himself making his first picture at Pinewood Studios, "Trouble In Store", since which time he has regularly made one per year.

The West-End Stage has seen Norman in no less than four big successes—three at the London Palladium and the other at the Prince of Wales Theatre. As evidence of his versatility he even tackled two starring roles in major ice shows and has also been featured in a circus.

This veritable "Jack Of All Trades" writes much of his own music and his relaxed vocal style opened up yet another vein of Show Business for him—that of the disc.

In New York in 1951, where Norman Wisdom had gone to appear on a top Television Show, he met one of America's ace tunesmiths, Frank Loesser. Norman told Loesser of his desire to play the Ray Bolger part in "Where's Charley?" and Loesser, having seen him on the Television Screen, readily agreed that Norman was "tailor-made" for the part.

Due, however, to a heavy programme, it was not until the latter part of 1957 that Norman Wisdom was able to don "Auntie's" skirts for the part of this immortal old lady who proves that, like choice wine, she improves with age.



**JERRY DESMONDE**

Jerry Desmond, who was born and educated in Middlesborough, was the original demonstrator for John Baird, in a medium in which he has since become a star. His television programmes have included Roof Top Rendezvous, What's Your Line, the Arthur Askey Series, Sunday Night at the London Palladium and The 64,000 Question. He first came to prominence as the late Sid Field's stooge. Soon known as the "Prince of Feeds," he went to California to appear as guest artist with Bop Hope. He is acting with Norman Wisdom for the seventh time. They were together in "All the Fun of the Fair" on television, in the stage shows "Painting the Town" and Norman Wisdom's Palladium Show, and the films, "Trouble in Store," "Man of the Moment," and "Up in the World."

Pip Hinton comes from Woodford Green, Essex. She spent 6 years at a ballet school and has also studied drama and music. Like many stars of the musical comedy world she began her career in concert party. After appearing in pantomime and summer shows she made her London debut in "Rainbow Square" at the Stoll Theatre. She had a small part in the revue, "Intimacy at 8-30" at the Criterion Theatre, and then went to Blackpool for George and Alfred Black's Summer Show of 1956. Since last July she has made frequent appearances on television. She is married to Simon Burt (one of the Burt Twins) and has a 5-year-old son.



**PIP HINTON**



**FELIX FELTON**

Felix Felton, a former president of the O.U.D.S., started his career as 'Bottom' in Max Reinhardt's production of "A Midsummer Night's Dream". He joined the B.B.C. in 1934 and worked for them in various capacities until 1948, when he resigned to free-lance as actor and writer. He has since broadcast in hundreds of radio and television plays and written many scripts for both mediums. Recent appearances on the stage have been made in "The Pajama Game" and "Nekrassov." Films include "Round the World in 80 Days" and "Man of the Moment," and "Just My Luck" with Norman Wisdom. He is also a pianist and composer, and has had two orchestral suites played by the London Philharmonic and other orchestras

Marion Grimaldi is a descendent of Alessandra Maria, 6th Marchese Grimaldi of Genoa who came to England when he was exiled in 1685. Her second cousin, George Grimaldi, is head of this senior branch of a family which includes Prince Rainier of Monaco, a member of the junior branch. Born in London and a student of the R.A.D.A., she appeared in repertory and pantomime before making her first appearance in the West End in "Hassan" at the Cambridge Theatre in 1950. Subsequently she played leading roles in "The Burning Boat" at the Royal Court Theatre, in a "A Girl Called Jo" at the Piccadilly and played Polly Carter in Dylan Thomas's 'Under Milk Wood' at the New Theatre.



**MARION GRIMALD**



**PAMELA GALE**

Pamela Gale, who was born in Calcutta, started her career by playing little boy parts in the B.B.C. Scottish Children's Hour, and afterwards went to the Royal Academy of Dramatic Art. Her first musical show was the revue "Going to Town" at the St. Martin's Theatre. She played in Noel Coward's "After the Ball," and was one of the Marsinahs in "Kismet." Her many appearances on television include "Captain Carvello," in which she was seen as Annie, and "Sweethearts and Wives" (with Kay Kendall). She has done two seasons at the Opera House, Blackpool, and toured the Middle East.

**Charley's Aunt**

**and all**

**the other**

**charming**

**young ladies**

**of the company of**

**Where's Charley?**

*are dressed in costumes made of*

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## WHERE'S CHARLEY?

