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WESTMINSTER THEATRE

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Manager: Donald Loughman

Aldersgate Productions Ltd present

GORDON GOSTELOW **CAROLINE VILLIERS**
BRENDAN BARRY
in

RIDE! ***RIDE!***

Book and Lyrics by
ALAN THORNHILL

Music by
PENELOPE THWAITES

Directed by **PETER COE**

with **RICHARD WARNER** **RICHARD OWENS**

KIM GOODY **RAYMOND SKIPP** **ABBY HADFIELD** **JANE MARTIN**

and **JEREMY ANTHONY**

Settings **CAMERON JOHNSON**

Costumes **INGEBORG**—Musical Director **RAYMOND BISHOP**

Lighting **JOHN HARRISON**

Music Arranger **JOE GRIFFITHS**—Dances arranged by **LARRY OAKS**



John Wesley (GORDON GOSTELOW) and Martha (CAROLINE VILLIERS) in *Bedlam*.



'The Pillars of Society'. Left to right: Dr. Crankshaw (RICHARD WARNER), Mrs. Crankshaw (ABBY HADFIELD) and Rev. Henry Hobart (BRENDAN BARRY).

ALAN THORNHILL

Alan Thornhill was educated at Repton School and at Hertford College, Oxford, where subsequently he returned as Fellow and Chaplain. He has, for the whole of his working life, been associated with the work of Moral Re-Armament. His first play, *The Forgotten Factor*, had its premiere in Washington in 1943, and has since been performed in twenty languages all over the world. He wrote the screen play of the film *The Hurricane* and *Music at Midnight*, both of which were produced at the Westminster Theatre in London and afterwards filmed. *Mr. Wilberforce MP* was also produced in the West End, as well as the revue *GB*, of which he was co-author. His most recent straight play is *Return Trip*, which he has written with Hugh Steadman Williams.



PETER COE

Peter Coe is probably best known for his five British period musicals *Lock Up Your Daughters*, *Oliver!*, *Pickwick*, *The Four Musketeers* and *Tom Brown's Schooldays*. He has also done six productions for the Chichester Festival Theatre, *An Italian Straw Hat*, *The Skin of Our Teeth*, *The Caucasian Chalk Circle*, *Peer Gynt*, *Treasure Island* and *Tonight We Improvise*. He has directed three operas for the English National Opera, *The Love of Three Oranges*, *The Angel of Fire* and *Ernani*, and his international productions of Shakespeare include *Twelfth Night* in India, *Julius Caesar* in Israel, *Macbeth* in Canada, *Hamlet* and *Black Macbeth* in London and a modern dress *Richard III* in Denmark. He has recently concentrated on staging his own plays, *The Woman of the Dunes*, *Decameron '73*, *The Trial of Oscar Wilde*, *Cages*, *The Great Exhibition*, *The Trial of Marie Stopes* and *Storytheatre*. In 1968 he directed the film version of *Lock Up Your Daughters* for Columbia Pictures.

PENELOPE THWAITES

Penelope Thwaites was born in Chester, but grew up in Australia. She graduated in music from Melbourne University, and continued her piano studies in London with Eric Harrison, Albert Ferber and Phyllis Sellick. Following her debut at the Wigmore Hall in May 1974, she visited Australia to give recitals and broadcasts. She has recently made an LP of music by the British composer Paul Petrocokino for the Westover label. In Britain she appears regularly both as a soloist and with orchestra, and now makes her home here. She began writing songs at the age of six, when her father, a well-known Australian poet, would fit words to her tunes for fun. She has contributed to five musical revues, and has written three full-length musicals as well as *Ride! Ride!* She was musical director of the European revue *Anything to Declare?*, which toured Europe, the Middle East, Asia and Australasia from 1969 to 1971. Her songs have been performed, recorded and broadcast throughout the world.



GORDON GOSTELOW

Born in New Zealand in 1925 and educated in Australia, Gordon Gostelow trained at Sydney University and then the London Academy of Music and Dramatic Art. His first West End appearance was in *Camino Real*, followed by *The Iceman Cometh* and *Brouhaha*. At the Chichester Festival Theatre he has played Trinculo in *The Tempest*, Pompey in *Anthony and Cleopatra*, Pinchwife in *The Country Wife* with Maggie Smith, and Ben Gunn in Peter Coe's 1973 production of *Treasure Island*. He has spent six seasons with the Royal Shakespeare Company, with parts that include Luka in *Gorky's Lower Depths*, Thersites in *Troilus & Cressida*, Gerstein in *The Representative*, The Corporal in *The Caucasian Chalk Circle* and The Head Porter of Albany in Graham Greene's comedy *The Return of A.J. Raffles*. Television appearances include Barsad in *A Tale of Two Cities*, Barkis in *David Copperfield*, Newman Noggs in *Nicholas Nickleby*, Scrooby in *The Pallisers*, and Barty in *Dominic*. His films include *Nicholas and Alexandra*, *Dr. Syn* and *In Search of Gregory*. He is married to the actress Vivian Pickles and they have one son.

