

THE WIND IN THE WILLOWS

London run: Sadler's Wells, January 16th – February 9th

Music: Denis King

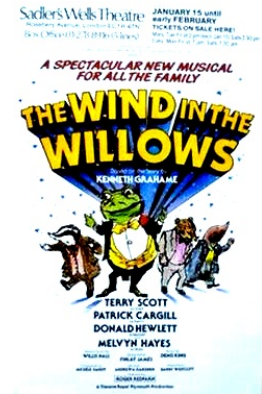
Book & Lyrics: Willis Hall

Director: Roger Redfarn

Choreographer: Michele Hardy

Musical Director: Barry Westcott

Cast: Patrick Cargill (*Ratty*), Melvyn Hayes (*Mole*), Donald Hewlett (*Badger*), Terry Scott (*Toad*), Peter Wiggins & Malcolm Wood (*Alfred the Horse*), Fiona Alexandra, Robert Aldous, Michael Boothe, Anthony Collin, David Dandridge, Deborah Goodman, Wenda Holland, Christopher Hood, Claudia Lyster, Dee Robillard, Paul Ryan, Allan Stirland, Judith Street, Richard Tolan.

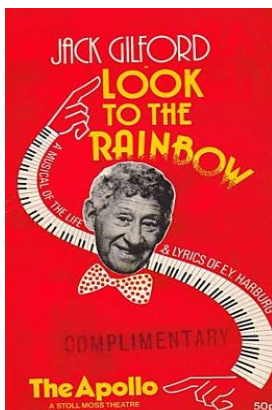


Notes: The recent lapse of copyright had led to a number of stage versions of Kenneth Graeme's "The Wind in the Willows". This production, which originated at the Theatre Royal, Plymouth and had been on a short tour, was the first musical adaptation to arrive in London.

It was not universally welcomed despite its cast of well-established comic performers: "a combination of tacky scenery, sparkless direction and anaemic music and lyrics robs this wonderful tale of its magic" (*City Limits*); "Willis Hall's book and especially his lyrics constitute a sorry, nay inadequate diminution of the original" (*Financial Times*); "Some rather conventional lyrics by Willis Hall and some jingling tunes by Denis King contribute a jaunty atmosphere" (*Evening Standard*)

Original London production: Sadler's Wells, Jan 1985

Future revival: (Stiles & Drewe version), Palladium June : 2017



LOOK TO THE RAINBOW

London run: King's Head, February 6th – 16th

Transfer: Apollo Theatre, March (4 weeks)

Music: Various

Lyrics: E.Y. Harburg

Director: Robert Cushman

Choreographer: Dennis Grimaldi

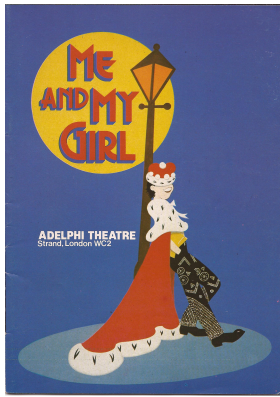
Musical Director: Michael Dixon

Producer: Louis Benjamin

Cast: Jack Gilford, Michael Cantwell, Isabelle Lucas, Mandy More, Barbara Rosenblatt, Simon Russell-Beale

Notes: A biographical revue of the lyricist E.Y. "Yip" Harburg who wrote the words for composers such as Vernon Duke, Jerome Kern, Harold Arlen and others.

With some 40 songs, it covers Harburg's career from the late '20s through his decade-long black-listing in the McCarthy witch-hunt era to his recent death in a car crash. The show had a short run at the King's Head and then transferred to the Apollo theatre. Though highly praised by the critics, it lasted just one month. It marked one of the earliest London appearances of Simon Russell-Beale.



ME AND MY GIRL (Revival)

London run: Adelphi, February 12th - January 16th, 1993
(3,303 performances)

Music: Noel Gay

Book & Lyrics: L. Arthur Rose & Douglas Furber,
revised by Stephen Fry

Director: Mike Ockrent

Choreographer: Gillian Gregory

Musical Director: Chris Walker / Ian Hughes

Producer: Richard Armitage

Cast: Robert Lindsay (*Bill Snibson*), Emma Thompson (*Sally Smith*), Ursula Smith (*Duchess*), Frank Thornton (*Sir John*), Roy Macready (*Parchester*), Susannah Fellows (*Lady Jacqueline*), David Alder, Geoffrey Andrews, Richard Caldicot, Marisa Campbell, Robert Cotton, Kevin Fitzsimmons, Rosemarie Ford, Bruce Graham, Paul Grunert, Ben Heaf, Denise Hirst, Mark Hutchinson, Michael Kirk, Susie Lee-Hayward, Robert Longden, Peter Martindale, Chris Melville, Graeme Metcalfe, Cynthia Morey, David O'Brien, Caroline O'Connor, Anita Pashley, Kevin A. J. Ranson, Howard Rayner, Frances Richardson, Myra Sands, Jenny Scott-Malden, Greg Shand, Antony Simons, Peter Sugden, Teresa Wellard.

Story: Bill Snibson, a Lambeth cockney, turns out to be the long-lost 17th Baron and 8th Viscount of Hareford. Despite temptations of the grand life at Hareford Hall, the gold-digging advances of Lady Jacqueline, and the scheming of the formidable Duchess, Bill wants to give it all up and return to his Lambeth sweetheart, Sally Smith. Sally pretends she no longer loves Bill – since she does not want to stand in the way of his new-found wealth – but thanks to the efforts of Sir John and Parchester, the family solicitor, Sally and Bill are reunited and all ends happily for the new Lord and Lady Snibson.

Notes: The original 1937 production the Victoria Palace starred Lupino Lane and was a shorter show with just nine songs, playing twice-nightly. It was revived twice during the war, and was twice closed down because its theatres suffered bomb damage. This revival had a new book and incorporated additional Noel Gay songs. It also had Robert Lindsay, hailed by all the critics as a star to match (and even out-shine) Lupino Lane; and universal praise for Emma Thompson – “Between them they have re-invigorated a show which sparkles with energy and zany humour” (*Evening Standard*). It transferred to New York in August 1986 (with Robert Lindsay) and ran for 1420 performances.



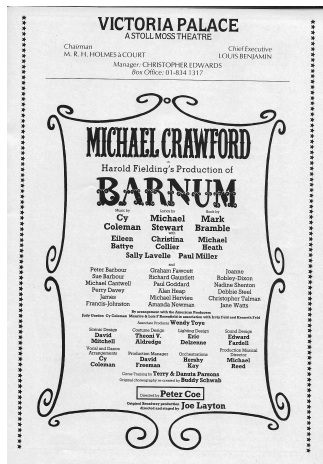
Photo by Malcolm Andrew

Cast changes during the 8 year London run included Lorraine Chase, Karl Howman, Louise English, David Schofield, Bonnie Langford, Gary Wilmot, Jessica Martin, Patrick Cargill, Brian Conley, Su Pollard, Bernard Bresslaw, Les Dennis, Jonathan Morris, Joanna Riding, Andrew O'Connor. The show ran for almost 8 years and 3,303 performances..

Original version: Victoria Palace, Dec 1937

Revivals: Coliseum, June 1941; Victoria Palace, Aug 1945; Winter Gardens, Dec 1949; The 1952 Touring version played several outer-London theatres: Kingston, May; Chelsea Palace, June; Metropolitan, June; Granville, July, Croydon, July.

New version: Adelphi, Feb 1985



BARNUM (1st Revival)

London run: Victoria Palace, March 14th - April 26th 1986

Music: Cy Coleman

Lyrics: Michael Stewart

Book: Mark Bramble

Director: Peter Coe

Choreographer: Buddy Schwab

Musical Director: Michael Reed

Producer: Harold Fielding

Cast: Michael Crawford (*P.T. Barnum*), Eileen Battye (*Charity Barnum*), Michael Heath (*Ringmaster*), Stephen Beagley (*Tom Thumb*), Christina Collier (*Jenny Lind*), Peter & Sue Barbour, Perry Davey, Graham Fawcett, Richard Gauntlett, Paul Goddard, Alan Heap, Michael Hervieu, James Francis-Johnson, Sally Lavelle, Paul Leonard, Paul Miller, Amanda Newman, Joanne Robley-Dixon, Nadine Shenton, Debbie Steel, Jane Watts.

Notes: This was a quick revival of the earlier hit show at the Palladium. "It has all the Joy, generosity, energy, wit, warmth and - well, simply magic - any human has the right to expect will come his way" (*Daily Mail*); "...a triumph of style over content, or spectacle over substance...The evening, however, unquestionably belongs to Michael Crawford" (*Guardian*).

Original London Production: London Palladium June 1981; 1st revival: Victoria Palace, March 1985

Future revivals: *Shepherd's Bush Green*, Dec 1989; *Dominion*, Dec 1992; *Union*, May 2005; *Menier*, Nov 2017

WHAT A WAY TO RUN A REVOLUTION

London run: Young Vic, April 11th – 20th

Music: Guy Woolfenden

Book & Lyrics: David Benedictus

Director: David Benedicus

Choreographer: Sheila Falconer

Musical Director: Charles Duncan

Cast: Arhlene Allen, Nicola Blackman, Sheila Brand, Jeffery Dench, Jack Dolman, Norma Dunbar, Deborah Goodman, Gordon Gostelow, Moya, Stephen Hartford, Teddy Kempner, Cheryl Kennedy, Julie Kirk, Gary Lyons, John Norminton, Clyde Pollitt, Gary Raymond, Alexandra Sebastian, Andrew Secombe, Renu Setna, Dyfed Thomas, Marc Urquhart, Fiona Williams, Jane Whittenshaw.

Story: A documentary musical telling of the General Strike of 1926 as recorded in debates in the House of Commons and in the speeches of people like Stanley Baldwin, Ramsay MacDonald, Lloyd George, and others. Somewhat in the style of "Oh, What a Lovely War" the ruling classes exercise their right to dance the Charleston and force humiliation on the working classes, obliged to sing the blues.

Notes: This show was financed by Insight Productions to be filmed during its run and shown as a Channel 4 television broadcast. There was some negative comment regarding nepotism, since David Benedictus had recently been appointed head of the drama department at Channel 4. However, this was nothing compared to the criticism of the show itself: "...catastrophically disappointing and cack-handed... a stunningly inadequate score... a deeply depressing mistake" (*Punch*); "ambitious but distinctly patchy" (*Observer*); "a mess and a muddle" (*New Statesman*); "...the roughness of this show in its theatrical conception must be seen to be believed" (*Daily Telegraph*).

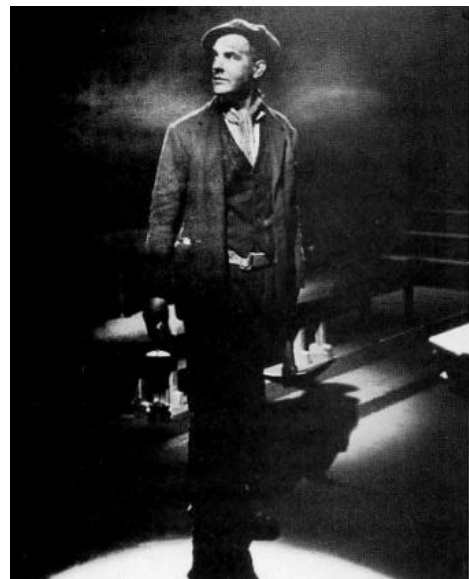


Photo by Alastair Muir

ROCKY HORROR SHOW (2nd Revival)

London run: Wimbledon Theatre, April 22nd-29th Return visit: September 7th – 12th

Music & Lyrics: Richard O'Brien

Director: Vivyan Ellacott

Choreographer: Loraine Porter

Musical Director: Malcolm Sircom



Cast 1985 Tour: Antony Mayne/ Ian Gardiner (*Narrator*), Richard Kates/ David Dale (*Frankn-Furter*), Philip Fry, Mark Hadigan/ Bryan Lawrence (*Rocky Horror*), Andrea Lynne Milton/ Samantha O'Brien/ Grainne Renihan (*Janet*), Keith Burns/ Paul Kerryson (*Riff-Raff*), Christopher Marlowe/ Stephen Fischer (*Brad*), Barry McKenna/ Desmond Barritt/ James Head (*Eddie/Dr Scott*), Judith Eyre (*Magenta*), Deirdre Forrest (*Columbia*), Graham Mulvein, Mark Vince, Charlotte Seago, Trish Ford



Back row L-R: Richard Kates, Antony Mayne, Christopher Marlowe;
Centre row: Philip Fry, Barry McKenna, Andrea Lynne Milton,
Keith Burns; Front row: Deirdre Forest, Judith Eyre

Notes: As part of its provincial tour throughout 1985, the show played a highly successful week at Wimbledon in April—so successful that it was booked to return for a second week in September.. It would continue a non-stop tour for the next three years and make several return visits to outer London theatres.

Original London production: Upstairs, Royal Court, June 1973 (trans King's Road/ Comedy);
1st Revival: Kenneth More Theatre, March 1983;
2nd Revival : 1985 Wimbledon (2) ; 1986 Wimbledon, Richmond, Croydon; 1987 Richmond, Wimbledon, Hackney, Croydon, Lewisham; 1988 Wimbledon, Croydon;
Future revivals: Piccadilly, July 1990; Duke of York's, 1994 (Return 1995); Victoria Palace, April 1999; Queen's, June 2003; Playhouse, July 2006 (Return 2007); Playhouse, Sept 2015; Wimbledon (tour) Feb 2019; Peacock, Oct 2021

BLUES FOR RAILTON

London run: Albany Empire, April 25th – May 18th

Music & Lyrics: Felix Cross & David Simon

Book: David Simon

Director: Teddy Kiendle

Musical Director: Felix Cross

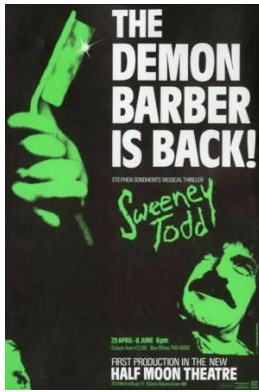
Cast: Norman Beaton (*Toffee*), Vivienne Rochester (*Winnie*), Mario Bayor-Diekuuroh, Beejaye, Debby Bishop (*Elsa*), Felix Cross, Jeillo Edwards, Sandra James-Young, Eamonn Walker

Story: It's 1981 in Brixton, and Winnie and Elsa, a couple of middle-aged women, are trying to organise a street-party to celebrate their Caribbean heritage. A time-shift looks back a century ago to the small Grenadian island which was home to Winnie and her husband, Toffee, before they moved to London where the streets would be paved with gold. Their new life is surrounded with conflicting allegiances: young black youths who want to be West-Indian; middle-aged West-Indians who want to be English; and oppressed women, brainwashed into obedience, unless they rebel against their husbands and some narrow Christian values. As the "riotously funny" show ends, the Brixton riots are about to break out.

Notes: With its calypso and spiritual based music, its "impressive and moving songs" (*Time Out*), and its "thunderous and consistently good singing" (*Guardian*), this was a show which "More successfully than any other production I can remember, married the Caribbean past with its present in Britain, doing so with a mixture of broad humour and...music that burns with anger as it eulogises" (*City Limits*).



Norman Beaton



SWEENEY TODD (1st Revival)

London run: Half Moon Theatre, April 28th - June 8th
(33 Performances)

Music & Lyrics: Stephen Sondheim

Book: Hugh Wheeler

Director: Christopher Bond

Musical Director: Graham Pike

Cast: Leon Greene (*Sweeney Todd*), Gillian Hanna (*Mrs Lovett*), Christopher Snell (*Anthony*), Bernard Martin (*Judge Turpin*), Edward Clayton (*Beadle Bamford*), Eithne Hannigan (*Joanna*), Andrew Schofield (*Tobias*), John Aron (*Pirelli*), Ruth Mayo (*Beggar Woman*), Judith Street (*Birdseller*).

Notes: This was a much scaled-down production, with a cast of ten and an orchestra of five – and new musical arrangements by Rick Jukes. It was staged “in the square” as the first production in the newly opened Half Moon Theatre. It was hugely praised by the critics, many of whom felt the true quality of Sondheim’s work had been swamped and lost by the scale of the original Drury Lane production. “Sweeney works so wonderfully at the Half Moon precisely because nobody in the audience is more than a few feet away from the barber’s chair or the stench of Mrs Lovett’s human pies...If we get a better musical production than this in the rest of ’85, we shall be more than lucky” (*Punch*).

“In this smaller playing area, with just five musicians aided by synthesisers, the burlesque horrors on stage and Sondheim’s marvellously expressive music harmonise much more effectively than they did, in the desert spaces of Drury Lane” (*Evening Standard*); “At its best Sweeney is like the great Jacobean revenge tragedies: a cracked mirror held up to society. At its worst it is a distorting and nightmarish vision of nihilism” (*City Limits*)

“While small-scale, MD Graham Pike’s arrangements still flesh out Sondheim’s aching harmonies and sinister marches - like Orff and Weill riding the ghost train at Clacton. Initial sympathy for Todd gets somewhat lost in the book’s ‘Texas Chainsaw’ wrap-in, but this is what Drury Lane should have been; a gory, and glorious, full-blooded Victorian revenge spectacle” (*Time Out*).

See Original London production:
Drury Lane Theatre, July 1980
1st revival: Half Moon Theatre, May 1985.

Future revivals:

Cottesloe June /Lyttleton Dec 1993;

Holland Park, June 1996;

Sadler’s Wells, June 2002;

Royal Opera House, Dec 2003;

Trafalgar Studios July 2004;

Royal Festival Hall, July 2007;

Union, November, 2008;

Adelphi, March 2012;

Twickenham, Sept 2014;

Harrington’s Pie Shop, Tooting, Oct 2014;

Harrington’s Shaftesbury Ave, March 2015;

Coliseum, March 2015.



Gillian Hanna & Leon Greene

Photo by Michael Le Poer Trench

THERE'S NO PEOPLE LIKE SHOW PEOPLE

London run: Donmar Warehouse, 28th May – 23rd July

Producer: David Kernan and Peter Wilson

Notes: This was a Musical Revue Season – a series of compilation shows staged as late-night and Sunday Theatre at the Donmar Warehouse. The shows were Tuesday to Thursday at 10pm, Friday and Saturday at 11pm, and on Sundays at 5pm and 7.30pm. Special dinner/theatre tickets were available. This was an experiment, especially in relation to the Sunday performances. (The Jerome Kern programme was extended and lengthened as a standard Monday to Saturday show – no dinner arrangement – and was revived at the Donmar in the autumn for a few weeks.

Jerome Kern Goes to Hollywood (28 May – 16 June)

Compiled by Dick Vosburgh

Cast: Elaine Delmar, David Kernan, Liz Robertson, Elisabeth Welch

This was a celebration of the work of Jerome Kern, marking his centenary year.

An Unexpected Evening with June Havoc June 18-30

Cast: June Havoc in her own solo show

Immortalised in “Gypsy” as the sister of Gypsy Rose Lee, June Havoc’s review of her career brought some unknown attributes: Marathon Dance Champion of the USA, stalwart challenger of the House of Un-American Activities Commission, director of repertory in New Orleans, and actress in Brecht, Wilder and Coward.

A Tribute to Ethel Merman July 2nd – 23rd

Cast: Libby Morris, David Kernan, Jack Tinker

This tribute to Ethel Merman was hosted by the Daily Mail critic, Jack Tinker

A Friend of Dorothy July 25th – August 11th

A tribute to Dorothy Fields & Dorothy Parker

Director: Ian Judge

Cast: Marian Montgomery, Jane Carr, Gaye Brown

“Colourful sketches considered racial prejudice, an absent lover, or the perils of accepting an invitation to dance, while witty verses and some of the well-known Parker one-liners were likewise slotted into the proceedings. . . a show with much to offer” (*The Stage*)



How Lucky Can You Get?

August 13th – September 15th

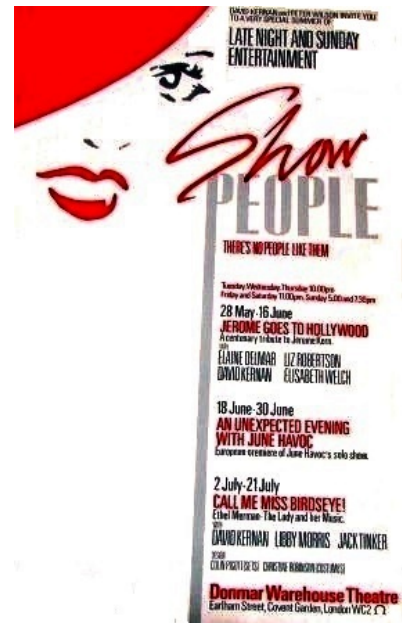
The music of John Kander & Fred Ebb

Director: Ian Judge

Cast: Diane Langton, Angela Richards, Josephine Blake, Ray Evans

The original run was extended to September 15th due to its success at the box office. (The final performance was followed by a late-night gala with excerpts from all the previous Donmar summer cabarets with the proceeds going to the Terence Higgins Trust.)

David Kernan and Elisabeth Welch



GUYS AND DOLLS (2nd Revival)

London run: Prince of Wales, June 19th - April 26th 1986 (10 months)

Music and lyrics: Frank Loesser

Book: Jo Swerling & Abe Burrows

Director: Richard Eyre, restaged by Antonia Bird

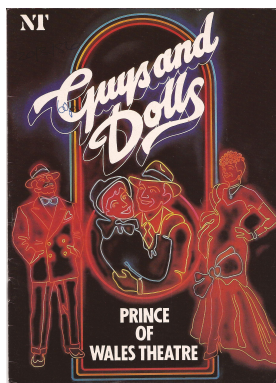
Choreographer: David Toguri

Musical Director: Ian Smith

Producer: Triumph Apollo

Cast: Clarke Peters (*Sky Masterson*), Lulu (*Miss Adelaide*), Norman Rossington (*Nathan Detroit*), Betsey Brantley (*Sarah Browne*), David Healy (*Nicely-Nicely*), Cristine Avery, Corinne Barton, Jo Cameron Brown, David Credell, Peter Darby, Murray Ewan, Lucy Fenwick, George Giles, Mark Hadfield, David Hitchen, Olga Lowe, Gareth Marks, Leslie Meadows, Ted Merwood, Philip O'Brien, Anthony Pedley, Vincent Pickering, Andrew Robertson, Kevin Walsh, John Warner, Lynn Webster.

Notes: Following a regional tour, this was a revival of the 1982 National Theatre production. "And as Sky Masterson, the black actor Clarke Peters fills the stage with laid-back charm, incidentally reinforcing the case for integrated casting." (*Listener*); "And no one with a sense of period would ever cast a black actor (this is the 1940s !) as her improbable lover, though the likeable Clarke Peters's incisive sense of rhythm makes much of his Lady Luck spot." (*Daily Telegraph*)



Lulu as Miss Adelaide

Photo by Nick Rogers

Original London production: Coliseum, May 1953;
1st revival: Olivier Theatre, March 1982; 2nd revival: Prince of Wales, June 1985;
Future revivals: Olivier Theatre, Dec 1996; Piccadilly, June 2005;
Upstairs Gatehouse, Dec 2011; Savoy/Phoenix Dec 2015;
Royal Albert Hall (concert) Oct 2018; Bridge (immersive) Feb 2023

DON'T CRY BABY, IT'S ONLY A MOVIE

London run: Old Red Lion, June 27th – July 20th

Music: Jason McAuliffe

Lyrics: Fran Landesman

Book: Penny Faith & Howard Samuels

Director: Michael Elwyn

Choreographer: Christine Cartwright

Cast: Linda Marlowe (*Mary Beth/Joan*), Michelle Fine (*Billie/Chrissie*), Howard Samuels (*Charlie/Sam*), Robert Reynolds (*Hank/Dave*)

Story: This is an all-singing, all-dancing catalogue of every ham line in the business. Set within a musical-within-a-musical format where Mary Beth/Joan is a failed English actress who dived on a first night in the West End, blowing both her career and her marriage, but is now playing an American waitress re-enacting the final scene of a Bette Davis movie. She is part of a group of English wannabes imagining themselves to be Hollywood stars as they rehearse a revue in which they appear as Dietrich, Bacall, Bogie, Flynn and even the Creature from the Black Lagoon. The main crisis involves an aspiring actor overshadowed by his famous father who has already made it big in the movies.



Linda Marlowe

Notes: The songs were regarded as clever parodies, "swinging merrily along with witty lyrics" (*Jewish Chronicle*). However, "there's an unmistakeable smell of self-congratulation about this 'musical cliché in two reels' . . . one for those with stars in their eyes and Hollywood written on their hearts" (*City Limits*)

SEVEN BRIDES FOR SEVEN BROTHERS

London run: Old Vic, July 2nd - August 10th (41 Performances)

Music: Gene de Paul

Lyrics: Johnny Mercer

New songs: Al Kasha & Joel Hirschorn

Director: Michael Winter

Choreographer: Stephanie Carter

Musical Director: Martin Yates

Producer: John Newman, Mark Furness, Robert Mackintosh.

Cast: Steve Devereaux (*Adam*), Roni Page (*Milly*), Paul Reeves, Simon Hayden, Simon Howe, Gary Coburn, Martyn Knight, Rory McDermott (*Brothers*), Debbie Hall, Debra Robinson, Victoria Lynson, Michaela Strachan, Jacey Collins, Jackie Crawford (*Brides*), Steve Aliffe, Tom Barritt, Richard Cuerden, Rosemary Faith, Philip Fry, Philip Foster, Cynthia Grenville, Louis Haslar, Peter King, Anna Rees, Stephen Russell, Cedric Urch, Brian Walton, Derek Wright.

Children: Sallie Court, Victor Lambert, Felipe Izquierdo, Simon Gilbey

Story: Based on Plutarch's "Rape of the Sabine Women", this is the story of Adam Pontipee who leaves his six scruffy brothers to the squalor of their Oregon farmhouse whilst he goes off to find a hard-working wife. He finds her in the shape of Milly, who is shocked when she moves into the farmhouse and sets about showing the six brothers how to live and love. In the end, the six brothers find themselves six wives by some very unconventional means that include some spectacular dancing and innovative choreography.

Notes: Based on the 1954 MGM film, a stage version was created on Broadway in 1982, with additional songs and a re-written book. It was a total flop and closed after just 5 performances. This English revival opened at the York Theatre Royal in April 1984 and had been on a successful UK tour. Because of the early closure of "The Corn is Green" with Deborah Kerr, the Old Vic was suddenly available for a few weeks until the planned opening of "The Cradle Will Rock" on August 14th. This production filled the gap – though there was an ongoing dispute that said the show did not have the rights to play in London itself, only in the provinces. However, the situation seems to have resolved itself when "Seven Brides" returned to the West End – at the Prince of Wales – the following year. (q.v)



It received mostly indifferent reviews: "not memorable theatre, but an ideal family show" (*Daily Mail*); "a modest, albeit infectious, display of high spirits in which Johnny Mercer and Gene de Paul's tuneful-score is allowed to work its magic. But the five new songs by Al Kasha and Joel Hirschhorn are, alas, worth their weight in air" (*Sunday Express*); "If a descendent of (Enid) Blyton ever writes 'Noddy in Texas' this show is what two and a half hours pressed between its pages would feel like." (*Observer*).

Original London production: Old Vic July 1985;

Future revivals: Prince of Wales, May 1986; BAC Main, Dec 1999; Haymarket Aug 2006;

Wimbledon (tour), Oct 2013; Regent's Park Open Air, July 2015

MUTINY!

London run: Piccadilly Theatre, July 18th - September 20th, 1986 (526 Perfs)

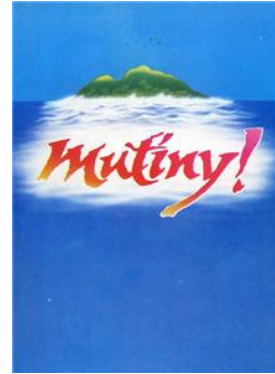
Music: David Essex

Book & Lyrics: Richard Crane

Director: Michael Bogdanov

Choreographer: Christopher Bruce

Musical Director: Paul Maguire



Cast: David Essex (*Fletcher Christian*), Frank Finlay (*Captain Bligh*), David Oakley (*William Elphinstone*), Shaun Curry (*Boatswain*), Frank Olegario (*King Hiti-Hiti*), Nicola Blackman (*Queen Hittimahana*), Sinitta Renet (*Maimiti*), Paul Hardy/ Anthony Johncock/ Tim Woodman (*Thomas*), Mark Adams, Jan Arden, David Baldwin, Learie Carasco, Tony Carpenter, Patrick Clancy, Hugh Craig, Jack Dolean, Jayne Draper, Ken Drury, Neville Jason, Mark Elie, Leon Ferguson, Paul Firth, Stanley Fleet, Brenda Garratt-Glassman, Tracey Harper, Donna Louise, Philippa Luce, Ray Mangion, Elin Morgan, Darie O'Dunlaing, Simon Packham, Kia Reeder, Peter Rutherford, Robert B.J. Ryan, Lizzie Sanderson, William Snape.

Story: Based on the novel "Mutiny on the Bounty", this was the story of Captain Bligh commanding HMS Bounty. Repelled by his cruelty, and attracted to the idyllic life they had observed on the Pacific island of Tahiti, 18 crewmen headed by Fletcher Christian staged a mutiny. Bligh and a few men loyal to him were set afloat in a small boat, and the mutineers settled in Tahiti, subsequently burning the Bounty to avoid detection. After many years the law caught up with them.

Notes: This started as a 1983 concept LP by David Essex which spawned a Top Ten hit record, "Tahiti". The stage version was lavish, featuring a fully rigged sailing ship mounted on a hydraulic system and "sailing" spectacularly to and fro. The music was pastiche marches, sea-shanties and hornpipes.

The initial reviews were damning - with headlines like "Disaster at sea", "Bounty in Blunderland" and "A sinking showboat". The more expansive notices claimed: "As a spectacle, it is tremendous; but as a musical retelling of the Mutiny on the Bounty story, it tends to pile one number on top of another thereby muffling the dramatic impact" (*Guardian*); "The songs are of the kind that might make you wish they'd get on with the story, except the story is so glum you wish they'd bring on the songs, except the songs ..." (*Mail on Sunday*); "a waddling witless fiasco from which you emerge, as every critic will say: humming the scenery partly for want of anything else to hum" (*Financial Times*). Somehow the producers found the money to keep it running.



As it entered its second year it was announced that David Essex would be replaced by David Cassidy but a sudden decision was made and the show closed abruptly in September.

It had lost all its investment and much more due to high running costs.

THE METROPOLITAN MIKADO

London run: Queen Elizabeth Hall, August 1st – 17th

Transfer: Royal Festival Hall, August 20th—24th

Adapted from Gilbert & Sullivan

By Ned Sherrin & Alistair Beaton

Director: Ned Sherrin

Choreographer: Lindsay Bolan

Musical Director: John Owen Edwards

Cast: Robert Meadmore (*The Prime Mikado*), Martin Smith (*Boy Ken*), Simon Butteriss (*Sir Ko-Ko*), Martin Connor (*Pooh Bach*), David Firth (*Sir Alastair Pish*), Dudley Stevens (*Sir Robin Tush*), Rosemary Ashe (*Yum Yum*), Jenny Wren (*Pitti-Sing*), Lynne Kieran (*Peep Bo*), Louise Gold (*Katisha*), Wendy Baldock, Anthony Barratt, David Chilton, Carole Cox, Philip Curtis, Karl Daymond, George Freeburn, Liza Hobbs, Debbie Holmes, Glyn Kerslake, Molly Mackenzie, Tim Menah, Richard Mitchell, Gail Mortley, William Pool, Meston Reid, Sally Ann Triplet.

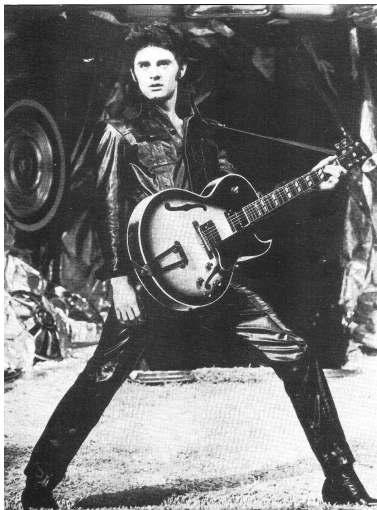


Louise Gold and Martin Connor

Photo by Laurence Burns

Notes: Pooh Bach was a Neil Kinnock-type orator, who sang “My language is poetical and full of hidden promises/ It’s like the raging torrent of a thousand Dylan Thomases”; Katisha was a Mrs Thatcher look-a-like, fighting attempts to rename London Mitsubishi City; the Prime Mikado was a totally deranged Michael Heseltine-type in a flak jacket. This was a satirical “send-off” marking the abolition of the GLC, though it was felt to lack the humour of the earlier “Ratepayers’ Iolanthe”. It received mixed notices: “this is the funniest, slickest show I’ve seen in months... it’s a delight” (*City Limits*); “the author’s aggressively bilious approach... is heavy-handed, tawdry and embarrassingly beyond the call of recognisable satire” (*Financial Times*).

Due to the last minute cancellation of an Australian Youth Ballet visit, the Festival Hall was suddenly free for the four nights following the planned closure of “The Metropolitan Mikado”. The excellent business at the adjacent Queen Elizabeth Hall justified the “Mikado” moving (sideways?) for its swanson.



Unknown credit

Simon Bowman as Young Elvis

ARE YOU LONESOME TONIGHT?

London run: Phoenix Theatre, August 13th - July 5th, 1986 (354 perfs)

Music: Various

Book: Alan Bleasdale

Director: Robin Lefevre

Musical Director: Rod Edwards

Producer: Bill Kenwright

Cast: Martin Shaw (*Elvis Presley*), Simon Bowman (*Young Elvis*), Roger Booth (*Colonel Tom Parker*), Nancy Wood (*Priscilla*), Stacey Zuckerman (*Principal Singer*), Julian Ashton, Robert East, Jonathan Evans, Clyde Gatell, Douglas W. Iles, Ray Jewers, Michael Keating, Delia Lindsay, Peter Marinker, Paul Ridley, Colette Stevenson, Nevil Whiting.

Story: The opening image has the coffin of Elvis Presley being loaded onto a hearse, and then the story is told in flashback – the older, bloated and self-mocking Elvis in the last month of his life, when he has become a manic pill-popper, sated with adulation, possessing everything he wanted his money to buy; and then the younger unmatched, legendary brilliant performer who changed the history of pop music.

Notes: Simon Bowman’s re-creation of young Elvis at the peak of his professional life was much praised, and Martin Shaw’s portrayal of a legend in decay was similarly acclaimed. “Simon Bowman...miraculously generates in a re-creation of the singer’s famous 1968 TV special, all the excitement of the event itself. It is the best thing in this often compelling, seriously-minded piece of character analysis” (*Sunday Express*).

The writing and liberties taken with the real life-story were criticised, but the show itself won the Evening Standard Best Musical of the Year award. The production originated at Liverpool Playhouse.

THE CRADLE WILL ROCK (1st Revival)

London run : Old Vic, August 13th - September 7th (4 week season)



Photo by Martha Swope

Patti Lupone, David Schramm, Henry Stram, Tom Robbins

Music: Marc Blitzstein
Director: John Houseman
Choreographer: Patricia Birch

Cast: John Houseman (*Narrator*),
 Patti LuPone (*Moll*),
 Dennis Bacigalupi, Brooks Baldwin,
 Michael Barrett, Casey Biggs,
 Daniel Corcoran, Leslie Geraci,
 Jack Kenny, Anderson Matthews,
 Randle Mell, Mary Lou Rosato,
 David Schramm, Norman Snow,
 Charles Shaw-Robinson, Henry Stram,
 Michel-Denise Woods,

Notes: This was a visiting production by the American Actors Touring Company. The programme began with a 15 minute narration from John Houseman (co-director with

Orson Welles of the original 1930s production) recounting the bizarre circumstances of the play's first night in New York. Patti Lupone as the skid-row whore and David Schramm as the cigar-smoking steel baron were singled out for praise, but generally the reaction was a muted one: "...sadly and, despite the considerable talents of the American Acting Company, the play's history is more thrilling than the show itself...although its impassioned plea for unionisation has important resonances today, its arguments are scarcely put, and its characters are those of agitprop panto." (*Observer*); "In 1937 this must have all been revolutionary and inflammatory. To some it may seem so still today. To me, it all seemed arch, old hat and faintly embarrassing." (*Financial Times*)

Original London production: Unity Theatre ,June 1951

1st revival: Old Vic, Aug 1985; *Future revivals:* BAC 1, Aug 1997; *Arcola*, Nov 2010

GREASE (2nd Revival)

London run: Bloomsbury, August 25th – 31st

Music & Lyrics: Jim Jacobs & Warren Casey

Director: Charlie Pattinson

Choreographer: Jenny Arnold

Musical Director: Mark Dorrell

Cast: Darryl Knock (*Danny Zuko*), Catharine Monte (*Sandy*),
 Jason Smith (*Kenickie*), Suzi Pattinson (*Rizzo*),
 Catherine Beck (*Miss Lynch*), Gerard Casey (*Teen Angel*),
 Mario Frendo (*Vince Fontaine*), Flamina Cinque,
 Nancy Cotton, Christie Jennings, Dan Milne, Dale Rapley,
 Joost de Ruiter, Nigel Wild.