A Musical Play

Based on "Charley's Aunt" by Brandon Thomas

Music and Lyrics by Frank Loesser

Book by George Abbott

Directed by WILLIAM CHAPPELL  
Choreography by HANYA HOLM  
Settings and Costumes by Peter Rice

Musical Direction by MICHAEL COLLINS

*First Performance : Thursday, 20th February, 1958*

MONDAY to FRIDAY at 8.0 p.m.

SATURDAY at 5.30 & 8.30 p.m.

NO MID-WEEK MATINEE

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# WHERE'S

*Characters in order of their appearance :*

<b>Brassett</b>	...	...	...	...	...	...	...	<b>JOHN MOORE</b>
<b>Jack Chesney</b>	...	...	...	...	...	...	...	<b>TERENCE COOPER</b>
<b>Charley Wykeham</b>	...	...	...	...	...	...	...	<b>NORMAN WISDOM</b>
<b>Kitty Verdun</b>	...	...	...	...	...	...	...	<b>PAMELA GALE</b>
<b>Amy Spettigue</b>	...	...	...	...	...	...	...	<b>PIP HINTON</b>
<b>Sir Francis Chesney</b>	...	...	...	...	...	...	...	<b>JERRY DESMONDE</b>
<b>Mr. Spettigue</b>	...	...	...	...	...	...	...	<b>FELIX FELTON</b>
<b>Donna Lucia D'Alvadorez</b>	...	...	...	...	...	...	...	<b>MARION GRIMALDI</b>
<b>Photographer</b>	...	...	...	...	...	...	...	<b>PETER MANDER</b>
<b>Patricia</b>	...	...	...	...	...	...	...	<b>HELEN ANDERSON</b>
<b>Agatha</b>	...	...	...	...	...	...	...	<b>JILL MARTIN</b>
<b>Clara</b>	...	...	...	...	...	...	...	<b>SHEILA FRANCIS</b>
<b>Reggie</b>	...	...	...	...	...	...	...	<b>BARRY KENT</b>

**Singers :**

Helen Anderson, Sheila Francis, Mary Grimmett, Anne Lakeman, Jill Martin,  
Valerie Tams, Elisabeth Wade

Carl Ewer, Bill Gidley, Harry Kayne, Barry Kent, David Kernan, Philip Potter,  
Scott Webber

**Dancers :**

Ann Berrecloth, Corinne Duvernay, Norma Dunbar, Vivienne Hetzel,  
Pamela Miller, Gay Owen, Caroline Saxon, Sally Webb

Tony Adams, Robert Howe, David Kerr, Vincent Logan, Anthony Newman,  
Derek Rosen, Ken Tyllsen

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# CHARLEY?

## SYNOPSIS OF SCENES

OXFORD 1892

### ACT I

- Scene 1 : A Room at Oxford University.  
Scene 2 : A Street.  
Scene 3 : The Garden.  
Scene 4 : Where the Nuts Come From

### INTERVAL

### ACT II

- Scene 1 : The Garden.  
Scene 2 : Another Part of the Garden.  
Scene 3 : Where the Ladies Go.  
Scene 4 : A Garden Path.  
Scene 5 : The Ballroom.

## MUSICAL NUMBERS

### ACT I

- Scene 1 : "Where's Charley?" ... .. Undergraduates  
"The Years Before Us" ... .. Undergraduates  
"Better Get out of Here" ... .. Charley, Amy, Kitty, and Jack  
Scene 2 : "The New Ashmolean Marching Society  
and Student Conservatory Band" ... .. Jack, Amy, Kitty,  
Undergraduates and Young Ladies  
Scene 3 : "My Darling, My Darling" ... .. Jack and Kitty  
"Make a Miracle" ... .. Charley and Amy  
"Serenade with Asides" ... .. Mr. Spettigue  
"Lovelier than Ever" ... .. Donna Lucia, Sir Francis  
Undergraduates and Young Ladies  
"The Woman in His Room" ... .. Amy  
Scene 4 : "Pernambuco" ... .. Charley, Amy and the "Pernambucans"  
Singer : Barry Kent

### ACT II

- Scene 1 : Reprise : "Where's Charley?" ... .. Jack, Undergraduates  
and Young Ladies  
Scene 2 : "Once in Love with Amy" ... .. Charley  
Reprise : "My Darling, My Darling" ... .. Charley  
Scene 3 : "The Gossips" ... .. The Young Ladies  
Scene 4 : "At the Red Rose Cotillion" ... .. Jack and Kitty  
Danced by : Charley, Amy and Full Company  
Scene 5 : Finale

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 Assistant to Harya Holm : CLEN TETLEY

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Public Relations ... ..		PATRICK SELBY
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**THE MANAGEMENT** reserves the right to refuse admission, and to alter this programme or to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

**PHOTOGRAPHING IN THE THEATRE** is forbidden, the production being the copyright of the Producer and the unauthorised photographing of scenes is illegal.