BRENDAN BARRY

Brendan Barry has recently concluded a season in London with the Bubble Theatre Company, in plays directed by Peter Coe. He had previously toured in *Murder at the Vicarage* with Barbara Mullen, and played a Christmas season at the Chichester Festival Theatre in *Treasure Island*. He has also played at the Old Vic and at Stratford-on-Avon, and has made many television appearances, among them Mr. Reubens in *Ballet Shoes*, Judge Brack in *Hedda Gabler*, Mr. Kuhn in *Cheri*, John Walters in *Shadow of the Tower*, and the Spanish Ambassador in *Elizabeth R*. He lives in London, and his main hobbies are grand opera and cooking.

CAROLINE VILLIERS

Caroline Villiers was born in London, trained at Corona Stage School, and at the age of 15 she was making records in France. In 1971 she played Mercedes in *Rock Carmen* at the Round House, and she went on to play the juvenile lead in *The Good Old Bad Old Days* with Anthony Newley in the West End. She was Totina in *Tonight We Improvise* at the Chichester Festival Theatre, and appeared in the BBC production of the rock musical *Great Big Groovy Horse*. More recently she appeared in the plays produced last year by the Bubble Theatre Company, and she played the lead in *Thomas and the King* at Her Majesty's Theatre, London. Caroline comes from a musical family. Her father is a music arranger and her sister was until recently one of Pan's People. She enjoys reading, soul music and playing the piano.

RICHARD WARNER trained at RADA and was with the Old Vic Company in the days of Lillian Baylis. He has worked extensively in and around the West End in such plays as R. C. Sherriff's *Miss Mabel*, Terence Rattigan's *Ross* and Alan Thornhill's *Mr. Wilberforce MP*. His numerous TV productions include *Crown Court* and *Fight Against Slavery*, and among his recent films are *Mary Queen of Scots* and Walt Disney's new film *Pit Ponies*.

RICHARD OWENS played Paul in *Company* at Her Majesty's Theatre and was in Pineroy's *Dandy Dick* with Alastair Sim at the Garrick. He has also recently played at Chichester, Oxford, Hampstead and at the New London Theatre in *Treasure Island* with Bernard Miles and Spike Milligan. His TV appearances range from Colonel Brandon in *Sense and Sensibility* to Odysseus in *Great Big Groovy Horse*, and his films include *Vampire Circus*.

JEREMY ANTHONY trained at RADA and with the National Youth Theatre. He worked with the Royal Shakespeare Company in the stage and film versions of Peter Brook's *U.S.*, and has also worked for the Welsh National Theatre, the Regents Park Company in *Twelfth Night*, at Chichester in *Tonight We Improvise* and in the West End in *Number Ten*. He recently did a season with the Bubble Theatre Company. On TV he has appeared in *The Brothers*, *The Dick Emery Show* and *Crown Court*, and he played Ahmed in the film *Warm December*.

KIM GOODY went to stage school and the Guildhall School of Music and Drama. She appeared in the West End in *The Prime of Miss Jean Brodie*, and has just finished work with the Prospect Theatre Company which included the production of *Pilgrim* at the Edinburgh Festival and the Round House. She played in *Wuthering Heights* on TV, as well as *Not in Front of the Children*, *Armchair Theatre*, and *Great Big Groovy Horse*. She is also an experienced cabaret artist.

RAYMOND SKIPP spent eight months in repertory in London after training at RADA, followed by appearances at Chichester and with the Oxford Playhouse company. He has appeared in several West End Plays, among them *Not Now Darling*, *Anthony and Cleopatra*, *Treasure Island* and *Follow the Star*. His TV productions include *The Protectors*, *Orson Welles Mystery Movies* and the current London Weekend series *Holding On*.

ABBY HADFIELD trained as an opera singer and actress at the Royal College of Music in Manchester. She began her career with the d'Oyly Carte Opera Company, travelling widely with Gilbert and Sullivan productions. She has since played in pantomime, and on TV programmes such as *Coronation Street*, *Moody and Pegg*, and Colin Welland's *Jackpoint*. She has also worked in summershows and cabaret in many parts of the world.

