

Victoria
Palace

A STOLL MOSS THEATRE

WINDY CITY

PRESS

THE NEWS MUSICAL

PROGRAMME 40p

DESERVEDLY A CLASSIC AMONG MURDER THRILLERS

—OBSERVER

and it's the same in any language . . .

Zasłużone miano klasyki wśród dreszczowców

POLISH

Эта пьеса справедливо занимает место среди классиков детективного жанра

RUSSIAN

وبمعنى أوضح تعتبر مسرحية كلاسيكية من بين المسرحيات البوليسية

ARABIC

Un classique parmi les pièces policières – et à juste titre !

FRENCH

Vollberechtigt der größte Klassiker unter den
Mörderstücken

GERMAN

بدون شك یکی از معروفترین نمایشنامه های پلیسی

IRANIAN

Ongetwijfeld HET klassieke moord-detektive toneelstuk

DUTCH

Sememangnya, sebuah klasik di samping cerita –
cerita pembunuhan

MALYSIAN

"Ενα πραγματικά αξιόλογο κλασικό αστυνομικό "θρίλερ"

GREEK

Una obra policiaca que ya es un clásico

SPANISH

Meritatamente il più classico dei thrillers

ITALIAN

30th YEAR OF AGATHA CHRISTIE'S

THE

MOUSETRAP

ST. MARTIN'S THEATRE

PROGRAMME by

THEATRE
Print

No. 84 SEPTEMBER 1982

Editor Martin Tickner

Published monthly by Theatreprint Ltd.
Editorial and advertisement offices
Hyde House, Langley Street, London WC2 (01-836 7187)
Printed in Great Britain by
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This Month

BOOKS

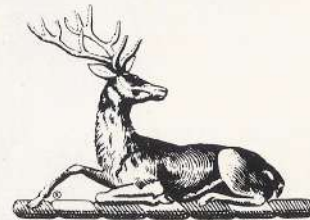
September would certainly seem to be Noël Coward's month. On 2 September Weidenfeld and Nicolson publish *The Noël Coward Diaries* and the following week Methuen come up with John Lahr's *Coward The Playwright*. Sir Noël's diaries are edited by Graham Payn and Sheridan Morley and make absolutely fascinating reading. They cover the period from the War years up to 1970 and make a funny, touching and revealing account of three decades in his life. John Lahr's book is a critical analysis of Sir Noël's plays and it covers all the well-known ones – including *Private Lives*, *Blithe Spirit*, *Present Laughter* and *Design for Living* together with some of the lesser known plays. Theatreprint readers have the opportunity of winning copies of both books in this month's

competition. Another major theatre book is published in October by Weidenfeld and Nicolson. This is the long-awaited autobiography of Laurence Olivier called *Confessions of an Actor*. Wedgwood have produced a very interesting booklet called *The Book of Wedgwood Bas-Reliefs* which contains 100 illustrations of 18th Century cameos. Graham Greene's new novel *Monsieur Queneau* is also published this month by The Bodley Head and at the same time Penguin Books are issuing the paperback edition of Mr Greene's *Ways of Escape*. Methuen have now published Michael Frayn's hilarious comedy success *Noises Off* in their play series and reading it brings back happy memories of a splendid evening in the theatre.

EXHIBITIONS

At the National Portrait Gallery until 17 October there is an exhibition of the Gallery's *Recent Acquisitions*. This contains a wide range of

continued



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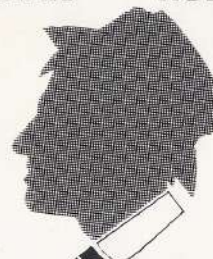
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LOUIS BENJAMIN & TOBY ROWLAND
For Stoll Productions Ltd

present

DENNIS WATERMAN **ANTON RODGERS**



WINDY CITY

BASED ON THE PLAY 'THE FRONT PAGE' BY BEN HECHT & CHARLES MacARTHUR

MUSIC BY **TONY MACAULAY** BOOK & LYRICS BY **DICK VOSBURGH**

WITH

DIANE LANGTON

VICTOR SPINETTI AMANDA REDMAN ROBERT LONGDEN

LIGHTING BY **RICHARD PILBROW & BENNY BALL** ORCHESTRATIONS BY **IAN MACPHERSON** MUSICAL DIRECTOR **ANTHONY BOWLES**

DESIGN BY **CARL TOMS**
DIRECTED BY **PETER WOOD**

First performance at this Theatre 20th July 1982.

PIRATES' TAKES THE WEST END BY STORM

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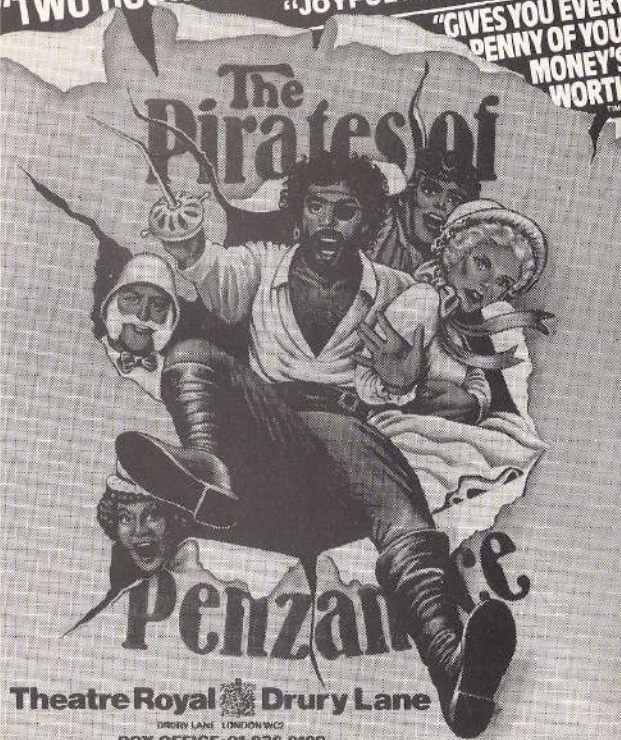
"Madcap vitality & musical gusto" DAILY TELEGRAPH

"THE MODEL OF DELIRIOUS JOY!" MAIL ON SUNDAY

"TWO HOURS OF WILD WONDERMENT!" SUNDAY TIMES


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DENNIS WATERMAN

Dennis Waterman became a household name when he co-starred in the top-rating award-winning series *The Sweeney* as Detective Sergeant George Carter. He is, of course, now known nationwide for his starring role in *Minder*. Dennis was born and brought up in Clapham and began his professional career at the age of eleven. In 1961 he appeared in the premiere of a new musical *The Music Man* at the Bristol Hippodrome before spending a season with the Royal Shakespeare Company at Stratford. The following year he went to Hollywood to star in a television series for a year. His first West End appearance was in 1963 at the Haymarket when he starred with Ralph Richardson and Barbara Ferris in Graham Greene's *Carving a Statue*. His other stage work includes a Season at the Royal Court in *Saved*; *Early Morning*; and *Twelfth Night*; also, *Enemy* at the Saville Theatre in 1969. He toured in the stage production of *Alfie* playing the title role. Most recently he appeared in the Royal Shakespeare Company's production *Saratoga* when he received great critical praise as a singer and dancer. He came to the forefront as an outstanding cinema actor when he starred

in *Up The Junction*, followed by leading roles in *My Son, My Lover, Fright and The Man In The Wilderness*. He, of course, starred in both *The Sweeney* feature films. One of his early television appearances was as William in the very first series of *Just William*. He later played the young boy in Carson McCullers' touching play on an adolescence *Member of The Wedding*. Since then he has appeared in many top television drama productions including *Cry Baby Bunting*, *Unman, Wittering & Zigo*, *The Signalman's Apprentice*, *Caught In The Act*, *The House On The Hill* and *Give Us a Kiss Christabel*. In addition he has, of course, co-starred in the enormously popular series *The Sweeney* and *Minder*. Dennis Waterman has also emerged as a successful singer and songwriter - his two albums *Down Wind Of Angels* and *Waterman* have proved to be popular sellers. His songwriting which began as a spare time hobby has earned him a long-term, world-wide contract with EMI Records. He has received many acting awards including The Most Promising Actor by the London Evening Standard, and three separate Sun Television Awards for *The Sweeney* which has been voted Best British Television Show on each occasion.

FROM THE FRONT PAGE TO WINDY CITY

"We'd like you to write a new musical for us. Do you have any ideas?"

