



**WESTMINSTER
THEATRE**



Tarantara! Tarantara!



WESTMINSTER THEATRE RESTAURANT 01-834 7781

Lunch 12.0-2.30 p.m. Monday to Friday.

Snack bar in Foyer

The Management reserves the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

Smoking is not permitted in the auditorium

Taking photographs and using tape recorders in the theatre is prohibited

In accordance with the requirements of the Greater London Council:

Persons shall not be permitted to stand or sit 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. The Safety Curtain must be lowered and raised in the presence of each audience.



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WESTMINSTER THEATRE

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Palace Street Buckingham Palace Road SW1
Manager Donald Loughman

Henry Sherwood Productions Ltd. & Simon Clarke Productions Ltd.

present

The Bristol Old Vic Production of

TARANTARA! TARANTARA!

by
Ian Taylor

The musical story of the great Gilbert and Sullivan partnership

with

Mark Buffery

Judith Coke

Jonathan Darvill

Timothy Kightley

Hazel McBride

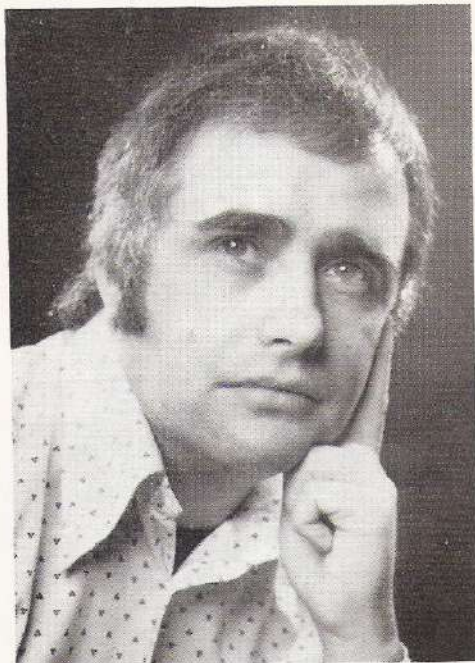
George Raistrick

Christopher Scoular

Sue Withers

Directed by **David Horlock**





IAN TAYLOR — The Author

Ian Taylor was born in Lancashire. Prior to entering the theatre he had a succession of unlikely jobs which he claims in retrospect have proved valuable to his vocation. On leaving school he became a miner, bored by the job he proceeded to work as a salesman, labourer, beach photographer, and knitting machine operator. An illness hospitalised him and it was in hospital that he began writing. He enrolled as a student at Bath Technical College and whilst there he came into contact with serious theatre at the Bristol Old Vic. On completing his studies he settled in Bristol and in 1974 won an award sponsored by Thames T.V.—The prize being a grant and a year's contract as resident playwright at the Bristol Old Vic. During the past year he has adapted Dickens' *A Christmas Carol*, *The Adventures of Dick Whittington*, and George Grossmith's *Diary of a Nobody*, all of which were successfully produced at the Bristol Old Vic.

Last Christmas his play *The Festival Poacher* was produced on BBC TV. Concurrently with the opening of *Tarantara! Tarantara!* in London he has another original play *The Mixed Forest* opening at the Liverpool Playhouse.



DAVID HORLOCK — The Director

Tarantara! Tarantara! marks David Horlock's first West End production. He has had a long and successful association with the Bristol Old Vic Company during which time he has worked his way up to being a successful director from humble beginnings as an Assistant Stage Manager. He was educated at Chichester High School and Hertford College, Oxford, where he read English, and played an active part on the University's theatrical scene. He once played Oedipus in an University production. On leaving university he taught at Lansing for three years prior to joining the Bristol Old Vic Company as A.S.M. in 1970. He has remained with the company ever since. He toured Great Britain with the Old Vic's DALTA tour and also accompanied them on their British Council sponsored tour of South America. By 1973 he had graduated to company manager for the Vic's participation in the Hong Kong festival that year. In Autumn 1973 he was appointed Personal Assistant to Val May and it was at this time that he began to direct. His many successful productions at Bristol include *French Without Tears*, *Equus*, and *Romeo and Juliet* with John Nolan and Paula Wilcox. *Tarantara! Tarantara!* is his third collaboration with author Ian Taylor.