Notes: The Cambridge Independent Theatre Company staged this "fringe" production for a one week showcase at the Bloomsbury. "Expertise on all fronts... Everyone sings well... Smashing dancing, a lurid but ingenious design and a band that actually sound as if they're enjoying themselves makes this a show worth catching." (*City Limits*)



Catherine Monte & Darryl Knock

See Original London production: New London Theatre, June 1973

1st revival, Astoria Theatre, June 1979; 2nd revival, Bloomsbury, Aug 1985

Future revivals: *Dominion* July 1993 (trans Cambridge); *Dominion* Oct 2001; *Victoria Palace*, Oct 2002;

Piccadilly, Aug 2007; *Wimbledon* (tour) April 2017; *Bromley* (tour) Oct 2019 ; *Dominion*, May 2022 (return June 2023)



GIGI

London run: Lyric Theatre, September 17th - April 19th, 1986
(240 performances)

Music: Frederick Loewe

Lyrics: Alan Jay Lerner

Director: John Dexter

Choreographer: Leo Andrew

Musical Director: Ray Cook

Producer: Jerome Minskoff, Helen Montagu & Peter Baldwin

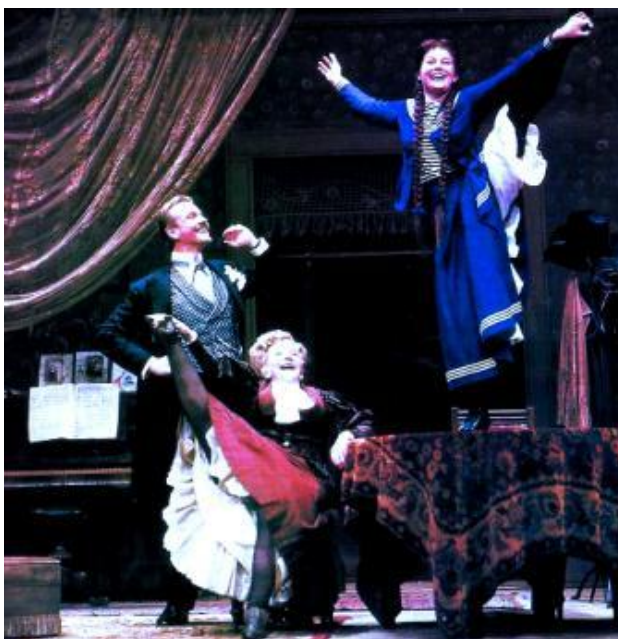
Cast: Beryl Reid (*Mamita*), Jean-Pierre Aumont (*Honoré Lachailles*), Sian Phillips (*Aunt Alicia*), Amanda Waring (*Gigi*), Geoffrey Burridge (*Gaston*), John Aron, Marie-Louise Clark, Lorraine Croft, Alexandra Denman, Simon Elliott, Carrie Ellis, Piers Henschel, Paula Jensen, Dursley McLinden,

Julian Ochyra, Rex Robinson, David de Van, Tracey Wilson

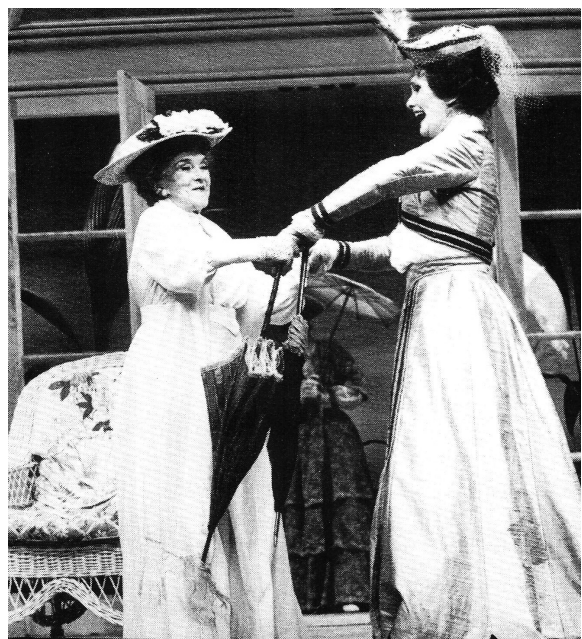
Story: Young strong-willed Gigi is being brought up by her grandmother, Mamita, and her great-Aunt Alicia. They intend her to become a courtesan, but she breaks with that family tradition and actually gets married to her suitor, the wealthy Gaston. Gaston's grandfather, Honoré, a good friend of Mamita, watches all this, grateful that he is not young anymore.

Notes: Lerner & Loewe's 1958 MGM film, "Gigi" was based on the novel by Colette and collected 9 Academy Awards. They were encouraged to create a stage version, though this did not happen until 1973 when the Broadway production with Alfred Drake, Agnes Moorhead and Daniel Massey turned out to be a flop, running just three months. It took another 12 years before the show came to London, this time scaled down, using actors capable of creating a "boulevard" style rather than singers, and re-written in a simpler, less extravagant style. There was much praise for Amanda Waring; and contrasting views on Beryl Reid who, on the one hand offered an "uncertain music hall turn" (*Mail on Sunday*) and on the other, is "a wonderful comedienne who beams and twinkles in the face of the most awful scenes, and seems to invite you to laugh with her at the absurdity of it all - and you do" (*Spectator*). The star of the show was undoubtedly Sian Phillips "utterly perfect as the aristocratic aunt" (*Punch*). However, "great film though it may be, it just won't cut the mustard onstage." (*City Limits*); "a brave but blurred attempt" (*Daily Mail*). The production ran seven months.

Original London production: Lyric, September 1985; *Future revival: Regent's Park, Aug 2008*



Jean-Pierre Aumont, Beryl Reid & Amanda Waring



Beryl Reid and Sian Phillips

Photo by Zoe Dominic

LES MISÉRABLES

London run: Barbican, September 30th - November 23rd (63 Performances)
 Transferred to Palace Theatre, December 4th
 Transferred to Queen's Theatre, April 3rd 2004
 Closed 13th July 2019 (to allow for theatre refurbishment)
 Replacement concert version, Gielgud Theatre Aug 10th—Nov 30th
 Reopened (new production) Sondheim Theatre, Dec 18th 2019

Music: Claude-Michel Schönberg

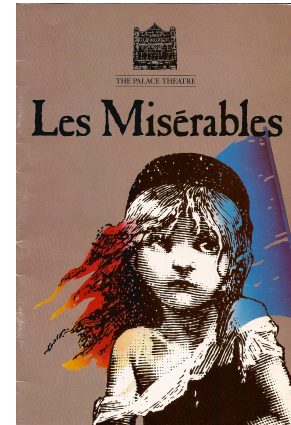
Lyrics: Alan Boublil

English lyrics: Herbert Kretzmer

Director: Trevor Nunn & John Caird

Musical Director: Martin Koch

Producer: Cameron Mackintosh



Original Cast: Colm Wilkinson (*Jean Valjean*), Roger Allam (*Javert*),
 Patti LuPone (*Fantine*), Michael Ball (*Marius*), Francis Ruffelle (*Eponine*), Alun Armstrong (*Thenardier*),
 Susan-Jane Tanner (*Mme. Thenardier*), Dave Willetts (*Brutus*), Rebecca Caine (*Cosette*),
 David Burt (*Enjolras*), Christopher Beck, Keith Burns, Ian Calvin, Clive Carter, Ken Caswell,
 Liza Hayden, Gary Huddleston, Beverley Klein, Paul Leonard, Sally Mates, Jackie Marks, Colin Marsh,
 Jill Martin, Aline Mowat, Craig Pinder, Peter Polycarpou, Caroline Quentin, Sian Rivers,
 (*Children*): Zoe Hart/ Jayne O'Mahoney/ Joanne Woodcock (*Young Cosette*),
 Danielle Akers/ Gillian Brander/ Juliette Caton (*Young Eponine*),
 Liza Hayden/ Oliver Spencer/ Ian Tucker (*Gavroche*),

Story: Based on the 1862 French novel by Victor Hugo, and considered one of the greatest novels of the 19th century, it follows the lives and interactions of several French characters over a seventeen-year period in the early nineteenth century, starting in 1815 and culminating in the 1832 June Rebellion. The show focuses on the struggles of fugitive ex-convict Jean Valjean and his struggle for redemption in the face of relentless pursuit by Police Chief, Javert.



Photo by Michael Le Poer Trench

Notes: Originally mounted and partly-subsidised by the Royal Shakespeare Company at the Barbican, the show ran for over three hours. There was some initial criticism of the state-subsidised RSC working in partnership with the commercial management of Cameron Mackintosh with a view to a West End transfer, but this was dropped in the light of some indifferent and cool newspaper reviews.

“...the monster show drags towards the end...it left me doubtful about the whole ponderous exercise” (*Daily Telegraph*); “... less depressing that the RSC is presenting this witless and synthetic entertainment in the hope of making some money (why not?) than that they appear to believe it is a piece of quality and an exciting development of their best work. It is a parody of it.” (*Observer*); “Despite the grandeur of the music, the courage of the intentions, *Les Misérables* has, sadly been reduced to *The Glums*” (*Daily Mail*).

These poor reviews threatened the potential West End transfer, but luckily a number of more positive ones and the growing word of mouth during its two month run at the Barbican made the transfer a possibility – even if it was risky. Among the better reviews were: “If musicals are to your taste, then this one is slicker than many and no more empty than most.” (*Spectator*); “An unforgettable Act 1 finale, one of the best I have ever seen...an intriguing and most enjoyable musical...emotionally demanding...take the Kleenex” (*Financial Times*); “an evening of the best in British theatre” (*London Broadcasting*); “What a consummate pleasure it is to find a musical in which the music is not only worth singing, but is exceptionally well sung... the show definitely gets you in the end” (*Sunday Express*)

On December 4th the show transferred to the Palace Theatre, where it ran until 2004. At this point it transferred to the Queen’s Theatre in a slightly reduced and modified production. On October 8th 2006 the show celebrated its 21st birthday and became the longest-running show ever in the West End. In January 2010 it reached its 10,000th performance. As well as celebrating its 25th Birthday in October 2010, the show made theatrical history with an international first: three different productions playing in London simultaneously. The Original Production at the Queen’s Theatre on Shaftesbury Avenue, the 25th Anniversary production at the Barbican (prior to a nation-wide tour) and an enormous celebratory concert at The O2

In July 2019 the Queen’s Theatre was in need of some essential refurbishment, so the production closed temporarily and was replaced with a staged “concert” version at the neighbouring Gielgud Theatre. When the remedial work at the Queen’s was completed – and the theatre itself given a new name – the Sondheim Theatre – “*Les Misérables*” returned to its old venue. It returned in a revised production. (q.v.)

(“*Les Misérables* opened in New York in 1987 and ran for sixteen years and 6,680 performances. The USA touring production returned to Broadway in November 2006 and ran for 463 performances. A completely new production returned to New York in March 2014 and ran for a further two and a half years, closing in September 2016 after 1,026 performances.

Over the years the show has been produced in forty-two countries and translated into twenty-one languages.



Photo by Joham Pearson

In Concert at the Gielgud Theatre 2019

LENNON – A Legend Reborn

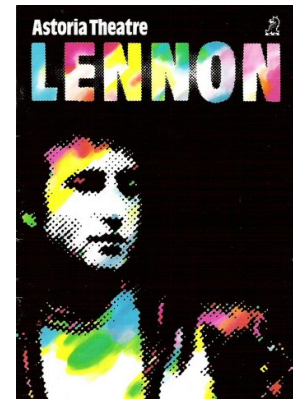
London run: Astoria Theatre, November 2nd – June 2nd 1986

Music & Lyrics: John Lennon & Paul McCartney

Book: Bob Eaton

Director: Clare Venables

Musical Director: Chris Monks

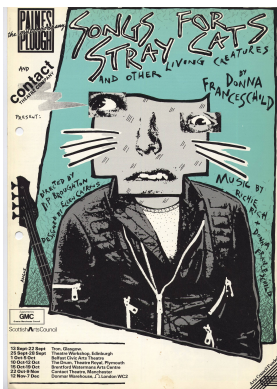


Cast: Mark McGann (*Young John Lennon*), Jonathan Barlow (*Older Lennon, etc*), Carol Sloman (*Aunt Mimi, etc*), Martyn Ellis (*Paul McCartney, etc*), Mick O'Connor (*George Harrison, etc*), Ray Burnside (*Gerry Marsden, etc*), Andy Hampton (*Stuart Sutcliffe, etc*), Mia Soteriou (*Yoko Ono, etc.*), Ian Burns.

Notes: Bob Eaton's biographical version of the Lennon story was first launched in Liverpool in 1981, soon after the murder of John Lennon in New York. The production eventually transferred to the Astoria Theatre in London where it had a successful run, with Mark McGann being nominated for an Olivier Award for his performance. The reviews were mostly complimentary:

"This is a 'documentary' script, based entirely on interviews and reminiscences, and the conflicting views of friends and teachers...a series of short sharp scenes done in knockabout (sometimes wearily knockabout) comic style by a cast who double as actors and musicians." (*Observer*); "There is a cheerful, enjoyable exuberance - at least until the preoccupation with his relationship with the ridiculous Yoko Ono, where glum material is stretched far beyond the limits of its elasticity" (*Mail on Sunday*); "although the show gives us (with the exception of some rough behaviour in Hamburg) a rather sanitised, sanctified Lennon, it is strikingly well performed by a cast of nine who treble as actors, singers and instrumentalists" (*Guardian*)

The show was prevented from any further productions when the rights were revoked after Michael Jackson acquired the Beatles back catalogue. Following the death of Jackson, permission was given for a revival in Liverpool in 2010. During the run Yoko Ono and Sean Lennon visited London and went to see the show, and after the show met up with the cast and Julian Lennon.



SONGS FOR STRAY CATS

London run: Donmar Theatre, November 12th - November 30th (20 Perfs)

Music & Lyrics: Richie Rich & Donna Franceschild

Director: Pip Broughton

Musical Director: Robert Reynolds

Producer: Paines Plough

Cast: Peter Capaldi (*Lionel*), Elaine Collins (*Sophie*), Josie Lawrence (*Marie*), John McGlynn (*Graeme*), George Rossi (*Norman*)

Story: Set in contemporary Glasgow, this new play with original music shows how a group of people are brought together by the threat of redundancy when the electronic musical instrument warehouse where they work is faced with unexpected closure. Marie, the new girl, escapes into the world of her music; Graeme overworks, Norman sneers, Sophie calculates about her love-life, and Lionel goes for auditions. A compassionate and humorous story about survival.

Notes: This production originated in Glasgow and had been touring before it came to the Donmar for a fixed run ending December 7th. However, it received generally poor reviews: "The piece is too long, the songs repetitive and something deeper is being sought which never quite emerges but there is much to enjoy from the lively performances of the cast." (*Time Out*); "The characters shout, laugh, cry, reminisce and, worst of all, burst into song - awful, banal, fake rock music of the kind you can only get away with in fringe theatre." (*Observer*). It was taken off a week early. In spite of lack of interest it was given two nominations for Best Musical (over "Les Misérables"!) in the annual Critics' Poll.

GODSPELL (5th Revival)

London run: Fortune Theatre, December 16th – January 11th 1986 (matinees)

Music & Lyrics: Stephen Schwartz

Book: John-Michael Tebelak

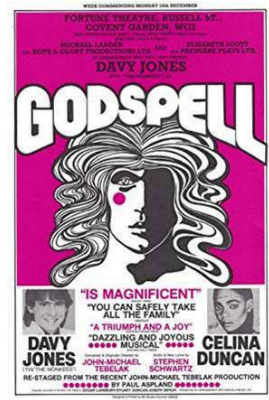
Director: Paul Aspland

Choreographer:

Musical Director: Bryan Bennett

Cast: Davy Jones (*Jesus*), Richard Alexander, Dawn Bowden, Carol Carey, Celina Duncan, James Gavin, Martin George, Felicity Jane Goodson, Lesley Guinn, Abraham Osuagwu

Notes: This played matinees only, while “Up and Under” continued in the evenings.



Original London Production, Wyndham's, November 1971

1st revival: Phoenix, 1975; 2nd revival: Her Majesty's May 1977; 3rd revival: Shaftesbury July 1978;

4th revival: Young Vic, June 1981 (Return: Dec 1981); 5th revival: Fortune, Dec 1985

Future revivals: Barbican, Aug 1993; Union, April 2011; Hackney (Concert) 2015; St Paul's Covent Garden, Aug 2016; Cadogan Hall (concert) June 2019; Ye Olde Rose & Crown, Sept 2021

PERCHANCE TO DREAM (Revival)

London run: Wimbledon, December 9th & week

Music & Book: Ivor Novello

Lyrics: Christopher Hassall

Director: Jimmy Thompson

Choreographer: Jennifer Haley

Musical Director: Derek Taverner

Cast: Simon Ward, Jean Bayless, Barry Clark, Susan Cochrane, Larry Drew, Paul Laidlaw, Joan Lawrence, Diana Martin, Guy Matthews, Jane Stevens, Marc Urquhart, Ann Wakefield, Margaret Williams, Murray Woodfield,



Notes: This touring production previewed in Hanley on August 22nd and was officially launched on August 26th at Bristol Hippodrome for a sixteen week tour, to finish at Wimbledon.

In Bristol it was reviewed as : “...an evening of pure escapism in which the Novello wit and clever dialogue shone through one of his most convoluted plots. And no musical can be unworthy of revival when it includes such an enduring classic as ‘We’ll Gather Lilacs’. ... If this Dream is to reach London, though, it will surely need more than a five-piece band sustaining the three hour score in the orchestra pit, and a more substantial set” (*Stage*)

Original London production: Hippodrome, April 1945

Revivals: Richmond/ Croydon, Sept 1968;

Wimbledon (tour) Feb 1972

Wimbledon (tour) Dec 1985



JUDY

London run: Greenwich Theatre, December 18th (58 performances)

Transfer: Strand, March 26th – May 24th, 1986 (46 performances)

Book: Terry Wale

Director: John David

Musical Director: Callum McLeod

Cast: Lesley Mackie (*Judy Garland*), Lewis Cowen (*Louis B. Meyer/Sid Luft*), Philip Childs (*Vincent Minelli, etc.*), Sean Murray (*Mickey Rooney, etc.*), Paul Rattigan (*Mark Herron, etc.*), Caroline Holdaway (*Louella Parsons*), Alison Skilbeck (*Hedda Hopper*), Tim Hardy (*Joe Mankiewicz, etc.*), Paul Jeary (*Mickey Deans, etc.*), Carolyn Moody (*Ethel Gumm*), Dan Gregory (*Frank Gumm, etc.*), Scott Cherry (*David Rose*), Michael Gardiner (*Arthur Freed etc.*), Adeen Fogle (*Secretary/Nurse*),

Transfer Cast: Lesley Mackie (*Judy Garland*), Lewis Cowen (*Louis B. Meyer/Sid Luft*), Philip Childs (*Vincent Minelli, etc.*), Ray Davison (*Mickey Rooney, etc.*), Paul Downing (*Mark Herron, etc.*), Buster Skeggs (*Louella Parsons*), Alison Skilbeck (*Hedda Hopper*),

Tim Hardy (*Ben Maksud*), Carolyn Moody (*Ethel Gumm*), Adeen Fogle (*Secretary/Nurse*), James Gavin (*David Rose*), David Bauckham (*Arthur Freed, etc.*), Paul Milton

Story: The life-story of Judy Garland, with a much acclaimed central performance. The ending – Judy Garland dressed in tramp costume seated on the edge of the stage singing “Over the Rainbow”, with tears of regret and remorse for the lost heaven she only fleetingly experienced, never failed to get her a standing ovation.

Notes: The author, Terry Wale, was married to Lesley Mackie, and they had worked on the original version of this show initially at the Swan, Worcester followed by the Bristol Old Vic a few months earlier. It featured a six-piece band and most of the iconic Judy Garland songs, but above all it offered a hugely acclaimed central performance from Lesley Mackie – “Miss Mackie . . . doesn't so much impersonate Judy Garland as achieve a kind of theatrical reincarnation” (*Daily Telegraph*).

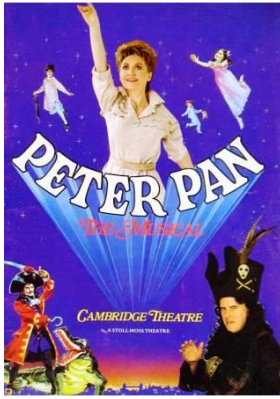
There were obvious financial limits on the set and the production – “while one recognises that costs have to be kept down it was perhaps a mistake to employ actors as Judy's troupe of male dancers – or are they meant to be that bad?” (*Evening Standard*) – and there were some other shortcomings – “.if the show is to go anywhere it has to find a more incisive point of view about its subject and the ineradicable Englishness of many of the supporting cast needs to be transformed. . . Lesley Mackie is irreplaceable” (*Jewish Chronicle*).

The show transferred to the Strand following some minor re-writing and a number of cast changes occasioned by the gap between the closure at Greenwich. It only managed a seven week run in its West End venue, though Lesley Mackie went on to win the 1986 Olivier Award for Best Actress in a Musical.



Lesley Mackie

Photo Uncredited



PETER PAN – THE MUSICAL

London run: Aldwych Theatre, December 18th – February 22nd 1986

Music & Lyrics: Mark Charlap & Carolyn Leigh (1)

Music & Lyrics: Jule Styne, Betty Comden & Adolph Green (2)

Director: Roger Redfarn

Choreographer: Anthony van Laast

Musical Director: Ian McMillan

Producer: Louis Benjamin-Mark Furness- John Newman

Bonnie Langford (*Peter Pan*), Joss Ackland (*Captain Hook*),
Tim Flannigan (*Nana*), Annabelle Lanyon (*Wendy/Jane*),
Lynne Winslow (*Wendy grown up*), Judith Bruce (*Mrs Darling*),
Grant Olding/ Ross Dawes/ Matthew McNeaney (*John*)

Martin Harvey/ Julian Wright/ Alexander Wright (*Michael*), Richard Chance, Chris Chandler, Lee Chappell, Robert Craig-Morgan, Nick Cursi, James Dundas, Tim Flannigan, Barry Holland, Christopher Hood, Aiden James, Lisa Kent, Jennie McGustie, Nigel Nicholson, Tony Parkin, Edward Phillips, Andrew Roberts, Graeme Smith, Stephen Speed, Tara Syed, Michelle Thorneycroft, Philip Tsaras, Michael Urwin, Paul Valentine, Lynne Winslow

Story: J.M. Barrie's story of the little boy who wouldn't grow up, turned into a Broadway musical.

Notes: Originally planned as a play version with Mary Martin, the original director, Jerome Robbins, commissioned newcomers Mark Charlap and Carolyn Leigh to write a few incidental songs. However, as the show developed into more of a full-scale musical, extra songs were required, and they turned to the more experienced team of Styne, Comden & Green for the additional numbers. The show was performed in New York in 1954 for 152 performances with Mary Martin and Cyril Ritchard as Captain Hook.

Thirty years on, the show finally made it to London via its Plymouth Theatre Royal production. There were a few comments on the "unmemorable" music, and more than one critic pointed out the "Lost Boys" were not exactly "boys" - "some of them boom out 'I won't grow up', calves and thighs bulging like rugby players" (*Financial Times*) but the show collected a series of excellent notices - "just an exuberant bag of goodies containing all the things you ever liked best" (*City Limits*).

And there was universal acclaim for a superb performance in the title role: "Whatever it is Bonnie Langford does, she's certainly the best in the world at it and this is her show" (*Time Out*);

Original London production of this version:
Aldwych, December 1985
Future revival (with cast changes)
Cambridge Theatre, Nov 1987



Photo by Houston Rogers

Bonnie Langford as Peter Pan

ELMER GANTRY

London run: Gate, Notting Hill, January 13th – February 8th

Music & Lyrics: Steve Brown

Book: Steve Brown

Director: Giles Croft

Choreographer: Jenny Arnold

Musical Director: Adrian Johnston

Cast: Mark Ryan (*Elmer Gantry*), Wendy Pollock (*Mrs Gantry*), Simon Green (*Frank Shallard*), Andrew Callaway (*Floyd Naylor*), Elisa Richards (*Lulu Baines*), Sharon Eckman (*Cleo Benham*), Don Fellows (*Deacon Baines/ Dean Trosper*)

Story: The tale of a young man with a taste for lechery, a gift for evangelism and a talent for bigotry, all of which brings him various successes in the United States Bible-belt. He works at being a prophet in order to make a profit and manages to survive being drummed out of town, being involved in a blackmail plot and all the while masking his hypocrisy with religious and social zealotry.

Notes: This musical version of the 1927 Sinclair Lewis novel (successfully filmed in 1960 with Burt Lancaster) was given a brief trial run in the Chichester Tent in the summer of 1985. It was performed with very little dialogue, and the story was told through “a string of hearty, somewhat tuneless songs (with)...Lewis’s sharply observed characters being reduced to the barest bones” (*Daily Telegraph*). “What it lacks is the very thing that made the book’s hell-fire preacher hero so compelling: the power of language” (*Guardian*). There was strong praise for Mark Ryan’s performance in the title role. (A different musical version, called “Gantry”, with music and lyrics by Stanley Lebowsky and Fred Tobias had been staged on Broadway in 1970. It starred Robert Shaw and Rita Moreno and opened and closed on the same night – February 14th -following 31 preview performances and some pretty damning notices)



Mark Ryan & Elisa Richards

Photo by Sheila Burnett

CHARLIE AND THE CHOCOLATE FACTORY



Graham Gill & Hugh Sullivan

London run: Sadler’s Wells, Jan 21st – Feb 15th

Music & Lyrics: Christopher Raison

Book: Jeremy Raison

Director: Kim Grant

Choreographer: Marcia King

Musical Director: Christopher Raison

Cast: Hugh Sullivan (*Willy Wonka*), Graham Gill (*Charlie Bucket*), Paul Bigley (*Mike Teavee*), Tony Rickell (*Grandpa George*), Lynn Whitehead (*Grandma Josephine*), Percy Copley (*Augustus Gloop*), David Janes (*Grandpa Joe/ Mr Fickelgrubber*), Kathryn Hurlbutt (*Grandma Georgina/ Violet*), Michelle Archer (*Veruca Salt*)

Story: Charlie Bucket is sent to school without breakfast: even his dinner the night before consisted of nothing more than cabbage soup because his family is too poor to buy food. But thanks to a Golden Ticket, Charlie is one of five lucky children winning a trip round Willy Wonka’s chocolate factory. Accompanied by the Oompa-Loompas, Charlie, greedy Augustus Gloop, spoilt-miss Veruca Salt, TV addict Mike Teavee and gum-chewing Violet Beauregarde enter the wonderful chocolate world of the ten-foot-tall Willy Wonka.

Notes: In this adaptation of Roald Dahl’s best-loved story “the production has to rely on (the children’s) fertile imaginations for it cannot hope to compete with the realism of the film version of the 3D images conjured up by the book. Dry ice and clever lighting have to make up for vats of fudge and cauldrons of chocolate... but they all had a lovely time. So did I” (*London Broadcasting*).

Future production of a different version: Drury Lane, 2013

Photo by Paul Carter

ROCKY HORROR SHOW (2nd Revival Return visit)

London run: Concert Hall, Lewisham, February 15th -20th; Wimbledon, March 22nd – 27th
Wimbledon, April 26th – May 1st; Richmond Theatre, Oct 4th -9th; Ashcroft, Croydon, Oct 11th – 16th;
Lewisham Theatre, Oct 18th – 23rd; Wimbledon, Dec 6th – 11th

Music & Lyrics: Richard O'Brien

Director: Vivyan Ellacott

Choreographer: Loraine Porter

Musical Director: Malcolm Sircom

Cast 1986 Tour: Peter Thorne/ John North (*Narrator*), Julie Faye (*Columbia*),
Bobby Crush/ Cameron Stuart/ Jonathan Kiley/ Bobby Bannerman (*Frank-n-Furter*).
David Ian/ Jean-Paul Orr / Philip Fry (*Rocky Horror*), Christopher Marlowe/ Graeme Smith (*Brad*),
Karyn O'Neill/ Jayne Moore/ Julia Howson (*Janet*), Kinny Gardner/ Paul Critchlow (*Riff-Raff*),
Elisa Tebith/ Adeen Fogle/ Daliah Wood (*Magenta*), Simon Fox / Andrew Ryan (*Eddie*)
Mark Turnbull / Patrick French (*Dr Scott*), Jo-Ann Lee, Robert Bicknell, Lorinda King, Mark Seymour,
Marc Stevenson

Notes: The ongoing success of this tour saw it return to Wimbledon Theatre three times in this current year, as well as playing four other outer-London venues during its 1986 tour.



JEANNE – The Musical

London run: Sadler's Wells, February 22nd – March 22nd. 1986

Music & Lyrics: Shirlie Roden

Director: Bill Kenwright

Choreographer: Anthony van Laast

Musical Director: David Steadman

Cast: Rebecca Storm (*Jeanne*), Malcolm Roberts (*Alençon*),
Peter Straker (*Bishop Cauchon*), Brett Forrest (*Dauphin Charles*),
Joshua Bancel, David Bexon, Bill Bradley, Paul Burton, Jenny Darren,
Stephen David, Nicholas Denney, Mickie Driver, Frank Ellis,
Brett Forrest, Samantha Fox, Rick Friend, Alan Gear, David Greer,
Jacqui Hale, Helen Hampton, James Head, Michael Mawby,
John Melvin, Derek Richards, Clare Rimmer, Malcolm Roberts,
David Slater, Peter Straker, Chris Van Cleave,

Story: The legendary fifteenth-century peasant girl Joan of Arc claimed to have been chosen by God to liberate her country and to crown the Dauphin as King of France. The dramatic raising of the siege of Orleans finds Jeanne fulfilling her vision, standing beside the Dauphin as he is crowned. After failing to retake Paris, Jeanne is later captured and taken to Rouen to stand trial where her destiny is sealed as she is condemned as a heretic and sentenced to

be burned alive.

Notes: The rock-opera production originated at Birmingham Rep in September 1985, directed by Robin Phillips with Siobhan McCarthy in the title role. It was re-created for a month-long limited season at Sadler's Wells with Bill Kenwright now directing and Rebecca Storm taking over the lead role since Siobhan McCarthy had meantime been cast in "Chess". There was some acknowledgement of Shirlie Roden as a composer of promise - "Jeanne has the asset of a sturdy, easily accessible score. Unfortunately it also suffers from lyrics that...are often so banal as to be embarrassing" (*Sunday Telegraph*). Mostly the reviews were extremely cool: "the acting in some cases reaches Top of the Pops standards" (*Jewish Chronicle*); "a tediously gruelling evening which seems blithely intent on verifying the banality of both Christianity and rock-opera. In this it amply succeeds" (*City Limits*). The show quickly disappeared, though the original concept recording was issued on CD in 2015)

CAFÉ PUCCINI

London run : Wyndham's Theatre, March 12th - April 19th

Music: Giacomo Puccini

Book: Robin Ray

Director: Christopher Renshaw

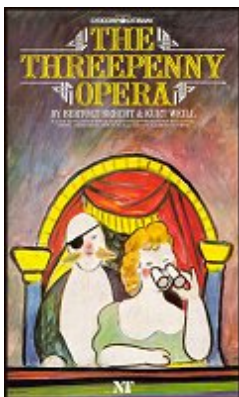
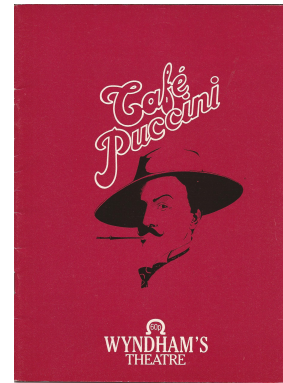
Musical Director: William Blezzard

Producer: Cameron Mackintosh

Cast: Lewis Fiander (*Puccini*), Nicola McAuliffe, Charles West, Terence Hillyer, Jacinta Mulcahy, Maurice Clarke

Story: The Life story of the opera composer. Puccini, drawing parallels between the composer and his works. The show imagines Puccini and his friends as models for "La Boheme" – high-spirited young men living in poverty while they scribble and paint in search of art and fame. Then it turns sour with Puccini's tortured relationship with his common-law wife, Elvira. Rapidly jealous of his affairs with young women, she causes a domestic tragedy leading their maid to kill herself. However, he remains irrevocably linked to Elvira until his death from throat cancer.

Notes: Apart from Lewis Fiander as Puccini, all the other performers played several roles each and also sang a number of arias accompanied by a seven piece orchestra. They were actors, not opera singers, and the end results were a little worrying to most critics. No one was quite sure at whom this show was aimed: opera enthusiasts hated what was being done to the music, non-opera buffs resented the story being interrupted with disconnected arias. "The script itself is dire beyond words, with a cliché content way above the agreed international safety standards." (*Sunday Today*); "Cafe Puccini...is built around the extraordinary idea that the best way to celebrate Puccini's genius is to have his music sung and played worse than it has ever been since the day it was composed" (*Jewish Chronicle*). It closed within a month.



THE THREEPENNY OPERA (2nd Revival)

London run: Olivier Theatre, March 13th – September 27th (Repertoire)

Music: Kurt Weill

Lyrics & Book: Bertholt Brecht

Director: Peter Woods

Choreographer: David Toguri

Musical Director: Dominic Muldowney

Cast: Tim Curry (*Macheath*), Stephen Moore (*Peachum*), Sally Dexter (*Polly*), Sara Kestelman (*Mrs Peachum*), Joanna Foster (*Lucy Brown*), Eve Adam (*Jenny*), Basil Henson (*Narrator*), Barry James (*Ballad Singer/ Matt of the Mint*), Lois Baxter, Michael Bryant, Niall Buggy, Roz Clifton, Judith Coke, Neil Daglish, Edna Dore, Peter Gordon, Alan Haywood, Martin Howells, Steven Law, Saul Reichlin, Paul Stewart.

Notes: This production was roundly condemned for being "cutesy", under-cast, totally failing to capture the spirit of the original, and for being lost on the vast spaces of the Olivier stage. Several of the first-night critics reported walking out during the interval. "I can't recall an evening at the National when the cast seemed more tentative, more unsure of itself, more (dare I guess?) demoralised." (*New Statesman*); "With a central performance...surprisingly lacking in charisma...you have a version, under Peter Wood's finicky direction, of this cynical cautionary tale, which just. lies there and dies there." (*Sunday Express*)

Original London production, Royal Court, Feb 1956;

1st revival: Prince of Wales, Feb 1972; 2nd revival: Olivier Theatre, March 1986;

Future revival: Donmar, Dec 1994; Lyric Hammersmith, March 1996;

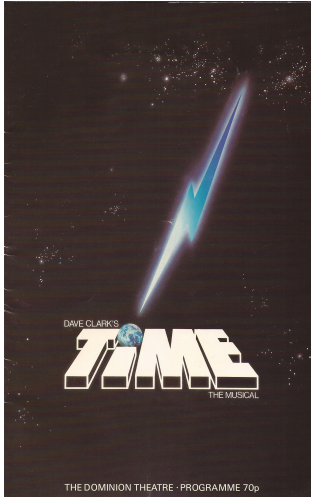
Albany Nov 2002 (then Cottesloe, Feb 2003); Olivier, May 2016,

Cockpit, Sept 2023

Tim Curry



Victoria & Albert Theatre Museum



TIME

London run: Dominion Theatre, April 9th - April, 1988 (2 years)

Music: Jeff Daniels

Book & Lyrics: Dave Clark & David Soames

Director-Choreographer: Larry Fuller

Special Choreography: Arlene Phillips

Musical Director: Mike Moran

Producer: Dave Clark

Cast: Cliff Richard (*Chris Wilder*), Jodie Wilson (*Louise*), Dawn Hope (*Babs*), Maria Ventura (*Carol*), Jeff Shankley (*Melchisedec, the Time Lord*), Dilys Watling (*Judge Morqua*), Bernard Lloyd (*Judge Trigon*), David Timson (*Judge Lagus*), Wayne Aspinall, Linda-Mae Brewer, Robin Cleaver, Gary Colburn, Clinton Derricks-Carroll, Rosemarie Ford, Brad Graham, Garry Noakes, Michael Reinhard, Heather Robbins, Simon Shelton, Sparkey, Ian Stewart, Laurence Olivier (*Akash, the Ultimate Word in Truth – a Hologram*)

Story: This is a kind of court-room drama set in deep space. Rock star Chris Wilder and his backing chorus are beamed up during a concert to stand trial on board a flying-saucer in a distant galaxy. The trial has been arranged to decide whether the Earth should be vaporised on account of its continual threat to universal peace. The pop group are there by mistake, since a space pirate has interfered and the intended Heads of State have been substituted. The evidence and pleas for survival by the earthlings are given in the form of rock songs, matched by the prosecuting judges under the supervision of Melchisedec, the Time Lord.

Notes: This show had cost a staggering £4million and embraced a circular stage that tilted upwards into the vertical plane, and contained batteries of lights, stroboscopes and lasers turning the whole auditorium into a “sensuround galaxy”. The sound-system was intended to set all the seats vibrating to simulate the lift-off of a rocket into outer-space. Laurence Olivier appeared as a hologram inside a giant floating egg which opened at various intervals to comment upon the need for Truth.

Its staging was admired, but the show itself received very poor notices: “Plot and dialogue are so insane that they lack the stature to insult one's intelligence and must be content with snapping at the intellectual ankles like a daft poodle. The thing is, though mockery is inevitable and sophisticates may shun this sort of thing, it works...an entertainment unique in its way” (*Daily Mail*); “...with its twinkling galaxies, dazzling light show, dancing lasers and a flying saucer that can do almost anything required of it, it is the eighth wonder of the world. What it cannot do is save the book, the music ..and the lyrics from boggling banality” (*Sunday Express*); “ I wonder how he (the designer) feels, having built the theatrical equivalent of the Hanging Gardens of Babylon, only to see it growing popcorn” (*New Statesman*)

Despite its critical drubbing, it played to excellent business. After the first year the Cliff Richard role was taken over by David Cassidy, and then later by David Ian. The show ran for two years but failed to break even because of its huge running costs. Following a dispute between the owners of the Dominion Theatre and Dave Clarke the show suddenly closed in April 1988 even though there were advance ticket sales for the following six months. Refunds were given.