I was sitting in the London offices of Louis Benjamin and Toby Rowland, who between them control nine West End theatres.

I thought for a bit and said "The Front Page", the date was the 18th August, 1979.

I've known 'Benjie' since 1966. He'd given me my real big chance as a Record Producer. I gave him a lot of grey hairs and a few hit records. "How on earth would we get the rights?" It was Toby's friendship with Helen Hayes - "the first lady of the American theatre" - that was to provide the key. She is the widow of Charles MacArthur who, with Ben Hecht had written the original play. She was able to persuade her son, James, who had inherited the rights, to let us proceed.

"It's just a small scale thing, we can do quite nicely at one of our little theatres on Shaftesbury Avenue" said Toby with a smile "keep it down to fifteen actors and one small set".

A month later I was introduced to Dick Vosburgh, a tall mephistophelean American, who had expressed interest in adapting the play and writing the lyrics. "Of course I couldn't start straight away, I've got several important things to do first", my heart sank. A year's delay? maybe two. "I've got to go to the dentist and have my hair cut, so I certainly couldn't start before tomorrow afternoon".

The first draft was completed. It called for twenty-one actors, seven scene changes and a plane that could land on the stage at the end. Toby poured himself a large scotch. Benjie sent out for Grecian 2000 "do we have to have so many scene changes?"

Music, cassettes and reams of typed script crossed and re-crossed the Atlantic and after six months the second draft appeared. It called for twenty-six actors, a full size public building to be erected on stage and an eighteen piece orchestra. "But there's good news" announced Dick proudly "we've cut the plane".

The idea of "a small theatre on Shaftesbury Avenue" was hastily dropped, and the much larger Victoria Palace booked. Later that day Benjie was able to manage a thin smile of relief, when it was confirmed that the Alexandra Palace really had burned down.

TONY MACAULAY

In writing the book and lyrics for *Windy City*, I thought it only right to put even more of Ben Hecht and Charles MacArthur into the story than they had. Their classic play *The Front Page* is based on their experiences as Chicago newshounds, and contains more real names and actual incidents than any play I can think of. Fiction it isn't.

The cast of characters of *The Front Page* originally included a black politician, Alderman Willoughby. The actor who portrayed Willoughby was a friend of the playwrights. Sadly, he was also a friend of the opium pipe and vanished suddenly during the play's Atlantic City tryout. As Hecht later recalled, "Charlie and I spent a sad day writing the Alderman out of the script." As the original manuscript of *The Front Page* no longer exists I had to imagine how Willoughby figured in the story when writing him back in for *Windy City*.

The awesome Managing Editor, Walter Burns, is based on Walter Crawford Howey, for whom Charles MacArthur worked on two Chicago newspapers. Howey had a glass eye and Hecht maintained it was warmer than his real one.

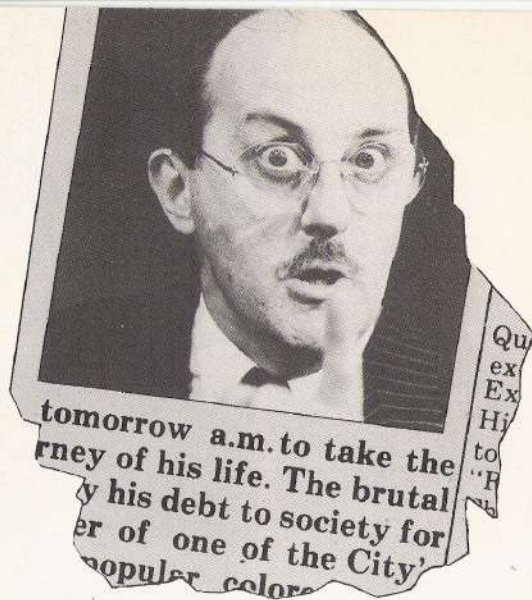
Before joining the *Herald-Examiner*, Howey worked on the *Chicago Tribune*, where he shared the duties of City Editor with the equally awesome Frank Carson. Howey learned a lot of tricks from Carson, all of them dirty. Knowing that a very colourful diary was being held as evidence in a police station's safe, Carson once engineered a riot out in the street. During the confusion the safe was cracked and the diary serialised with great success in the *Tribune*.

Carson and Howey felt that the end justified any means. Their circulation manager for the North Side was a safe-cracking, strong-arm hoodlum called Dion O'Banion whose job entailed persuading newspaper sellers to eschew rival rags and sell only his own on pain of pain. O'Banion was later rubbed out by Capone men, who pumped six slugs into his head and torso at close range. (In the *Windy City* in the twenties such a death was recorded as "natural causes".)

Walter Howey attended a performance of *The Front Page*, commenting afterwards that the character of Walter Burns was such a faithful representation of himself that he planned to have Hecht and MacArthur executed. Howey turned up again in Hecht's cynical screenplay *Nothing Sacred*, thinly disguised as Managing Editor, Oliver Stone. Stone was described in the film as "a cross between a ferris wheel and a werewolf, but with a lovable streak, if you care to blast for it."

When Howey was in his seventies and near the end of his life, he broke his back. Charles MacArthur visited him in the hospital and gave him a watch engraved, as in *The Front Page*, "to the best newspaperman I know."

DICK VOSBURGH



ANTON RODGERS

Born at Wisbech, Anton Rodgers started his professional career as a boy playing Pip in *Great Expectations* at the Birmingham Rep followed by the title role in a tour of *The Winslow Boy*. After studying at LAMDA he joined the RAF and became Chief Announcer and Programme Officer with the Forces Broadcasting Service in Egypt. After National Service he appeared in a number of musicals and revues in the West End including *The Boyfriend*, *The Crooked Mile*, *And Another Thing*, *Twists* and *Pickwick* both in London and on Broadway. His dramatic roles at that time included the lead in *Under Plain Cover* at the Royal Court and *The Owl And The Pussycat* at the Criterion Theatre. There followed a season at Chichester in *The Beaux' Stratagem*, *The Italian Straw Hat* and *Heartbreak House*. He also played in *Henry V* at Coventry, *Vladimir in Waiting for Godot* with the Manchester 69 Company, *An Enemy of the People* at the Harrogate Festival and more

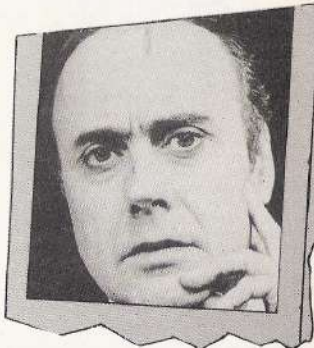
recently in the award-winning *Passion Play* at the Aldwych. In 1971 he starred in Peter Nichols' *Forget-Me-Not-Lane* at the Apollo Theatre, and as a result was invited to play MacHeath in *The Threepenny Opera* at Stratford, Ontario. In 1973 he played Dr. Rank in *A Doll's House* at the Criterion Theatre and toured with the National Theatre in *The Front Page* in Australia. In 1979 he won the Society for West End Theatre Award for Best Actor for the musical *Songbook* at the Globe Theatre. His films include *The Day of the Jackal*, *Scrooge*, *Rotten To The Core*, *The Man Who Haunted Himself*, *Intimate Reflections* and *Elephant Rock*. His television appearances are numerous, comprising many plays and series. The latter include *The Elusive Pimpernel*, *Ukridge*, *The Old Curiosity Shop*, *Zodiac*, *The Organisation*, *Murder Most English*, as Edward Langtry in *Lillie*, for which he was nominated as Best Actor, *Something in Disguise* for Thames, and most recently *Pictures* for Central.