JANE MARTIN studied singing in London under Dame Maggie Teyte and Dino Borgeoli. She played the lead in *Carousel* at Drury Lane and on tour, and spent two and a half years touring Australia in Gilbert and Sullivan productions. Before returning to Britain she played on stage, radio and TV in Australia, in parts that include Eliza Doolittle in *My Fair Lady* and Mrs. Molloy in *Hello Dolly*.

RIDE! RIDE!

ACT I

PROLOGUE

John Wesley GORDON GOSTELOW

SONG

The Whole Wide World Wesley

THE WHITEHEAD HOME, PRESTON, LANCASHIRE. 1789.

Martha CAROLINE VILLIERS
Mrs. Whitehead JANE MARTIN
Mr. Whitehead PETER HONRI
Child SARAH ROSS

SONGS

It's Exciting To Be Alive Martha and Wesley
Fiercer Than Coal Mrs. Whitehead, Child and Company
Which Is Which? Mrs. Whitehead and Martha

A LONDON MARKET, 1748.

Audrey KIM GOODY
Sam RAYMOND SKIPP
Silky Joe GREGORY KANE
Maggie NANCY RUTHVEN
Clare CAROLINE HIGH
Will Funnel JEREMY ANTHONY

SONG

Sweet William Audrey and Street Sellers
You Can't Make a Living* Audrey, Sam, Silky Joe, Maggie, Clare and Company

THE APOTHECARY'S

Dr. Crankshaw RICHARD WARNER
Mrs. Puttick KATHY DUNKERLEY
Mr. Puttick JON. C. P. MATTOCKS
Mrs. Crankshaw ABBY HADFIELD

SONG

Strange City Martha

IN FRONT OF ST. SAVIOUR'S CHURCH

Charles Wesley RICHARD OWENS
Heckler ROBERT LISTER
Two Soldiers ANTHONY DUNSTON, MARTIN WIMBUSH
Henry Hobart BRENDAN BARRY
Woman with a baby CHRIS CHANNER
Followers of Wesley JULIA NELSON, ROSEMARY JENNER

SONGS

Jehovah Reigns Company
The Garden of England Hobart
Why me? Martha

INTERVAL

ACT II

THE STREET

SONG

He Knows My Name Martha

AT THE CRANKSHAW'S

SONGS

The Pillars of Society* Hobart and The Crankshaws
A Nice Little Change Of Air Hobart and The Crankshaws

THE CLINIC

Woman with a twisted gut ROSEMARY JENNER
Man with a broken leg PAUL LARGE
Woman with a broken arm PAULINE MENEAR
Woman who has lost her voice NANCY RUTHVEN
Starving Child SARAH ROSS

SONGS

One By One Charles

BEDLAM

Granny CHRIS CHANNER
Dick PETER HONRI
King GREGORY KANE
Queen JULIA NELSON
Other inmates MARTIN WIMBUSH
CAROLINE HIGH
ANTHONY DUNSTON
ROBERT LISTER

Bailiff

Lord Chesterfield

SONGS

Everyone's Needed Martha and Inmates
What Thou Hast Done Wesley

FINALE

SONGS

Ride! Ride! Charles and Company
Travellers' Blessing Martha, Mrs. Whitehead
and Company.

(*Words and Music by Joe Griffiths)

ORCHESTRA

Keyboards: Raymond Bishop
Percussion: Norman Bold
Oboe, cor anglais: Joy Goy

Flute, clarinet, piccolo Rosemary Hitchcock
Rhythm guitar, banjo Vic Jacques
Bass and bass guitar Arthur Johnson

FOR ALDERSGATE PRODUCTIONS

Producer:
Ronald Mann
Production Manager:
Hugh Williams
Company and Stage Manager:
Alan Wallace
Deputy Stage Manager:

Sound Designer:
Malcolm Blackmoor
Sound Operator:
Kevin Chadderton
Wardrobe Mistresses:
Jill Robins
Liz Kerrey

Assistant Stage Managers:
Pauline Menear
Paul Large

CHRIS CHANNER trained at LAMDA and studied ballet with Nesta Brooking. After a number of pantomimes, revues and musicals, she joined the Dance Theatre Company, appearing in London and on the continent. She has played in America on Broadway and in Hollywood and did a world tour of Peter Howard's *The Vanishing Island*. She has appeared in several plays at the Westminster Theatre, including *The Forgotten Factor*, *Give a Dog a Bone* and *Return Trip*.