Cliff Richard & Jodie Wilson

HMS PINAFORE (Revival)

London run: Old Vic, April 22nd - May 31st (6 week season)

Music: Arthur Sullivan

Lyrics: W.S. Gilbert

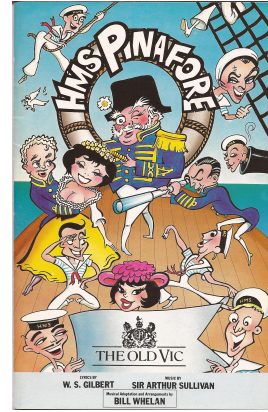
Director: Joe Dowling

Choreographer: Mavis Ascott

Musical Director: Earl Gill

Producer: Noel Pearson

Cast: Alan Devlin (*Sir Joseph Porter*), Anita Reeves (*Buttercup*), William Relton (*Ralph Rackstraw*), Michelle Todd (*Josephine*), Paul Bentley (*Captain Corcoran*), John Kavanagh (*Dick Deadeye*), Kathryn Walsh (*Hebe*), Wayne Anthony, David Bolger, Catherine Francoise, Nicholas Grennel, Simon Hayes, Andy Herrity, Mark Howard, Marie Kelly, Grace Kinirons, Neil Linden-Johnson, Stephen Matthews, Molly Mckenzie, David Middleton, Dermot O'Connell, Roy Rowlands, Jonathan Sharpe, Rebecca Smith, Scott Vannan, Liz Whelan,



Notes: This production had originated at the Gaiety Theatre Dublin in July 1985, and been revived at the Opera House Manchester in 1986 as part of a UK tour. This was a fixed length season at the Old Vic and received general praise for its originality, its very modern approach, and its sheer good fun and energetic choreography. However, there were several dissenting voices: “if you're a die-hard Gilbert and Sullivan addict, or if you like classic end-of-pier shows complete with dated double entendres, duff panto costumes, muffed comic 'business' and off-key choruses then this could be the show for you” (*City Limits*); “The Pinafore crew, when not being molested by the admiral, cavort about, pull funny faces and indulge in feeble comic capers. I don't know how good they are at tying knots but as coarse actors, they are unbeatable” (*Today*). It did not get the West End transfer it hoped for – and (according to some) deserved.

See earlier London Production: Her Majesty's, February 1962; Old Vic, April 1986

Future productions: Savoy 2000; Bridewell, Aug 2002; Savoy, Dec 2002; Regent's Park 2005; Union 2007;

Rosemary Branch (transfer King's Head) Sept 2010; Union, Nov 2003 & Hackney Empire 2014; King's Head 2019

ANGRY HOUSEWIVES

London run: Lyric Hammersmith Studio April 29th (13 Performances)

Music & Lyrics: A. M. Collins & Chad Henry

Director: Art Woolf

Choreographer: Maurice Lane

Cast: Louise Gold (*Bev*), Belinda Lang (*Wendy*), Leslie Duff (*Jetta*), Sheila Brand (*Carol*), Kevin Williams (*Lewd Fingers*), Russell Lee Nash, Teddy Kempner, Neil McCaul.

Story: Four American Housewives decide to add some fun to their lives by forming a Punk Rock band despite knowing nothing about Punk Rock. Most of the show centres on them rehearsing, and trying to keep their intentions a secret from their respective family and friends. The finale has the four women, entering the contest, in full punk gear, singing a four-letter word song about cornflakes.

Notes: Originally the four housewives were Carlene Carter, Diane Langton, Mary Maddox and Louise Gold, directed by Art Woolf with choreography by Pat Garrett. Only Louise Gold survived the rehearsals. One leading lady pulled out, another injured herself, and a third just disappeared! The choreographer was fired, and the director walked out (although retained his credit), and the first night was delayed, twice!

The show had originated in 1983 at the Pioneer Square Theater in Seattle, USA and had earned a considerable cult following. Alas, it did not achieve the same in the UK: “a witless, plotless and aimless show...two hours of truly stunning dramatic inadequacy” (*Punch*); “Every potential issue is squarely ducked, but a string of conventionally built, largely gratuitous numbers give the cast chances to shine, which they seize with voracious aplomb” (*Listener*); “The cast of eight sing well, sustain believable American accents, and deserve better than to waste their talents on pap like this” (*Today*)

LA CAGE AUX FOLLES

London run: London Palladium, May 7th - Jan 31st, 1987
(301 Perfs)

Music & Lyrics: Jerry Herman

Book: Harvey Fierstein

Director: Arthur Laurents

Choreographer: Scott Salmon

Musical Director: David Firman

Cast: Denis Quilley (*Georges*), George Hearn (*Albin*), Jonathan Morris (*Jean-Michel*), Wendy Roe (*Anne*), Brian Glover (*Edouard Dindon*), Julia Sutton (*Mme Dindon*), Phyllida Law (*Jacqueline*), Donald Waugh (*Jacob*);

Les Cagelles: Scott St Martyn, Michael Hervieu,

Paul Telford, Douglas Howe, Andrew Norman,

Suzanne Michelle, Buz Butler, Ray Holland, Lisa Henson, Stephen Lubmann; *Townspeople:* Sue Aldred,

Luke Baxter, Kerry-Jane Beddows, Stephen J Colley, Christopher Connah, John Cumberlidge, Shirley

Greenwood, Gareth Jones, Vanessa Leigh-Hicks, Susan Nieto, Jeremy Rose, June Shand.

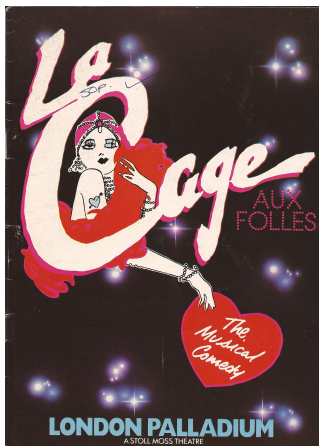


George Hearn as Albin

Story: A gay couple, George and Albin run “La Cage aux Folles”, a Saint-Tropez nightclub featuring high-quality drag entertainment, where Albin is the star attraction. George has a son, Jean-Michel, (the result of a one-night fling 20 years earlier) who wishes to marry Anne, the daughter of a very strait-laced and anti-gay French politician. Anne’s parents insist on meeting Jean-Michel’s “parents” so elaborate plans are laid to hide the nightclub and gay relationship from the ultra-conservative visitors.

Notes: Broadway’s first gay musical: Based on the 1973 play by Jean Poiret, the original Broadway production was considered to be a huge risk - Broadway’s first ever gay musical. The first-night audience seemed a little shocked by the opening chorus of transvestite Cagelles, but dutifully applauded. Then came the crunch: a “love scene” between two men, Georges and Albin – openly expressed with physical contact. There were nervous titters. Then came a simple, genuine love ballad—sung to each other by two men! The audience cheered and applauded. They were applauding the song, of course, but this applause was an historical moment in musical theatre history. This was the very moment when a gay relationship was accepted on equal terms with every other boy-girl relationship in the world of musical comedy. More followed when, at the end of the first act, Albin, dressed as a drag queen, sang “I Am What I Am”. This was another historical moment: a plea for tolerance and liberation, and one that didn’t fall on deaf ears. Broadway’s first “gay musical” turned out to be a 1,176 performance mega-hit.

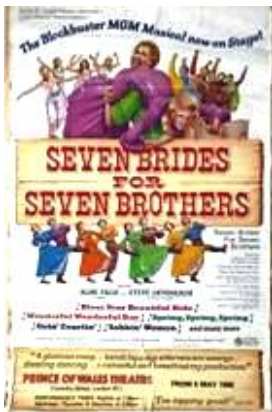
And in London? : The London production ran just nine months: the gay bits were not going to shock a London audience. London had seen it all before : “the relationship between Albin and his lover Georges is handled with such careful discretion that the plot exudes an aroma of almost Victorian primness rather than anything overtly aberrant” (*Evening Standard*); “Though Georges and Albin are supposed to be in love, they hug each other but never actually kiss. The show is safe, sanitised, soppy and soft” (*Today*). One or two critics found it all a bit over-done: “Never have I witnessed more squealing, squawking and gratuitous camping-it-up in a theatre than among the chorus of nightclub queens as they flounce off the nightclub stage into the nightclub wings; and the excess doesn’t stop there” (*New Statesman*). However, the quality of the lead performers was much praised: “Hearn’s rendering of ‘I Am What I Am’ deserves to be spoken of in the same breath as Merman and ‘Rose’s Turn’.” (*Listener*); “Denis Quilley and George Hearn bring both warmth and great romantic passion to their roles. No surprise that the show got a standing ovation, there were even tears in this hack’s eyes” (*City Limits*). On Broadway it won six Tony Awards including Best Musical. In London it managed just 301 performances and lost its entire financial investment. There were excuses that the AIDS crisis meant that portraying gay lives openly in a musical was no longer mainstream entertainment - but possibly it simply ran out of its specialised London audience.



Original London production: Palladium, May 1986

Future productions: Menier/ Playhouse, Jan 2008; Wimbledon (tour), March 2017;

Regent’s Park, July 2023



SEVEN BRIDES FOR SEVEN BROTHERS (Return)

London run: Prince of Wales, May 8th – October 25th

Music: Gene de Paul

Lyrics: Johnny Mercer

New songs: Al Kasha & Joel Hirschorn

Director: Michael Winter

Choreographer: Stephanie Carter

Musical Director: Martin Yates

Producer: John Newman, Mark Furness, Robert Mackintosh.

Cast: Steve Devereaux (*Adam*), Roni Page (*Milly*), Geoff Steer, Andrew Grainger, Paul Reeves, Simon Howe, Mark Davis, Martyn Knight, Peter Bishop (*Brothers*), Julie E. Horner, Debra Robinson, Victoria Lynson, Michaela Strachan, Jacey Collins,

Jackie Crawford (*Brides*), Muriel Barker, Tom Barritt, Adam Carmichael, Peter King, Rosemary Faith, Philip Foster, Lorna Goddard, Louis Haslar, Peter Holbrook, Colin Orr, Ian Parkin, Anna Rees, Stephen Russell, Brian Walton, Derek Wright.

Children: Anita Nelson, Paul Churchill, Phillipa Wright, Laura Turnmore, Paul Hampson, Lisa Churchill

Notes: Following its earlier season the previous year at the Old Vic. the show returned “as fresh and vigorous, particularly in the acrobatic and athletic dance numbers... though sometimes it's the freshness of enthusiastic amateurism” (*Review*); “trees appear on stage, don't quite reach the ground, 'and wobble as people go by. If you think the show sounds corny and amateurish, you think right. Strangely enough, this in no way reduces its charm. Like *The Mousetrap* and *No Sex Please We're British*, its silliness is what makes it entertaining. It was awful. I loved it” (*Today*).

Original London production: Old Vic, July 1985

1st revival: Prince of Wales, May 1986

Future revivals: BAC Main, Dec 1999; Haymarket, Aug 2006;

Wimbledon (tour), Oct 2013; Regent's Park, July 2015

Steve Devereaux



CHESS

London run: Prince Edward Theatre, May 14th - April 8th, 1989
(1,209 Performances)

Music: Benny Andersson & Bjorn Ulvaeus

Book & Lyrics: Tim Rice

Director: Trevor Nunn

Choreographer: Molly Molloy

Musical Director: John Owen Edwards

Cast: Murray Head (*Frederick Trumper*),

Elaine Paige (*Florence Vassy*), Tommy Korberg (*Anatoly Sergievsky*),

John Turner (*Alexander Molokov*), Kevin Colson (*Walter de Courcy*),

Tom Jobe (*The Arbiter*), Siobhan McCarthy (*Svetlana Sergievsky*),

Aliki, Leo Andrew, Julie Armstrong, Yvonne Baches, Julia Birch,

Catherine Coffey, Richard Courtice, Annie Cox, Hugh Craig,

Geoffrey Dallamore, Carol Duffey, Garrick Forbes, Wayne Fawkes,

Philip Griffiths, Peter Karrie, Donna King, Madeline Loftin,

Patrick Long, Kim Lonsdale, Richard Lyndon, Richard Mitchell,

Gail Mortley, Kerri Murphy, Mhairi Nelson, Anita Pashley,

William Poole, Jane Powell, Grainne Renihan, Richard Sampson, Jacqui Scott, Duncan Smith,

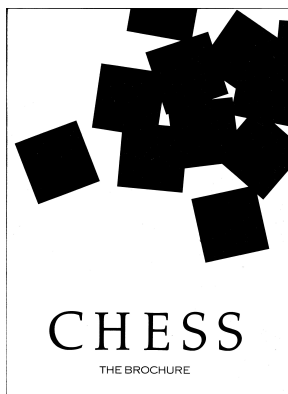
Sandi Strallen, Suzi Thomas, Sally Anne Triplett, Oki Wambu, Hilary Weston, Paul Wilson.



Story: Two of the world's best chess players, the American Frederick Trumper, and the Russian, Anatoly Sergievsky are matched in the world chess championship at the height of the Cold War between the USA and the Soviet Union – and both countries need to win the series for propaganda purposes. Anatoly's manager, Molokov, intends to have a Russian victory by fair means or foul, and begins to put pressure on the Arbiter, the "impartial" judge. However, cheating is unnecessary, since Frederick loses anyway – his confidence undermined by the fact his girl-friend, Florence, - half American-half Hungarian - begins a relationship with Anatoly. The story continues with Anatoly's defection, and an eventual re-match in Bangkok where the Russians use Anatoly's wife, Svetlana, as bait to entice him back to Russia.

Notes: Once again this show had first seen light as a 1984 concept album LP. Although the protagonists were not intended to represent any specific individuals, they were loosely based on chess grandmasters Bobby Fisher and Anatoly Karpov. The original director was Michael Bennett who had arranged for some very elaborate technical elements to be used, including creating a proscenium arch out of closed-circuit TV relays. He became seriously ill during rehearsals and was unable to continue, so the show was taken over by Trevor Nunn, who was forced to accept many of the scenic elements already created much against his will. Accordingly these screens were hardly used at all in the course of the show, to the confusion of the audience.

It opened to mixed reviews regarding the quality of the music and lyrics, though there was agreement on the implausibility of the plot: "The main problems are the hideously bland lyrics (and)...the music which is strictly bad rather than good ABBA" (*Time Out*); "...the catchiest new score I've heard in years... a tuneful amalgam of operetta, hard-rock, soul, disco, and mainstream...diverting attention away from the flaws in the muddled simplistic plot" (*Sunday Express*); "The show is extremely theatrical but, paradoxically, lacks a true sense of theatre... Not too many complaints about Mr Rice's lyrics this time, some of them of almost Gilbertian wittiness. All he needs now is a librettist." (*Financial Times*).



Some of the reaction was harsher: "Technology is no substitute for wit and good tunes" (*Spectator*); "I never for one moment cared who won, lost or mated" (*Jewish Chronicle*); "Time and time again one is left boggling at the theatrical naiveté of the piece and the assumption...that the songs alone (there is virtually no dialogue) will carry the story" (*Guardian*). Despite the critical wave of indifference, the show was a success at the box office, and achieved a three year run in London. The New York production opened in April 1988, with the book having undergone some re-writing and a few plot changes. It was a major flop, managing just over 68 performances (with previews), a single month's official run, and enormous financial loss.

Original London run: Prince Edward, May 1986

Future revivals: Union, Feb 2013; Coliseum, April 2018; Drury Lane (Concert) Aug 2022

CHARLIE GIRL (1st Revival)

London run: Victoria Palace, June 19th - January 17th, 1987
(234 Performances)

Music & Lyrics: David Heneker & John Taylor

Book: Hugh & Margaret Williams with Ray Cooney

Director: Stewart Trotter

Choreographer: Onna White

Musical Director: Ian McMillan

Producer: Harold Fielding

Cast: Cyd Charisse (*Lady Hadwell*), Paul Nicholas (*Joe Studholme*), Nicholas Parsons (*Nicholas Wainwright*), Lisa Hull (*Charlie*), Dora Bryan (*Kay Connor*), Mark Wynter (*Jack Connor*), Hugo Bregman, Kevin Broughton, David Capri, Jay Cross, Karen Davies, Andrew Davis, Sally Evans, Paul Fairminer, Graham Fawcett, Sheridan Forbes, Sarah Jane Hassell, Claud-Paul Henry, Susie Lee-Heyward, Kenny Linden, Morag Mackay, Roger Martin, Peter Martindale, Gayna Martine, Amanda Prior, Jenny Scott-Malden, Olivia Shaw, Nadine Shenton, Anne Stuart, Christopher Talman, Colin Thomas, Stephen Tye



Cyd Charisse as Lady Hadwell



Notes: Back in 1965 this show was given the kiss of death by the critics, and then proceeded to confound them by remaining very much alive and high-kicking for over 2,000 performances. Twenty-one years on, and the critics were just as scathing: “it’s back to hippy-happy Cinderella-land, with everyone twinkle-toe-ing and grinning mindlessly from ear to ear” (*Daily Telegraph*); “Now, revived at the Victoria Palace, it can only be regarded as an antique. Or, as those on whom its ancient charm is lost might say, junk” (*Mail on Sunday*); “Charlie Girl is a spectacularly awful musical, but it is not a bad show.. .What this present revival has going for it are six extremely personable performers (who) ...with a little help from the composers...turn the evening into a superior variety show “ (*Sunday Express*).

Original London Production, Adelphi Theatre, December 1965

1st revival: Victoria Palace, June 1986

THE GAMBLER

London run: Comedy Theatre, July 2nd - August 9th
(45 Performances)

Music, Book & Lyrics: Bob Goody, Peter Brewis & Mel Smith

Director: The Company

Musical Director: Peter Brewis

Producer: Andre Ptaszynski

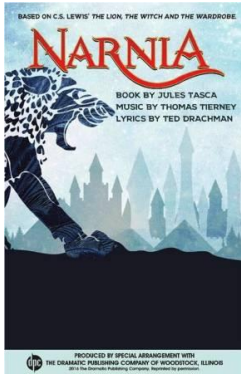
Cast: Paul Brown, Philip Davis, Bob Goody, Mel Smith

The Band: Peter Brewis, Bob Critchley, Martin Dobson, Mark Stevens



Bob Goody, Philip Davis, Mel Smith & Paul Brown

Notes: Based on an earlier version performed in 1980 at the Bull and Gate in Kentish Town, this highly individual musical show told a story of gambling addiction, with scenes taking place in the race track, the enclosure bar, pubs, clubs and a dog track. A cast of just four men created a whole array of characters like punters, tipsters, pros, cons, floosies, narks and “heavies”. A four-piece band was onstage throughout. The original songs also contained a number of parodies of current show tunes, including “Just a little glass of Moët Makes Your Troubles Go Away” and “To Swim the Unswimmable Pond”, etc.) The show opened at the Hampstead Theatre on April 10th and transferred to the Comedy. Following indifferent notices, it came off within five weeks, with a reported loss of £120,000.



NARNIA – THE MUSICAL

London run: All Hallows by the Tower, July 7th – 26th

Music & Lyrics: Thomas Tierney & Ted Drachman

Book: Jules Tasca

Director: Christopher Biggins & Johnny Dennis

Choreographer: Antony Johns

Musical Director: Alasdair MacNeill

Cast: Trevor Jones (*Peter*), Gay Soper (*Susan*), Vincent White (*Edmund*), Judy Gridley (*Lucy*), Gareth Marks (*Professor Digory Kirke/Aslan the Lion*), Paddie O'Neil (*White Witch/ Mrs Macready*), Leo Dolan (*Mr Beaver*), Norma Dunbar (*Mrs Beaver*), Terry Sheppard (*Mr Tumnus*), Karen Chatwin, Peter Durkin, Simon Gillespie, Lucy Gray, Helene Holland, Scott Howard,

Deborah Lindsay, Dallas Lingham, David Lynn, Gary O'Bee, Caroline Ranger.

Story: The Pevensie children, Peter, Susan, Edmund and Lucy, evacuees from the London Blitz, are sent to the country house of Professor Digory Kirke and his housekeeper, Mrs Macready who stumble upon (and through) a wardrobe into the magical kingdom of Narnia. This is a land held in the power of the White Witch, whose evil spell has frozen the land, so that it is “always winter – and never Christmas.” They are embraced by the talking animals, including Tumnus, the faun and his friends Mr & Mrs Beaver, and the other good Narnians who resist the Witch’s evil and await the return of Aslan – the Great Lion, who is their rightful ruler. The children are soon caught up in a fierce struggle of good versus evil, but they learn deep lessons of courage, unselfishness, and wisdom that help them grow in spirit and prepare them for life in our world.

Notes: This was a musical adaptation of C.S. Lewis’s 1950 children’s novel – the first in the “Chronicles of Narnia” series. It was first staged in a festival production in Santa Maria, California, and this production for the City of London Festival was its European premiere. It made little impression on the critics: “... at no point does the music suggest that the story is enhanced by its inclusion, or that the evening is the better for being a musical rather than a straight play” (*Financial Times*); “...the music is saccharin, the settings chocolate box, the story-line and sentiment unfaithful to the original and the unfortunate cast play with the forced desperation of a group of high school kids auditioning for Fame” (*City Limits*). However, in spite of its cool reception, following its London season, the same production was staged Off-Off-Broadway, opening on October 3rd 1986. (A different musical version exists, with book, music & lyrics by Irita Kutchmy – and there have been several other versions chiefly described as “plays with music” rather than “musicals”)

SIDE BY SIDE BY SONDHEIM (1st Revival)

London run: Donmar Warehouse, July 11th – Aug 24th

Music: Stephen Sondheim & others

Lyrics: Stephen Sondheim

Director: Lindsay Dolan & David Kernan

Musical Director: Jonathan Cohen & Stuart Pedlar

Cast: Diane Langton, Angela Richards, David Kernan, Tim Flavin

Notes: This was a tenth anniversary revival. “Wisely they have rethought the somewhat dated convention of the dinner-jacketed narrator, abandoning him now because Sondheim no longer needs so much explaining to English audiences” (*Punch*)

Original London run: Mermaid Theatre, May 1976; 1st

revival: Donmar Warehouse, July 1986

Future revivals: *Greenwich*, July 1997;

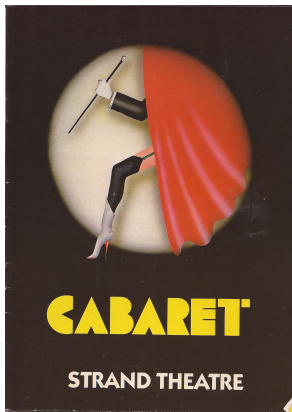
Upstairs Gatehouse, May 2005; *Union*, Nov 2005;

Venue, May 2007; *Brockley Jack* Sept 2015



CABARET (1st Revival)

London run: Strand Theatre, July 17th - May 1st, 1987 (329 Performances)



Music: John Kander

Lyrics: Fred Ebb

Book: Joe Masteroff

Director-Choreographer: Gillian Lynne

Musical Director: Gareth Valentine

Producer: Paul Barnard for Theatre Royal Hanley

Cast: Kelly Hunter (*Sally Bowles*), Wayne Sleep (*MC*), Peter Land (*Clifford*), Vivienne Martin (*Fraulein Schneider*), Oscar Quitak (*Herr Schultz*), Rodney Cottam (*Ernst Ludwig*), Peter Barry, Bill Deamer, James Dundas, Grazina Frame, Bryen Lawrence, Caroline O'Connor, Basil Patton, John Thornton, David Turner, *Kit-Kat Girls* : Caroline Clare, Sarah Drummond, Pamela Gale, Kalli Greenwood, Margaret Houston, Gail McGregor, Pamela Scott. *Stage Band:* Kate Edgar, Kathleen Hancox, Lesia Melnyk, Anne Miles.

Notes: This was a Theatre Royal, Hanley production which came into London after a three month tour. It opened to mostly cool and mixed reviews. "Ms Lynne, opting for a soft-centred, commercial opportunism... makes this Cabaret an anodyne politically toothless beastie - a fun loving spectacle that charms pointlessly" (*City Limits*); "Miss Lynne's superbly vital and inventive choreography rings witty variations on the jackboot idiom, moulding the company into an organic machine of finally evil propensity" (*Financial Times*). As well as over choreography, there was disagreement on most other aspects: "Unhappily, the performances are second rate...the acting is stodgy and limp. Come to this cabaret? No thanks." (*Today*); "Cabaret remains the sharpest, most sophisticated, most rhythmic musical now running in the West End" (*Evening Standard*) ; "the pit band is fantastic...This production is never inept, even if it is often wrong-headed" (*Time Out*);

However, it attracted reasonable audiences and limped on, but soon came rumours of backstage squabbles, and some financial irregularities. At the end of February Toyah Wilcox was brought in to replace Kelly Hunter. The show suddenly closed in May 1987. Five of the 13 orchestra members were given notice to quit following a series of disputes with Wayne Sleep. He accused them of interfering with his performance and alleged they were guilty of drunken and bawdy behaviour. Things came to a head during the interval on Friday May 1st, when the entire orchestra downed instruments and the second half was performed to piano only. Subsequent negotiations failed to resolve the problem and the show ended there and then. At this point a whole series of unpaid bills came to light. It took three years before the main backer, William Hancock, was declared bankrupt with total debts of over £5 million.



Photo by Louanne Richards

Original London Production: Palace Theatre, February 1968; 1st revival: Strand Theatre, July 1986 ;
Future revivals: Donmar, Dec 1993; Union, July 2002; Lyric Theatre, Oct 2006; Savoy, Oct 2012;
Wimbledon (tour) Sept 2017; Playhouse, Nov 2021

ANNIE GET YOUR GUN (1st Revival)

London run: Aldwych Theatre, July 29th - October 4th (71 Performances)

Music & Lyrics: Irving Berlin

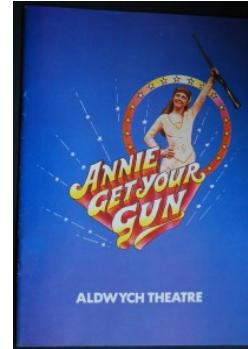
Book: Herbert & Dorothy Fields

Director: David Gilmore

Choreographer: Anthony van Laast

Musical Director: David Firman

Producer: Triumph Apollo



Cast: Suzi Quatro (*Annie Oakley*), Eric Flynn (*Frank Butler*), Edmund Hockridge (*Buffalo Bill*), Berwick Kaler (*Chief Sitting Bull*), Matt Zimmerman (*Charlie Davenport*), Maureen Scott (*Dolly Tate*), Roger Alborough, Francesca Coker, John Conroy, Richard Cuerden, Steve Fortune, Adrian Goodfellow, Anne Grayson, Karen Halliday, Michael G. Jones, Peter Ledbury, Peter Lucadou-Wells, Tony O'Rourke, Tony Pendretti, Andrew Reardon, Mikaela Ryden, Robin Slater, Taffy Taylor, Tricia Tomlinson, Nichola Treherne, Helen Witcombe, Sarah Woollett, *Children:* Rachel Avison/ Anna Kipling/ Belinda Layton (*Minnie*), Sarah McKenna/ Corrina Reardon/ Amber-Jane Raab (*Jessie*), Natalie Finlan/ Colette Dawes/ Amber Finlan (*Nellie*), Andrew Vyvyan/ Max Rennie/ Jakson Raab (*Little Jake*)

Story: The story tells the rise of hillbilly Annie Oakley to become the star attraction of Buffalo Bill's Wild West Show, even eclipsing the fame of marksman, Frank Butler. Although Annie loves Frank, their rivalry keeps them apart until Annie realises the only way to get her man is to let him win over her in a shooting contest.

Notes: The original 1946 New York premiere was a huge success for Ethel Merman. The London premiere opened at the Coliseum on June 7th 1947, ran for 1,304 performances, and made a star of Dolores Gray in the leading role. This first London revival, a Chichester Festival Theatre production was generally regarded as rather lacklustre: "reduces a high-spirited romp to a curiously static slow-moving dancing class" (*Sunday Telegraph*); "without stars to serve or production values to buttress it, the book shows its age" (*Sunday Express*); "It arrives in the West End redolent, it must be admitted, of resources, more limited than ideal; and looking and sounding very English and very provincial" (*Financial Times*).



There were mixed reviews for Suzi Quatro (billed as "America's First Lady of Rock") "Suzi Quatro still has a bit of The Devil Gate Drive about her in the belting numbers, but is remarkably effective in the romantic songs, and her sense of cheeky comedy is a minor revelation" (*The Stage*). Though acknowledging her appealing personality, several critics felt she made insufficient impact as the gun-toting Annie Oakley.

Sadly, the show did not attract the anticipated box office business, and was withdrawn after just ten weeks.

Original production: Coliseum, June 1947;
1st revival: Aldwych Theatre, July 1986;
Future revivals: *Prince of Wales*, Nov 1992;
Union, Jan 2008; *Young Vic*, Oct 2009;
Wimbledon, Sep 2014; *Union*, May 2017

Berwick Kaler, Matt Zimmerman, Suzi Quatro,
Edmund Hockridge & Eric Flynn

WONDERFUL TOWN (1st revival)



Maureen Lipman

London run: Queen's Theatre, August 7th - March 21st, 1987
(267 Performances)

Music: Leonard Bernstein

Lyrics: Betty Comden & Adolph Green

Book: Joseph Fields & Jerome Chodorov

Director: Martin Connor

Choreographer: David Toguri

Musical Director: David Steadman

Producer: Bill Kenwright

Cast: Maureen Lipman (*Ruth Sherwood*),
Emily Morgan (*Eileen Sherwood*),
Ray Lonnen (*Robert Baker*), Nicolas Colicos (*Wreck*),
Lesley Joseph (*Violet*), James Berwick, Pippa Boulter,
John Cassady, Daniel Coll, Robert Dallas, Roy Durbin,
Peter Edbrook, Lucy Fenwick, Michael Fitzpatrick,
Judy Hopton, Julie Jupp, Leslie Meadows, Ted Merwood,
Angela Moran, Astra Sheridan, Nigel Stephenson,
Ben Stevens

Notes: This production originated at the Palace Theatre, Watford and was its first London revival in thirty years. It was a great personal success for Maureen Lipman: "remorselessly old-fashioned...yet who in his right mind would pass up the chance to see the glorious Miss Lipman" (*Time Out*); "But it is Lipman's show, her timing impeccable, her dancing improbable, her performance irresistible, even though her voice is improvable." (*Jewish Chronicle*); "...may not be the greatest musical in London, but it's certainly the funniest" (*Daily Mirror*); "captures both the urban wit and ironic lyricism of a musical that is the best the town has seen since the National's *Guys & Dolls*" (*Guardian*);

Notes: See Original London Production: Princes Theatre, February 1955; 1st revival: Queen's, Aug 1986
Future revival: Ye Olde Rose & Crown, Oct 2016; Holland Park, July 2021

NOEL AND GERTIE (New version)

London run: Donmar Theatre, August 26th - September 20th (4 week season)

Music & Lyrics: Noel Coward & others

Book: Sheridan Morley

Musical Director: William Blezard

Cast: Patricia Hodge (*Gertrude Lawrence*),
Lewis Fiander (*Noel Coward*)

Notes: The show is a "tribute" to the two departed stars and it contains all the hit songs closely associated with both Noel Coward and Gertrude Lawrence. This was its first proper run, though it had been performed as a "one-off" charity night at the Mayfair Theatre in 1981 and at the King's Head in 1983 as a four-hander with Simon Cadell and Joanna Lumley with the songs performed by Gillian Bevan and David McAlister. This revised version involved two performers.



Photo by Zoe Dominic

Original production King's Head 1983; 1st revival Donmar, Aug 1986;
Future revivals: Comedy, Dec 1989; Duke of York's, Dec 1991; Jermyn Street, Oct 1997;
Jermyn Street, Aug 2002; Cockpit, Sept 2011

MARLOWE

London run: King's Head, August 26th – September 27th

Music : Jimmy Horowitz

Book & Lyrics: Leo Rost

Director: Robert Gillespie

Choreographer: Joe Hayes

Musical Director: James Hallawell

Cast: Steve Harley (*Marlowe*), Martin George (*Shakespeare*), Frank Kovacs (*Burbage*), Seeta Indrani (*Emilia*), Aidan James (*Frizer*), Terence Conoley (*Archbishop*), Pauline Munro (*Lady Walsingham*), Ray Sharples (*Rough Trade*, etc.)

Story: Opening with an explanatory scene in an American High School, the show quickly moves to Elizabethan England where the Archbishop is determined to arrange a death sentence for the troublesome, homosexual and atheist playwright, Christopher Marlowe. He's not the only one who's plotting: Lady Walsingham is planning his murder because he's having an affair with her husband and she's persuaded her own lover, Ingram Frizer, to do the deed. Meantime Kit Marlowe is seduced by Emilia, the "Dark Lady of the Sonnets" who has disguised herself as a boy actor – and this is much to the chagrin of rival playwright, Shakespeare. The story reaches a fitting climax with the assassinated Marlowe passing on his playwright's quill to Shakespeare with the words "Now it's up to you, Willie."



Steve Harley & Seeta Indrani

Notes: This American "rock-opera" originally opened in Broadway's Rialto Theater in October 1981, and ran for 48 performances. It was reviewed in the New York Times as "a wholly ridiculous show that is much more fun to sit through than many merely mediocre musicals". This English premiere gained one similar reaction: "If you cannot have a really good musical (and you very rarely can) there is nothing to beat a really bad musical. Marlowe is warmly welcomed to the club." (*Financial Times*). However, most of the other reviews were not so welcoming: "...it lurches from acute embarrassment to sweetie-pie insights about the nature of atheism, art and life. Good-hearted twaddle" (*City Limits*).

CRAMP



Sasha Mitchell & Chris Walker

London run: Bloomsbury, September 1st – 27th

Music: Tom Robinson & Hereward K

Book: John Godber

Director: John Godber

Musical Director: Hereward K

Producer: Hull Truck Theatre Company

Cast: Chris Walker (*Dave Boulton*), Stephen Crane (*Colin Boulton*), Maureen Morris (*Betty Boulton*), Anthony Browne (*Max Warren*), Sasha Mitchell (*Diane Andrews*), Sherry Baines (*Sharon Wright*), Mark Langham (Nigel Storey), Hereward K (*Rob Jones*)

Story: 18 year old Dave Boulton is desperate to escape his home-town mining community and take up a place at Cardiff University. Pursuing his obsession with weight-lifting and body-building, he is admired by his very unfit mate, Max, envied by the effeminate creep Nigel, and fancied by his childhood sweetheart, Sharon. Dave's Mum can't understand why her son doesn't seem able to get it together with Sharon. Max's efforts to help his friend discover the world of heterosexual sex are going to lead to an unhappy ending.

Notes: This new version of John Godber's 1981 award-winning play for the Hull Truck Theatre Company had been slightly updated and turned into a musical. "With so much of the piece given over to soliloquies and direct address, the songs... make a welcome interruption, though they are not particularly tuneful and scarcely advance the action" (*Daily Telegraph*); "Unfortunately credibility is somewhat undercut by having the teenage characters played by actors who have definitely left their teenage years behind them" (*Radio London*);

THE NEWS

London run: Windmill Theatre (Paramount City), Sep 18th – Oct 18th

Music: Paul Pulse

Book & Lyrics: Paul Pulse, David Rotenberg & R. Vincent Park

Director: Kevin Williams

Musical Director: Gary Carpenter

Producer: Paul Raymond

Cast: Richard O'Brien (*The Killer*), Peter Straker (*The Editor*)
Bee Jaye (*Editor's daughter*), Gary Carpenter, Clive Clarke,
Bob Hewis, Dave Hughes, Marcia Johnson, Richard Marcangelo,
Steve Shone, Arthur Skeete, John Sachs (*on video*)

Story: A psychotic killer, angry at revelations in a tabloid newspaper, decides to get his revenge on the editor's daughter. This was really a collection of songs loosely linked together, with music provided by a four-piece rock band. More a high-tech disco with seats than a musical.



Richard O'Brien

Notes: This was an attempt to bring back theatre to the Windmill, famous for its "nude" revues. The auditorium was fitted with tables and drinks were served in the theatre club tradition. The venue was renamed "Paramount City" for this venture. "The music is bad '70s rock, the lyrics vie with the script (what there is of it) for banality, the plot...is so old and dead that it could only possibly be exhumed as a zombie, and the direction needs a computer skilled in traffic control to set it right" (*City Limits*)
After a very short run the venue became a TV studio.



Photo by Roland-Beneken

LINE ONE

London run: Shaw Theatre, Oct 8th – 12th

Music: Birger Heymann & No Ticket

Book & Lyrics: Volker Ludwig

English translation: Peter Gilbert (book)

David Beer & Nick Fisher (Lyrics)

Director: Wolfgang Kolneder

Choreographer: Neva Howard

Musical Director: Matthias Witling

Cast: Thomas Ahrens,
Claus-Peter Damitz, Dieter Landuris,
Dietrich Lehmann, Folkert Milster,
Else Nabu, Janette Rauch,
Christiane Reiff, Ilona Schulz,
Christian Veit, Petra Zieser.

Musicians: No Ticket

Story: This is the story of a naïve country girl arriving in Berlin to try and find Johnny, "a big rock star", by whom she is pregnant following a one-night stand. On Line One of the Berlin Metro - the underground line that crosses the city from West to East - she comes face to face with a city of amazing contrasts. This is a world of commuters, immigrant workers, unemployed, society folk, druggies, alcoholics, and Nazi sympathisers all riding the line between the Tiergarten and Kreuzberg. All Berlin is there - except Johnny who left a false address - but there is happy ending - of sorts.