DIANE LANGTON

Diane Langton trained at the Corona Academy Stage School in Drama and Classical Ballet. She started her professional career at the age of fifteen as a dancer with appearances on *That Was The Week That Was*, the London Palladium and Dance Companies throughout the world. In 1968 Diane won the part of Jeanie in *Hair*. She later worked with Joan Littlewood's Theatre Workshop and twice appeared at the Royal Court Theatre in *Tooth of Crime* and *T Zee*. Her major West End musicals include: *Jesus Christ Superstar*, *Two Gentlemen of Verona*, *Petra* in *A Little Night Music*, *Fastrada* in *Pipin*, and a great personal success as Diana in the smash hit musical *A Chorus Line*. She also appeared in the award-winning musical *Songbook*. Her most recent West End appearance was in *I'm Getting My Act Together and Taking It on the Road*. Diane achieved national recognition for her part as Kathy Roberts in two hit series of *The Rag Trade* and thereafter in her very own Television Special - *Let There Be Langton* which was networked by STV. She went on to star in a successful series for Southern TV called *The All Weather Show*. Her many other television appearances include *Side By Side* by Sondheim for Yorkshire TV, the Broadway show *She Loves Me* for BBC2 and American TV, *The Ted Rogers Show*, *Blankety Blank*, *Carry On Laughing*, *Minder*, and most recently *Starburst* for Central TV. She has just recorded two *Monologues* for Channel 4. As a singer Diane has made many records including *Climbin' (Pye)*, and *Old Friend*, on the Oak Label. Her latest album is *I'm Getting My Act Together and Taking It on the Road*. She was invited by Marvin Hamlisch in 1978 to appear with him in concert at the Royal Albert Hall with the Royal Philharmonic Orchestra. In the same year Diane was given show business's greatest accolade when she was invited by Bernard Delfont to appear in *The Royal Command Performance* in the presence of Her Majesty The Queen Mother. Her film credits include: *Carry On England*, *The Silence*, *Percy's Progress*, *Confessions of a Pop Performer*, *Don't Just Lie There, Say Something*, and *Carry On Teacher*.



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VICTOR SPINETTI
Victor Spinetti has managed to combine twin careers as an actor and director. He directed the Amsterdam and Rome productions of *Hair* before moving on to the TNP of Paris to direct *Jesus Christ Superstar*. He spent six years acting and fighting with Joan Littlewood at the Theatre Royal Stratford East and received a Tony award for his performance in *Oh! What a Lovely War* in New York. His stage appearances in London include *The Odd Couple*, *Herod* in *Jesus Christ Superstar*, *Cat Among the Pigeons* and *Emu* in *Pantoland*. His many films include *The Taming of the Shrew*, *Under Milk Wood*, and *The Return of the Pink Panther*. He has also been seen in numerous television productions. He directed the London productions of *Déjà Revue*, and *The Biograph Girl*, and has just returned from playing in *56 Duncan Terrace* by Keith N. Baxter at the Citadel Theatre in Edmonton, Canada.



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AMANDA REDMAN
Amanda Redman trained at the Bristol Old Vic School, where she was named Best Actress of the Year, and was then immediately invited to join the Bristol Old Vic Company. She remained with them, playing a number of good roles, for 18 months. After she finished at the Bristol Old Vic, she played the leading female role in the tour of *The Rocky Horror Show* and, following this, was selected to play a co-starring role in the film *Richard's Things*, directed by Anthony Harvey, opposite Liv Ullmann. *Richard's Things* was selected as a British entry in the Venice Film Festival. Following this, she co-starred in two plays for Anglia TV, and *The Bristol Twins* and *An Evening with Jacques Bret* at Bristol Old Vic. She then played a leading role in twelve episodes of the series *On the Line* for ATV, which has yet to be seen. Following this she co-starred in *La Ronde* for BBC TV. She recently co-starred for Thames TV in *The Agatha Christie House*.



ROBERT LONGDEN
Robert Longden is a truly versatile performer. His career spans the theatre, films and television appearances in everything from serious drama and documentaries to comedy and song and dance acts. His best known roles on television were perhaps in the series *Danger UXB*, *The Victoria Wood and Julie Walters Revue Shows* and *The Gentle Touch*, and in lighter vein *Agony* and *Pig in the Middle*. Recently he has been a contestant on the hilarious quiz game *Take the Stage*. Robert has appeared in nine feature films, including *Superman II*, *Agatha*, *Confessions of a Window Cleaner* and *Violent Summer*. Robert also has numerous stage credits. He has appeared in several Young Vic productions, including the lead in *Small Ads*, played Twankey in *Aladdin* at The Theatre Royal, Stratford East, toured Holland in *Fall of the House of Usher* and played Riff Raff in *The Rocky Horror Show*.

ARHLENE ALLAN

Arhlene Allan's first encounter with the professional stage came when she appeared in two fringe productions, *Bar Nothing* and *Sisters Reba*, at La Bonne Crepe in Maddox Street, W.1. This was followed by a small part in the film *The Bitch* with Joan Collins. Her next role was to be the first to exploit her musical talents when she appeared in the musical *Leave Him to Heaven* at the Nuffield Theatre, Southampton. This led to various singing and recording engagements. In 1982 she and her group Touring Company came second in the British finals of the Song for Europe competition. She is currently writing and recording some of her own songs.

TRACY BOOTH

Tracy Booth trained at the Bristol Old School. Her theatre credits include *Gypsy* at the Piccadilly Theatre, *The Wizard of Oz* at the Marlowe, Canterbury, *The Boy Friend* at Coventry, *Galileo* and *Cabaret* with Theatre Clwyd, *Wonderland* at the King's Head, a National tour of *Twelfth Night* and with the Royal Exchange Company, *Anything to Declare* at the Roundhouse and *The Beaux' Strategem* in Manchester. She is a highly trained dancer, an avid reader and a member of Tear Fund Organisation.

JOHN BLYTHE

Actor, raconteur, writer, director, John Blythe's career has spanned every side of show business. In the West End he has been in many straight plays, led Bob Hope in a Royal Command, principal comic at the Windmill, starred in many cabarets and this is his sixteenth musical. His eighty-seven films include *This Happy Breed* and *Love Among the Ruins*. He has appeared in hundreds of television shows from compering *Sunday Night at the London Palladium* and situation comedy series to his own show and series like *The Good Companions*, *Funny Man* and *Looking for Clancy*. Apart from pantomime he also has made guest appearances in regional productions in varied roles from Friar Lawrence in *Romeo & Juliet* to *Toad in Toad of Toad Hall* and *The Entertainer*. On radio he has had his own series - *Dick Barton - Paul Temple* and many dramas and comedy series. His chief printable hobby is raising money for charities, notably through *The Lords' Taverners*.

IAN BURFORD

Ian Burford was born in Edinburgh, travelled a lot in his early life, as far as Egypt, but eventually settled in London

which he now considers his home. As a child he developed his talents, first as a pianist and then in an academic career before getting the acting bug and entering RADA. He began his professional career with children's theatre and then Rep all over the country. His first West End appearance was in *Valmouth*, others followed, including *Pickwick*, *Something Nasty in the Woodshed*, *Robert and Elizabeth*, *I Do, I Do*, *Anne of Green Gables*, and *1776*. Ian joined the National Theatre for one year, appearing in *Tyger*, *National Health*, and *Oedipus Rex* amongst others. Out of London he has been seen at Greenwich Theatre (*Beautiful Dreamer*) and Leeds Playhouse (*St. Joan*), and in the West End in *Applause*, *The Clandestine Marriage*, *Cranford*, and then at the Royal Exchange in Manchester *Leaping Ginger*. Ian's recent stage appearances have been in *The Great British Musical* at Newbury, *The Odd Couple* at Windsor, and in rep for the Marlowe Theatre in Canterbury. His most recent West End appearances have been in *Hello Dolly* and as FDR in *Annie* at the Victoria Palace. When not acting Ian spends his time writing and recently had a play entitled *Garments* produced on Radio 4, with Paul Eddington and Fenella Fielding.

SIMON CLARK

Simon Clark is no stranger to the British musical, having previously appeared in *Canterbury Tales* and *Irma La Douce* at the Shaftesbury Theatre and in *Oliver*, at the Albery. His other West End productions include *At The End of The Day* at the Savoy Theatre; *The Family Dance* at the Criterion and the award-winning *Slueth* at the Ambassadors. For several years Simon has worked in pantomime up and down the country, including seasons at the City of Varieties in Leeds, Edinburgh and Barrow. Simon has been working for the past two seasons in Stockholm and Gothenburg, and has appeared with great success in leading parts in *Relatively Speaking*; *Move Over*, *Mrs. Markham* and *The Mousetrap*. He has made several television appearances, notably parts in *Hadleigh*, *Golditz* and *The Main Chance*.