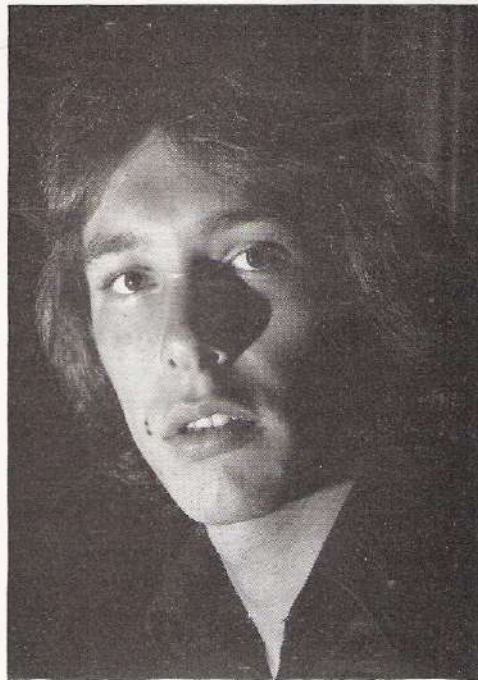


GEORGE RAISTRICK

George Raistrick, who plays Richard D'Oyly Carte began his career by winning a scholarship to LAMDA. His first professional engagement, whilst still a student, was in a revival of *The Sport of Kings*. His subsequent work in London includes four years in *The Canterbury Tales* at the Phoenix Theatre, and the role of the Prince of Wales in *I and Albert* at the Piccadilly Theatre. He joined the Bristol Old Vic Company in 1973 for *The Canterbury Tales*, playing Chaucer. His subsequent plays, with the company, include *Othello*, *Much Ado About Nothing*, *A Christmas Carol* and *Romeo and Juliet*. A frequent performer on radio and television, he will soon be heard as Mr. Wickham in the BBC's *Pride and Prejudice* when the recorded series is broadcast later this year.

JONATHAN DARVILL

Has been involved with the theatre world since he was fifteen when he got his first job—as a stage hand for an end of pier summer show. He then spent two years in rep. at the Connaught Theatre, Worthing, and a year with Brian Way's Theatre Centre presenting participation plays in British schools. He spent two years at the Bristol Old Vic Theatre School and then joined the Company. He played the leading role, Alan Strang, in David Horlock's highly praised production of Peter Schaffer's *Equus*.





CHRISTOPHER SCoulAR

The role of W. S. Gilbert is Christopher Scoular's first leading role in the West End. On leaving University, where he read for an English degree, he began his acting career touring Russia and Scandinavia with four Shakespearian productions. Extensive repertory work followed with many leading companies up and down the country. Next came leading roles with The Welsh National Theatre, The Regent's Park Company, and seasons at Coventry and Worthing. In 1972 he toured South Africa playing Norman in *Don't Start Without Me*. Two years ago, he he joined the Bristol Old Vic Company and has since played numerous parts at Bristol with great success, including Darnley in *Vivat! Vivat Regina!* Cassio in *Othello* and Trofimov in *The Cherry Orchard*.

TIMOTHY KIGHTLEY

Timothy Knightley who plays Sir Arthur Sullivan studied at the Bristol Old Vic Theatre School. There he was awarded the Newton Blick Prize for Comedy and the Television Wales and the West Scholarship. He played in Repertory at the Connaught Theatre, Worthing and played at the Salisbury Playhouse. He first joined the Bristol Old Vic in 1970 and has since worked almost continuously with the Company. He appeared in *Trelawny*, the opening production of the new Bristol Old Vic Centre in 1972 and in *The Great West Show*; the first production at the New Vic Studio Theatre. Now, in the first New Vic production to transfer, he makes his first London appearance. Among his favourite roles at Bristol were Private Mason in *Journey's End* and Herbert Soppitt in *When We Are Married*. He has recently played Colonel Pickering in *Pygmalion*, Firs in *The Cherry Orchard* and Bob Cratchit in Ian Taylor's adaptation of *A Christmas Carol*. Timothy is a frequent broadcaster and has recently read several Morning Stories and has just completed *The Mutineers*, a six-part serial reading for children.