Notes: Grips Theater is West Berlin's major youth theatre company, criticised by some for its politicking and highly praised by others for its dynamism. This production has been an enormous success in Germany and throughout Europe, and had been translated into English for a special Theatre Festival at the Dublin Olympia just prior to this London showing. It only played five performances but made a great impact on the few critics who managed to see it. "A dynamic, and seemingly effortless mix of simplicity and sophistication, heart and guts, politics and entertainment 'Line One' tells you more about present-day Berlin in 3 hours than you'd probably learn on a week-long package tour" (*City Limits*)



PHANTOM OF THE OPERA

London run: Her Majesty's Theatre, September 27th
 (Closed March 16th 2020 due to Covid 19 pandemic
 Re-opened July 2021 q.v.)

Music: Andrew Lloyd Webber

Lyrics: Charles Hart

Book & Additional Lyrics: Richard Stilgoe

Director: Harold Prince

Choreographer: Gillian Lynne

Musical Director: Michael Reed

Producer: Cameron Mackintosh

Opening Cast: Michael Crawford (*Phantom*),
 Sarah Brightman/Claire Moore (*Christine*),
 Steve Barton (*Raoul*), David Firth (*Monsieur André*),
 John Savident (*Monsieur Firmin*), Rosemary Ashe (*Carlotta*),
 Mary Millar (*Madame Giry*). John Aron, Sally Ashfield, Peter Bishop,
 Justin Church, Barry Clark, David De Van, Mostyn Evans, Sue Flannery,
 Andrew Golder, Paul Arden Griffith, Janet Howd, David Jackson,
 Lynn Jeppard, Dinah Jones, Peggy Ann Jones, Nicola Keen,
 Maria Kesselman, Janos Kurucz, Patricia Merrin, James Patterson,
 Patricia Richards, Naomi Tate, Alison Townsend, Jill Washington.

Cast at time of forced closure: Josh Piterman (*Phantom*),
 Kelly Mathieson/ Bridget Costello (*Christine*), Danny Whitehead (*Raoul*),
 Richard Woodford (*Monsieur Andre*), Ross Dawes (*Monsieur Firmin*),
 Britt Lenting (*Carlotta*), Jacinta Mulcahy (*Madame Giry*), Zoe Arshamian,
 Matthew Barrow, James Butcher, Grace Castle, Sophie Caton,
 Sophie Cottrill, Corinne Cowling, Scott Davies, Hadrian Delacey,
 Morven Douglas, Paul Erbs, Philip Griffiths, Katy Hanna,
 Andrei Teodor Iliescu, Ellen Jackson, Adam Robert Lewis, Kris Manuel,

Tim Morgan, Rebecca Ridout, Eleanor Sanderson-Nash, Anna Shircliff, Alistair So, John Stacey, Danielle Stephens, Paul Ettore Tabone, Manon Taris, Claire Tilling, Ben Tyler, Victoria Ward, Georgia Ware, Simon Whitaker.

Story: Set in the Paris Opera House where a facially disfigured composer-genius lives hidden in the subterranean passages below the stage. He becomes obsessed with the voice of Christine Daae, a young member of the chorus, and abducts her to his underground world, terrorises the theatre's owners into staging an opera with Christine as the star, commits murder, and causes a chandelier to crash onto the stage before Christine is rescued by her fiancé, Raoul de Chagny, a young nobleman.

Notes: Based on the 1910 novel "Le Fantome de l'Opera" by Gaston Leroux, "Phantom" began previews on September 27, 1986 and opened on October 9th. It was a much hyped and eagerly awaited production, and even before the opening night it was completely sold out for the following six months.



Photo by Clive Barda

John Savident, Rosemary Ashe and David Firth

Photo by Clive Barda



Michael Crawford & Sarah Brightman

Of the 22 newspaper reviews covering the opening, 10 were “raves”, 8 were “mixed” and 4 were damning. They included:

“Yes! It’s fantastic, it’s fabulous and it’s phantasmagorical! And from the eerily flickering lights that greet you outside Her Majesty’s Theatre to the last, glorious curtain call...Phantom of the Opera is a triumph” (*Daily Mirror*); “...a standing ovation paid tribute to the soaring ballads and the sensational stage effects... The reception was understandable, indeed deserved, although the substance of the work is unmitigated tosh. But it is tosh of a high order...” (*Daily Telegraph*);

“The scenery and effects are a one-two knockout ... But the human personnel achieve no moving depths of character. They are seldom more than marionettes - groomed, presented and manipulated by puppet-master Prince, the valet of the dolls” (*Mail on Sunday*)

“Phantom” won the 1986 Olivier and the 1988 Tony Award for Best Musical, and Michael Crawford won the Best Performer Award at both ceremonies. The production, still playing at Her Majesty’s, celebrated its 30th anniversary in October 2016. It became the second longest-running West End musical in history behind “Les Miserables.” A special 25th

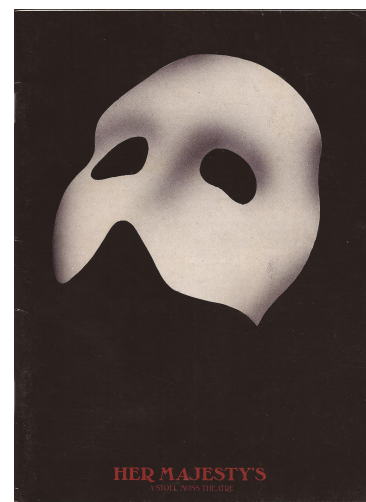
Anniversary staged performance was held at the

Royal Albert Hall in October 2011 (q.v.). The New York production opened on January 9th 1988 and became Broadway’s longest-running show, achieving its 30th anniversary in January 2018

The show has been seen in some 150 cities in 26 countries, and has played to well over 140 million people. With total estimated worldwide box office sales of over \$5.6 billion it is the second highest-grossing entertainment event of all time (it was overtaken by “The Lion King” in 2014.). The New York production alone has grossed US \$845 million, making it the most financially successful Broadway show in history.

During its initial more than 33 years in London, notable replacements in the role of Phantom have been Dave Willetts, Martin Smith, Peter Karrie, Peter Polycarpou, Simon Bowman, Peter Cousens, Mike Sterling, John Owen-Jones, Ramin Karimloo, Nic Greenshields, Tim Howar and David Thaxton. Replacement Christines have included Claire Moore, Rebecca Caine, Myra Malmberg, Rachel Barrell, Leila Benn Haerris, Robyn North and Gina Beck. Replacement Raouls have included Michael Ball, Robert Meadmore, John Barrowman, Simon Burke, Clive Carter, Simon Bowman, Ramin Karimloo and Oliver Thornton.

The production was in its 34th year when the Covid 19 pandemic led to a Government Order closing all theatres in the UK. This closure was enforced overnight - special arrangements had to be made to enable cast, musicians and crew access to the building to collect personal belongings. When it became evident that this closure was likely to be prolonged, possibly for the remainder of the year, a decision was made to dismantle the physical production. It was announced that the ageing scenery and equipment would be completely replaced, newly built to the original designs, but incorporating technical advances made in the past three decades. Andrew Lloyd Webber declared he would do everything within his power to see that “Phantom” would return, reproduced exactly as before, at the earliest possible date.



It re-opened in July 2021 (q.v.)

REBEL

London run: Albany Empire, October 14th – November 1st

Music: Donna Franceschild & Richie Rich

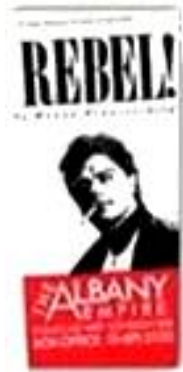
Book & Lyrics: Donna Franceschild

Director: Colin Hicks

Cast: David Lee Michael (*Jim*), Fergus McLarnon (*Victor*), Jo Martin (*Camille*),

Len Collin, Billy Geraghty,

Music - The Rebel Rousers: Nick Davey, Nobby James, Bruce Panday, William South.



Story: Influenced by James Dean and “Rebel Without a Cause”, the story is set in Deptford, where Jim, a 21 year old Glaswegian arrives to experience a stream of insults, abuse and threats. This is followed by more experiences - joblessness, social deprivation, and drugs - and leads to Jim stealing a red MG. He crashes the car and accidentally kills his new mate. He is now marked down as the object of an attempted revenge murder. The story also features Camille, an unmarried mother facing a robbery rap, and Victor, a gay saxophonist

Notes: It was generally agreed this was more of “an excuse for indulging a love affair with the ‘50s” (*City Limits*). The pastiche Fifties music, especially the doo-wap numbers and some excellent rock’n’roll dances were praised. However the story itself did not work for the critics: “the story emerges as an oversimplified clash of unbelievably nice and garishly nasty...uncertain whether populist jollity or harrowing drama is intended! (*Financial Times*); “Transposing the story to modern Deptford emasculates it for one obvious reason. In the film James Dean (“the bad boy from a good family”) was disturbing precisely because his violence and alienation had little apparent motive: in this show the rebels come weighed down with a multitude of causes.” (*Guardian*)



A FUNNY THING HAPPENED ON THE WAY TO THE FORUM (1st Revival)

London run: Piccadilly Theatre, November 14th—December 27th
(50 Performances)

Music & Lyrics: Stephen Sondheim

Book: Burt Shevelove & Larry Gelbart

Director: Larry Gelbart

Choreographer: Stella Claire

Musical Director: Geoffrey Salmon

Cast: Frankie Howerd (*Pseudolus*), Ronnie Stevens (*Hysterium*), Patrick Cargill (*Senex*), Derek Royle (*Errorius*), Fred Evans (*Lycas*), Betty Benfield (*Domina*), Richard Kates (*Hero*), Lydia Watson (*Philia*), Leon Greene (*Miles Gloriosus*), Max Cane, Chris Eyden, Richard Drabble, Julie Collins, Tracy Collins, Elizabeth Elvin, Claire Lutter, Sharon Stevens, Billi Wylde

Notes: After more than 20 years the show was back in the West End, again with Frankie Howerd in the lead role. What had been a major romp two decades ago, didn’t seem to work this time. It collected a skew of rather poor notices: “I must confess to finding both the show and particularly the production, incredibly limp, tacky and dated.” (*Time Out*); “This old Frankie Howerd musical...is a tired old tale which gathers some momentum towards the end to produce what Mr Howerd might call a few titters. But this is one Roman romp that won’t set the town alight” (*Daily Mirror*); “The orchestral playing is tinny, the design...just tatty, and the whole enterprise curiously dated, disappointing and second-rate” (*Financial Times*). The production transferred from Chichester, where it had also received indifferent reviews, and was now subject to something of a blame game. It had been an independent “guest” production and the Chichester management claimed they had expected an entirely new production and not a “carbon-copy” of the original from 25 years ago, since fashions had changed. The London management blamed the flop on too much American competition in the London musical scene and pointed out that Chichester’s own in-house “Annie Get Your Gun” had also been a recent London flop. It came off quite quickly.

Original London Production, Strand October 1963 ; 1st revival: Piccadilly, Nov 1986

Future productions: Regent’s Park, July 1999, Olivier, July 2004

WHAT ABOUT LUV?

London run: Orange Tree, December 12th – January 31st 1987
 Transfer: Lyric Hammersmith, April 8th – May 2nd

Music: Howard Marren

Lyrics: Susan Birkenhead

Book: Jeremy Sweet

Director: Kim Grant

Choreographer: Kenn Oldfield

Cast: Gaye Brown (*Ellen*), Jay Benedict (*Milt*), Peter Kelly (*Harry*)
 (*Lyric Hammersmith cast change*): Marti Caine (*Ellen*),



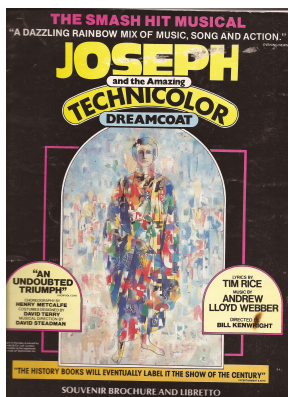
Story: On a bridge over New York's East River, the happy and successful Milt Manville encounters down-and-out Harry Berlin, an old friend from college days with suicide on his mind. Milt tells how he wants to ditch his wife, Ellen, so he can marry a new love, Linda. As the plot progresses Harry and Ellen end up together, and Milt gets his Linda. A year later Milt and Ellen meet on the bridge. It's all been a mistake: Linda has walked out, and Ellen realises she wants to re-marry Milt. Can they solve the problem by getting Harry to jump off the bridge? That plan rebounds on Milt, but it does all end happily.

Notes: Based on Murray Schisgal's 1963 play "Luv" (filmed in 1987 with Jack Lemmon), this was adapted into a musical and performed off-Broadway in 1984. This was its British premiere. "Not even a slick production...and three good performances can disguise its whimsical vacuity...and camouflage the sexist, anti-intellectual nature of the piece" (*Guardian*); "There is not one memorable tune in the whole show. However, I shouldn't care as the audience adored every minute: a firmly middle-aged and middle-class audience that is, but then this is a middle-class, middle-aged musical and, as such does very nicely, thank-you" (*City Limits*). Two months after closing in Richmond, the show was revived at the Lyric Hammersmith, with Marti Caine taking over from Gaye Brown.

Original London production: Orange Tree Richmond, Dec 1986 (trans. Lyric Hammersmith)

Future revival: Holland Park, June 1992

JOSEPH & THE AMAZING TECHNICOLOR DREAMCOAT (4th Revival)



London run: Royalty Theatre, December 16th – January 18th 1987

Music: Andrew Lloyd Webber

Lyrics: Tim Rice

Director: Bill Kenwright

Choreographer: Henry Metcalfe

Musical Director: David Beer

Producer: Bill Kenwright

Cast: Mike Holoway (*Joseph*), Peter Chapman, Chris Colby, Lynn Emeny, Graham Hubbard, Ashley Keech, Sarah Kimm, Karen King, John Melvin, Paul Morrell, Iain Rogerson, Sean Simon, Peter Lawrence

Notes: Back in London after a five year gap, following extensive provincial touring it was described as a "racy and vulgarised expansion of what started as a charming and extremely artistic exercise in new rhythms for the Old Testament. The tunes are still haunting. But the spirit is tinsel-tawdry and sexually commodious, even odious" (*Daily Telegraph*); "One shouldn't carp, however, about a show that remains a spellbinder from start to finish" (*Jewish Chronicle*).

Original London Production, Albergy Theatre, Feb 1973; 1st revival: Westminster, Nov 1978;

2nd revival: Westminster, Nov 1979; 3rd revival: Vaudeville, Dec 1980; (return visit: Vaudeville 1981);

4th Revival: Royalty, Dec 1986; Future revivals: Palladium, June 1991; Labatt's Apollo, Feb 1996;

New London Theatre, March 2003; Adelphi, July 2007; Wimbledon, (tour), January 2017; Palladium, June 2019;

Palladium June 2021

Photo by Sheila Burnett



John Harwood & Lucinda Edwards

THE SECRET GARDEN

London run: King's Head, Jan 16th – Feb 12th

Music: Steven Markwick

Book & Lyrics: Diana Morgan

Director: Joan Kemp-Welch

Choreographer: David Toguri

Musical Director: Adam Gorb

Cast: Tony Bateman (*Truscott*),
Madeleine Christie (*Mrs Medlock*),
Lucinda Edmonds (*Mary*), Hugh Fatcher (*Ben*),
Richard Gauntlett (*Dickon*),
Michael G. Jones (*Tregaron*),
Karen Lynne (*Martha*), Gian Sammarco (*Colin*),
John Harwood (*Macrory*)

Story: Mary, a rather unpleasant orphan girl, is brought back from India to live at the house in

Wales of her taciturn uncle, still grieving over the loss of his wife 14 years before. The secret garden which was his wife's great love and in which she fell to her death from a swing, while Colin, the son she was carrying at the time survived, has a mystery and enchantment of its own.

Notes: Based on the 1911 children's novel by Frances Hodgson Burnett. Steven Markwick was the young winner of the 1986 Vivian Ellis prize, and Diana Morgan a successful and well-established playwright, but in spite of this, their joint effort was roundly condemned, with the music described as dreary and the lyrics as possessing a cloying tweezeness. "Joan Kemp-Welch's production is as arch and as marble as the central London location" (*Guardian*). However, the book itself was felt to be an expert adaptation, even though the setting had been moved from Yorkshire to Wales.

A completely new version (Lucy Simon, music and Marsha Norman, lyrics and book) ran for 706 performances in New York in 1991 and was staged at the Aldwych in 2001 (q.v.)

ROCKY HORROR SHOW (2nd Revival return)

London run: Richmond Theatre, Feb 7-12; Wimbledon, April 4- 9;
Hackney Empire, April 25- 30; Ashcroft, Croydon, July 4- 9;
Richmond Theatre, Sept 19- 24; Lewisham Theatre, Oct 17- 22;
Wimbledon, October 24- 29

Music & Lyrics: Richard O'Brien

Director: Vivyan Ellacott

Choreographer: Loraine Porter

Musical Director: Malcolm Sircom

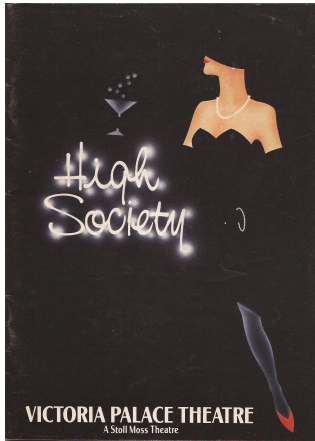
Cast 1987 Tour: John North/ Peter Thorne/ Marc Seymour (*Narrator*),
Bobby Bannerman/ Jonathan Kiley/ Mark Turnbull (*Frank-n-Furter*).
Jean-Paul Orr (*Rocky Horror*), Mark Turnbull/ Roger John Lee (*Dr Scott*),
Christopher Marlowe/ Andrew Ryan/ Craig Deegan (*Brad*),
Julia Howson/ Julie Faye/ Claire Callaghan (*Janet*), Paul Critchlow (*Riff-Raff*),
Daliah Wood/ Julie Fox (*Magenta*), Lorinda King/ Janet Burgis (*Columbia*), Mark Seymour (*Eddie*)
Judy Walker, Mark Diamond, Julie Fox, Paul Cottingham, Sue Cotter, Janey Burgis



Jonathan Kiley

Notes: The ongoing UK tour played another seven London dates throughout 1987

Original London production: Upstairs, Royal Court, June 1973 (trans 1973 King's Road; 1979 Comedy)
1st revival: Kenneth More Theatre, March 1983; 2nd revival : 1985 Wimbledon (2); 1986 Wimbledon, Richmond,
Croydon; 1987 Richmond, Wimbledon, Hackney, Croydon, Lewisham; 1988 Wimbledon, Croydon;
Future revivals: Piccadilly, July 1990 ; Duke of York's, 1994 (Return 1995); Victoria Palace, April 1999; Queen's, June
2003; Playhouse, July 2006 (Return 2007); Playhouse, Sept 2015; Wimbledon, Feb 2019; Peacock, Oct 2021



HIGH SOCIETY

London run: Victoria Palace, February 25th - January 30th 1988
(420 Perfs)

Music & Lyrics: Cole Porter

Book: Richard Eyre

Director: Richard Eyre

Musical Director: David Mellor

Producer: Noel Gay Organisation

Cast: Trevor Eve (*Dexter*), Stephen Rea (*Mike*), Angela Richards (*Liz*), Natasha Richardson (*Tracy*), Ronald Fraser (*Uncle Willie*), Alan Barry, Simon Clark, Ray Davison, Ann Firbank, Tom Griffin, Richard Hainsworth, Paul Haley, Ian Hanham, Joanne Heywood, Susan Holland, Kate Kenny, Robin Kingsland, Jeffery Pepper, Gail Rolfe, Amanda Rosen, Briony Slassco, Robert Swales, Moira Young

Story: Tracy Lord is set to marry an insufferable snob, George Ketteridge, when her ex-husband, Dexter, returns to his house next door claiming he is there to organise a jazz festival. Further complications arise when two reporters, Mike and Liz, there to cover the wedding, discover some spicy details about Tracy's father.

Notes: Based on "The Philadelphia Story" by Philip Barry and the 1956 MGM film "High Society", this production originated at the Leicester Haymarket. There was heavy criticism for the casting of non-singers – Natasha Richardson, Trevor Eve and Stephen Rea – in a musical, and for a number of occasions when the cast were obviously miming to pre-recorded tracks. The scenery was heavy, clunky and impractical and the production rather over-blown with an onstage orchestra being trucked forward, backwards and sideways in Wurlitzer juke-box shaped bandstands. One reviewer was delighted: "an exquisitely satisfying unity of drama and music, the one springing always from the other. A cracking band...add excitement to an evening that is never anything less, and often considerably more 'a swell party'" (*City Limits*) but in the main the reviews were mostly indifferent: "The actors, while skilful at creating character, cannot really sing. The result is a disappointing hybrid: an outdated play punctuated by poorly performed songs" (*Spectator*)

(On August 10th major cast changes had Patrick Ryecart, Steven Pacey and the American Julie Osburn replacing the three main leads).

A different version, with book by Arthur Kopit and additional updated lyrics by Susan Birkenhead premiered on Broadway in 1998, and it was this Kopit version that was staged in 2003 in Regent's Park and thereafter.

Original London run: Victoria Palace, Feb 1987
Future revivals (different version)
Regent's Park, July 2003;
Shaftesbury, Oct 2005;
Upstairs Gatehouse, Dec 2009;
Old Vic, April 2015.



Photo by Nobby Clark

LADY DAY

London run: Donmar Warehouse, February 26th (40 perfs)

Trans: Piccadilly, April 10th – May 30th (60 perfs)

Music: Various

Book & Director: Stephen Stahl

Musical Director: Bill Jolly

Cast: Dee Dee Bridgewater (*Billie Holliday*),
Jeffrey Hardy (*Robert*)

Musicians: Tony Coe, Paul Morgan,
Colin Purbrook, Clark Tracey

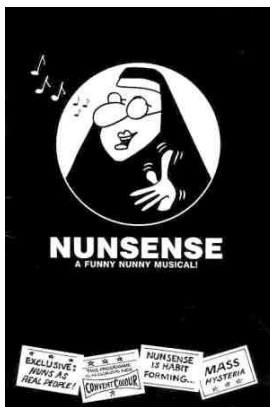
Story: This was the life story of Billie Holiday, born in desperate poverty, and earning a pittance singing in seedy Harlem night clubs. Short spells of teenaged prostitution and imprisonment marked her early life, but at the age of just 20 her great jazz talents were recognised and she began a recording career which would ensure her position as the greatest jazz singer of her generation. At this time she was nicknamed “Lady Day”. During her largely unhappy adult life - broken marriages and drug addiction - she managed to achieve a pre-eminence in the jazz field and unparalleled respect from her fellow performers. She died in July 1959 due to an overdose.



Dee Dee Bridgewater

Notes: The life and songs of Billie Holiday received a virtuoso performance from American jazz singer, Dee Dee Bridgewater. She was nominated for an Olivier Award for this performance. Earlier in her career she had won the 1975 Tony Award for her appearance on Broadway in “The Wiz”. Later in her career she would be appointed an Honorary United Nation Ambassador for the Food and Agriculture Organisation in African countries.

(A different version of the Billie Holiday story, with book by Lanie Robertson, and under the title “Lady Day at Emerson’s Grill and Bar” would be staged in 1991 and again in 2017 q.q.v)



NUNSENSE

London run: Fortune Theatre, March 23rd—January 16th, 1988
(342 Performances)

Music, Book & Lyrics: Dan Goggin

Director: Richard Digby Day

Choreographer: Stephanie Carter

Musical Director: Barrie Bignold

Producer: Ian Liston

Cast: Honor Blackman (*Sister Mary Regina*),
Anna Sharkey (*Sister Mary Robert-Anne*),
Pip Hinton (*Sister Mary Hubert*), Louise Gold (*Sister Mary Amnesia*),
Bronwen Stanway (*Sister Mary Leo*)

Story: Just five nuns have survived in the Order of the Little Sisters of Hoboken, New Jersey. The other 52 have died through eating a wonky Vichyssoise. They’ve managed to bury most, but now the money has run out and there are four more nuns awaiting a proper funeral. In order to raise the money the five survivors decide to put on a concert: it includes nuns tap-dancing, nuns doing impressions (“Attila the Nun”), nuns as Carmen Miranda, and a Reverend Mother who confuses “Grease” with Vaseline.

Notes: The off-Broadway production opened in December 1985 and ran for eight years and 3,672 performances. However, London didn’t feel the same: for the few it was hilarious, for the many it was offensive: “Nunsense has the eager ineptitude of a very juvenile student revue, written by amateurs ... Under the elephantine direction of Richard Digby Day, it is both crashingly vulgar and insufferably cute.” (*Observer*); “While a quarter of the audience...cheered wildly, the rest of us sat stunned by the flawless exhibition of bad taste we had been forced to witness for two interminable hours” (*City Limits*) “I’ve rarely felt so embarrassed in a theatre, so angry at performers being made to behave like circus dogs” (*London Daily News*).

Future revival: Jermyn Street, March 1996



Photo by Gerry Murray

Simon Green, Damien Walker, Martin Smith

MARCH OF THE FALSETTOS

London run: Albery Theatre,
March 24th—April 18th
(29 Performances)

Music & Lyrics: William Finn

Director: Roger Haines & Paul Kerryson

Musical Director: Simon Lowe

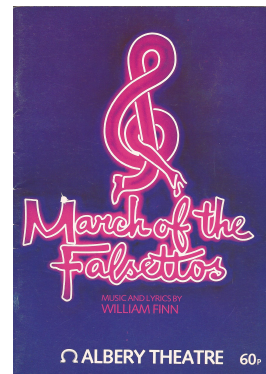
Producer: Nathan Joseph

Cast: Martin Smith (*Marvin*),
Simon Green (*Whizzer*),
Barry James (*Mendel*),
Paddy Navin (*Trina*),
Damien Walker/James Trickett (*Jason*)

Story: Marvin, a Jewish father, discovers he is homosexual and leaves his wife, Trina, and young son, Jason, and goes to live with his male lover, Whizzer. By the end of the show Trina has

married Mendel, Marvin's psychiatrist, and Marvin finds himself all alone.

Notes: Originally part of a duo of off-Broadway shows – *In Trousers* (1985) and *March of the Falsettos* (1981), a third, *Falsettoland*, would be added in 1990. The three would later be amalgamated into an on-Broadway production "*Falsettos*" (1992) and would win a Tony Award for the book and score. This UK production, just 75 minutes running time, was first staged in Manchester in January 1986, when it was intended to be directed by Howard Lloyd-Lewis, the dynamic and rising artistic director at Manchester Library. He sadly died at the age of 42 from a heart attack as rehearsals began. While New Yorkers had considered it to be a masterly story of gay life in modern times, London audiences dismissed the virtually sung-through show as an "over-rated Broadway cult": "Finn's tricky songs, dazzlingly staged, are School of Sondheim. But it's the junior school, and I doubt the popular appeal of the show's sudsy gaiety." (*Mail on Sunday*); "In the end, cleverness by itself is not quite enough" (*Guardian*)



SILVERLAKE – A WINTER'S TALE

London run: Bloomsbury Theatre, March 30th—April 4th (Limited season)

Music: Kurt Weill

Book: Georg Kaiser

Director: John Eaton

Musical Director: Anthony Shelley

Producer: Abbey Opera

Cast: Kate Flowers (*Fennimore*), Meriel Dickinson (*Frau von Luber*), Nigel Robson (*Severin*), Michael Heath (*Olim*), Roger Bryson, Johnny Worthy, Christina Collier, Margaret Perry

Story: The policeman, Olim, wounds the thieving Severin and then, when he has won a fortune in a lottery, devotes his life to trying to make amends.

Notes: "*Der Silbersee: ein Wintermärchen*" is a 'play with music' in three acts by Kurt Weill to a German text by Georg Kaiser. It had a triple premiere, opening simultaneously on February 18th 1933 in Leipzig, Erfurt and Magdeburg, just three weeks after the Nazi Party came to power. After 16 performances it was banned by the Nazis, and Weill and Kaiser were forced to flee the country. The original show was a 3 hour long play with music, requiring excellent actors who can also sing the difficult operatic score. Accordingly earlier performances were usually given in a shortened concert version. This production was based on the 1980 adaptation created for the New York City Opera, with an English libretto by Hugh Wheeler. The score had been re-arranged as a "sung-through" piece and interpolated music from other Kurt Weill compositions.

Future revival: Hackney Empire, October 2019



SPIN OF THE WHEEL

London run: Comedy Theatre , April 7th – May 9th (36 Performances)

Music & Lyrics: Geoff Morrow

Book: Timothy Prager

Director: Timothy Prager

Musical Director: Michael Dixon

Producer: Michael White

Cast: Neil McCaull (*Danny Lemon*), Maria Friedman (*Janie Jones*), Teddy Kempner (*Chester*), Douglas Anderson (*Hiram Ross*), Raymond Brody (*Louis*), Erin Donovan (*Regina*), Susie Fenwick (*Delores*), Mark Heenehan (*Randy*), Stephen Hoye (*Jack O'Neill*), Jeremy Sinden (*Sammy Class*), Matt Zimmerman (*Ralph*)

Story: Ralph Dylan, the producer of an American TV quiz show, welcomes the audience into the “studio”, and begins to select a contestant for the broadcast, apparently selecting a genuine audience member, named Janie Jones. The show then becomes the musical saga of Janie and her search for the answer; the nerdish Chester and his search for love, and the disgustingly sleazy Game Show host Danny Lemon, and his search for cash. The show is likely to be dropped due to its ever shrinking viewing figures, and the writers, Sammy and Louis, and the technicians, Ralph and Jacko , are plotting to save their jobs, while the hostess, Regina, prepares for a career as a newsreader.

Notes: The show opened to good notices at the Watford Palace, but failed to catch on when it transferred to the West End. It was generally condemned: “Ugh. A musical based on the horror of tv game-shows might have been tolerable if it had had music instead of musak or if a game had actually been played instead of being the excuse for a vapid romance” (*Time Out*); “(The) lyrics and music are rent-a-tune from assorted American musicals. The acting seems intentionally cardboard....in this deeply embarrassing, humiliating evening” (*London Daily News*). It had a very short run.

UP ON THE ROOF

London run: Donmar Warehouse, April 28th – May 16th

Transferred to Apollo, June 8th—September 5th

Music: Various

Written and directed by: Simon Moore & Jane Prowse

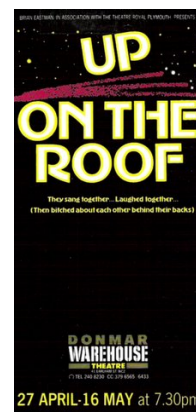
Music arranger: Mark McGann

Producer: Brian Eastman & Bill Kenwright

Cast: Beverley Hills (*Angela*), Mark McGann (*Scott*), Felicity Montagu (*Bryony*), Michael Mueller (*Tim*), Gary Olsen (*Keith*)

Story: It is Hull, 1975, and five students are in an alcoholic haze on the roof of their house as their student days are coming to an end. The atmosphere is carefree, exuberant, complete with in-jokes, banter and gentle send-up between close friends, as they sing away merrily, in perfect harmony. They each dream of future musical success and agree to meet in exactly ten years time. Ten years later the harmony is not so perfect (“Let’s get on and rehearse the bloody song”) and the gulf between present reality and past dreams, broken promises and long-term friendships not intimately sustained shows through.

Notes: A warm-hearted and admired piece which was more a play with songs, the songs being performed *a capella* by the cast. It moved from the small Donmar to the much bigger Apollo without losing its intimate charm, but sadly for a short run. “The dialogue is interspersed with delightfully performed *a capella* pop songs of the Sixties and Seventies though they occasionally interrupt the talk just as it is beginning to get interesting” (*Daily News*); “Up On the Roof is quite pleasant, undemanding stuff of the kind one watches with only half an eye when it turns up on TV, for which it would seem to have been “ (*Daily Telegraph*).





ORPHEUS IN THE UNDERWORLD

London run: Coliseum, May 2nd (In repertoire)

Music: Jacques Offenbach

English version: Snoo Wilson & David Pountney

Director: David Pountney

Choreographer: Terry Gilbert

Musical Director: James Holmes

Producer: English National Opera

Cast: Terry Jenkins (*Orpheus*), Lilian Watson/Lesley Garrett (*Eurydice*), Sally Burgess/Shelagh Squires (*Public Opinion*), Emile Belcourt (*Pluto*), Richard Angas (*Jupiter*), Edward Byles, Ethna Robinson, Eirian Davies, Simon Masterton-Smith, Fiona Kimm, Bonaventura Bottone, Ivor Morris & English National Opera Company

Notes: This much-praised and highly successful production was notable for the costume and set designs by Gerald Scarfe, and for the quite obvious send-up of the current British Prime Minister, Margaret Thatcher, who was portrayed in the role of “Public Opinion”.

THE MYSTERY OF EDWIN DROOD

London run: Savoy Theatre, May 7th - July 4th (68 performances)

Music & Lyrics: Rupert Holmes

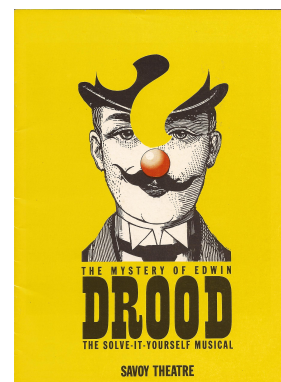
Director: Wilford Leach

Choreographer: Graciela Daniele

Musical Director: Jae Alexander

Producer: Michael White

Cast: Ernie Wise (*Chairman/ William Cartwright*), Lulu (*Princess Puffer/Angela Prysock*), Julia Hills (*Edwin Drood/Alice Nutting*), Kevin Ranson (*Stage Manager/ Throttle*), David Burt (*John Jasper/Clive Paget*), Celia Belvoir, Paul Bentley, Patti Cohenour, Patrick Clancy, Marilyn Cutts, Amanda Dainty, Bob Lee Dysinger, Sabena Hilliard, David Hitchen, Mark Howard, Gareth Jefferson, Anthony Lennon, Rhil Rose, Brian Ross, Mark Ryan, Nicola Slade, Martin Wimbush.



Story: It's 1883 and the company at the Music Hall Royale is performing its flamboyant rendition of the unfinished Charles Dickens' mystery. The story itself deals with John Jasper, a Jekyll-and-Hyde choirmaster who is quite madly in love with his music student, the fair Miss Rosa Bud. Now, Miss Bud is, in turn, engaged to Jasper's nephew, young Edwin Drood. But Edwin (a kind of principal boy played by a girl) mysteriously disappears one stormy Christmas Eve. Has he been murdered? And if so, whodunnit? The audience are then asked to fill in voting papers to decide on the final outcome, which is the prelude to a riotous finale.

Notes: The 1985 Broadway production with Betty Buckley and Cleo Laine ran for 608 performances and picked up four Tony Awards, and yet the London version was a flop. The show has been written with seven different endings, with an audience vote deciding which is performed each evening. The London critics almost universally gave it the thumbs down treatment: “a burlesque of Victorian music hall and melodrama, in a style that has bored us all for 80 years. Ernie Wise offered a breath of Blackpool ozone, and pretty pop-star Lulu has learned a quaint Cockney accent from old Hitchcock movies” (*Sunday Telegraph*); “this unimaginatively staged work is positively tedious” (*Time Out*); “(a) drawback is Graciela Daniele's choreography, imported from Broadway. More Bob Fosse than Old Bull and Bush, it's simply inappropriate to the piece.” (*Radio London*); The numbers were not “the kind you find yourself humming as you leave the theatre: they are the kind you find yourself forgetting while you are still listening to them” (*Daily Telegraph*).

Original London production: Savoy, May 1987

Future revivals: Bridewell, Aug 2003; Warehouse Croydon, Dec 2007; Landor (trans, Arts) April 2012

KISS ME KATE (2nd Revival)

London run: Old Vic, May 19 – 26th December

Trans. Savoy, Jan 15th 1988 - August 13th 1988

Music & Lyrics: Cole Porter

Book: Sam & Bella Spewack

Director: Adrian Noble

Choreographer: Ron Field

Musical Director: Timothy Higgs/Robert Tapsfield

Producer: RSC

Cast: Paul Jones (*Fred Graham*),

Nichola McAuliffe (*Lili Vanessi*), Jeffrey Dench (*Harry*),

Fiona Hendley (*Lois Lane*), Tim Flavin (*Bill Calhoun*),

Emil Wolk & John Bardon (*Gangsters*)

Earline Bentley (*Hattie*), Christopher Brown, Edward Phillips, Peter Alex Newton, Peter Ledbury, Cyril Nri, Barry Linehan, Jacqui Boatwain, Nicholas Burge, Richard Calkin, Marisa Campbell, Aidan Cook, Karen Davies, Brenda Garratt-Glassman, Richard Gough, Megan Hughes, Kia Ismay, Michelle Knight, Melanie Marshall, Sian Reeves, Richard Sampson, Tricia Tomlinson, Stephen Tye



Paul Jones as Fred Graham

Notes: This production opened at Stratford on Avon in January and then did a short tour before arriving in the West End. It played the Old Vic from May to December (with a two week break in August) and then transferred to the Savoy for a further 7 months. It met with rather mixed reviews: "...tip-top stuff and one of the best directed shows in town" (*Time Out*); "underpowered and visually chaotic proceedings...most surprisingly of all, the choreography is routine and old-fashioned" (*Financial Times*); "the performance is, surprisingly, only adequate. It is the singing that lets it down." (*Daily Mirror*); "the production has charm and freshness as well as the necessary slickness. It is highly recommended" (*Spectator*). Cast changes for the transfer to the Savoy included Tim Flavin, Nicola McAuliffe, James Smillie, and Berwick Kaler

Original London Production, March 1951

1st revival: Coliseum, Dec 1970; 2nd revival: Old Vic (trans. Savoy), May 1987

Future revivals: Regent's Park, July 1997; Victoria Palace, Oct 2001; Old Vic, Nov 2012;

Upstairs Gatehouse, Dec 2013; Coliseum, June 2018.