SHAUN CURRY

Shaun Curry started his professional career in the theatre, after three years with The Brigade of Guards and a short stint as a film editor and training at RADA - by joining the RSC in 1960 - appearing in such productions as *The Devils* directed by Peter Wood, *Curtmantle*, *The History Trilogy*, *The Comedy of Errors*. His West End work includes *Caligula*, *Robert Oppenheimer*, *Maggie May*, *The Four Musketeers*, *Not*

Now Darling, *Dracula*, *Privates on Parade* and more recently, *Roll on Four O'Clock*. He has appeared in such films as *Up the Junction*, *Nobody Runs Forever*, *The Machine Gunner*, *A Bridge Too Far*, *The Human Factor*, and not yet released *The Guns and Glory*. He has appeared in most of the popular television series, i.e. *Poldark*, *The New Avengers*, *Secret Army*, *To the Manor Born*, *The Sweeney*, *Sharp Intake of Breath* and *Coronation Street* and has just completed a comedy series for the BBC. He enjoys touring and his hobbies include fast cars, fast women, cards and golf.

KATHERINE DYSON

Katherine Dyson started her career at the age of twelve in the original production of Benjamin Britten's *Noye's Fludde* at the Aldeburgh Festival. After training at the Guildhall School of Music and Dance she toured this country and America with the D'Oyly Carte Opera Company. West End appearances include *Mrs. & Mrs. Two Cities*, *Phil the Fluter*, *Showboat*, *Billy* and *Sweeney Todd*. She was most recently seen as 'star to be' in *Annie* at the Victoria Palace.

MURRAY EWAN

Murray Ewan trained at the Royal Scottish Academy of Music and Drama. His early work was mostly in Scotland, including a number of Edinburgh Fringe productions. This was followed by a season with Contact Theatre Company, Manchester. He has appeared in several television productions, including *Gulliver in Lilliput* and the series *Tales Of The Unexpected* and *Shoestring*. Murray's only previous musical role was in the Edinburgh Festival Fringe production of *I'm Getting My Act Together And Taking It On The Road*.

GUY GREGORY

Guy Gregory comes from San Francisco where he was in repertory for one year with the American Conservatory Theatre. He also holds degrees in English and Drama from the University of California at Santa Barbara. He has appeared in several British plays including *Censored Scenes from King Kong*, *Streamers*, *Cocktails for the Minister*, *Sticks and Bones*, *Aladdin* with Danny La Rue, *The Boys In The Band*, *Hair* in Germany, Switzerland and Austria, *Dispatches* for the National Theatre; and *Love in Vain*. His television appearances include *The Chelsea Murders*, *Brideshead Revisited*, *Whoops*, *Apocalypse*, and *Leonard Bernstein In Concert*. His films include *Superman*, *Ragtime*, *Orgasmo*, *Bullitt* and *Dear Brigitte*. He plays piano and guitar and speaks German, French and Italian.

DAVID HITCHEN

David Hitchen was born in Cheshire and studied at the Royal Manchester College of Music. After graduating, he worked with Sadler's Wells Opera at the Coliseum, where he played Hortensio in their production of *Kiss Me, Kate*. This was followed by *Cowardy Custard* at the Mermaid and on the national Tour. Other West End appearances include *Maggie* at the Shaftesbury, *Rupert Bear* at the Westminster, *Bar Mitzvah Boy* at Her Majesty's, *Umbrellas of Cherbourg* at the Phoenix, *The Mitford Girls* at the Globe and *Billy* at Drury Lane as Arthur Crabtree, also appearing as *Billy* for Michael Crawford at several performances. He has worked with repertory companies in York, Westcliff, Chester, Guildford, and more recently in *The Merchant of Venice* at the Nuffield, Southampton and *The Joke Collector* at the Liverpool Playhouse. Last year David toured Sweden with Pinter's *The Collection* and Shaw's *How He Lied to Her Husband*, and on returning joined the Chichester Festival Theatre Company, appearing in *The Cherry Orchard*, *Feasting with Panthers*, *The Mitford Girls*, *Underneath the Arches*, *The Typists* and *Howzat!* Television work has included *The Gondoliers* and *Funny Man*, and for BBC Radio David has presented *Listen With Mother*, on which one of his own stories was broadcast.

BARRY JAMES

After completing his training at the GSA, Barry James went on to work with the Yvonne Arnaud Theatre Company for two years, then straight on to the National Theatre for six and a half years, playing principal parts in many productions - notably, *The Merchant of Venice* with Laurence Olivier, *A Woman Killed With Kindness*, *Rosencrantz and Guildenstern Are Dead* and many others. He is also not a complete stranger to the musical world as he has played in *Sancho Panza*, *Billy*, *Jesus Christ Superstar* (as Herod), the world premiere of *Take Eight* for the Royal Exchange, and most recently in *A Funny Thing Happened On The Way To The Forum* for Michael Winter at York. Films and television have included the *Thriller* series, *Porridge* and *Merchant of Venice* directed by Jonathan Miller.

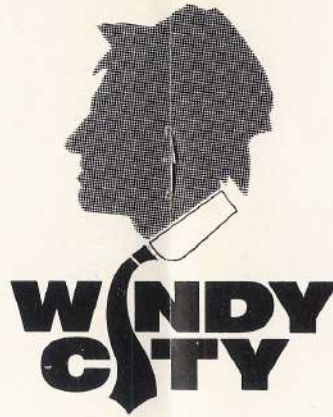


LOUIS BENJAMIN & TOBY ROWLAND
present

THE CAST

ENDICOTT *Post*
McCUE *City News Bureau*
SCHWARTZ *American*
WILSON *Daily News*
MURPHY *Journal*
KRUGER *Journal of Commerce*
SNAPPER HAYES
JENNY
HILDY JOHNSON *Herald Examiner*
WOODENSHOES EICHORN
CLARA
MARCELINE
JOY
JACOBI *a Cop*
DRUNK
MOP MAN
PADGETT *a Cop*
ESTHER STONE
SHERIFF HARTMAN
ALDERMAN WILLOUGHBY
BENSINGER *Tribune*
MOLLIE MALLOY
EARL WILLIAMS
DESK SERGEANT
MAYOR McPHERSON
WALTER BURNS
DIAMOND LOUIS
DR. EGELHOFFER
MR. PINCUS
HAZEL
THE VOICE OF DUFFY

Jeff Shankley
Bob Sessions
Matt Zimmerman
Benny Lee
Barry James
Leonard Lowe
Simon Clark
Christina Thornton
Dennis Waterman
Neil McCaul
Arlene Allan
Terese Stevens
Tracy Booth
Steven Law
Maurice Lane
David Hitchen
Murray Ewan
Amanda Redman
John Blythe
Guy Gregory
Victor Spinetti
Diane Langton
Robert Longden
Johnny M
Shaun Curry
Anton Rodgers
Ian Burford
David Sinclair
Clive Panto
Katherine Dyson
Ian Burford



MUSICAL NUMBERS

Act 1

OVERTURE

HEY, HALLELUJAH! *Hildy & Company*
WAIT 'TIL I GET YOU ON YOUR OWN *Esther & Hildy*
WALTZ FOR MOLLIE *Mollie & Reporters*
SATURDAY *Clara, Marceline, Joy & Reporters*
LONG NIGHT AGAIN TONIGHT *Company*
NO ONE WALKS OVER ME *Walter*
SATURDAY (reprise) *Hildy, Walter & Kruger*
WINDY CITY *Hildy & Reporters*

Act 2

ENTRACTE

ROUND IN CIRCLES *Company*
SATURDAY (reprise) *Mayor & Sheriff*
I CAN JUST IMAGINE IT *Hildy & Walter*
I CAN TALK TO YOU *Mollie*
PERFECT CASTING *Esther*
BENSINGER'S POEM *Bensinger*
CIRCLES ROUND US *Reporters, Sheriff, Eichorn & Burns*
WATER UNDER THE BRIDGE *Hildy*
WINDY CITY (reprise) *Company*

ORCHESTRA

Conductor: **Anthony Bowles**
Assistant Musical Director **Robert Tapsfield**
Woodwind: **Peter Ripper, Christopher Gradwell,**
Derek Guttridge, David Lawrence
Trumpets: **John Huckridge, Bruce Watson, Andy Hepton**
Horns: **Michael Doré, Jason Crouch**
Trombones: **Ray Wordsworth, Keith Bleasdale**
Keyboards: **Robert Tapsfield, Gareth Valentine**
Harp: **Jean Price**
Bass Guitar: **Peter Chapman**
Lead Guitar: **Peter Massey**
Drums: **Lenny Clarke**
Percussion: **Dave Hulley**

THE ENTIRE ACTION TAKES PLACE IN THE
CRIMINAL COURTS BUILDING, CHICAGO, 1929.