TARANTARA! TARANTARA!

by Ian Taylor

Characters in order of appearance

Joe, a stagehand	JONATHAN DARVILL
Richard D'Oyly Carte	GEORGE RAISTRICK
Jessie Bond	JUDITH COKE
Geraldine Ulmar	HAZEL McBRIDE
Sybil Grey	SUE WITHERS
Sir Arthur Sullivan	TIMOTHY KIGHTLEY
George Grossmith	MARK BUFFERY
W. S. Gilbert	CHRISTOPHER SCOULAR
Stagehands	ROGER FARRANT JULIA CHAMBERS DAVID FINLAYSON

The play opens back-stage at the Savoy Theatre
on 3rd October, 1888

There will be one interval of 15 minutes

Designed by JOHN McMURRAY

Costumes designed by JENNY GRIFFIN

Lighting by DAVID COHEN

Musical Director JOHN WHITE

Directed by DAVID HORLOCK

For HENRY SHERWOOD Productions Ltd., and
SIMON CLARKE Productions Ltd.

General Manager	JUDITH CRAIG
Production Manager	DAVID CROSSE
Company and Stage Manager	BRIAN CHASE
Deputy Stage Manager	SIAN GRIFFITH
Assistant Stage Managers	DAVID FINLAYSON JULIA CHAMBERS
Wardrobe Master	GEORGE BRENT

Press Representative RICHARD LAVER 01-937 7322

Production photographed by ZOE DOMINIC

Consultant to the Producers NOEL DAVIS

Production Manager for Bristol Old Vic Company
JEREMY GODDEN

Scenery constructed in the Bristol Old Vic Workshops,
Costumes and Properties by the Bristol Old Vic Hire Department.
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Tarantara! Taratara! was first produced at the New Vic Theatre, Bristol on
20th May, 1975, and opened at the Westminster Theatre, London on July
22nd 1975.

The Bristol Old Vic Theatre is associated with the Thames Television
Playwright Scheme, Ian Taylor, Resident Playwright.
The Bristol Old Vic Trust Ltd. gratefully acknowledges financial assistance
from the Arts Council of Great Britain, the City of Bristol, and the County
of Avon.

FOR WESTMINSTER THEATRE

Manager	DONALD LOUGHMAN
Assistant Manager	JOHN CHARLTON
Chief Engineer	Stephen Dwen
Master Carpenter	Denis Groutage
Chief Electrician	Colin May
Assistant Carpenter	Colin Leslie
Assistant Electrician	Alan Thomson