BLUES IN THE NIGHT

London run: Donmar Warehouse, June 12th (51 Performances)

Trans. Piccadilly, September 28th - August 6th, 1988 (346 Performances)

Music: Various

Book & Director: Sheldon Epps

Director: David Kernan

Choreographer: Steve Whatley

Musical Director: Neil McArthur

Cast: Carol Woods, Debbie Bishop, Maria Friedman,

Clarke Peters (Donmar), Peter Straker (Piccadilly)

Story: A 1930s Chicago Hotel where three women sing of the men who have left them.

The three women are the Lady from the Road, the Woman of the World, and the Girl with a Date. The one man in the show, the Man in the Saloon, is the pianist. The lovelorn ladies reflect on the men in their lives through an anthology of urban blues, and pop standard blues.

Notes: The first version of this show had appeared off-Broadway in 1982 with Leslie Uggams. This was a heavily revised version and despite its specialised appeal and middle-of-the-road reviews, it achieved a good run. "Within its modest limits this is a pleasant enough show for those who enjoy American popular music of the twenties and thirties" (*Daily Telegraph*); "According to the programme, 'the action takes place in a seedy hotel in Chicago in the 1930s'. But what action? The show begins with character and plot... abandons them after 20 minutes...and in Act Two drops all pretence of being anything other than a cabaret." (*Independent*)

Original London production: Donmar, June 1987 (trans. Piccadilly)

Future revivals: Hackney Empire, April 2014; London Hippodrome (Concert) June 2017

EVERY GOOD BOY DESERVES FAVOUR (2nd Revival)

London run: Queen Elizabeth Hall, June 23rd (Fixed season)

Music: Andre Previn

Book: Tom Stoppard

Director: Jonathan Meyerson

Musical Director: Paul Daniel

Cast: John Bird (*Doctor*), Michael Feast (*Ivanov*), Peter McEnery (*Alex*), Sheila Reid (*Teacher*), Corrin Helliwell (*Sacha*), Barrie Ingham (*Colonel*),

Notes: This was presented as part of the Andre Previn Selection series. It was followed by a performance of the Brecht-Weill “Seven Deadly Sins” with Milva, Wynford Evans, Simon Grant, Gareth Roberts and Richard Suart

See Original London production: Royal Festival Hall July 1977.

1st revival: Mermaid, June 1978

2nd revival: Queen Elizabeth Hall, June 1987

Future revivals: Olivier, Jan 2009; Olivier, Jan 2010.

BLACK HEROES IN THE HALL OF FAME

London run: Shaw Theatre, July 1987 (Fixed season)

Transferred to Hackney Empire, December (3 weeks)

Astoria Theatre January – August 20th 1988 (Odd weeks)

Shaw Theatre November 1988 (Short run)

Music: Khareem Jamal

Lyrics: J.D.Douglas

Director: Flip Frazer

Choreographer: Clive Johnson

Musical Director: Ken Kendricks

Producer: Flip Frazer.

Cast : Flip Frazer (*Narrator*)

(*Listed at various times*): Anthony Adebambo, Jean Adebambo, Luqman Asha-Dan, Dennis Bachelor, The Blackstones, Sebastian Coa, Maurice Coleman, Colette Davis, Khalifa Dean, Sweet Distortion, J D Douglas, Edi Ernenike, Festus, Chosen Few, James Fraser, Sandra Golding, Craig Grandison, Robert Hardware, Janet Hemmings, Michael Hennis, John Henry, Carol Hudson, Barrymore Hughes, Clive Johnson, Nema Kambona, Bonny Lockhart, Stephen Luckie, Count Prince Miller, Patrick Murphy, Mel Nixon, Hazle Noel, Malisha Odlum, Basil Otoin, Ken Parker, Sharon Parry, Eugene Paul, Claudette Phillips, Sol Raye, John Sandiford, Willis Smith, Deborah Wade, Deridee Williams, Sandra Williams,



Story: This show tells the story of the great heroes and heroines of the Black Diaspora in a mix of song and dance, music, history and colour, presenting the history and philosophy of great black political activists, statesmen, sportsmen and women and famous black entertainers and their triumphs and struggles through history

Notes: The show ran its first fixed season as a Community Project at the old Shaw Theatre, then transferred to the Hackney Empire. It moved to the Astoria in January 1988 and because of its great success, was then booked for a series of short runs, normally several weeks at a time, fitting in around the Astoria's other bookings. It played April 19th – 30th and was then booked to run the whole month of August, but the Astoria itself suddenly announced it was closing on August 20th, and was unable to pay the cast some £20,000 in unpaid wages. The show went on a UK tour and then returned to the Shaw in November 1988 before further touring which took it twice (in 1992 and 1994) to the Caribbean and the USA. It won numerous international awards and toured consistently for the next 25 years.

FOLLIES

London run: Shaftesbury Theatre, July 21st - February 4th, 1989
(645 Performances)

Music & Lyrics: Stephen Sondheim

Book: James Goldman

Director: Mike Ockrent

Choreographer: Bob Avian

Musical Director: Martin Koch

Producer: Cameron Mackintosh

Cast: Julia McKenzie (*Sally*), Diana Rigg (*Phyllis*), David Healey (*Buddy*), Daniel Massey (*Ben*), Leonard Sachs (*Weisman*), Dolores Gray (*Carlotta*), Lynda Baron (*Stella*), Adele Leigh (*Heidi*), Maria Charles (*Solange*), Margaret Courtenay (*Hattie*), Pearl Carr & Teddy Johnson (*Billy & Wally Whitman*), Luke Baxter, Paul Bentley, Gillian Bevan, Peppi Borza, Josephine Gordon, Brad Graham, Bruce Graham, Simon Green, Lisa Henson, Margaret Houston, Vanessa Leigh Hicks, Stephen Lubmann, Raymond Marlowe, Jill Martin, Siobhan O'Kane, Evan Pappas, Deborah Poplett, Ronnie Price, Jennifer Scott Malden, Roy Sone, Dawn Spence, Roger Sutton, Catherine Terry, Michelle Todd, Sally Ann Triplett, Dorothy Vernon, Julian Wild.

Story: A reunion of performers associated with the various editions of the Weisman Follies (a fictitious counterpart to the Ziegfeld Follies) is taking place on stage the night before the theatre is to be pulled down. The characters are able to consider the reality of their lives contrasted with the unreality of the theatre, a theme explored principally through two couples, the upper-class, unhappy Phyllis and Ben Stone, and the middle-class,

unhappy Sally and Ben Plummer. The theatre is haunted with ghosts of earlier performers, and ghosts of their earlier selves. This flashback device enabled Sondheim to create songs purposely reminiscent of the great songwriters of the 20s, 30s and 40s, and the show itself bore a certain kinship with "Company", which was also about jaded, unhappy characters taking a disenchanted view of marriage and using the plot device of a party to bring a group of people together.

Notes: The show had originally been produced on Broadway April 4th 1971 with a cast including Dorothy Collins, Alexis Smith, Gene Nelson and Yvonne de Carlo. It ran for 522 performances with critical success, but was such a large-scale show that it never recovered its production costs and ended up making a loss.

Cameron Mackintosh insisted on a number of revisions for this London premiere, and scenes were re-arranged, numbers cut, and new numbers written. The London show, too, was a critical success (though not a financial one).

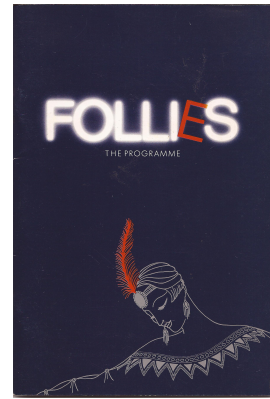


Photo by Michael le Poer Trench

Photo by Michael Le Poer Trench



The changes made for the London production were an attempt to lighten the show and give a happier ending than the original Broadway production. Apparently Sondheim took the view "I saw no reason not to try new things, knowing we could always revert to the original (which we eventually did). The net result was four new songs.". The Broadway production was staged without an interval in order to preserve continuity. The London production was played in two acts.

There were a number of reservations about the changes from the original Broadway book. "A revised version of the Broadway hit *Follies* received a standing ovation from its opening-night audience and raves from British critics, who said the show was worth a 16-year wait." (*Associated Press*). However, there was an alternative view: "This is one of the most dazzling productions I have ever seen, with some spectacular set-pieces. But on the journey from New York to London something has been lost." (*Independent*). Overall, the overwhelming majority of the critics were lavish in their praise: "musically and lyrically one of the most richly rewarding treats in town" (*Punch*); "here is a great musical work of art, haunted like its characters, by the ghosts of follies past" (*City Limits*); "a triumph of inspirational casting... a truly fantastic evening" (*Financial Times*). There was a rare negative view: "It is not much of a story...a blend of lifeless small-talk, bitching and dreadful gags" (*Times*). The production won the Olivier Award for Best Musical of the Year.

Among a number of cast changes at the end of the first year, Millicent Martin took over from Diana Rigg and Eartha Kitt replaced Dolores Gray.

Ultimately Sondheim preferred the original New York version, and from then onwards it is the Broadway version that is the only one available for performance. A major Broadway revival in 2011 began with previews performing the show without an interval. However, by the time of the official press night, it was being staged in two acts. However, the hugely successful London revival at the National Theatre in 2017 (*q.v.*) staged the show as one act, with no intermission,

Original London Production: Shaftesbury Theatre, July 1987;
 Future revivals: Kenneth More Theatre, June 1996; Drury Lane (Concert), Dec 1996
 Royal Festival Hall, Aug 2002; Landor, Sept 2006; Royal Albert Hall (Concert) April 2015
 National Theatre August 2017; (return) Feb 2019



BLESS THE BRIDE (2nd Revival)

London run: Sadler's Wells, August 8th - Sept 26th (54 Perfs)

Music: Vivian Ellis

Book & Lyrics: A. P. Herbert

Director: Christopher Renshaw

Choreographer: Gillian Gregory

Musical Director: Grant Hossack

Producer: Noel Pearson & Sadler's Wells Trust

Cast: Jan Hartley (*Lucy Veracity Willow*), Bernard Alane (*Pierre Fontaine*), Simon Williams (*Thomas Trout*), Ruth Madoc (*Suzanne Valois*), Una Stubbs (*Mary Willow*), Gerald Harper (*Augustus Willow*), Jean Challis, Peter Durkin, John Griffiths, Robert Meadmore, Jeremy Sinden. (*Children:* Russell Grubiak, Jade Magri)

Story: Taking place in 1870, this is a romance of the Franco-Prussian War, involving an English girl, Lucy, who elopes to France with dashing actor, Pierre Fontaine, but is closely followed by her entire family in search of her. Though Lucy and Pierre are separated when war breaks out, the two are eventually reunited in England.

Notes: This was a 40th Anniversary Production. The original production has been at the Adelphi Theatre on April 26th 1947 where it ran for 886 performances. The original cast included Lizbeth Webb, Georges Guetary, Brian Reece and Betty Paul, directed and choreographed by Wendy Toye and produced by C.B.Cochran.

This revival was a joint venture intended to transfer to the West End after its Sadler's Wells run. However, forty years on, it did not work. The kinder critics wrote: "The genuine copper-bottomed melodiousness is irresistible. The work is light opera, not a musical" (*Financial Times*); "As yet, Bless the Bride is old enough to seem passé, but not so old as to have acquired the quaint charm of a completely forgotten period" (*Daily Telegraph*).

The less kind critics declared: "The songs are good but the book is awful" (*Mail on Sunday*); "The whole affair matches Lucy's description of the sexual act: 'cumbersome, prolonged, expensive and distasteful.'" (*Time Out*); "an arthritic plot that hovers uneasily between farce, melodrama and saccharine romanticism. Herbert's book leaves no cliché unturned and is ineptly constructed" (*Sunday Express*).

The transfer did not happen, and the show ended up with a £600,000 loss.

Original London performance: Adelphi, 1947;

1st revival: Stoll, July 1951.

2nd revival: Sadler's Wells, Aug 1987

Future revivals: King's Head, June 1999

Jan Hartley



Photo by Michael le Poer Trench

PACIFIC OVERTURES

London run: Coliseum, September 10th - November 26th (In repertoire)

Music & Lyrics: Stephen Sondheim

Book: James Lapine

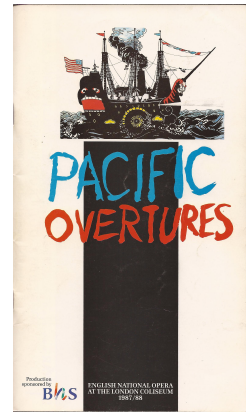
Director: Keith Warner

Choreographer: David Toguri

Musical Director: James Holmes/Michael Lloyd

Producer: English National Opera

Cast: Richard Angas (*Reciter*), Malcolm Rivers (*Kayama*), Christopher Booth-Jones (*Manjiro*), John Kitchiner (*Lord Abe*), Graham Fletcher (*Commodore Perry*), Michael Sadler (*Tamate*), Simon Masterton-Smith (*The Shogun's Mother*), Terry Jenkins (*Madam*), Leon Berger, Edward Byles, John Cashmore, Gordon Christie, Ian Comboy, Thomas Marty, Ian McLaren, Harry Nicoll, Eric Roberts, Paul Strathearn, Alan Woodrow, *Dancers:* Carolyn Choa, Diana Choy, Miki Harvey, Donna Louise, Claire Lutter, Ava de Souza



Story: A series of scenes depicting the “invasion” of Japan in 1853, when four American warships under Commodore Perry anchored off-shore and demanded trading rights and a trading port. No foreigners had set foot on Japanese soil for 350 years; the Shogun was paralysed at the thought of invasion; the townspeople in panic; the keeper of the local geisha house delighted. After accommodating the Americans, the British, Dutch, Russian and French arrive and demand their own trading ports. Gradually the old Samurai traditions give way to Western business practices. Finally Japan decides to beat the Westerners at their own game, and Japan becomes the most technologically advanced nation in the world, and the cherry blossom trees are replaced with motor bikes and rock music arcades.

Notes: This revolutionary work had a musical score which started with the haunting and mournful sounds of shamisen, shakuhachi and Japanese tonal ranges and gradually, as the country became more Westernised, so did the music – until the final scene is one of frantic heavy rock. It was a history of Japan written from the viewpoint of the Japanese and performed in the style of Kabuki Theatre, with “invisible” stage hands, all the women’s roles played by men, and a “reciter” who comments on the action, reciting the occasional haiku. The critics split exactly in half. Those in favour said: “here’s the most singular score among post-war musicals: the opportunity to hear it shouldn’t be missed” (*Listener*); “one is never in doubt about the sheer boldness of the score...an experience to be savoured” (*Sunday Express*); “this triumphant production...full of thrilling sound and exquisite visual delight must finally seal the most harmonious union between Sondheim’s Broadway visions and European opera...Sondheim’s insistence on letting the music set the mood and tell the story (rather than striving for a succession of hits) is stunningly vindicated” (*Daily Mail*).



Photo by Zoe Dominic

(Left to right): Richard Angas, John Kitchiner, Eric Roberts, Alan Woodrow, Ian Comboy and Harry Nicholl

Against: “Truth to tell, there were dull and even boring passages...Perhaps in a so-called musical, one vulgarly expects more music, including a fair proportion of knockout tunes” (*Evening Standard*); “In fact, the production is an unmitigated disaster... a complete misrepresentation of Sondheim’s remarkable and most odd musical” (*Guardian*); “It is clumsy where it should be delicate, coarse where it should be incisive, chic where it should be vulgar and knowing where it should be cool.” (*Observer*).

Original London production: Coliseum, Sept 1987

Future revivals: Bridewell, April 1994;

Donmar, June 2003; Union, July 2014;

Menier, Nov 2023

Photo by John Haynes



Tracey Halsey & Hazel O'Connor

GIRLFRIENDS

London run: Playhouse Theatre, October 16th - November 21st
(43 Performances)

Music & Lyrics : Howard Goodall

Book: Howard Goodall & John Rettalack

Director: John Rettalack

Choreographer: Stuart Hopps

Musical Director: Kate Young

Cast: Caroline Mander (*Amy*), Fletcher Mathers (*Brenda*), Sara Weymouth (*Carol*), Hazel O'Connor (*Phyllis*), Donna Champion, Clare Burt, Jenna Russell, Julie Jupp, Norma Attalah, Tracy Halsey, Tina Jones, David Easter.

Story: Set in World War II this is the story of a group of WAAFs (The Women's Auxiliary Air Force), and the role women played in the Battle of Britain. It deals with class distinctions, misfits, understanding officers, shy recruits, man-hungry veterans and a general air of knuckling under and winning through against the odds. The major dramatic point is the theft of a parachute from which to make knickers and the punishment meted out to an awkward Glasgow girl for this offence. The romance of the show is confined to a very low-key affair between a pilot, brother of one of the WAAFs, to a girl of the wrong class.

Notes: Originally produced at the Oldham Coliseum, this was considerably re-written for the West End, and was a virtually sung-through piece, with very little linking dialogue. It was the first show at the newly re-opened Playhouse Theatre, and was strongly criticised for its lack of plot, poor lyrics and the music itself: "This is a case of 12 characters in search of a plot...(the composer) seems to be a graduate of the Stephen Sondheim Academy of tepid tunes...choreography is by the Dad's Army school of dance" (*Daily Express*); "dreadfully tuneless" (*Mail on Sunday*); "The music is a curious hybrid of anthem, chant and ballad that...goes precisely nowhere all evening" (*Financial Times*). The kindest view was that it was an honourable failure. It had a five week run.

Original London production: Playhouse, Oct 1987; *Future revivals:* *Ye Olde Rose & Crown*, June 2011; *Union*, Nov 2014

IT'S A GIRL

London run: Bush, October 29th – November 21st

Music: Andy Whitfield

Book & Lyrics: John Burrows

Director: John Burrows

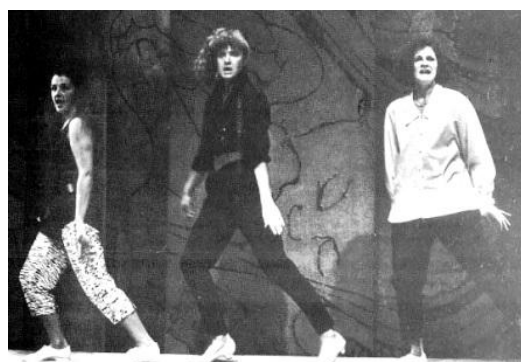
Choreographer: Kiki Gale

Musical Director: Andy Whitfield

Cast: Jane Nash (*Linda*), Buffy Davis (*Mina*), Stephanie Sales (*Mary*), Nicola Sloane (*Celia*), Beccy Wright (*Eve*)

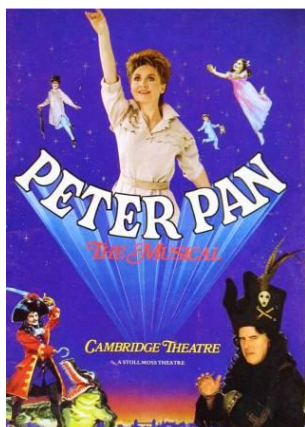
Story: Pregnant Linda and her husband (from "oop North") have been forced to come south to affluent Bradstowe where he's found a job with a company planning to build a neighbouring nuclear-waste disposal site. In a series of flashback sketches this is the story of five pregnant women and their fight against the male-dominated world of husbands, doctors and big business. The women are all members of the Bradstowe "Regain your Shape after Pregnancy" coffee-circle, where the various stories come to light: fighting for a home birth; going into labour in the path of the dumpers' lorries; dealing with water-breaking, contractions and stretch-marks.

Notes: With the five women doubling parts and switching to men when necessary, and with the songs performed *a capella* and no musical accompaniment, this touring production from the Duke's Playhouse, Lancaster was chosen to re-open the fire-damaged Bush fringe theatre. "The plot tends to be flimsy and whimsical but the songs are jolly and performances are lively" (*Time Out*); "This is a bumptious, relentlessly cheerful show, but too smugly didactic. The pregnant chorus line deliver their imaginary babies better than their messages" (*Observer*).



Becky Wright, Stephanie Sales & Nicola Sloane

Photo by Arthur Thompson



PETER PAN – THE MUSICAL (1st Revival)

London run: Cambridge Theatre, November 12th – January 16th, 1988

Additional Music & Lyrics: Moose Charlap & Carolyn Leigh

Music & Lyrics: Jule Styne, Betty Comden & Adolph Green

Director: John Newman

Choreographer: Anthony van Laast

Musical Director: Joseph Morley

Producer: Louis Benjamin-Mark Furness- John Newman

Lulu (*Peter Pan*), George Cole (*Captain Hook/Mr Darling*), Michelle Thorneycroft (*Wendy*), Jan Harvey (*Mrs Darling*), Martin Harvey (*Mr Darling*), Martin Tempest (*Nana*), Celia Belvoir (*Tiger Lily*), Miles Ambrose, Chris Chandler, Lee Chappell, Maria Clarke, Amanda Dainty, Barrie Gosney, Christopher Hall, Jody Hall,

Christopher Hammond, Michelle Hockley, Sarah Huntley, Steve Jonas, Russell Nash, Nigel Nevinson, Paul Nield, Ian Parkin, Nick Slater, Nikki Squires, Nicholas Taggart, Martin Tempest, Kevin Wainwright, Drew Varley.

Ben Giles/ Scott Groves/ Matthew McNeaney/ Ian Needle (*John*),

Oliver Bardon/ Stuart Dawes/ James Roberts/ Alex Wright (*Michael*),

Notes: This was a Plymouth Theatre Royal production. “This is really an unbeatable entertainment formula and will hardly be bettered as entertainment fare for the Xmas period.” (*Time Out*)

Original London Production in this version: Aldwych Theatre, December 1985

1st revival of this version: Cambridge, Nov 1987; *Future revivals in other versions:* 1994, 2001, 2002, 2015

BERLIN DAYS, HOLLYWOOD NIGHTS

London run: The Place, November 17th – 28th

Music: Hans Eisler

Book: Nigel Gearing

Director: Pip Broughton

Musical Director: Andrew Dodge

Cast: Robin Soans (*Hans Eisler*), James Windsor (*Gerhardt Eisler*), Fidelis Morgan (*Ruth Fischer*), Andy Serkis (*Arkadi Maslow*), Josie Lawrence (*Lou Eisler*), Ted Richards (*Bertolt Brecht*), John Atholl (*MC*), Andrew Dodge (*Musician*)

Story: This was a dramatised biography of Hans Eisler, the German composer who wrote music for much of Brecht’s works. As a Jew and a communist he was forced to flee Germany, wrote for the International Brigade in Spain, moved to Hollywood, where he won an Oscar for the film score “Hangmen Also Die”. He and his brother were denounced to McCarthy’s House of UnAmerican Activities Committee by his own sister, and was deported back to East Germany, where he wrote a national anthem for the newly formed East German state.

Notes: More a play with songs than a musical, Eisler’s songs were performed by Josie Lawrence with Andrew Dodge at the piano, and some of the cast doubling on other instruments. This was a Paines Plough production, and was much praised. “Spellbinding...simply superb” (*Guardian*); “a superb performance by a superb, versatile cast” (*Independent*); “I sat through this, ecstatic. At last, at last, epic theatre worthy of the name. I sat up, I laughed, I inched to the edge of my seat and dammit I nearly cried. A tremendous show.” (*City Limits*).



Josie Lawrence & the Paines Plough ensemble



LYLE THE CROCODILE

London run: Kings, Hammersmith December 3rd (5 weeks)

Music & Lyrics: Charles Strouse

Book Thomas Meehan & Charles Strouse

Director: Peter James

Choreographer: Anthony van Laast

Musical Director: David Firman

Cast: Teddy Kempner (*Mr Schaffer*), Belinda Sinclair (*Mrs Schaeffer*), Byron Spiers/ Lee Broom (*Josh*), Tim Flannigan (*Lyle*), John Bardon (*Hector P. Valenti*), Colin Bennett, Ajay Bhatt, Jenelle Bleau, Kathryn Brannach, Adam Carmichael, Aiden Cook, Sam Davey, Ben Davey, Natalie Frost, Cherry Gillespie, Dean Gunter, Simon King, Adam Lee,

Roger Llewellyn, Mark Peart, Nicola Pusey, Michael Quartey, Clive Rowe, Alistair Scott, Jason Taylor, Sarah Wollett,

Story: When Mr. and Mrs. Schaeffer and their young son, Joshua, moved into their new house on East 88th Street in Manhattan, they were shocked to find a big, lime-green crocodile in the bathtub. They then received a hand-delivered note from Hector P. Valenti, "star of stage and screen", saying "Please be kind to my crocodile. He is the most gentle of creatures and can perform many tricks. Perhaps he will perform some for you" and adding that the name of his crocodile was "Lyle". The family are perfectly happy with the situation -- until Lyle's rightful owner returns to claim him.

Notes: Based on "The House on East 88th Street" by Bernard Waber, the first in a series of children's books about Lyle the Crocodile. This musical version never really caught on, though the TV film version released in the USA at the same time remains very popular. London's stage version gained one enthusiast: "among family shows this Christmas, I doubt whether any other will have such a natural warmth or charm" (*Independent*). However, the majority of reviews were unimpressed: "Lyle is a disaster on almost every level. . . by the second night, the cast was in some danger of outnumbering those of us desperately trying to stay awake in the stalls" (*Punch*);

THE BELLS ARE RINGING (1st Revival)

London run: Greenwich Theatre, December 3rd – January 30th, 1988

Music: Jule Styne

Book & Lyrics: Betty Comden & Adolph Green

Director: John Doyle

Choreographer: Kenn Oldfield

Musical Director: Catherine Jayes

Cast: Lesley Mackie (*Ella Peterson*), Ray Lonnen (*Jeff Moss*), Gerard Casey, Simon Coates, Alison Evans, Elena Ferrari, Michael Gyngell, Nick Kemp, John Levitt, Bernard Lloyd, Victoria Lynson, Adam Matalon, Neil Patterson, Karen Pierce-Goulding, Petra Siniawski, Debbie Steel, Gary Yershon,



Notes: This production originated at the Everyman, Cheltenham in August. This first London revival, thirty years on, still earned praise for the music and lyrics, but not so for the production itself, described as: "too often aimless and shabby, with a tacky set and unimaginative choreography unnecessarily crammed into a tiny space" (*Time Out*); "Bells are not so much rung down at Greenwich as clangers dropped. We watch in muted disbelief as a famous musical sinks without trace. Whatever it was that endeared this slight, relentlessly screwball confection to the public back in the mid-50s is boldly conspicuous by its absence in (this) pint-sized chamber version" (*Daily Mail*).

Original London production: Coliseum, November 1957

1st revival: Greenwich, Dec 1987; *Future revival:* Union, Oct 2010

WIZARD OF OZ (RSC Version)

London run: Barbican Theatre, December 17th - February 27th, 1988
(81 Performances)

Music & Lyrics: Harold Arlen & E.Y. Harburg

New book: John Kane

Director: Ian Judge

Choreographer: Sheila Falconer

Musical Director: Richard Brown

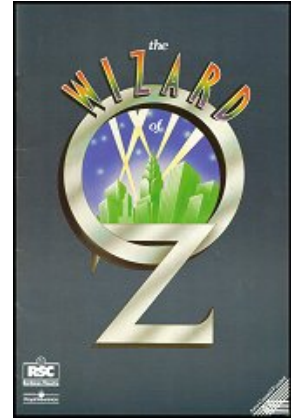
Cast: Imelda Staunton (*Dorothy*), Dilys Laye (*Aunt Em/Glinda*), Paul Greenwood (*Scarecrow*), John Bowe (*Tinman*), Jim Carter (*Lion*), Tony Church (*The Wizard*), David Glover (*Uncle Henry*), Bille Brown (*Wicked Witch of the West*), John Cumberlidge, Sophie Dunn, Mark Haddigan, Karen Halliday, Justin Hillier, Andrew Thomas James, Mary Ann Kraus, Julia Lewis, Julia Lintott, Nicholas Panayiotou, Nadine Shenton, Richard Stoughton, Jo-Anne Sale, Peter St James, Philip Tsaras, Chris Tudor,
Munchkins: Sara Alexander, Victoria Avery, Keith Banks, Remy Beard, Matthew Brice, Kelly Bright, Simon Bright, Kathryn Charlton, Debbie Chasan, Nicole Chasan, Jodie Clark, Justin Degen, Sophie Dunn, Elizabeth Ebbs, Lara Gaffney, Simon Gaffney, Claudia Hill, Christian Jaquest, Ewan Maclean, Sarah Rodgers, Kezi Salih, Ross Sando, Jay Westbrook

Notes: This was a new version of the story, specially written for the RSC – and was adapted directly from the film, trying to re-create as much of the aura of the film as is possible in a modern theatre. This version even opens in monochrome and only turns to glorious colours once Dorothy lands in Oz. It was a technically complex production and was much acclaimed: “the greatest compliment I can pay John Kane’s adaptation of the famous film...is that it gives the impression the movie was based on it and not the other way round. It is so expertly crafted and...holds the stage with such ease and assurance - I find it hard to believe it wasn’t a Broadway smash long before it became a Hollywood legend” (*Sunday Express*).

However, there was an occasional, though rare, naysayer: “I think Arlen and Harburg would have been disappointed by the production. Unlike the film, one is always aware...that these are people playing parts....This Wizard of Oz is like the Tin Man: well-oiled but no heart”. (*Independent*)

Earlier productions: (various versions) 1946, 1947, 1948, Victoria Palace, 1972, Barbican, Dec 1987

Future revivals—various versions: 1988; Festival Hall, July 2008; Palladium, March 2011; Palladium, June 2023





Gemma Craven



Gemma Craven

SOUTH PACIFIC (1st Revival)

London run: Prince of Wales Theatre,
January 20th - January 14th, 1989 (12 months)

Music: Richard Rodgers

Lyrics: Oscar Hammerstein II

Book: Hammerstein & Joshua Logan.

Director: Roger Redfarn

Choreographer: Sheila O'Neill

Musical Director: Alan Bence

Producer: Ronald S. Lee & Eddie Kulukundis

Cast: Gemma Craven (*Nellie Forbush*),
Emile Belcourt (*Emile*),
Andrew C. Wadsworth (*Lt. Cable*),
Bertice Reading (*Bloody Mary*), Johnny Wade (*Luther*),
Steve O'Hara (*Sgt Johnson*), Pamela Yang (*Liat*),
Daryl Kwan (*Henry*), Mark Stewart (*Stewpot*), Katherine Barry,
Samantha Biddulph, Joseph Lloyd Collatin, Michele Coral,
Belinda Cryer, Morgan Deare, John Finn, Colette Forbes,
Andrew Grainger, Mark Heenehan, Jay Jackson, Gael Johnson,
Halcro Johnston, Martin Knight, Richard Lyndon,
Jenny Michelmores, David Middleton, Ian Mowat,
Michael Nielsen, David Oakley, Steve O'Hara, Charne Oliver,
Kevin Owers, Peggy Phango, Nicholas Pound, Kevin Power,
Gordon Sterne, Tim Raynham,
Lelani Sen/ Stacey Dove (*Ngana*),
Christopher Vun/ Ozzie Bailey (*Jerome*),

Notes: This production originated at the Theatre Royal, Plymouth in October 1987. Opera singer Emile Belcourt regularly stopped the show with "This Nearly Was Mine"; and the real waterfalls in Bali H'ai were regularly welcomed with a round of applause (even if they were a bit over-the-top and over-decorated with tropical blossoms) However, at heart, it was the combined effect of the intelligent book, with its serious theme of racial prejudice, and the glorious music and lyrics that occasioned the enthusiastic welcome given to this revival. Even though it was "a spirited but tatty round the edges revival" (*Financial Times*), it was "an evening of time-honoured tunes" (*Daily Mail*), and "London should bask in a show informed throughout by the subtle simplicity of a great theatre partnership at the peak of its powers" (*Observer*)

Original London Production,
Drury Lane Nov 1951;
1st revival: Prince of Wales, Jan 1988;
Future revivals:
Drill Hall, Sep 1995;
Lyttleton, Dec 2001;
Barbican, Aug 2011;
Cadogan Hall (Concert) Oct 2017
Sadler's Wells, July 2022

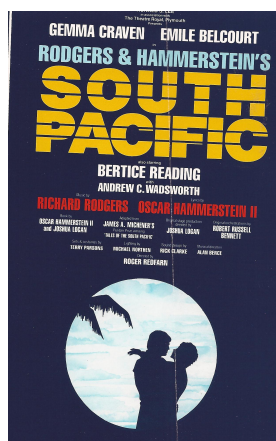


Photo by Reg Wilson



Steven Woodcock, Josephine Melville,
& William Vanderpuye

O BABYLON!

London run: Riverside Studios, February 8th – March 12th

Music: Galt Macdermot

Book & Lyrics: Derek Walcott

Director: Yvonne Brewster

Choreographer: Jackie Guy

Musical Director: Geraldine Connor

Cast: Malcolm Connell (*Rufus Johnson*), Marcia Johnson (*Priscilla*), Sharon D. Clarke (*Dolly*), Adeboye Adefolalu, Lenny Aljermion-Edwards, Clifton Bryan, Patrick Cameron, Geraldine Connor, Sheilah Cuffy, Mona Hammond, Tony Marshall, Josephine Melville, McKell Pendercuse, Jason Rose, Sandra Tavernier, William Vanderpuye, Trevor Ward, Steven Woodcock,

Story: It's 1966 and Jamaican gangster Rufus Johnson suffers serious gunshot wounds in a gang dispute. He is nursed back to health by a group of Rastas, and falls in love with ex-prostitute, Priscilla. The Rastas' beachside settlement is threatened with re-development, so Rufus, as a thank-you, burns down the developers' office. Meantime the Emperor Haile Selassie, Lion of Judah and the Rastas' one true god is visiting and offers to re-house the Faithful in the uplands of the Holy Land of Ethiopia. Sadly it all ends with the tribe gazing upward as the Lion of Judah roars off in his private jet, and they ascend a local mountain only to experience a vision of their own.

Notes: This collaboration between the St Lucia born poet, Derek Walcott, and the Canadian-born composer of the musical "Hair" began as a play which was first staged as a musical in the Caribbean in 1977. This Talawa Theatre production was ostensibly a Jamaican reggae musical, though the music "mercifully escapes the reggae-straitjacket; even when that characteristic rhythm, a cross between a slouch and a trip, is present, a flexible melodic shape and sinuously protracted verbal line is more redolent of 'Burt' Bacharach ...than the thumping insistence of the Caribbean original" (*Financial Times*). There was an outstanding performance from newcomer Sharon D. Clarke in her professional debut.

THIS ISLAND'S MINE

London run: Drill Hall, February 25th—March 12th

Music and Lyrics: Sharon Nassauer

Book: Philip Osment

Director: Philip Osment

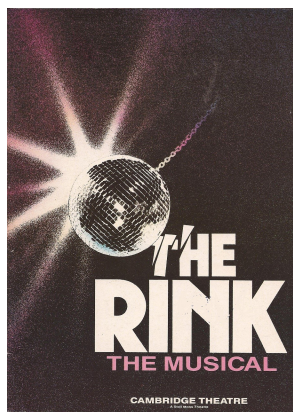
Musical Director: Sharon Nassauer

A Gay Sweatshop production

Cast : William Elliott (*Martin*), Dougray Scott (*Luke*), Richard Sandells (*Mark*), Trevor Ferguson (*Selwyn*), Margaret Robertson (*Miss Rosenblum*), Diane Hall, Suzy King,

Story: The lawyer Martin's love, peace and freedom dreams of the 1960s are crumbling. His nephew, Luke, also gay, has fled his mining household family because of prejudice. Luke's former love, Mark, has just been sacked because of his colleagues ill-informed fear of Aids. Mark's current boyfriend, black amateur actor Selwyn, is currently rehearsing as Caliban in Shakespeare's "Tempest" and is being urged by the white director to "use his body" and exaggerate the West Indian patois to make the character more "black". The landlady, Miss Rosenblum, a Holocaust survivor, warns her gay lodger "Last time we were the pestilence, Now you people are spreading the plague"

Notes: The controversial Clause 28 - banning local councils from "promoting" homosexuality - is about to hit the Statute Book; the gay community is under the shadow of Aids; and Devon County Council has recently withdrawn its £10,000 grant from Exeter Arts Centre because the Centre has staged a play about Aids and is judged to be "a health risk to young people". Accordingly this work from Gay Sweatshop was felt to be a timely look at what it means to "promote" homosexuality. With most of the cast serving as actor musicians, this was a campaigning piece about what it means to be gay, black, female, foreign and unemployed in Mrs Thatcher's Britain, "a moving, fine-brush panorama of existence in the shadow of the ghetto" (*Independent*); "a script so meaty, affectionate and personal, and so un-glib. Go see immediately" (*Time Out*).