There will be one interval of 15 minutes

MAURICE LANE

Maurice Lane started at the age of nine touring in variety. He has worked in reps at Perth, Colchester and Oxford, spending three years in cabaret both here and abroad with the act Jo, Jac & Joni. Followed by two years at the Windmill Theatre. This will be his fifteenth West End Production, *Funny Girl*, *Billy, Gone with the Wind*, *Showboat*, *Fiddler on the Roof*, *Bar Mitzvah Boy*, to name but a few. Television appearances include, *The Janet Brown Shows*, *Harry Secombe Show*, *Follow the Star* and *Orpheus in the Underworld*. His latest films are, *The Slipper and the Rose*, *The Pirates of Penzance* and *Yentl* with Barbra Streisand. He has choreographed *The Wizard of Oz* at the Whitehall Theatre, *Larry the Lamb*, *The Plotters of Cabbage Patch Corner* at the Shaw and several summer shows. More recently both directed and choreographed *Dick Whittington* at Lincoln, *Joseph and the Amazing Technicolor Dreamcoat* at Poole, *Follow the Star* at Basildon and *The Night of the Jock Strap* at the Edinburgh Festival, winning a first award and transferring to the Arts Theatre under the title *The Butler Did It*. Maurice is married with three children and an Agent to support.

STEVEN LAW

Steven Law was born in the East End of London and trained at the Webber Douglas Academy of Dramatic Art. He started his stage career with the Unicorn Theatre for Children, moving on later to the role of *Slave of the Lamp* in the pantomime *Aladdin* produced by Bernard Delfont. More recently he has appeared in *Jesus Christ Superstar* during its record breaking run at the Palace Theatre and has worked in Rep for the Young Vic Theatre Company. On television he has been seen recently in BBC2's controversial dramatisation of *The Borgias*. Apart from his acting commitments Steven is also the Artistic Director of the New Globe Theatre fringe company in the East End.

BENNY LEE

Benny Lee has been in show business since his earliest childhood and has worked in almost every branch of the business, from music hall through cabaret, theatre and pantomime to films, television, commercials, radio and recording. He has featured in approximately 3,000 radio programmes including 13 years as resident compere/singer in *Time For Old Time*, and some 500 television shows as actor, singer, comedian, interviewer and disc-jockey. His stage work includes *Guys and Dolls*, *Fiddler on the Roof*, *Bar Mitzvah Boy* and *Two Gentlemen of Verona*, whilst for

television he has appeared in *Minder*, *The Sweeney* and *Love Story*, plus many other dramas, not forgetting his work in light entertainment with innumerable shows such as *It's a Square World*, *The Bag Trade*, *Sykes* and *Are You Being Served?*

LEONARD LOWE

Leonard Lowe trained at the Italia Conti Stage School. As a child he appeared in the original productions of *White Horse Inn* at the Coliseum, and in *Cavalcade* at Drury Lane. He was with Ernest Milton at the Queen's in *Night's Candles*, and *All God's Chillun* at the Piccadilly, and the first Two Seasons at Regents Park. Variety and revue followed and here his considerable musical ability came to the fore. Tours abroad included the Continent, United States, Australia, New Zealand and Africa. Home again, he played *Corporal Hopkins* in *Countess of Hong Kong* the *Colditz* series on television and appeared in the film *No Future in It*, *Date with a Dream*. As the straight man in television comedy series such as *It's a Square World*, *The Benny Hill Show*, *The Des O'Connor Show*, *The Jack Benny Show* and *The Dick Emery Show*. Len has had much success as a director and comedy writer both for stage and television.

JOHNNY M

Johnny M is best known on the British jazz scene as the crooning front man for the *Midnite Follies Orchestra* and is treading the boards as an actor for the first time in *Windy City*. Born in New York's Greenwich Village, but raised in Mill Valley, California, Johnny's first job in the music business was designing posters for Bill Graham's legendary Fillmore Auditorium in San Francisco. He moved to London in the early 70's and began singing semi-professionally in the pop field before meeting pianist Keith Nichols (who encouraged him to revive the crooning styles of the 20s and 30s). Johnny recorded several singles, one of which was a hit in Europe and another in Africa. It was whilst performing an evening of Harry Warren songs at the Pizza Express in London that Johnny was spotted by Dick Vosburgh, who later asked him to audition for *Windy City*. With the *Midnite Follies* Johnny has performed at many of the UK Festivals including Chichester, Bath, Malvern, King's Lynn, Aldeburgh and Camden, as well as several abroad (Munich, Hong Kong, Dendermonde, Prague and Breda). Television credits include *Saturday Night at the Mill*, *The Ronnie Corbett Show*, *Rhythm on 2*, *The Louis Armstrong Anniversary Concert*, *Star Treatment* and *Chopsticks*.

NEIL McCAUL

Neil McCaul trained for the stage at LAMDA. He began his career in repertory, particularly at Lincoln, Exeter and Oxford and has performed extensively in the classics, in musicals, comedies and television. In London he played both the parts of Riff Raff and Frank 'n' Furter in *The Rocky Horror Show* in which he also appeared in Tokyo and subsequently directed in West Germany. In 1977 he appeared with the Prospect Theatre Company in *Hamlet*, *Antony and Cleopatra* and *War Music* and in 1981 with The Old Vic Company in *Trelawny of the Wells* and *The Merchant of Venice*. Other theatre credits include a national tour of *A Funny Thing Happened on the Way to the Forum* with Phil Silvers, *Privates on Parade* for the RSC at the Piccadilly Theatre, appearances at the Mayfair Theatre and a tour of South America for the Oxford Playhouse Company. Television credits include *When the Boat Comes In*, *Take Three Girls*, *Love Story* and *Byron*. Films include *The Pirates of Penzance*.

CLIVE PANTO

Clive Panto was born in Brighton in 1955 and read English and Law at Cambridge. He was called to the Bar in 1977 but left very soon after to pursue an abrupt change of course in his career, studying Drama at the Bristol Old Vic Theatre School. His subsequent Theatre credits include work for the Royal Exchange company in Manchester, Seagull Theatre, and Theatre Clwyd Mold. His television work includes *The Professionals*, *The Talisman*, *Terry and June*, and a *Play for Today* devised by Les Blair - *Beyond the Pale*. Clive recently presented a children's series for BBC1 called *You and Me*.

BOB SESSIONS

Bob Sessions was born in Tennessee, educated at the John Hopkins and Temple Universities and at RADA. His West End debut was in Stephen Sondheim's *Company* at Her Majesty's Theatre in 1972. Other West End credits include *The Best Little Whorehouse in Texas* at Drury Lane, *Deathtrap* at the Garrick Theatre and - also at the Garrick - *That Championship Season*. Most recently Bob played Hank in the much acclaimed production of Clifford Odets' *The Big Knife* at the Palace Theatre, Watford. Bob has a good deal of television and several films to his credit. He played the US Defence Secretary in *Whoops! Apocalypse* for London Weekend and his work for the BBC Television includes *Rothko*, *Lassa Fever* and *Oppenheimer*. A devoted Anglophile, Bob is married to English actress Sarah Taunton and they live with their two daughters in Pimlico.

JEFF SHANKLEY

Jeff Shankley trained at RADA, then joined the Birmingham Repertory Theatre, appearing in *Henry IV Part I*, *Waiting for Godot*, and *Hamlet*. In the West End his appearances have included *The Revolutionary* and *West of Suez* at the Royal Court and his musical appearances include *Showboat*, *Jesus Christ Superstar*, *A Chorus Line*, and as *Frank 'n' Furter* in the German tour of *The Rocky Horror Show*. His most recent West End appearance was in Andrew Lloyd Webber's musical *Cats*. He has also spent a successful season with the New Shakespeare Company at Regent's Park. His many television appearances include *Family at War*, *Play for Today*, and *Young at Heart*.

DAVID SINCLAIR

David Sinclair trained at the Guildhall School of Music and Drama. His musicals include *All in Love* at the Mayfair, Tyrone Guthrie's *The Pirates of Penzance* and *HMS Pinofore* at Her Majesty's Theatre and in the USA, *Vanity Fair* at the Queen's Theatre, *Robert and Elizabeth* at the Lyric and the recent production of *My Fair Lady* at the Adelphi. He has performed in two seasons at Chichester for John Clements, the revival of *Oh! What a Lovely War*, two seasons at the RSC including *When Thou Art King*, *Arden of Faversham*, *The Plebians*, *Rehearse the Uprising*, and then *Hello Sailor!* at Soho Poly, *A Little Bit Less Than Normal* at the Royal Court upstairs and *Anastasia* with Nyree Dawn Porter and Peter Wyngarde. David spent eighteen months with the BBC Radio Repertory Company, also putting in television appearances in *Softly Softly*, *New Scotland Yard*, *Jonathan Miller's King Lear*, *The Long Chase*, *Angels and Minder*. He has also worked with a number of Rep Companies and at the Players Theatre.