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**IN ACCORDANCE WITH THE REQUIREMENTS OF THE LORD CHAMBERLAIN** 1.—The public may leave at the end of the performance by all exit doors and such doors must at that time be open. 2.—All gangways, passages, and staircases must be kept entirely free from chairs or any other obstructions. 3.—Persons shall not in any circumstances be permitted to stand in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions. 4.—The safety curtain must be lowered and raised in the presence of each audience.

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# Norman Wisdom

in

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 TERENCE COOPER, FELIX FELTON  
**JERRY DESMONDE**

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**ELIZABETH SEAL**

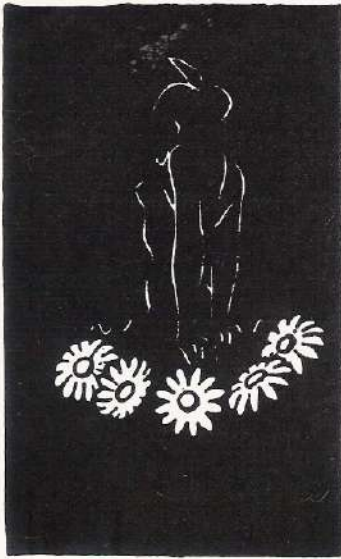
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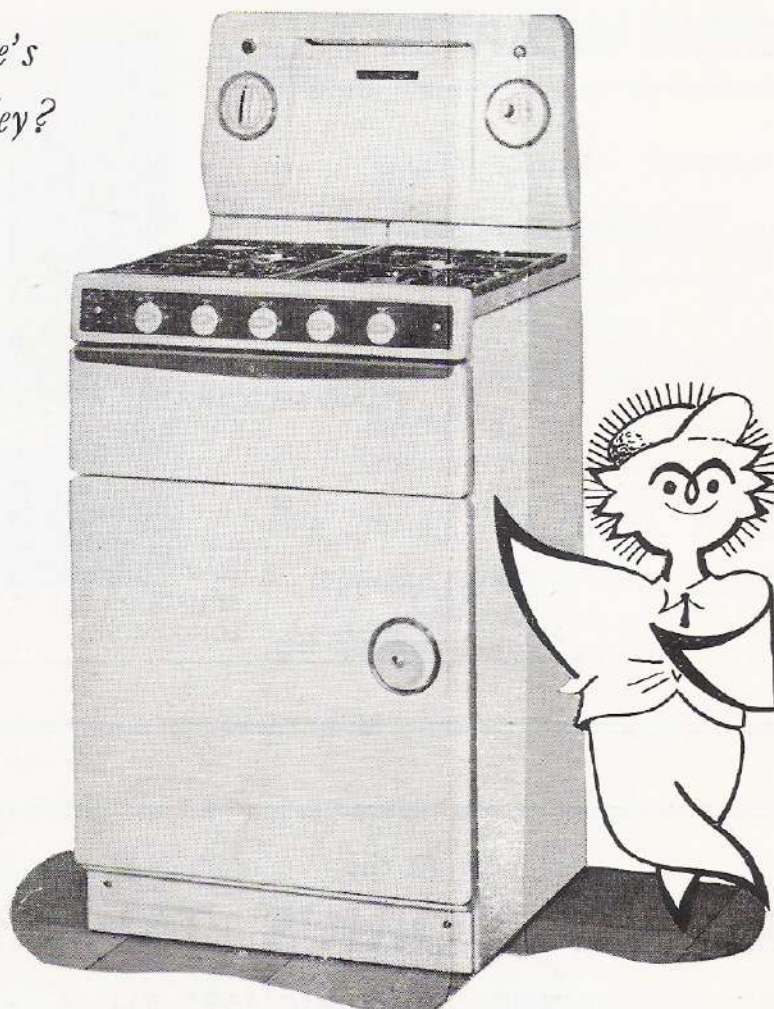
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