KATHY DUNKERLEY spent five years with the Royal Opera at Covent Garden. She then went to Australia, where she had her own radio programme on ABC, and appeared in *The Sound of Music* and *Orpheus in the Underworld* in Sydney. After returning to London she played in *High Spirits* with Cicely Courtneidge, *110 in the Shade*, *The Young Visitors* and *Anne of Green Gables*. She also played the cherry vendor in the film *Oliver!*

ANTHONY DUNSTON appeared in repertory after training at the Webber Douglas Academy. He toured with the West End production of *The Man Most Likely To...* and went on to play Chino in *West Side Story* at the Shaftesbury Theatre. His film work includes an appearance in *The Great Gatsby*. He is married and lives in London, where his wife lectures at the Victoria and Albert Museum.

CAROLINE HIGH was born in Lincolnshire, and trained at the Italia Conti Stage School. She has appeared in pantomime with such names as Larry Grayson and Danny La Rue, and has played in repertory in various parts of the country including the Cardiff Open Air Theatre. Last year she appeared as Dick in *Dick Whittington* at the Library Theatre in Luton. She has also sung on BBC radio.

PÉTER HONRI comes from a family that has worked in the theatre and music hall for four generations. After training at LAMDA, his first London stage appearance was in 1948 as a front-cloth comic at Colin's Music Hall. In the true variety tradition he also sings and plays the concertina, piano and guitar. His West End stage appearances include parts in *Blitz*, *Beyond the Fringe* and *Heidi!*, and films include *Oliver!* and *Sherlock Holmes's Smarter Brother*. He has recently been seen on television in *The Seven Faces of Woman*, *Upstairs, Downstairs*, and the play *It's a Lovely Day Tomorrow*.

ROSEMARY JENNER won a junior exhibitor scholarship to the Trinity College of Music in London at an early age, and five years later became a full-time student at the College. She continued her studies at the Guildhall School of Music and Drama, before joining the English National Opera Company. She now works as a freelance singer, concentrating mainly on concerts and oratorios.

GREGORY KANE first became interested in the theatre when he was working with the mounted police in Rhodesia. On his return to Britain he appeared in repertory, films, and on television and radio, and in 1962 he went to RADA on a Lever Hulme Scholarship. Recent stage appearances include parts in *The Creeper* in Hull, *On the Rocks* at the Mermaid, and *Treasure Island* at the New London Theatre.

ROBERT LISTER came into the theatre after a brief teaching career. He has worked for the Royal Ballet, the Bristol Old Vic and at Chichester, and he recently toured India playing Horatio in the New Shakespeare Company's production of *Hamlet*. In the West End he has appeared in *Trelawny* and *Toad of Toad Hall*, and on television he has been seen in *Within These Walls*, *Play For Today*, *Affairs of the Heart* and *Between the Wars*.

NANCY RUTHVEN started work in theatre as a dancer. She trained with the Rambert and toured with the Parinov Ballet Company. She then worked in Repertory and has appeared in plays in Australia and on Broadway. In recent years she has worked for the Westminster Theatre and has directed and written plays for their 'Theatre in Education' programme. She is the author of twelve plays and enjoys directing.

JON C. P. MATTOCKS appeared in a number of Army and Navy shows when he was in the Services, before turning professional in 1965. Most recently he has appeared in *Dick Whittington* at the Luton Library Theatre, *Robinson Crusoe* in Birmingham, and *Hadrian VII* and *The Winter's Tale* in Wolverhampton. On television he has been seen in *The Adventures of Don Quixote* and *Dr. Jekyll and Mr. Hyde*.

JULIA NELSON began her career in America as a member of the Berea Players in Kentucky. Returning to Britain, she played in repertory and a number of films, including *Three Men in a Boat*, *The Admirable Crichton* and *The Revenge of Frankenstein*. She played Mrs. Sowerberry in *Oliver!* at the New Theatre, and her television appearances include a part in *Mario and the Magician* by Thomas Mann.

SARAH ROSS was born in Trinidad, educated in Britain and trained at the Barbara Speake Stage School. She has played Roo three times in *Winnie The Pooh* at the Phoenix Theatre and on tour, and has appeared on television in *Churchill's People*, *Play For Today* and *The Basil Brush Show*. She has also done several television commercials and a play for Canadian television.

MARTIN WIMBUSH studied at the Guildhall School of Music and Drama. He has worked extensively in regional theatre, including seasons at the Theatre Royal, York, and the Victoria Theatre, Stoke, under the direction of Peter Cheeseman. He recently appeared in *At the Sign of the Angel* at the Players Theatre, London, and he makes regular appearances in London as a music hall artist. On television he has played in *Upstairs, Downstairs*, *The Glittering Prizes* and *The Fifty pound Note* in the series *Ten From the Twenties*.

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WESTMINSTER THEATRE

Behind the modern Westminster Theatre lie two hundred years of history.