TERESE STEVENS

Terese Stevens started her career in 1969 when Patrick Garland cast her in the musical production of *Stiffkey Scandals* of 1932. She then went on to play the character of Hendricke Stoffels in the life story of *Rembrandt* with Richard Johnson and Jill Bennett. She was then cast to play Carmen in the rock musical *Rock Carmen*. Next came a year's tour of the USA in the title role of *Gigi*, and on her return from the States in 1975 she played the leading role of Marie Kelly in *Jack the Ripper*. Terri has also appeared as Jenny Dabb in the thirteen part Anglia Television series *Backs to the Land*. She has more recently finished her own variety series for BBC Northern Ireland which was called *Starring Terri Stevens*.

CHRISTINA THORNTON

Christina Thornton trained at the Guildhall School of Music and Drama. Musical work includes *Evita* in which she was a member of the original cast, a national tour of *Godspell*, *Take Eight* at the Royal Exchange in Manchester, *Hullabaloo in Storyland* at Leeds Playhouse, and *Toad of Toad Hall* at the Old Vic. Most recently she has been working at the Citizens' Theatre in Glasgow playing Mrs Trout in Sylvaine's *Madame Louise*, and has travelled to Venice with the company when they toured Goldoni's *La Guerra* and went back to the Citizens' last Christmas to play the Good Fairy in the pantomime *Jack and the Beanstalk*. Christina's television work includes the BBC serial *The Girls of Slender Means* and a *Comedy Playhouse* episode *Don't Move Now*. She was one of the singers in Jeff Shankley's *Rockoko* for BBC Radio 2.

MATT ZIMMERMAN

Matt Zimmerman was born in Canada and worked there and in America before coming to London where he studied at the London Academy of Music and Dramatic Art. In the West End he has appeared in *The Odd Couple*, *Gone With the Wind*, *High Spirits*, *Two Gentlemen of Verona*, *Children*, *West Side Story*, and *Annie*. In rep he has appeared at the Theatre Royal Windsor, Leeds Playhouse, and The Mercury Theatre Colchester. His television appearances include Mr. Conn in *Quincy's Quest* for Thames Television, *Oppenheimer*, *The Hitch Hiker's Guide to the Galaxy* and *Crockerjack* for BBC, Cawston in the *Dick Turpin Special* and *Whoops! Apocalypse* for LWT, and *Churchill, the Wilderness Years*. He is the voice of Alan Tracy in *Thunderbirds*. Matt is married to opera singer Shirley Chapman and they live in Woodford with three dogs.



LOUIS BENJAMIN



TOBY ROWLAND

LOUIS BENJAMIN (producer)

As Chief Executive of Stoll Moss Theatres, Louis Benjamin is responsible for presenting shows that will attract 10,927 customers to eight major West End theatres and Bristol Hippodrome. He is the man who, following the presentation of top international stars including Frank Sinatra, Bing Crosby, Shirley MacLaine, Bob Hope, Barry Manilow, Bette Midler and Liza Minelli, so successfully re-shaped the policy of the London Palladium and Victoria Palace with smash hit productions such as Yul Brynner in *The King and I*, the blockbuster Michael Crawford musical *Barnum* and the record breaking musical *Annie*. He also beat all other contenders to bring Elizabeth Taylor to the West End in *The Little Foxes*. London born 'Benjie' regards the entertainment business as his lifetime career - as well as his lifelong hobby. He is also keenly active in provincial theatre, where he 'grew up' and gained his experience. In recent years, along with the Arts Council and Civic leaders, he has been one of those whose prime concern has been resolving the problems of local theatre, and, as a result of their joint efforts, the future of such theatres as the Nottingham Theatre Royal, the Birmingham Hippodrome, the Manchester Palace and the Liverpool Empire has been secured. Among many charity and showbusiness activities, he presents the Royal Variety Performance and inaugurated the new Children's Royal Variety Performance in aid of the NSPCC. He is also a Companion of the Ancient Order of Water Rats and founder of the charity fund-raising event the British Record Industry Dinner and Ball. His association with composer Tony Macaulay goes back 17 years when he was with Pye Records, the Company 'Benjie' headed during its hit-making heyday. The two men have been discussing the staging of the musical version of *The Front Page* for the past 3 years. It was whilst Louis Benjamin was Managing Director and later Chairman of Pye Records that the Company made music business history by becoming the only UK record company with two outright Eurovision Song Contest winners - Sandy Shaw's *Puppet On A String* and *Save Your Kisses For Me*, by The Brotherhood of Man. Married to former dancer Vicky, they have two daughters, Reica and Diane.

TOBY ROWLAND (producer)

Toby Rowland was born in Libby, Montana, USA and, after college in the West, he went to New York to seek his fortune in the theatre. There, he was co-founder of the first off-Broadway theatre - The Playroom Club on West 19th Street. To learn the theatre trade, he worked for the famous ticket agency, Le Blang-Gray, apprenticed and acted at the Wharf Theatre, Princetown, Massachusetts, a year as associate director at the Kingsmith Theatre, Washington, D.C. He was the associate producer with Luther Greene on the New York productions of *Hedda Gabler* starring Katina Paxinou and *Walk into My ParLOUR* starring Richard Conte. After three and a half years war service with the American Air Force, he returned to New York to become a Director of the American Theatre Wing, where he served until 1950 when he joined H. M. Tennent Ltd. in London, to become Personal Assistant to Hugh ('Binkie') Beaumont. After three years, he formed his own company, Toby Rowland Ltd., and produced thirty-six productions in London. His first production was *The Desperate Hours* at the London Hippodrome, followed by *Summertime* with Dirk Bogarde and Geraldine McEwan. There followed a string of productions including *Watch It, Sailor!*, *Shadow of Heroes* with Peggy Ashcroft and Emyln Williams directed by Peter Hall, *Brouhaha* starring Peter Sellers, Tennessee Williams' *Suddenly Last Summer*, Jean Anouilh's *Traveller Without Luggage*, *Pools Paradise*, *The Fantasticks*, *Rock-a-bye, Sailor!*, *Wait A Minin* in association with Leon Gluckman which played two years in London, a year in New York with Frank Loesser as co-producer and a year in Australia. For Stoll Productions Ltd., he produced the first Alan Bennett play *40 Years On* starring John Gielgud, the second *Getting On* starring Kenneth More, and co-produced with Michael Codron the third, *Habeas Corpus* starring Alec Guinness. His most recent production for Stoll Productions was last year's smash hit *Moving* with Penelope Keith. He is an ex-President of the Society of West End Theatre and is still an active member of the Society. He serves as Honorary Treasurer for The Combined Theatrical Charities Council and is a Governor of the Round House.

TONY MACAULAY (composer)

Tony Macaulay taught himself to play the piano and the guitar in various bedsitters, around Earls Court, in the early 60's. Since those days he has sold more than 68 million records of his songs around the world. He's had 38 top 20 hits in the UK including eight number one's. The 'British Academy of Song Writers, Composers' and Authors named him songwriter of the year in 1970 and then again in 1978 (an accolade that has only been achieved once before). In all he's won 8 Ivor Novello awards including two for 'Best Song Musically and Lyrically'. In 1978, Music Week named him Top Singles Writer. In America twelve of his songs have made the top 10 and three have made number one. He's won 8 Broadcast Music Inc. awards including one for 1 million plays on American radio. His most famous songs include - Don't Give Up On Us; Silver Lady; Going In With My Eyes Open; You Won't Find Another Fool Like Me; Home Lovin' Man; Kissing In The Back Row of the Movies; Let The Heartaches Begin; Love Grows Where My Rosemary Goes; Build Me Up Buttercup. He's written for almost every major international artist including Elvis Presley; Olivia Newton-John; David Soul; Gladys Knight; Tom Jones; Glen Campbell; Englebert Humperdinck; Donna Summer; The New Seekers; Sonny and Cher; 5th Dimension; Drifters; Petula Clark; Johnny Mathis. He's also written themes for many TV programmes including New Faces; SummerTime Special; Going Straight and the theme from the Mexico Olympic programmes. He wrote the music for two Joan Littlewood shows at the Theatre Royal Stratford East, in the early seventies. He's 38 and married with two children.