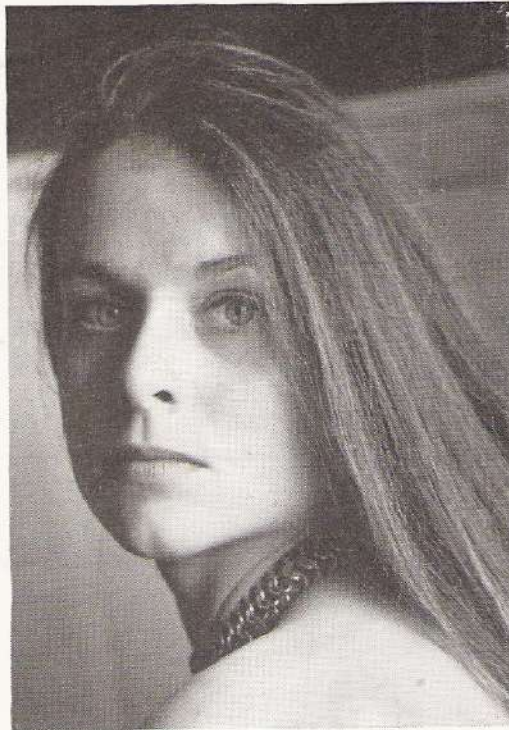


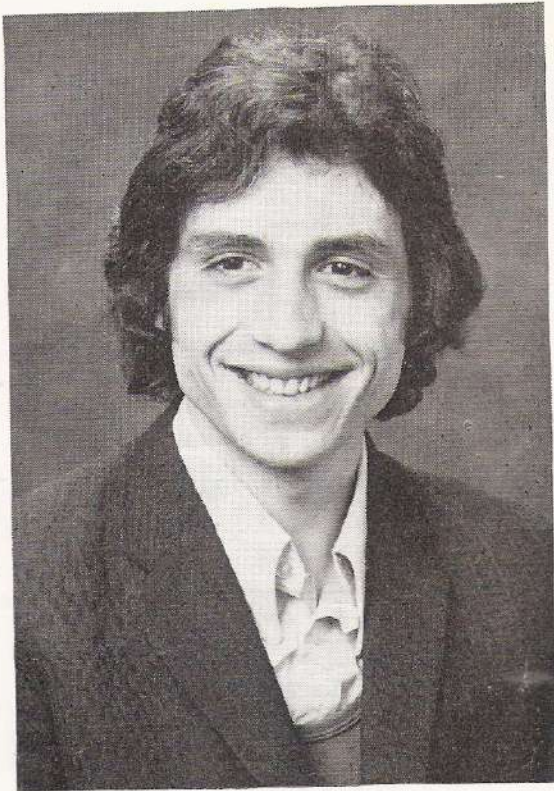
JUDITH COKE

On leaving the Guildhall School, Judith Coke worked extensively in repertory. She was in the West End in *A Day in the Death of Joe Egg* and *You Were So Sweet When You Were Little*. She played the title role in the British premiere of Brecht's *Antigone* at the Harrogate Festival and was also a member of both the New Shakespeare Company, and the Welsh Theatre Company. She works steadily on radio, and has made a number of recordings including the poems of Yeats and a series of Sherlock Holmes plays. Last Autumn she joined the Bristol Old Vic Company for *The Arrest* and remained with the company appearing in a number of important roles including *Wait Until Dark*, playing the leading role of the blind woman.

HAZEL McBRIDE

Studied at Bristol and Oxford Universities and won the OUDS Best Actress Award. She has since appeared for a season at the Hull Arts Centre and at Billingham and Bolton. She has been a member of the Bristol Old Vic Company since autumn 1974 and her many roles include Lady Capulet in *Romeo and Juliet* and Linda in *When Did You Last See My Mother?* by Christopher Hampton. She has appeared many times on television, most recently in the *Edward VII* series.





MARK BUFFERY

Mark Buffery won the Bristol Evening Post Theatre Award in 1974. A descendent of the great Dan Leno, he was educated in Bristol and later enrolled as a student at the Bristol Old Vic Theatre School. In 1972 he played the leading role of The Young Man in the HTV production of *The Cardinal*, sponsored by the South West Arts Association. He joined the Bristol Old Vic Company last autumn and has appeared in a number of productions there, including *The Arrest*, *The Threepenny Opera*, *Romeo and Juliet* and *The Cherry Orchard*, playing the role of Yepikhadov.

SUE WITHERS

Sue Withers trained as a dancer, singer, and actress. She has been seen in the West End in *The High Bid* with Eartha Kitt at the Criterion Theatre, and later in *Godspell* at Wyndhams. She has played extensively in repertory and joined the Bristol Old Vic Company in 1974. With the company she has played in *Romeo and Juliet*, *The Threepenny Opera* and in Ian Taylor's adaptation of *A Christmas Carol*.



ROGER FARRENT

Roger Farrent won a scholarship to the Guildhall School. In the West End he has appeared in *The Card* at the Queens Theatre, and *Gone With the Wind* at Drury Lane. He has appeared in the British Premiere of *Calamity Jane* at the Crucible Theatre, Sheffield, and has toured with *The King and I*, and most recently with the Black and White Minstrel Show.

DAVID FINLAYSON

David Finlayson studied at the Guildford School of Drama where he won the school's 'Best Actor of the Year Award' in 1973. His recent work includes a season in repertory at Sidmouth, *Toad of Toad Hall* in the West End, and a provincial tour of the thriller *Silent Witness*.

JULIA CHAMBERS

Julia Chambers was with the Bristol Old Vic Company and makes her first West End debut at the Westminster Theatre.