The theatre auditorium was originally the Charlotte Chapel built in 1766 by one of the more colourful characters of the eighteenth century, the Rev. Dr. William Dodd. This popular preacher, man of letters, social reformer and unsuccessful playwright became Chaplain to King George III. With the aid of his wife's lottery winnings and a legacy, he built the Chapel and named it after Queen Charlotte. It was a great success, with the Queen and members of the Court attending regularly. But Dr. Dodd, with the aid of an ambitious wife, over-reached himself. At one point he was forced to flee the country. Finally he committed forgery to the tune of £4,200 and was hanged at Tyburn in 1777. His Chapel remained until 1921 when a company was formed to convert it into a cinema and in 1923 it was reopened as the St. James's Picture Theatre. In its day it was the last word in West End cinemas.

In 1932 Anmer Hall transformed the building into a theatre which he named after his old school.

The first production at the new Westminster Theatre was James Bridle's *The Anatomist*, directed by Tyrone Guthrie, in which Flora Robson achieved a striking success.

During the 1930's the Westminster was the home of much of the *avant-garde* drama in London. It was here that Bridle established his reputation. Pirandello's *Six Characters in Search of an Author* was staged here in 1932 with Flora Robson as the daughter. In that same year the Group Theatre began its operations, presenting works by W. H. Auden, Isherwood, Spencer and MacNiece.

In 1938 J. B. Priestley and Ronald Jeans established the London Mask Theatre at the Westminster, with Michael MacOwan as Resident Producer. There followed several new plays of Priestley's including *Cornelius*, which Henry Cass directed in 1940, and T. S. Eliot's *The Family Reunion* in 1939. One of the last plays to be put on by the London Mask at the Westminster was John Drinkwater's *Abraham Lincoln*, with Stephen Murray in the lead and Paul Scofield in a minor role, directed by Henry Cass. In 1946 the Theatre was

acquired by the Westminster Memorial Trust as a living memorial to the men and women of Moral Re-Armament who had given their lives in the fight against Hitler.

The first play to be presented under the management was Alan Thornhill's *The Forgotten Factor*.

At times during the following years the Trust put on plays in association with Moral Re-Armament. Between these productions they let out the theatre to other managements. In 1949-50 *Black Chiffon*, with Flora Robson, ran for 416 performances. In 1953-54 *Dial M for Murder* reached 425 performances with Andrew Cruikshank.

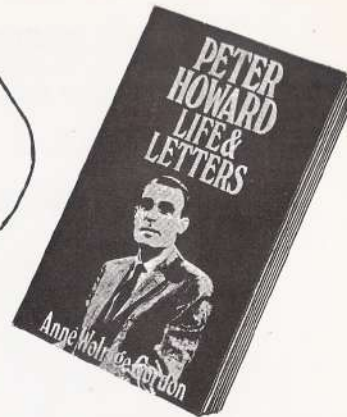
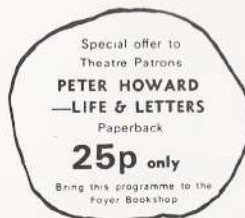
In 1961 the Trustees decided to present a series of plays under their own management and in association with Moral Re-Armament. The series opened with a double bill comprising *The Hurricane* by Peter Howard and Alan Thornhill and *The Ladder* by Peter Howard.

The following year Nora Swinburne starred in *Music at Midnight* by Peter Howard and Alan Thornhill. This was followed by *Through the Garden Wall* in 1963, starring Phyllis Konstam, and *The Diplomats*, the first play of a series to be directed by Henry Cass.

In 1964 *Mr. Brown Comes Down the Hill* by Peter Howard was followed by the first production of Peter Howard's highly successful pantomime *Give a Dog a Bone*, which has run for 11 Christmas Seasons. *Mr. Wilberforce, MP*, by Alan Thornhill, was produced in 1965. Also by Alan Thornhill was the musical *Annie* starring Margaret Burton, which ran for 399 performances in 1967-68.

Another musical by Alan Thornhill and Hugh Steadman Williams was *High Diplomacy*, starring Muriel Smith, in 1969. Other productions during these years have been the multimedia presentation *Cross Road*, a topical revue *GB* and *Song of Asia*.

Recent productions by other managements include Noel Coward's *Relative Values* starring Margaret Lockwood, *Glasstown* a play on the life of the Brontes, P.G. Wodehouse and George Gershwin's *Oh Kay* and Bristol Old Vic's production of Ian Taylor's *Tarantara, Tarantara*, the Chichester Festival Theatre production of *Follow the Star* which will return for the 1976/77 Christmas season.



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