THE RINK

London run: Cambridge Theatre, February 17th - March 19th (38 Performances)

Music: John Kander

Lyrics: Fred Ebb

Book: Terrence McNally

Director- Choreographer: Paul Kerryson

Musical Director: David Beer

Producer: Manchester Library Theatre

Cast: Diane Langton (*Angel*), Josephine Blake (*Anna*),

Lynne Compton/Sheree Murphy (*Little Girl*),

The Wreckers Gang: Michael Gyngell, Gareth Snook, Richard Bodkin,

James Gavin, Steve Hervieu, Peter Edbrook

Story: The tacky and decaying roller-skating rink on the Atlantic seaboard is falling apart and its owner, the middle-aged and brassy Anna can't wait to sell it and fly off to the Bay of Naples with her suitor. The Demolition Gang is ready to move in when along comes Anna's daughter, Angel, after seven hippie years on the West Coast. For Angel the rink is her back-to-the-womb symbol which she wants restored to its old tinselly-glory. The wrecking-ball versus the glitter-ball is the frame for a series of flashbacks to Mama's messy marriage, Angel's disastrous childhood.

Notes: In 1984 the original Broadway production starring Liza Minnelli and Chita Rivera only managed 204 performances and 29 previews. Despite those top box-office names, the show could not survive a large number of poor reviews, and a scathing New York Times comment describing the show as turgid, "filled with phoney and mean-spirited content...empty pretensions and ...(the) dialogue is banal and the characters ciphers". It was a small-scale cast with just the two female leads, a child, and an all-male chorus of six "wreckers", doubling in several parts (including female roles) and spending most of the show on roller-skates.

This British premiere originated at the Forum, Wythenshawe in September 1987, with Diane Langton and Josephine Blake, and came in for great praise. Its planned run in Manchester was extended due to sell-out demand for tickets, and this success prompted a transfer to the West End.

The London critics were a little kinder to the show than their American counterparts, but again, it was a very mixed reaction, with the overall consensus being one of disappointment: "a dazzling series of showstoppers takes the roof off ...even if the almost total self-containment of those songs does make for an ultimately irrelevant storyline." (*Punch*); "a patchy and sometimes confusing book which lurches through time and takes in everything from inter-generational dope-smoking, to 'Tell Laura' hippy car-smashes" (*Time Out*); "the score is buoyant and the girls are electric" (*Mail on Sunday*). There was, however, overall praise for the leading performers, especially Josephine Blake. "...whose performance is of the old-school knock-em-down-and-stand-em-up variety. And stand-em-up she most certainly does, bringing the audience to whoops of astonished admiration as she does wonders with a score which frankly is not in the Kander and Ebb first league" (*Daily Mail*). The show was a quick flop and was taken off after just 38 performances.

Original London production:

Cambridge, February 1988

Future revivals; *Orange Tree*, May 1998;

Southwark Playhouse, May 2018



Josephine Blake & Diane Langton

Photo by Mike Martin

BITTER SWEET (1st Revival)

London run: Sadler's Wells, February 25th - March 19th (28 Performances)

Music and Lyrics: Noel Coward

Book: Noel Coward

Director: Ian Judge

Choreographer: Lindsay Dolan

Musical Director: Stuart Hutchinson

Producer: Sadler's Wells & Theatre Royal Plymouth

Cast: Valerie Masterson/Ann McKay (*Sarah Millick*), Martin Smith (*Carl Linden*), Rosemary Ashe (*Manon*), Clive Walton (*Vincent Howard*), Rachel Izen (*Gussi*), Rupert Vansittart (*Hugh Devon*), Alec Bregonzi (*Marquis of Shayne*), Gordon Sandison/ Ian Platt (*Capt. Lutte*), Michael Chance, David Dyer, Lucy Fenwick, Michael Fitchew, Tom Griffin, Claire Hayes, Robert Jon, Donald Jones, David Kinder, Fiona Lamont, Carol Lesley-Green, Sally-Anne Middleton, Anne O'Neill, Ian Platt, Susan Stubbs, Rupert Vansittart, Lorraine Vaughan, Clive Walton, Clare Welch, Sara Weymouth,



Rosemary Ashe

Story: Told in flashback, the sentimental tale is concerned with headstrong Sarah Millick, who in 1875 leaves her intended bridegroom in London and elopes to Vienna with music teacher, Carl Linden. Five years later her happiness is shattered when Carl is killed in a duel, but she goes on to become a prima-donna and marry the faithful Marquis of Shayne.

Notes: The original London production at His Majesty's Theatre, July 12th 1929 ran for 697 performances. The leading role was originally intended for Gertrude Lawrence but the vocal demands of the part were beyond her ability. The second choice, Evelyn Laye, turned it down because she had quarrelled with the producer, C.B. Cochran. The third choice, Peggy Wood, had a huge success in the role, so Evelyn Laye swallowed her pride and accepted the role for the Broadway production. For the part of the leading man, Cochran and Coward toured the theatres of Europe in search of someone suitable. According to Coward, a likely candidate named Hans Unterfucker was ruled out because of his name, and eventually George Metaxa was cast.

This was its first London revival since 1929 - almost 60 years. "Coward unashamedly exploited every gilt-edged cliché of the tear-drenched romantic operetta: undying love, an elopement, Ruritanian uniforms, Viennese cafes and coquettes, a duel, swirling waltzes, and tunes that echoed Lehar and Offenbach. ...Sixty years later it will be interesting to see if today's audiences are in the mood for another injection of honeyed nostalgia." (*Evening Standard*).



Photos by Bill Beresford

It was deemed to be "unashamed escapism, prettily if unimaginatively presented by director and choreographer, and destined - despite any amount of sniffy criticism - to run for ages" (*Spectator*)

Unfortunately, it did not run for ages, and was withdrawn in under a month.

Original London production:
His Majesty's,
July 1929

1st revival:
Sadler's Wells,
Feb 1988



NITE CLUB CONFIDENTIAL

London run: Playhouse Theatre,
March 9th - April 2nd
(29 perfs)

New music & Lyrics: Dennis Deal & Albert Evans
Director-Choreographer: Dennis Deal
Musical Director: Michael Dixon

Cast: Ruth Madoc (*Kay Goodman*),
Philip Gould (*Mitch Dupre*),
Kathryn Evans (*Dorothy Flynn*), Peter Bishop (*Sal*),
Stuart Milligan (*Buck Holden*)

Story: Kay Goodman is a fading star, subject to Gloria Swanson type illusions and to a Judy Garland

like falling from grace. Her former reputation is such that up-and-coming wannabe Frank Sinatra type, Buck Holden, thinks it worth playing her along with a romance. However, on the scene is young, rising star Dorothy Flynn, and Buck soon decides to hitch his star to the younger woman's wagon.

Notes: At pains to point out this was a loving "pastiche" of sounds and styles of the 1950s, created with seriousness, accuracy and care, and already something of a cult hit following its Los Angeles triumph – its composer-director-choreographer Dennis Deal received almost universal derision from the critics. Ruth Madoc and Kathryn Evans mostly impressed, as did the backing trio of male chorus – but the show itself came to a swift end. "A show that is a send-up of itself ultimately disappears up its own backside and despite the good voices of the five person cast...this show does just that" (*City Limits*); "this production falls into every trap you'd predict for a musical pastiche; it's banal, undemanding, inoffensive (largely), ersatz and silly" (*Time Out*).

ORLANDO

London run: Guildhall School, March 23rd – 29th

Music: James McConnel

Book & Lyrics: Kit Hesketh Harvey

Director: Michael Simpson

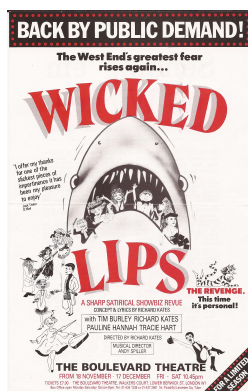
Choreographer: Kenn Oldfield

Musical Director: John Owen Edwards

Cast: Final year students at the Guildhall School of Music & Drama: Jason B. Smith (*Orlando*)

Story: In Elizabethan England, young Orlando, a favourite of the ageing Queen, falls in love with Princess Sasha, a resident of the Russian embassy. When she is unfaithful and returns to Russia, Orlando writes reams of love-sick poetry, only to have it mocked by the writer, Nicholas Greene. Many years later, King Charles II appoints the unhappy Orlando ambassador to Constantinople, where he wakes up one morning to discover he has changed sex. As Lady Orlando she discovers that being a woman gives her a lot of power over men, and she engages her charms through another two centuries over a series of men, especially the poets of the 18th Century. The critic Nicholas Greene (apparently just as timeless and long-lived) praises her and helps publish her novel. Eventually she marries a sea captain, Marmaduke Shelmerdine, and has her first flight in an aeroplane. The story ends in 1928.

Notes: Based on the writings of Virginia Woolf and her lover, Vita Sackville West, this was inspired by Vita's own turbulent family history. It was published as a novel in 1928. This show had won the Vivian Ellis New Musical Prize, and its production was funded by the Performing Rights Society and Cameron Mackintosh. It was praised for the "tremendous vitality in the company set-pieces; the 42-piece band blazes impeccably through Francis Shaw's orchestration" (*Financial Times*). However, "he appears to have been sidetracked by the novel's exotic locales and is forever bringing the play to a grinding halt for irrelevant production numbers. No less than 12 full company routines eventually squeeze out Orlando and his/ her personality" (*Independent*); it "contains some excellent individual tunes but, at the moment, suffers from a desperate narrative overload." (*Guardian*)



WICKED LIPS

London run: Donmar, April 21st—May 20th (Limited run)

Re-staged: Boulevard Theatre, Nov 18th—Dec 17th (Limited run)

Music: Various

Lyrics: Richard Kates

Director: Richard Kates

Cast: (*Donmar*) Richard Kates, Cheryl Taylor, Buster Skeggs, Tim Burley;
(*Boulevard*) Richard Kates, Tracie Hart, Pauline Hannah, Tim Burley

This was Richard Kates's second attempt to put on this satirical send-up of everything West End. An earlier attempt in August 1984 was scuppered by Andrew Lloyd-Webber refusing to have any new words to his music, thus the show received a one-night only "private" performance at the Donmar with Valerie Walsh, Tudor Davies and Cheryl

Taylor. Four years later this revival featured send-ups of Liza Minelli, Tommy Steele, Julie Andrews, a well-known agent fiddling on the roof, and two well-known managers singing "Anything You can Do, I Can do Cheaper". It was clearly aimed at the "in-crowd", and with its 11.30pm late night slot twice a week – that is the crowd it got!

KING'S RHAPSODY (2nd Revival)

London run: Churchill, Bromley, March 31st – April 16th

Tour opened: Wimbledon, August 24th & week

Music & Book: Ivor Novello

Lyrics: Christopher Hassall

Adapted by Michael Pertwee

Director: Kim Grant

Choreographer: Doreen Hermitage

Musical Director: Steven Edis/ Derek Taverner

Tour cast: David McAlister (*Nikki*), Leigh Samuels (*Christiane*), Barbara Lott (*Queen Elena*), Paddy Glynn (*Marta Karillos*), Jeremy Wilkin (*King Peter*), Vivienne Ross (*Countess Vera Lemainken*), Peter Fleetwood (*Count Egon Stanieff*), Trevor Alexander, Emma Amos, Michelle Archer, James Barron, Ian Belsey, Alan Bennion, Ian Caddick, Rory Campbell, John Foley, Sovra Newman, Jean-Paul Pfluger, Patricia Rea, Roslyn Riley, Peter James Robinson, Patricia Sabin, Max Sinclair, Paul Spyker, Louise Tomkins.



David McAlister & Leigh Samuels

Notes: This was the second professional revival of "King's Rhapsody" in London since its premiere almost forty years earlier. The performing rights were administered by arrangement with Ivor Novello Charities Ltd, and permission had been given for this production to include the songs "We'll Gather Lilacs" and "Love is My Reason" which had been written for the earlier "Perchance to Dream". Permission had also been obtained to develop the role of Nikki into a singing role. Changes in musical theatre taste over the past decades had led to Ivor Novello's shows being dismissed as old-fashioned, Ruritanian romances whose only value lay in some pretty operetta-style waltzes. This revival provided the opportunity to re-consider that view.

The production was "a first rate one which gives justice to the music and provides acting that is romantic without being in the least sloppy...being whimsical despite the political seriousness behind the surface bonhomie and opulence" (*Stage*). It was performed with a ten-piece orchestra and sold out every performance including an extra matinee staged to cope with demand. Following this successful launch, the production underwent some re-casting and under the musical direction of Derek Taverner, began a UK tour, opening at Wimbledon in August.

Original London production: Palace Theatre, September 1949

1st revival: Wimbledon (tour), 1972; 2nd revival: Bromley, March 1988 & Wimbledon (tour) Aug 1988

ZIEGFELD

London run: London Palladium, April 26th
(Closed October 1st)

Music & Lyrics: Various

Book: Ned Sherrin & Alistair Beaton

Director-Choreographer: Joe Layton

(later: Tommy Steele & Wendy Toye)

Musical Director: Paul Bateman

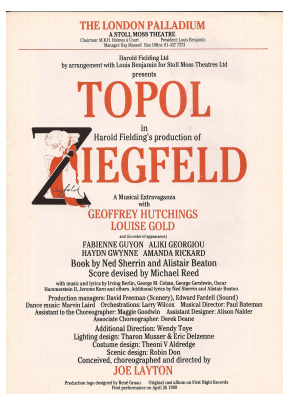
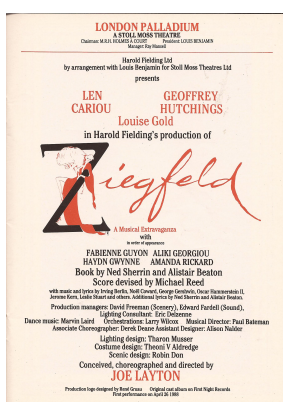
Producer: Harold Fielding

Cast: Len Cariou/ Marc Urquhart/ Topol (*Ziegfeld*),
Louise Gold (*Goldie*), Fabienne Guyon (*Anna Held*),
Jaynee & Michelle Jordan (*The Dolly Sisters*),
Aliko Georgiou (*Lillian Lorraine*),
Haydn Gwynne (*Billie Burke*),
Amanda Rickard (*Marilyn Miller*),
Geoffrey Hutchings (*Writer/Narrator*),
David Ashley, Madeline Aveson, Nicola Bacon,



Photo by Richard McLaren

A gloriously camp moment from "Ziegfeld"



*Three cast changes in
five months*

Miranda Bass, Suzanne Bennett, Sonia Boddy, Karen Bruce, Terry Cavanagh, Jacey Collins, Paul Danbury, Lisa-Marie Danby, Anna David, Sarah Dyll, Marie Gallagher, Richard Gough, Emma Hendry, Stephanie Hicks, Susan Holland, Sallie Jay, Hannah-Jane Johnson, Helen Kelly, Jill Marshall, Jason di Mascio, Fiona McKenzie, Claire Monk, Karen Newsome, Gynna Oladjins, Jonathan Owen, Suzanne Parker, Sandy Phillips, Catherine Rees, Julie Shippam, Jon Smart, Keeley Ann Smith, Angus Michael Todd, Jeremy Woolston.

Songs: The music of Jerome Kern, Irving Berlin and the other classic writers and songs of the period.

Notes: This extravaganza boasted 22 six-foot tall showgirls, a total cast of 60, costumes worth over £1 million and purported to tell the tale of legendary Broadway impresario, Florenz Ziegfeld. Sadly, Ziegfeld himself was a man forever surrounded by dozens of beautiful girls yet unable to build a coherent relationship with any one of them; he was surrounded by millions of his own box-office dollars yet unable to spend it on anything but outer surfaces. He had hit shows but few of the writers and choreographers would stay with him, since he was an impresario with no real idea of anything beyond spectacle. Since the story of the man himself could not provide any "heart" or plot to the show, it came over as nothing more than a hugely over-the-top fashion parade from the museum of show business. Magnificent to look at – but nothing more.

"Boy, £4 million sure buys a lot of frocks!...Of course, you can only dress so many girls up as so many Eiffel Towers so many times before the public gets bored... - but ultimately it takes a lot more than £4m worth of feathers to turn a turkey into a peacock" (*Time Out*); "Complaining that Ziegfeld is heartless, tasteless, mindless, soulless and aimless is (while true) like going to an ice show and complaining about the lack of central heating on stage" (*Punch*); "...sketches that would hardly enliven a rainy afternoon in Wigan (if you're from Wigan, I meant Walsall) and so paralytically unfunny that they might dismay even Little and Large (if you're Little and Large, I meant Cannon and Ball)" (*Mail on Sunday*).

Within a few weeks of the opening, following a critical mauling and backstage rows, both the director and the leading man left the show. Tommy Steele was called in to re-structure the show and until a new lead was signed up, Marc Urquhart, the understudy, took over the title role. After some re-writing the role of Ziegfeld (from August 2nd) was played by Topol (but not even he could save this glitteringly expensive musical. It closed on October 1st with losses estimated at some £3 million

ROCKY HORROR SHOW (2nd Revival Return visit)

London run: Wimbledon, May 14th – 19th;
Ashcroft, Croydon, June 4th – 9th

Music & Lyrics: Richard O'Brien

Director: Vivyan Ellacott

Choreographer: Loraine Porter

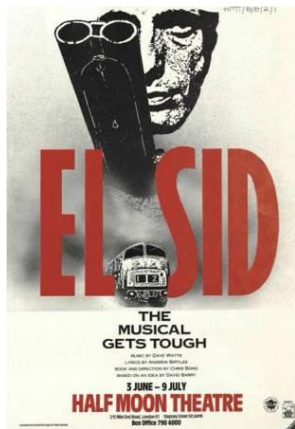
Musical Director: Malcolm Sircom

Cast 1988 Tour: Marc Seymour (*Narrator*),
Mark Turnbull (*Frank-n-Furter*).
Jean-Paul Orr/ David Ian (*Rocky Horror*),
Craig Deegan (*Brad*), Claire Callaghan/ Sue Cotter (*Janet*),
Paul Critchlow (*Riff-Raff*), Julie Fox (*Magenta*),
Lorinda King (*Columbia*), Paul Cottingham (*Eddie*)
Roger John Lee (*Dr Scott*), Judy Walker, Philippa Blake



Marc Seymour

Original London production: Upstairs, Royal Court, June 1973 (trans King's Road/ Comedy);
1st Revival: Kenneth More Theatre, March 1983; 2nd Revival : 1985 Wimbledon (2) ; 1986 Wimbledon, Richmond,
Croydon; 1987 Richmond, Wimbledon, Hackney, Croydon, Lewisham; 1988 Wimbledon, Croydon;
Future revivals: Piccadilly, July 1990; *Duke of York's*, 1994 (*Return* 1995); *Victoria Palace*, April 1999; *Queen's*, June
2003; *Playhouse*, July 2006 (*Return* 2007); *Playhouse*, Sept 2015; *Wimbledon (tour)* Feb 2019



EL SID

London run: Half Moon Theatre, June 3rd (43 performances)

Music: Dave Watts

Lyrics: Andrew Birtles

Book: Chris Bond

Director: Chris Bond

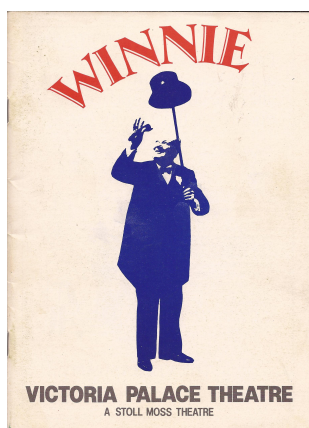
Choreographer: Ken Oldfield

Musical Director: Michael Dixon

Cast: Carl Chase (*Tel*), Nicky Croydon (*Sharon*), Yvonne Edgell (*Jan*),
Bernard Gallagher (*Det Insp. Holloway*), Vicky Licorish (*Tracey*),
Gary Whelan (*Sid*)

Story: This is the story of Sid – the one that got away: 25 years after the Great Train Robbery of 1963 he is running a nightclub in Spanish exile with his wife Jan, but the money is fast running out and the police are hot on his trail. Enter sharp-talking Tracey from Liverpool and the mysterious Sharon in search of singing jobs in his bar, and they are employed to work alongside Tel, Sid's mate, newly out after a ten year stretch. The action then gets bloodier (and more incredulous according to most critics!)

Notes: A very mixed reaction from the critics, who were evenly divided: it was either “a fun and exciting evening” (*City Limits*) or “a narrative so lacking in depth and texture that handfuls of cheap gags and lazy songs can't really be expected to hold it together. They didn't” (*What's On*); “a new English musical...which has the courage to think while it sings and dances” (*Punch*); “a preposterous series of coincidences punctuated by gunfire and vivified by gore” (*Evening Standard*).



WINNIE

London run: Victoria Palace, May 31st - July 9th (63 Performance)

New songs: Cyril Ornadel & Arnold Sundgaard

Book: Robin Hardy

Director: Albert Marre

Choreographer: Sheila O'Neill

Musical Director: Cyril Ornadel

Cast: Robert Hardy (*Jack Craven*), Virginia McKenna (*Stella McKay*), Carl Duering (*Heinrich Kunz*), Frank Thornton (*Godfrey Lloyd Allingham*), Barry Howard (*Maurice Lavallier*), Larry Drew (*Martin D'Avenue*), Charles West (*Colonel David Powell*), Don Fellows (*Tom Peake*), Toni Palmer (*Doris Davenport*), Fiona Alexandra, Fiona Baker, Colleen Barsley, Claire Becker, Malcolm Browning, Adam Carmichael,

Roslyn Cole, Derek Cullen, Lesley Duff, Jacqui Harman, Ben Heaf, Robin Hunt, John Larsen, Angie Lloyd, Pam Maguire, Ray Mangion, Jerry Manley, Mari McKenzie, Daire O'Dunlang, Neil A. Reynolds, Nigel Stephenson, Sally Studt, Stephen Tye, Donna Winwood,

Songs: Some specially written songs plus a collection of the standard and best-loved World War 2 hits.

Story: It is presented as a show within a show. A war-damaged theatre in Germany in 1945 is being used to stage a tribute to Winston Churchill on the eve of the General Election which is bound to see him re-elected. At the dress-rehearsal the performers are a mixed-bag: there is an ENSA group of Shakespearean actors touring "Julius Caesar" and Doris and her Daisies - twelve dancing girls from an ENSA variety tour. The musicians and stage staff are recruited from the soldiers of the British Army on the Rhine and a visiting American colonel has been persuaded to take part as Roosevelt's special envoy. The overall director, Jack Craven, takes the part of Churchill, with the leading Shakespeare lady, Stella, playing the role of Clemmie Churchill. There is even a German director who defies the fraternisation rules to help get the show on.

Notes: It was a most peculiar mish-mash of wartime nostalgia, patriotism, send-up and music-hall type numbers, and some kind of "message" in the show's ending, when they learn that Churchill has actually lost the election. It was beset with problems from the start: during rehearsals Victor Spinetti, John Bardon and Susannah Fellows walked out because re-writing had reduced the size of their roles; Lionel Bart's name was removed from the posters since he had failed to contribute a single note to the show; following the Manchester try-out, Robert Hardy and Virginia McKenna demanded major re-writes.

Most critics did not know what to make of it, but those that did claimed it was appalling and a complete disaster: "The comedy...never materialised. Instead we get snatches of Happy as a Sandbag, a whiff of Blimp

and Dad's Army, and a dose of hearty Bart-type Camaraderie" (*Financial Times*); "Every clapped-out cliché from wartime drama ...is faithfully disinterred...One of the worst structured pieces of drama I've ever seen...plumbing new depths in the parasitic exploitation of nostalgia" (*Independent*); "I can only say the spirit of Never Say Die came dangerously close to extremis last night" (*Daily Mail*).



Photo by Donald Cooper



Jack Point—Yeomen

IOLANTHE/ YEOMEN OF THE GUARD

London run: Cambridge Theatre, July 12th (9 week season)

Music: Arthur Sullivan

Lyrics: W.S. Gilbert

Directors: Peter Walker (Iolanthe) ; Christopher Renshaw (Yeomen)

Choreographer: Petra Siniawski (Iolanthe); Stuart Hopps (Yeomen)

Musical Director: Bramwell Tovey

Cast (Iolanthe): John Cashmore, Hugh Hetherington, Gareth Jones, Thora Ker, Gillian Knight, Jill Pert, Shirley Pilgrim, Eric Roberts, Terence Sharpe, Jane Stoggles, Richard Suart, Vivian Tierney, Sidonie Winter.

Cast (Yeomen): David Aldred, Philip Creasy, Gareth Jones, Thora Ker, Gillian Knight, Howard Ludlow, Simon Masterton-Smith, Jill Pert, Shirley Pilgrim, Deborah Rees, Eric Roberts, Terence Sharpe, Robert Traynor, Tom Emlyn Williams.

Notes: The D'Oyly Carte Opera Company had lost its Arts Council funding and disbanded a few years earlier – an event described by many at the time as a great national loss. Following sponsorship from British Midland Airlines and a bequest from the late Bridget D'Oyly Carte, the New D'Oyly Carte Opera Company has been formed. With a 60-strong company and a 33 piece orchestra conducted by Bramwell Tovey, the new company has been managed by Richard Condon and thanks to the generosity of the Stoll Moss organisation has been able to re-launch itself with a season at the Cambridge Theatre. (The extended run of “Kiss Me Kate” at the Savoy meant they could not play their original home)

BLOOD BROTHERS (1st Revival)

London run: Albery Theatre, July 28th

Transferred to Phoenix Theatre, November 21st 1991

Final performance November 10th, 2012

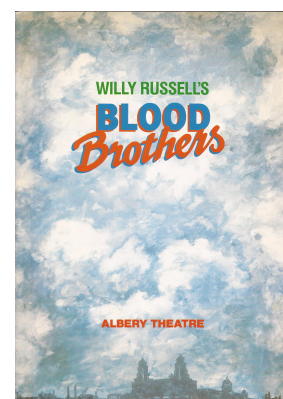
Music & Lyrics: Willy Russell

Director: Bob Tomson

Musical Director: Rod Edwards

Producer: Bill Kenwright

Cast: Kiki Dee (*Mrs Johnstone*), Con O'Neill (*Mickey*), Robert Locke (*Eddie*), Annette Ekblom (*Linda*), Jeffrey Gear (*Mr Lyons*), Joanne Zorian (*Mrs Lyons*), Warwick Evans (*Narrator*), Terry Melia (*Sammy*), Michael Atkinson, Dee Robillard, Fenton Gray, Fiona Campbell, David Allman.



Notes: This was a revised version of the original, and had originally been presented at the Queen's, Hornchurch followed by a long tour. It was now “back in the West End where it most assuredly belongs.... And one can only ask how and why such a thrilling, original and important piece of high imagination was ever allowed to get away in the first place” (*Daily Mail*). A critic who had disliked the show five years earlier added: “what a difference an imaginative production can make...Blood Brothers now emerges...as a significant milestone in British musicals” (*Sunday Express*.) However, the majority of reviews were not so fulsome. The show was said to : “struggle against the inept rhymes of Russell the lyricist, monotonous, wistful throb of Russell the composer, and sticky mix of poetic portentousness (superstitious shrieks, dimmed lighting, ominous chords at such omens as magpies or shoes placed on the table) (*Financial Times*); The scenes in which the ostensibly adult ...Eddie and Mickey gambol and horseplay in the supposed style of seven-year-olds is a grotesque, cringe-causing cartoon of youthfulness” (*Guardian*); “The work is barely a musical at all, and its critical acclaim is, I suspect, owing to snob reasons, because...the story has pretension to a grand theme, - Class” (*Independent*).

Despite these reviews the production went on to become one of the longest running musicals in West End history, playing for more than 24 years and over 10,000 performances. It opened on Broadway in April 1993 with Stephanie Lawrence and Con O'Neill and received a luke-warm critical reception. Bill Kenwright persuaded the American producers to keep the show running until word of mouth got round, and as a result the USA production ran for 839 performances. (Later American cast changes included Petula Clark and David & Shaun Cassidy) (For further details see 2012 entry on the closing performance).

Original London Production Lyric Theatre, April 1983; 1st revival: Albery July 1988 (trans Phoenix)

BABES IN ARMS

London run: Open Air Regent's Park, August 3rd (Summer run)

Music: Richard Rodgers

Lyrics: Lorenz Hart

Original Book: Rodgers & Hart

Revised Book: George Oppenheimer

Director: Ian Talbot

Choreographer: Kenn Oldfield

Musical Director: Catherine Jeyes

Cast: Jessica Martin (*Bunny*), Aiden Waters (*Gus Field*), Damien Thomas (*Steve Edwards*), Jane Arden (*Terry Thompson*), Bryony Glassco (*Jennifer Owen*), David Henry (*Seymour*), Deborah McCulloch (*Susie Ward*), Paul Reeves (*Valentine White*), Adam Price (*Don*), Sheila Allen (*Phyllis Owen*), Andrew Alston, Lawrence Good, Cliff Howells, Abigail Lee, Zoe Loftin, David Michaels, Paul Rattigan, Russell Richardson, Steven Sherwood, Beth Tuckey,



Photo by Ivan Kyneci

Jane Arden & Aiden Waters

Story: At a summer playhouse down on its luck would-be songwriter Valentine White is dreaming of success while dallying with Jennifer Owen, a would-be starlet. When Steve Edwards, a passing Broadway impresario arrives on the scene, a group of young amateurs sabotage the scheduled Dixieland melodrama, and instead stage Valentine's musical, thus helping him to a juicy contract.

Notes: Originally produced in New York April 1937 it was a show with a large cast of teenagers, no stars and modest scenery. It also offered a larger collection of Rodgers & Hart hit songs than any other of their shows. It was a very profitable hit in the USA. However, it waited over 40 years before this, its British premiere with the book re-written by George Oppenheimer, changing most of the character names and re-arranging the order of some of the scenes. A number of performers whose names were announced in the pre-publicity never actually appeared – though no reason was ever given – and the production itself was roundly condemned for its “stunning awfulness and inanity...the average end of year Guildhall student production is considerably more polished” (*City Limits*). The cast fared no better, described as “a cast who persistently sing half a tone below their top notes” (*Daily Mail*) and “an engaging bunch who compensate with charm and good humour for what they lack in the specific skills required for musical comedy” (*Daily Telegraph*).

Original 1937 version: Ye Olde Rose & Crown, July 2016

STOP IN THE NAME OF LOVE

London run: Piccadilly Theatre, August 15th - Nov 12th (104 Performances)

Music: Various

Director: Wayne A. Findlay

Choreographer: Henry Metcalfe

Producer: Bill Kenwright

Cast: Naomi Evers, Alison Jear, Lisa Shipley (*The Fabulous Singlettes*), with David Glynde, Gordon Marshall, Ant Glynn, John Gustafson, Jason McDermid, Wayne Findlay.

Notes: No plot, but a nostalgic evening of songs associated with all the girl-groups from the Sixties. This Australian trio, calling themselves The Fabulous Singlettes were backed by their “boyfriends” making up a six-piece band. “Great songs but not a great deal more” (*Guardian*); They “do justice to every doo-lang and shoop-shoop. They lack perhaps a theatrical framework for the evening and their attention to period detail is not always scrupulous, but nevertheless they're likeable, talented and warmly recommended” (*Independent*).

POPPY (2nd Revival)

London run: Half Moon,
August 30th – September 24th

Music: Monty Norman

Book & Lyrics: Peter Nicholls

Director: Chris Bond

Choreographer: Petra Siniawski

Musical Director: Stewart Mackintosh

Cast: Ayub Khan-Din (*Lin Tse-Tsi*),

Tina Marian (*Queen Victoria*),

David Fielder (*Tao-Kuan*),

Gary Shail (*Jack Idle*),

Nicky Croydon (*Sally Forth*),

David Ross (*Lady Dodo*),

Edward Clayton (*Obadiah Upward*),

Josie Lawrence (*Dick Whittington*), Siobhan Finneran, Kate Hamilton, Jon Osbaldeston, Amanda Rosen,

Scott St Martyn, Michael Strassen.



Josie Lawrence, Edward Clayton, Ayub Khan-Din, David Ross

Photo by Carol Baugh

Notes: This was the show's third attempt, having said to be "too strident" at the Barbican, too "musical comedy" at the Adelphi, and now "The sad truth is that 'Poppy' still doesn't work, even in this shortened version in a high-energy production that is considerably rougher than its predecessor... The problem seems to be that pantomime is far too simple a form to carry the moral indignation that Nichols has injected" (*Time Out*); "nothing but praise, though, for director Chris Bond's imaginative staging, or for the likeable cast... A pleasant enough evening ...but not for perfectionists" (*Sunday Express*); "'It's the book that makes a show work,' Alan Lerner used to say, 'but it's the score that determines whether it will survive'. On both grounds Poppy is in deep trouble" (*Independent*).

Original London production: September 1982

1st revival: Adelphi, November 1984

2nd revival: Half Moon, Aug 1988



RE-JOYCE

London run: Fortune Theatre, September 14th (Limited season)

Returned to Fortune Theatre Jan 9th 1989 (Limited season)

Revived at Vaudeville, September 19th—Nov 25th 1989

(Total: 173 Performances)

Music: Richard Addinsell

Lyrics: Joyce Grenfell

Book: James Roose-Evans & Joyce Grenfell

Director: Alan Strachan

Choreographer: Geraldine Stephenson

Musical Director: Denis King

Producer: Michael Codron

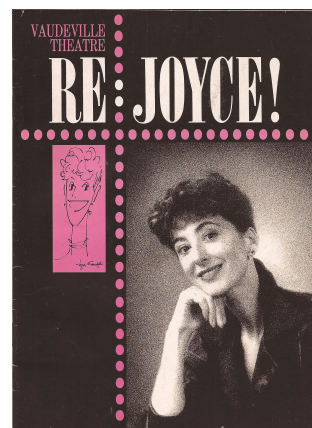
Cast: Maureen Lipman (*Joyce Grenfell*),
Denis King (*her accompanist*)

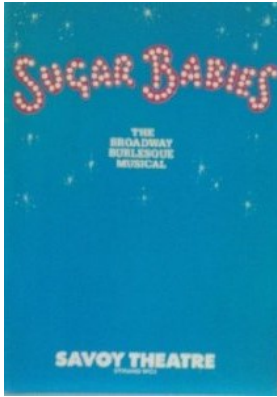
Notes: This was a one-woman tribute to Joyce Grenfell, the remarkable critic, author and entertainer and dogged tourer with ENSA, taking entertainment to the troops in

14 countries ("I feel I have to do Baghdad – nobody wants to go"). The programme included all the famous monologues and captured the essential English-ness which characterised this remarkable performer. Maureen Lipman was hugely praised for this performance.

Original London production: Sept 1988, (trans Fortune - return Vaudeville Sept 1988)

Future revival: Fortune, April 1991





SUGAR BABIES

London run: Savoy Theatre, Sep 20th - Jan 7th, 1989
(127 Performances)

Music : Jimmy McHugh

Lyrics: Various

Book: Ralph Allen & Harry Rigby

Director-Choreographer: Ernest O. Flatt

Musical Director: Kevin Amos

Producer: Duncan Weldon & Jerome Minskoff

Cast: Mickey Rooney, Ann Miller, Rhonda Burchmore, Chris Emmett, Peter Reeves, Len Howe, Bryan Burdon,

Michael Davis, *The Sugar Babies:* Joy Bishop, Paula Boram, Janine Davies, Sarah Drummond, Nicole Jane Fitzpatrick, Samantha Hughes, Katie Izzard, Mandy Morris, Susan Nieto, Emma Peplow-Williams, Angelie Walker, Samantha Young.

The Tivoli Quartet: Tim Curtis, Andrew Richards, Paul Robinson, Michael Zavacky



Notes: This production had opened in New York in 1979 and had been touring more or less ever since. For its London debut it had been slightly de-Americanised, and was staged as a British tour between the wars.

The London opening was plagued by injury and postponement. Originally planned to open in the middle of August, it was delayed for a month after Ann Miller suffered an injury. However, once it opened it was acclaimed as a glorious throw-back to the days of variety: a statuesque stripper covered with doves, a juggling act, a series of sketches in a schoolroom, in a court-room, and a flag-waving finale.

The show itself was regarded as so-so, but Ann Miller and Mickey Rooney won over the critics and audiences alike with their "professionalism and sheer class". "It goes without saying... anyone with a penchant for double entendre of the Little Willy variety must beat a path along the Strand without more ado - secure in the knowledge that they will go in humming the jokes as well as the tunes. Good clean fun it may not always be, but good fun it is from beginning to end" (*Daily Mail*); "Whereas Sondheim and Goldman used 'Follies' to engineer a new sort of contemporary musical, Allen and Rigby...merely pick up a corpse and try to pump it back to life. The result is as bad as 'Ziegfeld' but with the advantage of two genuine star leads" (*Financial Times*).