DICK VOSBURGH (writer)

Dick Vosburgh has written both book and lyrics. Born in Elizabeth, New Jersey, he came to England at the age of 19 to study acting at RADA, where he won the Comedy Acting Prize. Another prize was fellow student Beryl Roques, and next January they will celebrate thirty years of marriage. The Vosburghs have six children. Dick is also prolific as a writer, having written for such performers as David Frost, Bob Hope, The Two Romnies, John Cleese, Frankie Howard, Alfred Marks, Kenny Everett, Peter Sellers, Stanley Baxter, Tommy Cooper, Carol Channing, and even Ken Dodd, who still owes him £50 from 1967. Dick acted on the West End stage in *Stalag 17* and has appeared on radio and television in *Frost at the Phonograph*, *Frost Report*, *The Big Time*, *At Last It's the 1948 Show*, *Looks Familiar*, *Monty Python's Flying Circus*, and many other shows. He has made frequent appearances on Radio 4's *Kaleidoscope* as a reviewer of books, plays and films, and has written for *Punch*, *The Observer*, *Films Illustrated*, and *Films and Filming*. His stage writing includes the revues *Intimacy at 8*, *For Amusement Only*, *The Lord Chamberlain Regrets*, *Look Who's Here!*, *Danny la Rue at The Palace*. In 1979 Dick wrote *A Day in Hollywood*, a *Night in the Ukraine*, which began life in Hampstead's 95 seat Theatre at New End and transferred to the West End, winning the Evening Standard and Plays and Players Awards. When ADIHANITU was presented on Broadway, Dick received two of the show's nine Tony Award nominations for his book and lyrics. The show won two Drama Desk Awards, the Drama-Logue Award, and two Tony Awards, running for over 600 performances in New York. The musical is still touring America.

PETER WOOD (director)

Peter Wood was born in Colyton in Devon and studied at Downing College Cambridge. He made his directorial debut with *Moment of Truth* at the Arts Theatre Club Cambridge, in 1954. He has held resident directorships at Oxford Playhouse (1955/56) and the Arts Theatre London (1956/57). In addition he has directed many major productions throughout this country and abroad, which include, *The Iceman Cometh*, *The Birthday Party*, *As You Like It* (Shakespeare Festival Ontario), *The Winter's Tale*, *The Devils*, *Hamlet*, *The Private Ear and the Public Eye*, (both in England and New York), *The Beggars' Opera*, *The Master Builder* (at the National Theatre), a touring production of *Loot*, *Love for Love* (both at the NT and in Canada), *Incident at Vichy*, *The Prime of Miss Jean Brodie*, *Design for Living* (in Los Angeles), *Jumpers* (at the NT, in Vienna, Washington and NYC), *Macbeth* (in Los Angeles), *Travesties* (both in England and New York), *Long Day's Journey Into Night* (in LA), *The Guardsman* (at the NT), *Night and Day*, (in London, NYC and Vienna), *The Double Dealer* (at the NT), *The Provok'd Wife* (NT), *On The Razzle* (NT) and *Amadeus* (in Vienna). Peter also directed the film *In Search of Gregory*. He has directed numerous plays and dramatic programmes on British and American television, including *Hamlet*, *Long Day's Journey Into Night*, *Dear Love*, *Flint*, and *The Double Dealer*. He is a director of Caedmon Records and RCA and has directed the operas *The Mother of Us All*, *Così Fan Tutte*, *The Magic Flute* (all at Santa Fe), *Seraglio* (at Glyndebourne), *Don Giovanni* (at Covent Garden), and *Macbeth* (for the Vienna State Opera). Peter served with the RAF from 1946-48.

CARL TOMS (designer)

Carl Toms has designed for theatre, opera and films. His National Theatre work includes *Edward II* and *Love's Labour Lost* in 1968, *Cyrano* in 1970, also *For Services Rendered*, *Playbill* (The Browning Version) *Harlequinade*, *The Second Mrs. Tanqueray*, *The Provok'd Wife* (for which he won the SET Award for the Best Designer of the year 1981) and *On the Razzle*. He was appointed first Head of Design and Associate Director of the Young Vic at the National Theatre in 1970, and designed their opening production of *Scapino*, which later went to New York. *The Taming of the Shrew*, *The Soldier's Tale* and Tom Stoppard's *Night and Day* (London, New York and Vienna); *French Without Tears* in London and New York, Peter Crimes for the San Francisco Opera, *Sleuth* for London, New York and Paris and *Vivat Vivat Regina* for Chichester, London and New York. For the RSC at The Aldwych in 1974 Carl Toms designed *Travesties* (also later in Vienna and New York), and *Sherlock Holmes*, which later went to Broadway and won him the Drama Desk award and the Tony Award for the best set designer of the year. This was followed by *J Puritani* for New York City Opera and *A Masked Ball* for Dutch National Opera. His recent credits include *Long Day's Journey Into Night* and *The Devil's Disciple* in Los Angeles, the *Opera Norma* in San Diego, *The Queen's Silver Jubilee Gala* at the Royal Opera House in 1977, *The Merry Widow* in San Diego and Houston, *She Stoops to Conquer* in Vienna, *Thais* at the Metropolitan Opera New York, and Chichester's *Look After Lulu*. Carl was Designer Consultant for the investiture of HRH The Prince of Wales in 1969, receiving the OBE in the investiture Honours in July of that year. Carl Toms' current work has been on Swan Lake for London Festival Ballet and *Romeo and Juliet* (Zandonai) for San Diego Opera, and he has just completed the design for the auditorium of the Theatre Royal in Bath, currently undergoing a major renovation.



RICHARD PILBROW (lighting designer)
Richard Pilbrow, Chairman and founder of the Theatre Projects Group, is one of the world's leading lighting designers as well as being an internationally recognised theatrical, film and television producer and theatre consultant. His lighting of over 200 productions has been seen in London, New York, Paris and Moscow. These include *The Little Foxes*, *Oklahoma*, *Joking Apart*, *A Streetcar Named Desire* and *Blitz* in the West End, *The Rothschilds*, *Shelter*, *Zorba* and *Rosencrantz and Guildenstern Are Dead* on Broadway, and many productions for the National Theatre Company. He is Theatre Consultant to theatres, concert halls and art centres in this country and around the world. He co-produced *A Little Night Music*, *Fiddler On The Roof*, *Company* and *Cabaret* among other West End productions.

BENNY BALL (lighting designer)
Benny Ball joined Theatre Projects after training in regional touring theatres. His lighting work encompasses many varied facets of the entertainment world including theatre, commercial launches, arena shows and exhibitions. He has recently worked on the *Berlin Tattoo*, *The Little Foxes*, *The Royal Tournament*, commercial shows around Europe and has recently acted as consultant for the BBC outside broadcast division.

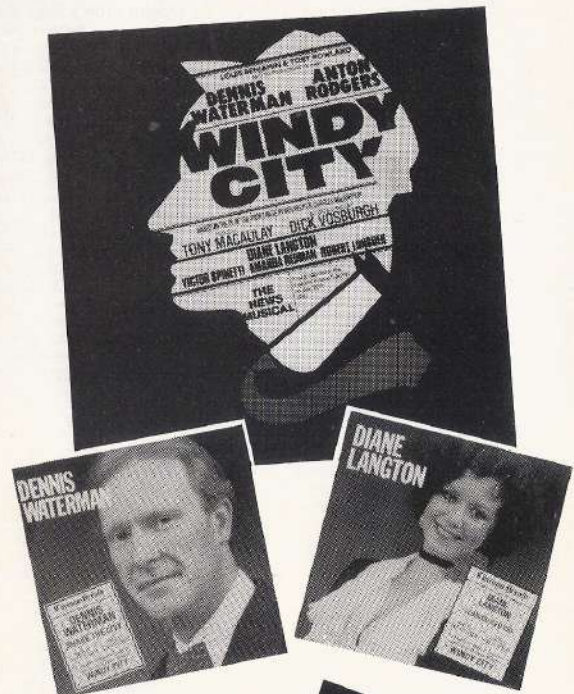
IAN MACPHERSON (orchestrator)
Ian Macpherson trained at, and is a Licentiate of The Royal Academy of Music (London). For many years he has been Musical Director and Orchestrator of revues, musicals, films and television films, notably *Half A Sixpence*, *Chitty Chitty Bang Bang* and *Eagle's Wing*. He has been Musical Director and Arranger for television and cabaret artistes Lulu and Dana. His West End Theatre work includes conducting *The Matchgirls*, *I Do, I Do* (2

London Productions), *Two Cities*, *Promises, Promises*, *Two Gentlemen of Verona*, *Something's Afoot*, *Privates on Parade*, *Annie* and *Worzel Gummidge*.