JOHN WHITE — Musical Director

John White was born in Berlin in 1936. He studied music at the Royal College of Music, where he later taught theory and composition. His work in the theatre includes the musical direction of *The Unknown Soldier and His Wife* and both the London and Bristol productions of *Canterbury Tales*. He is a prolific composer and his work to date includes nine ballets, two film scores, two symphonies, an operetta, and ninety two piano sonatas. He lectures at the Drama Centre and at the Yehudi Menuhin School.

JOHN McMURRAY — Designer

John McMurray studied design at Nottingham. He was Design Assistant at the Lyceum, Edinburgh, and at the Harrogate Theatre, designing many productions including *The Lion in Winter*, *Hay Fever* and *Dionysus 73*. In January 1975 he joined the Bristol Old Vic design team and has been solely responsible for the design of productions at the Studio Theatre.

DAVID COHEN — Lighting Designer

David Cohen studied at the Bristol Old Vic School and joined the company in 1973. He won an Arts Council bursary for Lighting Design. He designed the lighting for the company's production of *A Girl in My Soup* in December 1973, his many productions since include *Dick Whittington*, *Crown Matrimonial*, *Romeo and Juliet*, and *Wait Until Dark*. During the past season he has worked extensively with David Horlock.

JENNY GRIFFIN — Costume Designer

Until eighteen months ago Jenny Griffin worked in an administrative position with the BBC in Birmingham. She designed the costumes for various amateur shows locally but her burning ambition to work in the professional theatre led her to Bristol where she joined the Old Vic Company. Her costumes for *The Adventures of Dick Whittington* on which she worked with *Tarantara! Tarantara!* author Ian Taylor were highly praised and resulted in her work on *Tarantara! Tarantara!*

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 Bridie'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 Bridie 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, Spender 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 new 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 multi-media presentation *Cross Road* and a topical revue *GB*.

Recent productions by other managements include a 5-week run of *The Old Ladies*, which marked the return of Flora Robson to the Westminster, Noel Coward's *Relative Values* starring Margaret Lockwood, *Glasstown* a play on the life of the Brontes, and P.G. Wodehouse and George Gershwin's *Oh Kay*.

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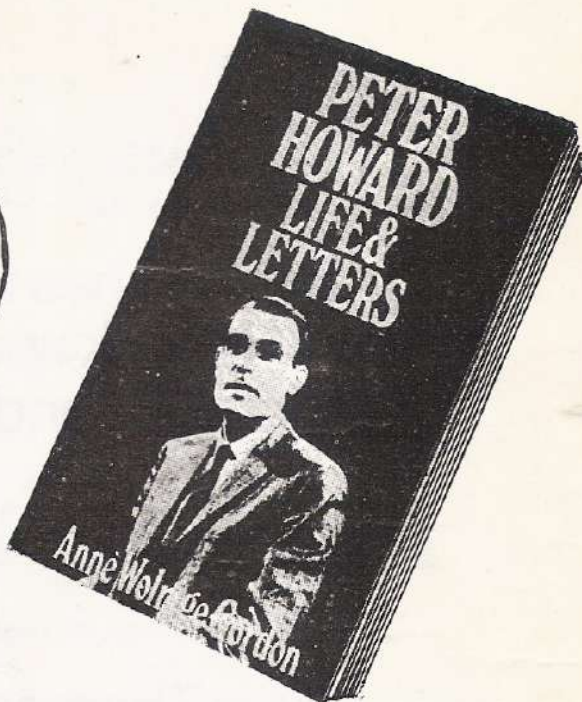
Best wishes to Ian Taylor
David Horlock and the company
for the London run of

TARANTARA! TARANTARA!

from Thames Television

Ian Taylor received an award in 1974 under
Thames Television's Playwright Scheme.
He wrote *Tarantara! Tarantara!* while
attached to the Bristol Old Vic under Thames'
sponsorship.

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The man in whose name the Westminster Theatre Arts Centre is dedicated. Ten of his plays and musicals have been presented at this theatre.

"The wittily astringent columnist of the Daily Express; the international Rugby player who overcame what to most people would have been the insuperable handicap of a deformed left leg; the leader and driving force of the Moral Re-Armament campaign; in all these fields Peter Howard was a man to be remembered."

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