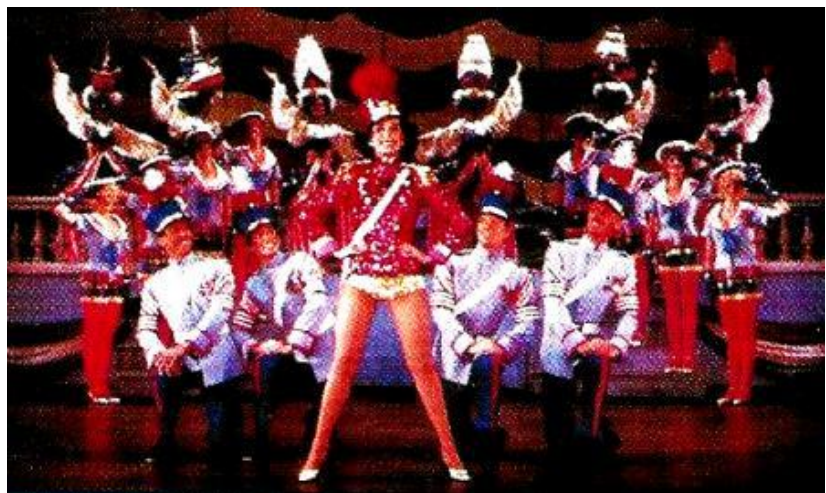
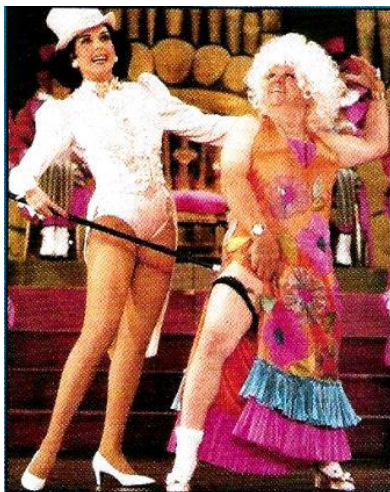


Photo by Mike Martin

BUDGIE

London run: Cambridge Theatre, October 18th - January 21st, 1989 (110 perfs)

Music: Mort Schuman

Lyrics: Don Black

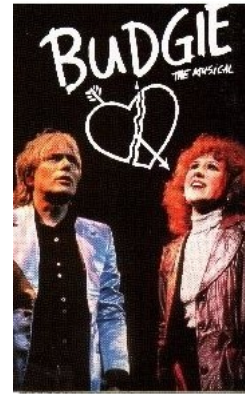
Book: Keith Waterhouse & Willis Hall

Director: Jonathan Lynn

Choreographer: Anthony Van Laast

Musical Director: Paul Maguire

Cast : Adam Faith (*Budgie Bird*), Anita Dobson (*Hazel*), John Turner (*Charlie Endell*), Caroline O'Connell (*Lulu*), Catherine Terry (*Helga*), Terence Bayler, John Blythe, Richard Calkin, Philip Cox, Susan Denaker, Jackie Downey, Paul Easom, Bruce Graham, Michelle Hodgson, Peter Johnston, Nigel Leach, Julian Littman, Gareth Marks, Roger Monk, Debra Robinson, Gail Rolfe, Pamela Scott, Alexandra Worrall, Barbara Young.

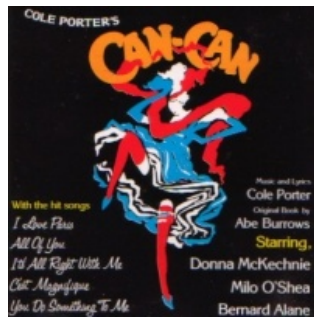


Story: Ronald “Budgie” Bird is a petty crook always looking for easy money and dreaming of becoming a Soho king-pin. His world is one of gamblers, strippers, hawkers, barkers and villains. He is entrusted with the loot of a killer on the run. Having already spent £1000 of it before the murderer returns, Budgie makes up the difference by selling a stripper’s unwanted baby. He continually lets down his long-suffering girlfriend, Hazel (“Slag Number 2”) while trying to avoid his estranged wife (“Slag Number 1”).

Notes: This originated as a 70s TV series with Adam Faith, and was now re-created as a musical. The attempts to turn these unsavoury characters into warm-hearted, loveable Soho folk, even included the winos sleeping in the gutters suddenly joining in a jolly knees-up type chorus. This was Adam Faith’s musical theatre debut, and a number of people asked “What’s a nice guy like you doing in a show like this?”. While most of the reviews were damning, a few critics hailed it: “Here at last is a British musical that’s really British ” (*Independent*). However, the majority went the other way: “It is hard to believe that such an experienced and talented team could bring forth so bland and banal a musical as this” (*Daily Telegraph*).

CAN CAN (1st Revival)

London run: Strand Theatre, October 26th – January 21st, 1989 (101 perfs)



Music & Lyrics: Cole Porter

Book: Abe Burrows, re-written by Julian More

Director: David Taylor

Choreographer: Kenn Oldfield

Musical Director: Grant Hossack

Producer: Lovett Bickford & Hetherington Seling

Cast: Donna McKechnie (*La Mome Pistache*), Milo O'Shea (*Paul*), Bernard Alane (*Aristide Forestiere*), Jean-Michel Dagory (*Boris*), Janie Dee (*Claudine*), Colleen Barsley, Nikki Belsher, Susannah Bray, Gerard Casey, Roslyn Cole, Hugh Craig, Jackie Crawford, John Denton, Caroline Dillon, Peter Durkin, Rosemarie Ford, Richard Gough,

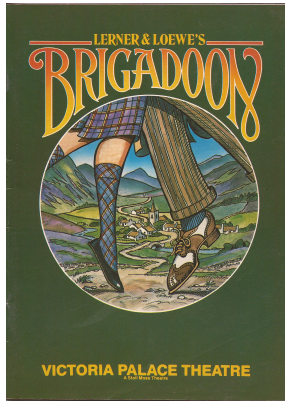
Nola Haynes, Liz Love, Mike Montgomery, Cynthia Morey, Richard Sampson, Wendy Schoemann, Nils Seibaek, Norman Warwick, Kim Winfield,

Songs: *Interpolated from other shows*: You Do Something to Me, You Don't Know Paree, All of You, Silk Stockings, Absinthe, La Cocotte, Do You Want to see Paree, *plus eight from the original score*.

Notes: This was a newly scripted version by Julian More, cutting five songs from the original score and replacing them with seven written for other Cole Porter musicals - “He has thrown out five lousy numbers... replacing them with five different lousy numbers” (*Observer*) – and “instead of an appallingly inadequate book by Abe Burrows we merely get a very disappointing one by Julian More” (*Punch*). The production was roundly condemned: “(Donna McKechnie) dances marvellously, sings tolerably, and should sue whoever betrayed her into this charmless shambles” (*Mail on Sunday*)

Original London run : Coliseum, October 1954 ; 1st revival: Strand, Oct 1988

Future revival: Lilian Baylis (Concert) April 2007



BRIGADOON (1st Revival)

London run: Victoria Palace, October 25th – August 19th, 1989

Music: Frederick Loewe

Book & Lyrics: Alan Jay Lerner

Director: Roger Redfarn

Choreographer: Tommy Shaw

Musical Director:

Producer: Ronald S. Lee & Theatre Royal Plymouth

Cast: Robert Meadmore (*Tommy Albright*), Robin Nedwell (*Jeff Douglas*), Jacinta Mulcahy (*Fiona MacLaren*), Lesley Mackie (*Meg Brockie*), Maurice Clarke (*Charlie*), Ian MacKenzie Stewart (*Harry*), Allan Adams, Jennifer Booth, Zoe Ann Bown, Dave Brooks, Jacqui Cairns, Timothy Clarke, Sandra Dahlqvist, Scott Davies, Adam Douglas, Carrie Ellis, Freda Farnworth, Myles Freeman, Karen Halliday, Pauline Hambelton, Donald Jones, Ria Kearney, Fraser Kerr, Stephen Lubmann, Leonard Maguire, Kate Marsden, Anna-Louise Marsh-Rees, Brian Maguire, David McEwan, Ralph Meanley, Jamie Miller-Coburn, Jean Buik Morton, Stephen Russell, Jo-Anne Sale, Tony Stansfield, Shelagh Stuchbery, Sorkina Tate, Kevin Vaughan, Alan Vicary, Teresa Wellard, Helene Witcombe

Story: Brigadoon is a fairy-tale Scottish town that re-awakens for one day every century. On that particular day, two Americans, Tommy and Jeff, happen to discover it. Tommy soon falls in love with Fiona, but at the end of the day when the town disappears, he returns to New York. His love, however, proves so strong, that he goes back to the Highlands to join the sleeping townsfolk.

Notes: The original Broadway production in March 1947 ran for 581 performances, while the London premiere - with Philip Hanna, Patricia Hughes and Noele Gordon - ran even longer, for 685 performances. This first revival had originated at the Theatre Royal, Plymouth. It received mixed notices. "There's no bad language, you come out whistling the tunes, and there's even a happy ending. If, by today's more abrasive standards, it sounds too old-hat for words – it is. But so what?...a richly melodious old-fashioned wallow." (*Sunday Express*).

Not all the critics were so gentle: "It's billed as a fairytale romance. In fact it's twee, unbelievable tosh...strong singing can't revive this show" (*Today*); "The story embellished by the song and dance is indifferently thought-out twaddle and a bit of a trial" (*Plays & Players*). Despite this indifference and hostility, the show managed a nine month run.

Original London production: Her Majesty's, April 1949

1st revival: Victoria Palace, Oct 1988



The Brigadoon chorus



Sorkina Tate and Ian Mackenzie Stewart

CANDIDE (1st Revival)

London run: Old Vic, December 6th
(Limited season ended Jan 7th 1989)

Music: Leonard Bernstein

Book: Hugh Wheeler,
adapted by John Mauceri & John Wells

Lyrics: Richard Wilber

Additional lyrics: Stephen Sondheim,
John Latouche, Lillian Hellman, Dorothy Parker

Director: Jonathan Miller & John Wells

Choreographer: Anthony van Laast

Musical Director: Peter Stanger

Producer: Scottish Opera



Cast: Nickolas Grace (*Pangloss/Voltaire*), Mark Beudert (*Candide*), Rosemary Ashe/ Marilyn Hill Smith (*Cunegonde*), Patricia Routledge (*Old Lady*), Juliet Arthur, Susan Ashley, Ian Baar, Christine Beaumont, John Brackenridge, Jonathan Coad, Tony Crean, Christopher Dee, Timothy Evans Jones, Andrew Fearn, Helen Garton, Howard Goorney, Helen Greenaway, Leon Greene, Stephanie Kulesza, Betsy Marrion, Gaynor Miles, Alexander Oliver, Robin Martin Oliver, Harriet Neave, Michael Neill, Jane Oakland, Bill Snape, Elisabeth Stirling, Mark Tinkler, Robert Traynor,

Story: Based on Voltaire's novel, this is the story of Candide and his adored Cunegonde who are brainwashed by their philosophy professor, Dr Pangloss, into believing that this is "the best of all possible worlds". After being confronted with real-life situations worldwide in Lisbon, Venice, Buenos Aires, Paris and elsewhere, the lovers finally come to accept life as it actually is – with all its faults and imperfections.

Notes: This was a famous flop when it opened in New York in 1956 with the original book by Lillian Hellman. The 1959 London production with Denis Quilley and Mary Costa ran for less than two months. A New York revival in 1974 with extra songs by Stephen Sondheim and a production by Hal Prince did better, and in 1982 the show was revived at the New York City Opera.

This Scottish Opera revival had originally opened in Glasgow in May, and was yet another revised version based on a combination of the various earlier productions. Bernstein himself was said to be delighted with the outcome; the reviews were split between those who shared his delight, and those not impressed: "the savagery of Voltaire's satire...has no hope of surviving the cringe-inducing tweeness of the production" (*Mail on Sunday*); "If you see only one musical in your life, make it 'Candide'... a classic of American theatre in a first-class production....Frankly, wonderful" (*City Limits*). "The comedy is dreadfully unfunny, sometimes embarrassing. The book (finally re-written by John Wells) is still disjointed and rambling...The score is a gem, the stage show a hybrid. This version, all-jigging, all-leering, all-eye-rolling, does nothing to mend its inherent flaws" (*Financial Times*); "this is now, without question, the best version I've seen" (*Independent*); "Voltaire's novel is just too savage and ironic to yield to the blandishments of a cosy art form like the musical" (*Evening Standard*); "It is quite likely that this production may prove to be, if not the definitive...at least the best of all possible productions we are ever likely to see." (*What's On*).



Photos by Donald Cooper

Original London production:
Saville April 1959;
1st Revival: Old Vic, Dec 1988;
Future revivals: Olivier, April 1999;
Menier, Nov 2013;
Cadogan Hall (Concert) July 2017;
Barbican (Concert) Dec 2018

COWARDY CUSTARD (1st Revival)

London run: Boulevard, December 8th – January 14th, 1989

Music & Lyrics: Noel Coward

Book: Gerald Frow, Alan Strachan & Wendy Toye

Director: Peter Symonds

Musical Director: Evelyn Preston

Cast: Bill Bingham, Richard Freeman, Kate Kenny, Jenny Logan, Paula Wilcox, Murray Woodfield.

Notes: The Boulevard Theatre, “unadvertised, unknown, unmapped and indistinguishable from Paul Raymond’s seedy Revue” (*Time Out*), was not the most suitable venue for this elegant, graceful, sophisticated (and camp?) compilation of Noel Coward’s work. It was poorly attended despite some good notices: “I’d recommend this revue as the perfect Christmas show, and a tonic for any winter blues - far funnier and fresher than any pantomime, and guaranteed to please all the family - if you can skirt your grandma through a suitably sleazy Soho.” (*What’s On*).

Original London production: Mermaid, July 1972; 1st revival: Boulevard, Dec 1988

Future revivals: *Upstairs Gatehouse*, April 2000; *Greenwich April* 2011.

ROAR OF THE GREASEPAINT THE SMELL OF THE CROWD

London run: Orange Tree, December 16th – Jan 28th 1989

Music, lyrics & book: Leslie Bricusse & Anthony Newley

Director: Kim Grant

Choreographer: Kenn Oldfield

Musical Director: Gary Carpenter

Cast: Howard Samuels (*Cocky*), Edward Brayshaw (*Sir*),
Bridget Brammall (*The Kid/Urchin*),
Lindy Layton (*The Girl/Urchin*),
Anthony Corriette (*The Visitor/Urchin*),
Daniel Coll (*The Bully/ Urchin*), Joan Kenny (*Urchin*)



Photo by Paul Thompson

Bridget Brammall & Howard Samuels

Story: This is an allegory of the status quo between the upper class (Sir) and the lower class (Cocky) in 1980s Britain. Since Sir is forever changing the rules of the game of life, downtrodden young Cocky always gets the short end of the stick. Sir’s assistant and lackey is his eager disciple Kid. Cocky tries to beat Sir at the game, and finally manages to win, but neither he nor Sir can function without the other. The show ends with both of them frozen in a pose arguing which way to go next.

Notes: This was another allegorical musical in the same style as “Stop the World...I Want to Get Off”, the earlier Newley-Bricusse show, and covered such topics as religion (the song “Who Can I Turn To?” is addressed to God), hunger, work, love, success, death and rebellion. The original production began a pre-West End tour in 1964 with Norman Wisdom and Willoughby Goddard, but so mystified the audiences that it never made it into London. This fringe-theatre version was its (outer-) London premiere. While accepting it had a couple of good songs, it was mostly condemned: “Would you believe *Waiting For Godot* as a musical? That, more or less, is *The Roar of the Greasepaint, The Smell of the Crowd*, which is now getting its justly-belated London premiere” (*Guardian*); “effort has here been wasted on a show which is both pretentious and inane” (*City Limits*); “It would have been kinder to allow this witless musical to sink quietly into the oblivion it so richly deserves” (*Daily Telegraph*). Surprisingly the American impresario David Merrick bought the rights, and sent it on a three month USA tour. During this time several of its music-hall type songs had become hits, so Merrick decided to open on Broadway. The show opened on May 16th May 1965, and ran for 232 performances.

Original London production: Orange Tree, Dec 1988

Future revival: *Finborough*, June 2011

STICKY FINGERS

London run: King's Head, Dec 19th – Jan 21st 1989

Music, book & lyrics: Michael Ellis

Director: Yvonne Brewster

Choreographer: Doreen Hermitage

Musical Director: Steven Markwick

Cast: Amanda Symonds (*Tameka*),
Alan Cooke (*Maxwell*), Lucy Aston (*Lisa*),
Winston Crooke (*Errol*),
Louise Jameson (*Roxanne*),
Nicholas le Prevost (*Charles*).

Story: Maxwell is a struggling black writer. He is living with Tameka, his girlfriend, and Lisa, a stray eccentric in a North Peckham squat, and has written a community play called "The Martians Cashed my Giro". When nasty Southwark Council attempts to evict the squatters (and use a helicopter attack to do so) Maxwell gains the support of Charles Starkey (of Starkey & Starkey, the world's biggest PR and advertising firm). But Starkey's devious plan is to use Maxwell as the ideal figurehead for a new advertising campaign – privatising council housing estates. Will Maxwell abandon his community principles? Will he succumb to the pleasures of the flesh being offered by Roxanne, Starkey's vamp of a P.A.?



Photo by Alastair Muir

Winston Crooke, Lucy Aston,
Amanda Symonds & Alan Cooke

Notes: The show earned very mixed reviews: "Michael Ellis's lyrics are marginally less poor than his music, dialogue or plot, but even so they seldom rise above the level of 'Who needs lovers. who needs friends/ When you've got a Mercedes-Benz?'" (*Daily Telegraph*); "Musically, Ellis has come up with a competent pastiche of styles ranging from jazz attack to soul: there is nothing strikingly original in the 17-song score, although he does have a knack for producing good tunes" (*Financial Times*); "But, almost from the beginning, one comes to the sad conclusion that Sticky Fingers is only a musical because Michael Ellis figures it's easier to camouflage a bad book than a bad play" (*Independent*); "...a fun evening enhanced by the very jazzy musical numbers which help to tie the sometimes vague story together. Overall this is an intelligent and vivacious production with some very tongue in cheek moments" (*What's On*)

THE WIZARD OF OZ (2nd RSC Revival)

London run: Barbican December 17th (34 Performances)

Music & Lyrics: Harold Arlen & E.Y. Harburg

Director: Ian Judge

Choreographer: Lindsay Dolan

Musical Director: John Owen Edwards

Cast: Gillian Bevan (*Dorothy*), Joyce Grant (*Aunt Em/Glinda*), Paul Greenwood (*Scarecrow*), Simon Green (*Tinman*), Trevor Peacock (*Lion*), Senastian Shaw (*The Wizard*), David Glover (*Uncle Henry*), Bille Brown (*Wicked Witch of the West*), Fiona Alexandra, Gerald Armin, Corinne Barton, John Cumberlidge, Tommy Del-Prete, Ian Embleton, Katrina Flavell, Sarah-Jane Hassell, Jamie Hinde, Kim Ismay, Andrew Thomas James, Christian Jacquest, Julia Lewis, Kerri Murphy, Michelle-Anne Musty, Richard Pettyfer, Nicholas Panayiotou, Christopher Tudor,
Munchkins: Sara Alexander, Victoria Avery, Lee Bagdady, Keith Banks, Stephanie Bagshaw, Matthew Brice, Simon Bright, James Hilier Brook, Kathryn Charlton, Jessica Dawes, Elizabeth Ebbs, Justin Feltham, Simon Gaffney, Glen Hanning, Helen Lambert, Sarah Rodgers, Kezi Salih, Rhys Sando, Andrew Vyvyan, Michelle Wesson, Jay Westbrook. Louisa Woolff

Notes: This was the return of the previous year's production, with cast changes.

Earlier productions: Winter Garden / Saville Dec 1946; Strand, Dec 1947; Strand, Dec 1948;
Victoria Palace, Dec, 1972; Barbican (RSC version) Dec 1987 & 1988

Future productions: Royal Festival Hall, July 2008; Palladium, March 2011; Palladium, June 2023

THREE GUYS NAKED FROM THE WAIST DOWN

London run: Donmar Theatre, January 13th - February 26th (45 Performances)

Music: Michael Rupert

Book and lyrics: Jerry Colker.

Director: Rob Bettinson

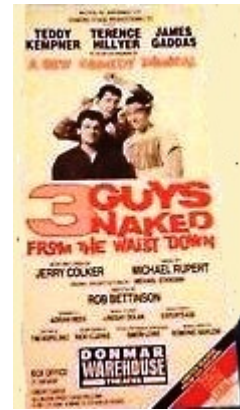
Choreographer: Lindsey Dolan

Musical Director: Dominic Barlow

Cast: James Gaddas (*Ted*), Terence Hillyer (*Kenny*), Teddy Kempner (*Phil*)

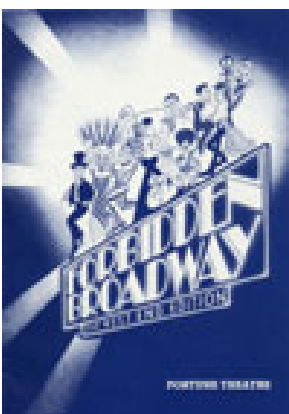
Story: Not nearly as provocative as the title would have you believe, this is the story of three guys whose dream is to make something of themselves in the world of stand-up comedy. After a series of flops, they perform an act clad only in their boxer shorts, and become a great hit. They end up as hugely successful drag artistes, but gradually realise this success has destroyed any hope of their original dreams. The show ends where it began, with a new young comic starting out on his career with his own dreams of success. The show was originally staged off-Broadway in 1985. This British premiere was roundly condemned: "I fled at the interval" (*What's On*); "it shows that America's 'alternative' comedians are even worse than our own" (*Mail on Sunday*); "I extend my sympathy to...three talented actors whom I look forward to seeing again on less sad occasions" (*Daily Telegraph*).

Original London production: Donmar, January 1989; *Future revival:* Finborough, Nov 2015



FORBIDDEN BROADWAY

London run: Fortune Theatre, March 2nd - May 6th (85 Performances)



Music: Various

Book & Lyrics: Gerard Alessandri

Director: Gerard Alessandrini

Musical Director: Colin Sell

Cast: Rosemary Ashe, Jenny Michelmore, Simon Slater, Michael Fenton Stevens
Pianist: Paul Knight

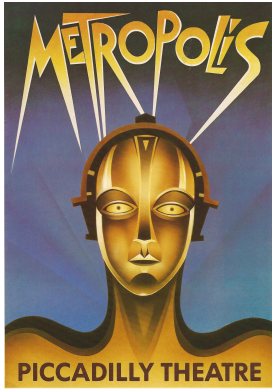
Notes: The long-running Broadway supper-club show had great success satirising Broadway shows and personalities, and achieved a cult following through its annual editions and its mostly affectionate satire (though as the years went by, the satire became less affectionate and sometimes bordered on the offensive.)

It didn't really work for a British audience since the satire is so specialised, and requires considerable detailed knowledge of the shows and the gossip about their background. The British version was not helped by Andrew Lloyd Webber's continuing refusal to allow any of his music to be sent-up with new lyrics.

"It's corrosive and so explosive, runs one of the revue's self-advertising couplets. As corrosive as Perrier and with all the incendiary qualities of a whoopee cushion" (*Evening Standard*); "British spectators can only take so many end-of-the-pier in-jokes set to tunes from Annie or My Fair Lady without beginning to wonder what is on television that night" (*Financial Times*).

Original London production: Fortune, March 1989
Future revivals: Jermyn Street/Albery March 1999;
Menier, July 2009; *Menier/Vaudeville*, July 2014





METROPOLIS

London run: Piccadilly Theatre,
March 1st - September 2nd
(214 Performances)

Music: Joseph Brooks

Lyrics: Dusty Hughes & Joseph Brooks

Book: Joseph & Susan Brooks

Director: Jerome Slavery

Choreographer: Tom Jobe

Producer: Michael White

Cast: Brain Blessed (*John Freedman*),
Judy Kuhn (*Maria/Futura*),

Graham Bickley (*Steve*), Jonathan Adams (*Warner*),

Paul Keown (*Jeremiah*), Stiffyn Parri (*George*),

Lindsay Danvers (*Jade*), Colin Fay (*Groat*), Megan Kelly (*Lake*),

Robert Fardell (*Marco*), Lucy Dixon (*Lulu*), Jason Barker, Buz Butler,

Stephen J Colley, Geoffrey Dallamore, Mark Fredrick, Liz Izen,

Caroline Jameson, Gael Johnson, Martyn Knight, Bo Light,

Joseph Lloyd Collatin, Mhairi Nelson, Kevin Power, Teresa Revill, Scott St Martyn, Charles Shirvell,

Christian Solari, Julie Ann Ward, Simon Warwick

Children: Oswald Bailey, Amanda Cannon, David Cooper, Clare Humphrey, Lucy Indrisie, Ian McGregor,
Jean Paul Pfluger, Elizabeth Pearce, James Tovell, Emmaline Wood.



Judy Kuhn & Jonathan Adams

Story: The city of Metropolis was built by John Freeman, who runs it like a despot. The workers are forbidden to read or learn and never see daylight as they work vast underground machines to provide electric power for the privileged elite up above. John's son, Steven, lives a luxury life above, ignorant of the dark secrets below until he meets Maria, who has briefly escaped from below. In pursuit of this vision, Steven follows her and, shocked by what he sees, trades places with George, Worker 11811, whilst Maria's reports on what she has seen above ferments a revolution. John Freeman gets the inventor, Warner, to develop a human-like female machine – Futura – which will be in the exact form of Maria and will be used to deceive Steven, discredit and destroy the real Maria and end the revolution.

Notes: Based on the 1927 Fritz Lang film, the musical version has changed some of the names and given the story a new ending. In spite of breathtaking scenery by Ralph Koltai, and a lavish production, the show received very poor notices: "If you want an evening of amiable rubbish then...this show is magnificent. In its own grimly earnest, humourless way Metropolis has an almost touching confidence in its own ridiculousness" (*Independent*); "Ralph Koltai's designs are magnificent, though alas, they are gift-wrapping round a parcel of pulp" (*Observer*); "overwrought music, lyrics and dialogue aspire, at their best, to a comic-strip banality" (*Daily Telegraph*).

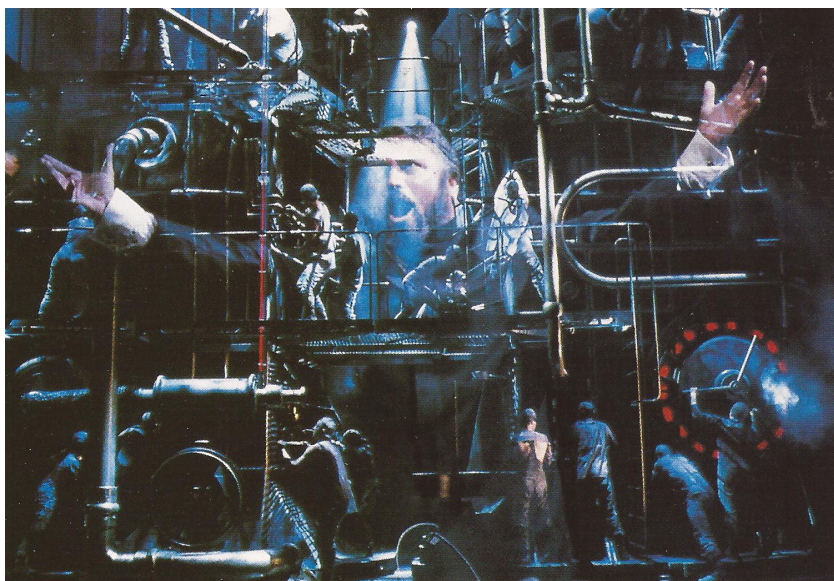
The show was withdrawn after just six months, losing its entire £2.5 million investment. Subsequently the authors did a lot of work rewriting the show and did get some provincial USA productions.

Original London production:

Piccadilly, March 1989

Future revival:

Ye Olde Rose & Crown, Oct 2017



Brian Blessed in one of Ralph Koltai's much-praised settings

Photo by Nobby Clark



Haluk Bilginer & Vivien Parry

THE WICKED WORLD OF BEL AMI

London run: Theatre Royal, Stratford, April 13th – May 13th

Music: Jacques Offenbach

Book & Lyrics: Ken Hill

Director: Ken Hill

Musical Director: Millie Taylor with Marilyn Gordon

Cast: Haluk Bilginer (*Georges Duroy*), Peter Straker (*Jacques Rival*), Judith Bruce (*Virginie*), Toni Palmer (*Rachel*), Anthony Pedley (*Charles Forestier*), Steve Bennion, Kate Crego, Freddie Earl, Fiona Hendley, Nicola Khosandion, Shona Lindsay, Vivien Parry, Emily Perkins, Richard Shilling, Ian Steele, Lynsey Sugarman,

Story: Georges Duroy, nicknamed Bel Ami, is a loveable chancer, grabbing any opportunity to make it big in the debauched high society of Paris in the Belle Époque. The story of press and political corruption is

told by a quartet of newspaper reporters headed by Jacques Rival. The rise and rise of Bel Ami also involves Virginie, his ex-mistress; Rachel, the Toulouse Lautrec tart; and a host of on-the-make politicians, decaying aristocrats and predatory ladies of the night.

Notes: Based loosely on Guy de Maupassant's 1884 novel, the show uses some twenty songs from various Offenbach sources (played on two upright pianos), with new lyrics provided by Ken Hill. The critics were evenly balanced with opposing verdicts: "the evening might even be re-titled 'Oh What a Lovely Whore'...if you're looking for a good romp in the East End of London I can recommend this without reservation" (*Time Out*); "The dialogue is leaden, full of passages of tedious exposition, and most of the characters emerge as little more than elegantly costumed ciphers" (*Daily Telegraph*); "beguiling entertainment and a good night out" (*Financial Times*); "Only the set and lighting bear any signs of genuine inspiration or adequate preparation. Un vrai dindon" (*City Limits*).

FACTORY FOLLIES: The Hot Doris Musical

London run: Warehouse, Croydon, April 21st – May 14th

Music: Sayan Akkadas, Colin Sell, Juliet Hill

Book & Lyrics: Tasha Fairbanks

Director: Sue Colgrave

Musical Director: Juliet Hill

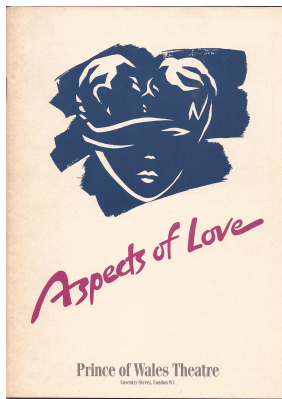
Cast: Mandy Short (*Margery*), Rebecca Clow (*Sharon*), Katrina Buchanan (*Annie*), Sayan Akkadas (*Ria*)

Story: Four girls working on the conveyor belt of the Hand Made Sequins factory are suddenly facing redundancy. The bottom has dropped out of the sequin market. To save their jobs they plot to steal all the ball gowns from TV's Come Dancing contestants, and thus cause a new demand. This plot even involves going to Paris and kidnapping Angela Rippon (whose part is played by a giant puppet).



Photo by Monika Zabolin

Notes: The four performers are part of the Hot Doris cabaret troupe, and this was an attempt to turn their cabaret act into a full-scale musical show. They were accompanied by an onstage quintet. It was "good-natured and shapelessly rambling" (*Financial Times*); and "...a dreadful first half with its whingeing sub-Sondheim songs and uninspired lyrics had me eyeing the Exit sign, but the second half...was quite good fun" (*Time Out*).



ASPECTS OF LOVE

London run: Prince of Wales Theatre, April 18th - June 13th, 1992
(1,325 Performances)

Music: Andrew Lloyd Webber

Lyrics: Charles Hart & Don Black

Book: Charles Hart & Don Black

Director: Trevor Nunn

Choreographer: Gillian Lynne

Musical Director: Michael Reed

Producer: Really Useful Group

Cast : Michael Ball (*Alex Dillingham*), Ann Crumb (*Rose Vibert*), Kevin Colson (*George Dillingham*), Kathleen Rowe McAllen (*Giulietta*), Diana Morrison (*Jenny aged 14*), Zoe Hart / Natalie Wright (*Jenny aged 12*), Laurel Ford (*Elizabeth*), David Greer (*Hugo*), Sally Smith (*Chanteuse*), Paul Bentley (*Marcel*), Geoffrey Abbott, John Barr, Carol Duffy, Susie Fenwick, Trilby Harris, Tim Nilsson-Page, David Oakley Michael Sadler, Sandy Strallen,

Story: the romance between the young soldier, Alex, and the flighty French actress, Rose, is complicated by Alex's shady Uncle George and his teenage daughter, Jenny, and by the bi-sexual Italian sculptress, Giulietta Trapani. A series of romantic entanglements are presented in this sung-through opera-style show.

Notes: This was based on the novel by David Garnett. Originally the part of Uncle George Dillingham was to be played by Roger Moore. He asked to be released during rehearsals, frankly admitting that he was not able to sing well enough, and was replaced by the Australian, Kevin Colson. The show received a largely polite reception from the London critics: "there are new creative forces at work here which may yet define the lyric theatre of the future" (*Financial Times*); "the daring shown here tonight deserves to win our admiration, even if it leaves some hearts cold and does not please everyone" (*Daily Mail*).

A few, however, were not impressed: "...15 minutes in, you've heard all Act One's best shots and, as that realisation dawns, many theatregoers could feel short-changed. Andrew Lloyd Webber may be critic-proof, but is he audience-proof?" (*Independent*); "As the evening wends its tiresome way towards the three-hour mark, it dawns on you that you've been listening to variations on the same couple of undistinguished themes" (*Sunday Express*). However, thanks to its £2 million ticket-sales advance, it ran for over 3 years.

An arrangement was made with American Equity whereby the entire British cast were allowed to perform the show on Broadway (April 8th 1990) where it ran for 377 performances, in spite of receiving savage reviews like "an endless stream of clichés and predictable rhythms". However, it lost several million dollars on the Broadway production. Amongst London cast replacements were Michael Praed, Clare Burt, Sarah Brightman, Barrie Ingham, Simon Masterman-Smith, Grania Renihan, Helen Hobson and David Malek.

Original London production:

Prince of Wales, April 1989

Future revivals: Prince of Wales, Dec 1993;

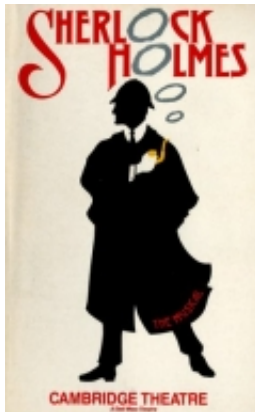
Menier, July 2010; Southwark Playhouse, Jan 2019;

Lyric, May 2023



Ann Crumb and Michael Ball

Photo by Donald Cooper



SHERLOCK HOLMES THE MUSICAL

London run: Cambridge Theatre,
April 24th – August 5th
(97 Performances)

Book and Lyrics: Leslie Bricusse

Director: George Roman

Choreographer: Christine Cartwright

Musical Director: Cyril Ornadel

Cast: Ron Moody (*Sherlock Holmes*),
Derek Waring (*Dr. Watson*),
Liz Robertson (*Bella Moriarty*),

Roger Llewellyn (*Inspector Lestrade*), Julia Nelson (*Mrs Hudson*),
Eileen Battye (*Mrs Moriarty*) John Gower (*Boffy Martingale*),
Sally Mates (*Duchess of Monmouth*), John Alexander,
Margaret Bankier, Lewis Barber, Michael Conran,
Derek Cullen, Bronwen Davies, James Francis-Johnston,
Bonnie Hassell, Jamie Hinde, Luke Hope, Peter Johnston,
Paul Loxton, Gaynor Martine, Stephen Matthews,
Terry Mitchell, Jenny Sawyer, Debra Stables, Erika Vincent,
Terry Williams, Michael Winsor, Kate-Alice Woodbridge



Ron Moody, Liz Robertson, Derek Waring

Story: What appears at first to be the final confrontation between master-detective Sherlock Holmes and his perennial arch-enemy, Professor Moriarty, proves to be more than even Holmes bargained for as he finds himself facing an old-but-new enemy in the delicious and vengeful form of Moriarty's daughter, Bella. Her determination to outwit and destroy the great detective is even stronger than that of her father.

Notes: Originally produced at the Northcott Theatre, Exeter, this was an unhappy show from early on. The original musical director at Exeter, Ian Fraser, was replaced with Cyril Ornadel who insisted on significant changes to the scoring and the choreography, as well as quarrelling with the director. Liz Robertson insisted on staying with the original musical arrangements, while Ron Moody insisted on accepting the changes. According to Ornadel's autobiography, Moody became "a caged tiger in a company that was at war with itself".

When it finally opened in London it was roundly condemned: "The music is a colourless, oom-pah chug which perhaps inevitably inspires...every choreographic cliché in the book" (*Financial Times*); "it's not a musical; it's a play interrupted by knees-ups" (*Independent*); "A vacuous evening of unrelenting jollity and the kind of showbiz clichés everyone hoped had gone out of fashion 20 years ago... labouring under the misapprehension that winsome grins and constant hyperactivity are enough to redeem a dire evening" (*Daily Telegraph*); "In the end, though, the only real mystery...is why it is being given house room in the West End. If the critics murder it, no jury could possibly find them guilty" (*Sunday Express*).



SINGIN' IN THE RAIN (1st Revival)

London run: London Palladium, June 29th (164 Performances)
Limited run ended Nov 18th

Music: Nacio Herb Brown & others

Lyrics: Arthur Freed & others

Book: Betty Comden and Adolph Green

Director: Tommy Steele

Choreographer: Peter Gennaro

Musical Director: Michael Reed

Producer: Harold Fielding

Cast: Tommy Steele (*Don Lockwood*), Bunny May (*Cosmo Brown*), Danielle Carson (*Kathy Selden*), Sarah Payne (*Lina Lamont*), Graham Hoadly (*Roscoe Dexter*), Gerald Armin, Edward Brayshaw, Mark Canton, Joyce Carpenter, Sandra Carrier, Alison Edge, Joanne Farrell, Gary Forecast, William Folan-Conroy, Kalman Glass, Johnny Havelock, Stephanie Hicks, Gary Hoof, Rachel Izen, Teri James, Denise Kelly, Angela Kemp, Debbie Kenwood, Julie Michelle, Joe Montana, Alexandra Moore, Paul Nield, Gynna Oladjins, Sarah Jane Raynsford, Stephen Richards, Russell Richardson, Roy Sone, Roger Sutton, Mason Taylor, Alison Temple-Savage, Cherith Towler, Stephanie Vivaudou, Mark Waghorn, Frank Williams,



Notes: This production had been on tour and had finished a long season at Manchester. It was due to play a 3 month season at the Palladium starring Tim Flavin, but Tim Flavin had an accident during rehearsals resulting in a fracture to his foot. Tommy Steele agreed to step in at the last moment. The original 13 weeks was extended due to the popularity of the show, but had to finish on November 18th because of other Palladium commitments.