ANTHONY BOWLES (musical director and vocal arrangement)
Anthony Bowles' first contact with the theatre came in 1948 when he took up employment as pit pianist at the Hippodrome in Eastbourne. In the same year he went to the Royal Academy of Music in London where he studied for several years before becoming a teacher at St. Aloysius School in London. After a brief period in which he undertook various jobs (including that of repetiteur for Sadler's Wells Royal Ballet), he began to show and use his multi-faceted talents in the field of Musical Direction, Orchestration, Composition and, later, Direction. His name has been associated with many triumphant productions, frequently in more than one capacity. He has musically directed such shows as *Cranes*, *Share My Lettuce*, *The World of Paul Slickey*, *Toad of Toad Hall*, *Four to the Bar*, *Jesus Christ Superstar* (in Paris and London), *Joseph and the Amazing Technicolor Dreamcoat*, and *Evita*. As composer he has written the music for many films and television productions, including Karel Reisz's *Isadora* and the B.B.C. *War and Peace*; and several stage productions which include works for Chichester Festival, Manchester Royal Exchange (for whom he has also directed several productions) and the Young Vic. He has acted as musical director to various companies, notably the National Theatre, The Stuttgart Ballet, and from 1963-73 Lamda. He directed an award-winning production of Fielding's *Tom Thumb* in New York off-Broadway in 1980, and returned there last year to follow this up by directing a musical of his own at Soho Rep.



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CASTING DIRECTORCELESTIA FOX

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TONY MACAULAY, DICK VOSBURGH, LOUIS BENJAMIN AND TOBY ROWLAND WISH TO ACKNOWLEDGE THE CONTRIBUTION MADE TO THIS PRODUCTION BY THE LATE BURT SHEVELOVE.

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The management reserve the right to refuse admission to this theatre, and to change, vary or omit without previous notice any item of the programme.

In accordance with the requirements of the Greater London Council:

1. 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 the rear of the seating, it shall be limited to the number indicated in notices exhibited in those positions.
2. The safety curtain must be lowered and raised in the presence of each audience.

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KENN OLDFIELD (choreographer)
 Kenn Oldfield studied classical and contemporary dance at Ballet Rambert. His West End credits include *A Chorus Line*, *Chicago*, *Peter Pan*, and several *Royal Variety Performances* and television specials. His film credits include *The Prince and the Pauper*, *Valentino*, *The Great Muppet Caper*, and *The Hunger*. Kenn has been teaching and choreographing for the past 5 years and his productions include *Cabaret*, *Chicago*, and *Mother Goose* (Palace Theatre Westcliff), *Dick Whittington* and *Lock Up Your Daughters* (Queen's Theatre Hornchurch), *Sing Happy*, and *Pullman 55* (Cambridge Theatre London), *Aladdin* (Shaw), *The Ascent of Wilberforce II* (Lyric Studio Hammersmith) and *Beautiful Dreamer* (Greenwich).

RAY HOLDER (choreographic music arranger)

Born in Shrewsbury, he went to study at the Royal College of Music, embarking on a career as a concert pianist which included many radio and television broadcasts, including the first performance in England of an early Mendelssohn 2 - piano concerto which he discovered in Leipzig. He has been Musical Director and arranger for several television shows such as, *Burt Bacharach*, *Ann Margret* and *Nana Mouskouri*. His film work has been equally prolific with dance arrangements for *Oliver*, *Song of Norway*, *The Great Waltz*, *Scrooge*, *Fiddler on the Roof*, *Man of La Mancha*, and the new Streisand film, *Yentl*. Ray's theatre work has included *Pickwick*, *Most Happy Fella* (second percussion), *Man of Magic*, *Fiorello* and contributions in the form of choreographic or vocal arrangements for a string of West End successes such as *Billy*, *Evita*, *The Card* and *Bar Mitzvah Boy*. He recently composed with John Landberry a full scale ballet *Pool on the Hill* for the Australian Colour T.V. based on Beatles' numbers, choreographed and directed by Gillian Lynne. He is now acknowledged as Europe's leading exponent in the specialised field of choreographic musical arrangement.

BRUCE SNYDER (associate costume designer)

After graduating in Stage Design from Oklahoma University, Bruce Snyder went on to work as a cutter for the Guthrie Theatre and Minnesota Opera before running the costume department in the latter from 1976-77, and that at Central City Colorado Opera. He has more recently had three years experience working as Carl

Torns' Design Assistant, on productions at New York City Opera, The Vienna Burgtheater, the Akademietheater, the Ahmanson Theatre, The National Theatre (UK) and in the West End and Broadway with *Night and Day*, and at the Young Vic. He has also designed costumes for the Minnesota Opera, The Norwegian National Theatre, the Vienna Staatsoper, Norwegian television, and the Singers Company in London. His design work includes two productions of *Amadeus*, *Macbeth* and *HMS Pinafore*.

RICHARD ROGERS (sound designer)

Richard Rogers has been involved in sound for many West End and regional productions, including *The Travelling Music Show*, *Crucifer of Blood*, *Bar Mitzvah Boy*, and most recently *Moving with Penelope Keith*. Most of his time now is split between theatre, cabaret, and presentations around the world for companies like Ford, Leyland and IBM. In April of this year he was awarded a Jean Baptiste Lanson Award for the sound on Anita Harris's award-winning cabaret. Richard at present heads Theatre Projects Sound Services department.

ROBERT TAPSFIELD (assistant musical director)

Born in Ramsgate and educated at Clifton College in Bristol, Robert Tapsfield was later an organ scholar at Gonville and Caius College, Cambridge. After leaving university he worked on various summer season and cabaret engagements until he became principal conductor on *Jesus Christ Superstar* for the last 18 months of the West End run, and Musical Director for the national tour which followed. Other shows he has worked on include *The Great American Backstage Musical*, *People* at the Theatre Royal Windsor, *Evita*, *Sweeney Todd*, *Annie* and *Cats*. Other work includes *The Organist Entertains* for radio, and *Oppenheimer* for television.



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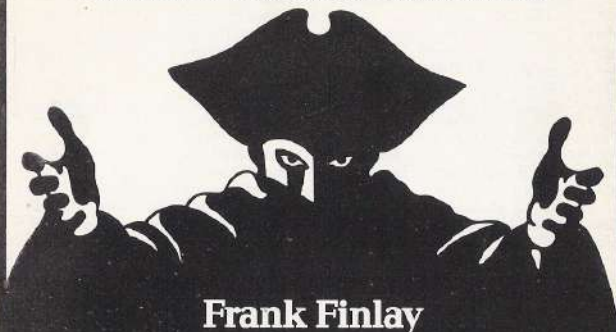
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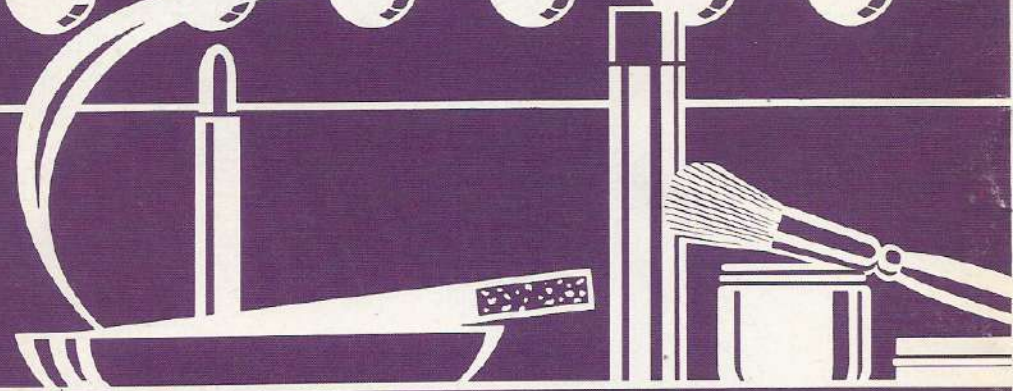
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