“Mr Steele is with us once more, courtesy of the sudden absence of Mr Tim Flavin-of-the-month ...This is a double pity because the show's fatal flaw when I first saw it seemed to me the casting of Tommy Steele as a 1930s matinee idol when he persists in playing a 1950s barrow boy. Time has not enlivened his infinite lack of variety” (*Daily Mail*)

Despite such comments the show was a regular sell-out.

Original London production::
London Palladium, June 1983
1st revival: Palladium, June 1989
Future revivals: *Olivier*, June & Dec 2000; *Sadler's Wells*, Aug 2004; *Palace*, Feb 2012;
Upstairs Gatehouse, Dec 2014;
Sadler's Wells, July 2021
Wimbledon (tour) June 2022



ANYTHING GOES (2nd Revival)

London run: Prince Edward Theatre, July 4th – August 25th 1990

Music & Lyrics: Cole Porter

Book: Howard Lindsay & Russell Crouse

New Book: Timothy Crouse & Jerome Weidman

Director: Jerry Zaks

Choreographer: Michael Smuin

Musical Director: John Owen Edwards

Cast: Elaine Paige (*Reno Sweeney*), Howard McGillin (*Billy Crocker*), Ashleigh Sendin (*Hope Harcourt*), Martin Turner (*Sir Evelyn Oakleigh*), Bernard Cribbins (*Moonface Mooney*), Kathryn Evans (*Erma*), David Bacon, Chris Baldock, Pamela Bennett, David Bexon, June Bland, Jacqui Boatswain,

Hi Ching, Jason di Mascio, Sarah Drummond, Brian Ellis, Stephen Graf, Philip Griffiths, Darryl Knock, Lorraine Lacey, Patrick Long, Anthony Lyn, Stephen Mear, Nicola Meerloo, Peter Alex Newton, Anita Pashley, Denise Ranger, David Samuel, Nils Seibaek, John Shin, Ursula Smith, Suzanne Maria Thomas, Janice Torrens, Harry Towb, Stephen Tye, Nigel Waugh.

Notes: This 55 year old show, despite its great score, was felt to be unacceptable nowadays due to the feebleness of its script. Two years earlier it was revived in New York with resounding success, in a production at the Lincoln Center by Jerry Zaks that tidied it up without violating its original spirit. This revised version was now staged in London, with the American Howard McGillin imported from the New York production.

It was generally well received, though none of the critics allowed themselves much enthusiasm: "If you see Anything Goes, you'll enjoy yourself - and of how many musicals nowadays can you say the same? But it's a pity, even so, the show hasn't been polished into something more like perfection" (*Sunday Telegraph*).

Footnote: Ever since this show was first performed (in 1925) it was stated the original book, created by Guy Bolton and P.G.Wodehouse, had to be re-written at the last moment because the show involved a shipwreck scene and this would be too tasteless following a real-life shipwreck at that time. However, in the 1990s it was finally revealed this story was completely untrue. The original script had never included a shipwreck – it was simply too scrappy and too poor to be acceptable.

Bolton was a tax exile in London, and P.G.Wodehouse refused to leave France, so they had created the work "long-distance" and posted it to Broadway. The producer, Arthur Freedley, was horrified with the result, but because they were very distinguished theatre writers, he did not want to damage his relationship with them. He called in Howard Lindsay and Russell Crouse to create a new book, and in order to help Bolton and Wodehouse save face, the story was concocted that their original script had been abandoned because it involved a shipwreck (completely untrue!).

Shortly before rehearsals started there had been the fatal sinking of the USS Morro Castle off the coast of New Jersey, which had provided the perfect excuse. Freedley announced that because the original writers were out of the country and time was too short, a new team had to take over and re-write the script. This totally false story only came to light after it had been accepted by three generations of theatre historians.

Original London Production, Palace Theatre June 1925.

1st revival: Saville, Nov 1969;

2nd revival: Prince Edward, July 1989

Future revivals: Olivier, Dec 2002 (trans. Drury Lane 2003);

Upstairs Gatehouse, Dec 2016; Barbican, July 2021 (return July 2022



Elaine Paige

Photo by Anthony Crickmay



*Roy Smiles, James Powell, Lisa Hollander,
Mitch Johnson, Claire Parker, Binky Baker*

A SLICE OF SATURDAY NIGHT

London run: King's Head, August 1st - Sep 16th

Transfer Arts Theatre Sept 27th – July 27th 1991

Music & Lyrics: The Heather Brothers

Director: Marc Urquhart

Musical Director: Keith Hayman

Cast: Binky Baker (*Eric Rubberlegs*),
David Easter (*Garry/Terry*), Lisa Hollander (*Bridget*),
Mitch Johnson (*Sharon*), Georgia Mitchell (*Sue*),
James Powell (*Rick*), Roy Smiles (*Eddie*),
Debi Thomson (*Penny/Shirl*)

Story: The Club-A-Go-Go, run by Eric 'Rubber legs' DeVere, a faded rock star, is where "the action is" on Saturday night, which means the chatting-up, the boasting, the heartaches - in fact, all the highs and lows of teenage emotions. Sue is going out with Gary, who chats up Penny and any other bit of stuff that looks his way. Sharon fancies Rick who fancies Sharon but can't pluck up courage to tell her because she hasn't told him. Eddie fancies Bridget who doesn't fancy anyone.

Notes: From the outset this was recognised as a show that would develop a cult following: "Not since The Rocky Horror Show have I felt that unmistakable tingle of unexpected success in the air" (*Daily Mail*); "This is a joyous little riot of an evening.... (an) immensely likeable new musical" (*What's On*). The show rapidly transferred to the Arts, where it enjoyed a two year run, with several cast changes including Jess Conrad. The production then went on an extensive provincial tour, with the leading role played by Alvin Stardust amongst others. It returned to the West End for a three month run in September 1993 (q.v.)

Original London production: King's Head, August 1989 (trans. Arts Theatre)

Future revival : Strand, Sept 1993

THE SWAGGERER

London run: Open Air, Regent's Park, Aug 2nd – Sept 2nd



Ian Talbot & Bernard Bresslaw

THE SWAGGERER

London run: Open Air, Regent's Park, Aug 2nd – Sept 2nd

Music: Carl Davis

Book & Lyrics: Brian Trueman (after Plautus)

Director: Caroline Smith

Choreographer: Kenn Oldfield

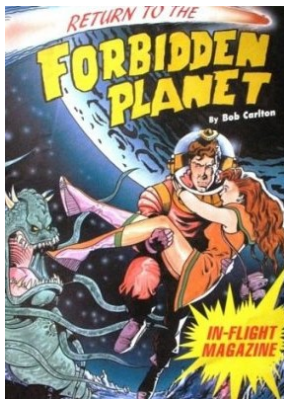
Musical Director: Stefan Bednarczyk

Cast: Ian Talbot (*Trogo*), Bernard Bresslaw (*The Captain*), David Mallinson (*Gluteus Maximus*), Teddy Kempner (*Lurcio*), Sally Dexter (*Acerbita*), Liz Gebhart (*Ancila*), Stefan Bednarczyk, Annette Fraser, Juliette Grassby, Jason Hart, David Henry, David Jarvis, Jo Jones, Sam Miller, Kathryn Salt, Robert Styles. (*Cantors*), Kim Barry, Paul Hegarty, Teddy Kempner, Tricia Morrish.

Story: The plot involves two houses connected by a secret passage frequented by a randy Captain and the young girl he has kidnapped. She pretends to be her own twin sister to escape his lascivious desires, and is aided and abetted by Trogo, the sharp-witted indefatigable slave, by Gluteus Maximus, the hangdog half-witted slave; and by Acerbita, the ripe and succulent whore used as bait.

Notes: This very free adaptation of "Miles Gloriosus" by Plautus hoped to emulate the success of "A Funny Thing Happened on the Way to the Forum". The songs were mostly performed by a chorus of four "cantors", with the rest of the cast miming to the words. It received mixed reviews: "90 minutes of good fun (which) lasts, however, two-and-a-half hours" (*Punch*); "(a) farce with, as Frankie Howerd might put it, barely a titter" (*Jewish Chronicle*); "old slapstick and innuendo are the governing devices....endless sniggering and dreary anachronism" (*Guardian*);

RETURN TO THE FORBIDDEN PLANET (1st Revival)



London run: Cambridge Theatre, September 18th – January 9th, 1993
(1,516 Performances)

Music: Various

Book: Bob Carlton

Director: Bob Carlton

Choreographer: Carole Todd

Musical Director: Kate Edgar

Producer: Pola Jones Associates

Cast: John Ashby (*Captain Tempest*), Christian Roberts (*Doctor Prospero*), Alison Harding (*Miranda*), Kraig Thornber (*Ariel*), Matthew Devitt (*Cookie*), Nicky Furre (*Science Officer*), Anthony Hunt (*Bosun Arras*), Ben Fox, Jane Karen, Kate Edgar (*Navigation Officer*), Tim Barron, (*On film*: Patrick Moore)

Story: A routine space-flight hits a meteorite storm and makes a forced landing on the Planet D'Illyria. Supposedly uninhabited, it is actually home to mad scientist, Dr Prospero, his 16 year old daughter Miranda and his robot servant, Ariel. Miranda has never seen another man in her life and falls deeply for the heroic space-ship captain, Tempest.

Notes: This production had opened at the Belgrade, Coventry in April and was a re-worked version of the show which played the Tricycle, Kilburn at the end of 1984. (*q.v.*). It was described as an "oldies concert disguised as a play" (*Punch*), and as "quite simply the best rock and roll show in town, dressed up as a science-fiction spoof of Shakespeare and full of deadpan wit and drive as it blasts its way through our musical past" (*Daily Express*). Somewhat controversially this show won the Olivier Award for Best Musical of the Year, beating "Miss Saigon" to everyone's surprise.

Original London production: Tricycle, 1984; 1st revival: Cambridge Theatre, Sept 1989

Future revivals: Shaftesbury, Dec 1995; Savoy, Dec 2001; Upstairs Gastehouse, Dec 2003

MISS SAIGON

London run: Theatre Royal Drury Lane, September 20th - October 30th 1999
(4,264 Performances)

Music: Claude-Michel Schönberg

Lyrics: Alain Boublil & Richard Maltby Jnr

Book: Alain Boublil

Director: Nicholas Hytner

Choreographer: Bob Avian

Musical Director: Martin Koch

Producer: Cameron Mackintosh

Cast: Lea Salonga (*Kim*), Simon Bowman (*Chris*), Jonathan Pryce (*The Engineer*), Peter Polycarpou (*John*), Claire Moore (*Ellen*), Keith Burns (*Thuy*),

Isay Alvarez, Pinky Amador, Johnny Amobi, Chooi Keng Beh, Mark Bond, Jon Jon Briones, Claudia Cadette, Richard Calkin, Mark Carroll, Gerard Casey, Jenine Desiderio, Miguel Diaz, Greg Ellis, James Francis-Johnston, Andrew Golder, Ruthie Henshall, Nick Holder, Jay Ibot, Unix Inocian, Glyn Kerslake, Andy Lanai, Victor Laurel, Bobby Martino, William Michaels, Dominique Nobles, Tash O'Connor, Lyon Roque, Suchitra Sen Sawrattan, Robert Sena, Ray Shell, Louie Spence, Michael Strassen, Monique Wilson, Shukubi Yo, David Platt / Wasseem Hamdan/ Allen Evangelista (*Tam*),

Final Cast 1999 : Joanna Ampil/ Cezarah Campos (*Kim*), David Shannon/ Niklas Andersson (*Chris*), Leo Valdez (*The Engineer*), Milton Craig Nealy (*John*), Grania Renihan (*Ellen*), Jo Jo de la Cerna (*Thuy*), Ravy Soc Alfonso, Dennis Astorga, Ester S. Barroso, Edward Briones, Jon-Jon Briones, Kaye Brown, Chi-Ming Chan, John Clairmonte, Criselda Collis, Matthew Cross, John Curran, Kevin Curtin, Ronnie Del Barrio, Robert Finlayson, Jonas Fromholt, Stephen Grant, Nic Greenshields, Rachel Hale, Helen Harper, Chris Houston, Samuel James, Myleene Klass, Andy Lanai, Sarah Leatherbarrow, Gerard Leighton, Gia Macuja, Christine Sambeli Marquez, Anthony Moulton, Jason Parmenter, Winston Pitt, Gina Respall, Neil Reynolds, Andrew Robbins, Sebastian Rose, Nikki Shaw, Ian Venida, Robert Vicencio, Dexter Villahermosa, Ricky Zalez. Joie Lou (*Tam*)

Story: Based on Puccini's opera *Madam Butterfly*, it tells the same story of the doomed romance involving an Asian woman abandoned by her American lover. The setting of the plot is relocated to 1970s Saigon during the Vietnam War, and *Madame Butterfly's* American Lieutenant and Japanese Geisha have become Chris, an American GI and Kim, a Vietnamese bar-girl. Other characters are The Engineer (the "fixer"), Ellen (Chris's American wife), John (Chris's friend, somewhat similar to the role played by the American Consul in the opera) and a new character, Thuy – a villain.

Notes: The lavish production was notable for the helicopter scene – where a full-size helicopter landed onstage – as well as other spectacular scenic effects. However, it was much more than mere spectacle. It was hugely praised as a major step forward in musical theatre: "The roar of approval at Drury Lane last night was the most spontaneous acclaim I have heard at a first night since the opening of *My Fair Lady*...a work that will match in acclaim and popularity such classic musicals as *West Side Story*, *Cabaret* and *My Fair Lady*" (*Evening Standard*); "an evening of shattering dimensions" (*Daily Mail*); "it proves that a popular musical can address a serious theme with sincerity, emotion and integrity" (*Herald Tribune*); "It is one of the essential merits of this through-sung show that the songs tell the story with great verve and economy. There is no redundant slushy material slopping about" (*Spectator*); "By fusing the sweep of opera with the naturalism of the musical play, *Miss Saigon* is the best of the new school of the British musicals" (*Independent*).

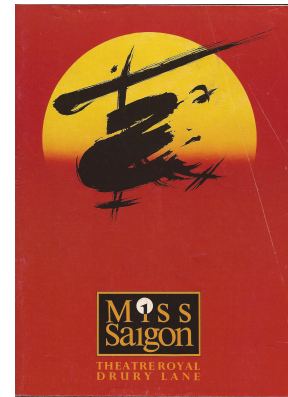
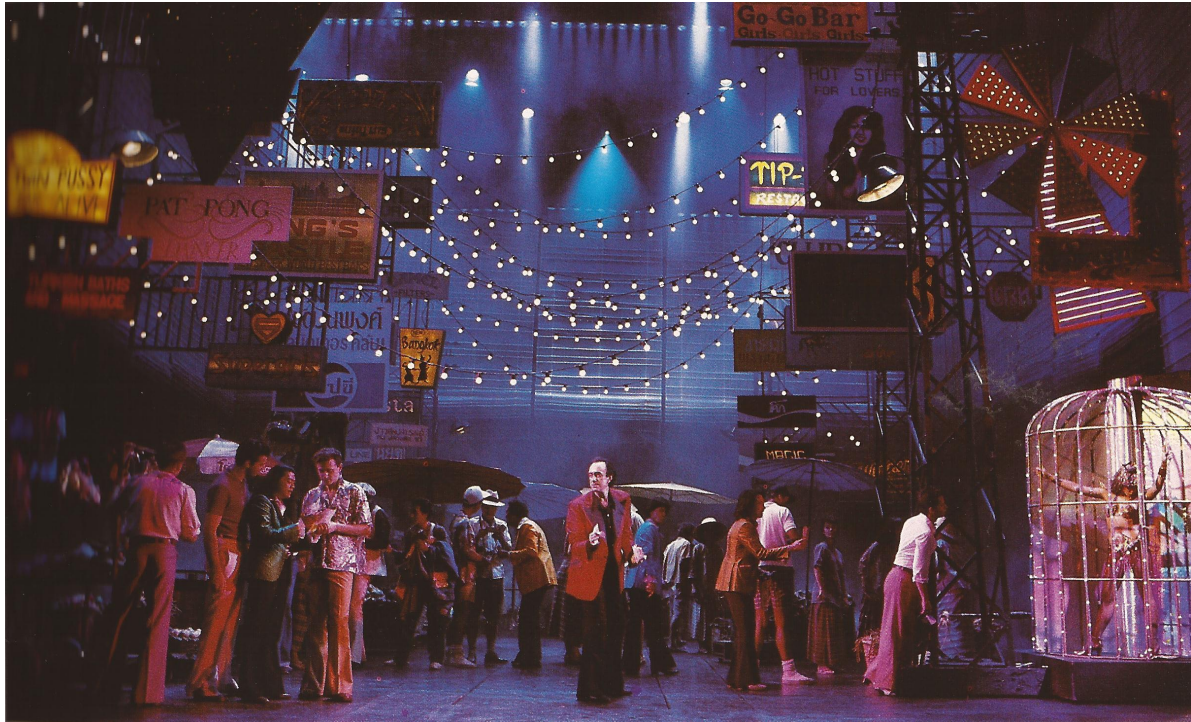


Photo by Michael Le Poer Trench

Photo by Michael Le Poer Trench



The show won Olivier (and later Tony) Awards for both Lea Salonga and Jonathan Pryce and ran for ten years at Drury Lane. (Rather incredibly it lost the Olivier Award for the Best Musical of the Year – losing to “Return to the Forbidden Planet”!) Following its London run, the production undertook a lengthy tour of the largest UK theatres, and then was re-staged in a slightly scaled-down version for a tour of medium-size UK theatres. These tours finished in June 2006. A completely new production was revived at the Prince Edward Theatre in May 2014 (q.v.). This production was filmed for cinema release. A third UK tour was staged in 2017-18 following the closure of the London revival.

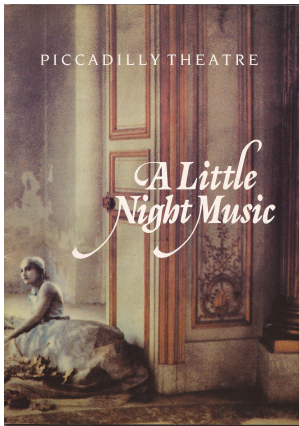
For the original American production Cameron Mackintosh insisted on Jonathan Pryce and Lea Salonga for the leads. American Equity, under pressure from their Asian-American members, refused to allow a non-Asian (Jonathan Pryce) to play an Asian role and insisted he be re-cast. Cameron Mackintosh refused and announced the cancellation of the entire production – notwithstanding its potential loss of many millions of dollars. Pressure from the thousands of advance ticket-holders and from the acting profession forced Equity to change its mind and allow Jonathan Pryce to play the role. However, this led to further protests about the portrayal of “yellow-face” characters in American theatres, and the image of young Asian women as sex-objects to be exploited and to “serve white man’s greed and fantasy”. Protesters picketed the opening weeks on Broadway (in scenes reminiscent of the protests against the production of “Jesus Christ Superstar” decades earlier).



“Miss Saigon” in New York received excellent notices, was a great success at the box office and would go on to run almost ten years on Broadway. Again, incredibly, it lost the Tony Award for the Best Musical of the Year to the “Will Rogers Follies” (Despite the casting controversy, Jonathan Pryce was honoured with a Tony Award for the Best Performance in a Musical.)

In the years since then, “Miss Saigon” has been performed in 25 countries and 246 cities, and has been translated into twelve different languages.

Original London production: Drury Lane, Sept 1989
Future revival: Prince Edward, May 2014



A LITTLE NIGHT MUSIC (1st Revival)

London run: Piccadilly Theatre, October 11th - February 24th 1990
(152 Performances)

Music & Lyrics: Stephen Sondheim

Book: Hugh Wheeler

Director: Ian Judge

Choreographer: Anthony van Laast

Musical Director: Roger Ward

Producer: H.M. Tennent

Cast: Dorothy Tutin (*Desirée*), Peter McEnery (*Frederik*),
Lila Kedrova (*Mme Armfeldt*), Alexander Hanson (*Henrik*),
Sara Weymouth (*Petra*), Eric Flynn (*Count Malcolm*),
Susan Hampshire (*Charlotte*), Deborah Poplett (*Anne*),

Debra Beaumont (*Fredrika*), Michael Bulman, Susan Flannery, Dinah Harris, David Hitchen,
Mandi Martin, Martin Nelson, Susan Paule, Hilary Western,

Notes: Fourteen years after its London premiere, this revival originated at the Chichester Festival Theatre. Dorothy Tutin was singled out for a “performance nothing less than astounding” (*Punch*), and the overall quality of the cast and production was generally recognised: “the show emerges as an exhilarating testament to the power of sheer craftsmanship in the profession of musical theatre” (*Guardian*).

The rare voices of dissent described the show as “A gilt-edged West End for people ‘of a certain age’, for Sondheim freaks and Ned Sherrin” (*Time Out*) and “the ultimate Chichester evening: safe, decorative and stillborn. None of the actors can really sing, and few of the singers bother to act. Nonetheless, it’s easy to see this show seducing a suburban public, no doubt beguiled by the costumes and Sondheim’s exquisite score” (*City Limits*).

Though some claimed her accent was impenetrable there was a notable admirer: “Lila Kedrova’s exotic sandpaper accent ought to be bottled to prove to posterity that an actress can be amusing without being understood” (*Evening Standard*). In January Lila Kedrova left to fulfil a filming commitment and was replaced with Chili Bouchier, who was making a return to the Piccadilly Theatre exactly sixty years after her debut there in “Open Your Eyes” (*q.v.*). Hers was a completely different interpretation of the role and very much admired.

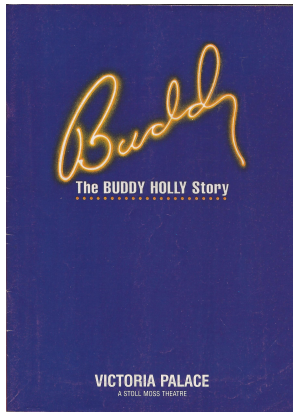
Original London production: Adelphi, April 1975
1st revival: Piccadilly, Oct 1989;
Future revivals: Olivier, Sept 1995;
Menier, Dec 2009 (trans Garrick, April 2010);
Palace (Concert) Jan, 2015;
Ye Olde Rose & Crown, Oct 2015.



Peter McEnery & Dorothy Tutin



Lila Kedrova



BUDDY

London run: Victoria Palace, October 12th (6 years)
 Transferred to Strand Theatre, October 6th, 1995
 Closed March 3rd, 2002 (5,140 Performances)

Music & Lyrics: Various

Book: Alan Janes

Director: Rob Bettinson

Musical Director: Paul Jury

Producer: Paul Elliott

Cast: Paul Hip (*Buddy Holly*), Gareth Marks (*Big Bopper*),
 Enzo Squillino Jr (*Ritchie Valens*), David Howarth (*Joe Mauldin*),
 David Bardsley (*Jerry Alison*), Vincent Marzello (*Highpockets Duncan*),
 Graham Brand, Laurence Bouvard, Shenton Dixon, Paul Edwards, Ron Emslie,
 Trevor Michael Georges, Billy Geraghty, Carmen Gomez, Adam Henderson, Lorna Lee, Douglas Leland,
 Bo Light, Marlena Mackey, Claudia Morris, Megg Nicol, Melvin Reeves, Michael Rose.

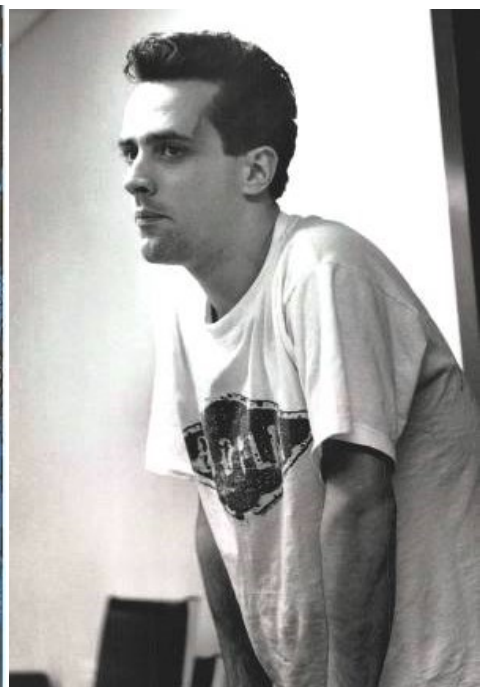
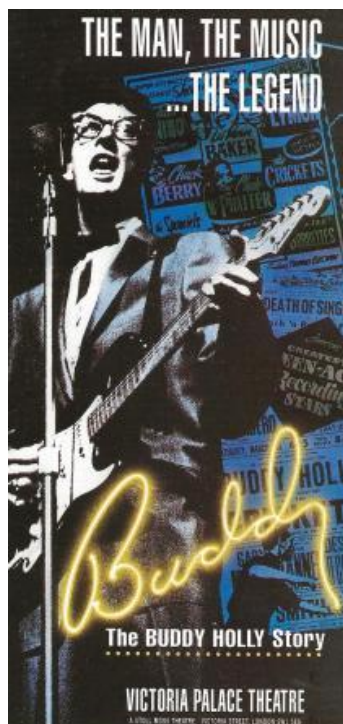
Story: The show covers the three years during which Buddy Holly became the world's top recording artist only to have his career cruelly cut short at the age of 22 . He was killed in a plane crash on February 3rd 1959 along with fellow performers Ritchie Valens and the Big Bopper, in a tragic accident referred to as "the day music died".

Notes: This show was originally conceived by Laurie Mansfield and Paul Elliot with support from Paul McCartney (who owned the copyrights to Buddy Holly's music). Paul McCartney objected to many inaccuracies in the 1978 film version of Buddy Holly's life and was happy to support a show which told a truer story. It opened at the Theatre Royal, Plymouth to excellent notices, and these were repeated in London: "Musically, the show is marvellously, scrupulously prepared - and live: a fit frame for the Philadelphian Paul Hipp, who captures that insidiously whining gentleness of Holly's gentler songs...a streak of wistfulness even in his bounciest numbers" (*Financial Times*); "spontaneously brought the wildly supportive first-nighters to their feet...What they were responding to was a commodity not seen in a musical since *Me And My Girl*: sheer, unadulterated fun. For that's precisely what Buddy is - a fun show...little more than an excuse for 28 toe-tapping songs" (*Sunday Express*); "But this is the kind of evening when criticism simply has to surrender before Holly nostalgia" (*Guardian*).

With its initial 12 year run in the West End, this became one of the longer-running shows (and would later be revived in 2007 (*q.v.*) for a further 18 months) whilst in-between times it toured non-stop through the UK.

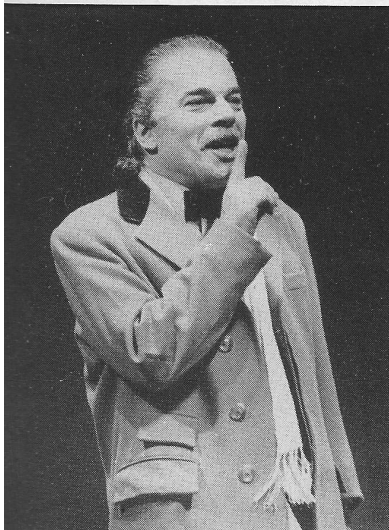
Its Broadway production in 1990 ran for just 225 performances, though it went on to play five US National tours with great success. It has also been seen in 17 different countries and is said to have played to over 25 million people over the years.

Original London production:
 Victoria Palace/ Strand, Oct 1989
Future revivals: *Duchess*, Aug 2007;
Upstairs Gatehouse, March 2010;
Wimbledon (tour) Jan 2017



Paul Hipp

Photo by John Haynes



Ian Dury

APPLES

London run: Royal Court Theatre, October 17th – January 6th, 1990

Music: Ian Dury

Lyrics: Mickey Gallagher

Director: Simon Curtis

Choreographer: Anthony van Laast

Cast: Ian Dury (*Byline Brown*), Frances Ruffelle/ Emma (*Delilah*), Alan David (*Sir Hugo*), Pam Ferris (*Lady Wendy*), Lee Whitlock, Bob Goody, Jessie Birdsall, Alan David

Story: A vision of London life through the eyes of tabloid journalist, Byline Brown. Delilah, the prostitute with a heart of gold (naturally!), steals details of a scheme to blackmail several prominent moral figures from her own very right wing Tory MP lover, Sir Hugo Sinister. Fleeing his potential revenge she meets failed-crook-turned-barrow-boy Simpson, falls in love but finds her footsteps dogged by tabloid hack, Byline Brown.

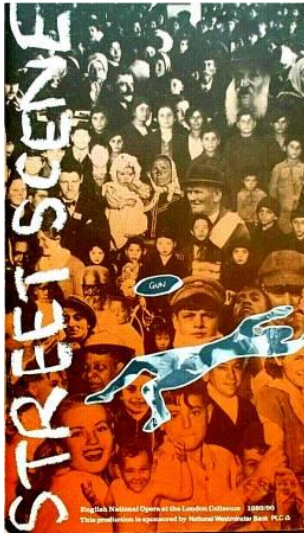
Notes: The show did not go down well with the critics, who described it as too long, too loud, and aimed at an audience with a mental age of 4 years. Intended as a satire on the red-top Press and corruption in high places, it was an all-round flop. “It’s a depressing experience to sit through Ian Dury’s first musical only to discover that fings are just wot they used to be. ‘Apples’ isn’t so much ground-breaking as brain-crushing” (*City Limits*); “Apples is simply a self-indulgent and naive embarrassment that leaves ...(Dury) floundering way out of his depth” (*Daily Express*). Five weeks into the run Frances Ruffelle was forced to pull out of the show when she discovered she was expecting her second child and was suffering extreme morning sickness. At one day’s notice Emma Amos stepped into the role to complete the last 3 weeks of the run.

STREET SCENE

London run: Coliseum, October 12th - November 23rd (in repertoire)



Photo by Scottish Opera



STREET SCENE

London run: Coliseum, October 12th - November 23rd (in repertoire)

Music: Kurt Weill

Lyrics: Langston Hughes

Book: Elmer Rice

Director: David Pountney

Choreographer: David Toguri

Musical Director: Carl Davies / James Holmes

Producer: English National Opera & Scottish Opera

Cast: Kristine Ciesinski (*Anna Maurrant*), Richard van Allen (*Frank*), Janis Kelly (*Rose*), Simon Masterton-Smith (*Harry Easter*), Bonaventura Bottone (*Sam Kaplan*), Meriel Dickinson (*Emma Jones*), Anthony Mee (*Lippo Fiorentino*), Catherine Zeta Jones (*Mae Jones*), Philip Gould (*Dick McGann*), Mark Beudert, Susan Bullock, Phyllis Cannan, Edwin Craig, Fiammetta Doris, Judith Douglas, Bythe Duff, Terry Jenkins, Harry Nicoll

Story: This is a musical portrait of the inhabitants of a New York City tenement during an oppressively hot summer's day. Many individuals are sketched, but the main story tells of Anna Maurrant trapped in a loveless marriage with her bullying, drunken husband, Frank. Their daughter, Rose, is being pursued by the smooth-talking Harry Easter and by her earnest young neighbour, Sam Kaplan. Other characters include the super-bitch, Emma Jones, the Scandinavian immigrant, Mrs Olsen, and the bright young dancing couple, Mae Jones and Dick McGann.

Notes: Adapted by Elmer Rice from his own 1929 play, this was Kurt Weill's white and Northern attempt at a "Porgy and Bess" type show. It is a work of fierce social protest, ending with two young lives totally destroyed. It premiered in New York in 1947, but ran for a mere 148 performances, and was felt to be too "operatic" for Broadway. In 1959 it entered the repertoire of the New York City Opera with greater success. Its British premiere played two performances a week in repertoire, and was a joint Scottish Opera/English National Opera production which had premiered in Glasgow three months earlier in July. (There had been a one-night charity concert version staged at the Palace Theatre in 1987 for London Lighthouse – but this was its first fully-staged production). The general consensus felt this production fell between the two stools. It was taken too slowly and too solidly for a musical; some of the casting was age-inappropriate, and "its hybrid nature...with one foot firmly planted in the world of the Broadway musical and one eye casting fond backward glances at the European operatic tradition, is never satisfactorily resolved" (*Financial Times*).

A number of reviews criticised Carl Davis's conducting: "insensitive to the problem of balance in live opera or musical...(he) even prevented the proper applause after some numbers...a significant misunderstanding of the conventions" (*Guardian*); "very poorly conducted" (*Spectator*). However, an opposite view stated "No better conductor than Carl Davis, who himself grew up in the same environment, to interpret this remarkable music could be found..." (*The Stage*).

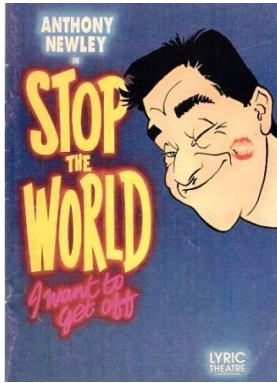
All in all, this was considered a hugely worthwhile undertaking, and there was particularly praise for Janis Kelly – "If she doesn't win at least an Olivier Award for it, there's no justice in this world" (*Spectator*), and the dancing duo of Catherine Zeta Jones and Philip Gould "proceed to dance up a terrific storm" (*What's On*).

Original London production: Coliseum, October 1989
 Future revivals: *Young Vic*, July, 2008 ;
Young Vic, Sept 2011



Janis Kelly & Bonaventura Bottone

Photo by Laurie Lewis



STOP THE WORLD – I WANT TO GET OFF (1st Revival)

London run: Lyric Theatre, October 19th - November 25th (52 Performances)

Music, Lyrics & Book: Anthony Newley & Leslie Bricusse

Director: Anthony Newley

Choreographer: Kenn Oldfield

Musical Director: Paul Smith

Producer: Stan & Sheila Freeman

Cast: Anthony Newley (*Littlechap*), Rhonda Burchmore (*Evie Littlechap*)
Fiona Alexander, Dollie Henry, Julia Howson, Samantha Hughes, Kim Ismay,
Victoria Lynson, Emma Priest, Wendy Schoeman,

Guests at varying dates: Martine McCutcheon/ Denise Outen/ Chase Marks

Melissa Farmery/ Laura Tristram/ Rowan Logan

Notes: This first revival after nearly 30 years had incorporated a number of changes – small ones, like eliminating the *fräulein* from Littlechap's harem and changing some of the lyrics; and some big ones, like changing the setting to backstage in a theatre, and no longer opening the show with Newley as a child singing the ABC Song, but going straight into the grown-up Newley singing "What Kind of Fool Am I?" It did not go down well: "he's but a shadow of the shadow that was his former self. The show itself is even worse. The two or three good songs are not very well done and separating them is the dire dialogue, complete with jokes that were terrible even when they were new" (*Mail on Sunday*); "a repellently self-serving star vehicle which was at best mediocre in 1961 and has dated badly in the decades since" (*City Limits*). With notices like that, it was not a success, running just seven weeks, and said to have lost over £500,000.

Original London run, Queen's Theatre, July 1961

1st revival: Lyric, Oct 1989

RENT PARTY

London run: Theatre Royal, Stratford, October 24th – Nov 25th

Music & Lyrics: Various

Book: Alan Plater

From an idea by: Nat Shapiro

Director: Philip Hedley/ Deirdra Lovell

Choreographer: Deirdra Lovell

Musical Director: Colin Purbrook

Cast: Clinton Derricks-Carroll (*Lucky Franklin*),
Sharon D. Clarke (*Maybeline Williams*),
Robert Coverton (*Dewey Williams*), Kofi Missah (*Clarence*),
John Turner (*Officer McAlinden*), Pearly Gates (*Princess Sapphire*),
Polly Hemingway (*Sarah Jackson*), Carol Kenyon,
Melanie E Marshall, Louis Emerick,
The Band: Colin Purbrook, Ray Crane, Trevor Whiting,
Brian Abrahams, Jim Richardson/ Spike Heatley

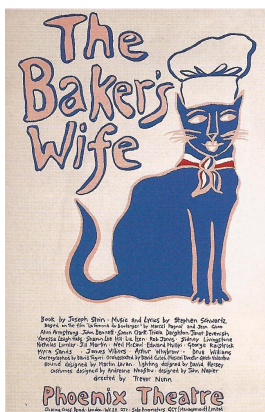


Carol Kenyon & Clinton Derricks-Carroll

Photo by Nobby Clark

Story: In 1930s Harlem rent parties were pay-on-the-door gatherings held in someone's apartment to raise money for the rent. The guests at Lucky Franklin's rent part include gospel-singer Maybelle Williams and her hen-pecked husband, Dewey; Clarence, a flashy young flirt singing of his sexual skills; an Irish cop who can sing the black music; and the sultry Princess Sapphire. However, the oddest guest is Sarah Jackson, some kind of Time-Travelling Government official from 1980's London. She's on a fact-finding mission to see if the idea of a rent party might help present-day Londoners who have fallen behind with their mortgage payments.

Notes: The actual message behind this bizarre mixture of black American culture and present-day London's economic problems was totally lost on the critics. There was one clear message though – a great evening's entertainment from "a brilliant cast and the laid-back accompaniment of Colin Purbrook and His Clouds of Joy" (*Guardian*). Sharon D. Clarke stole all the notices.



THE BAKER'S WIFE

London run: Phoenix Theatre,
November 27th—January 13th 1990
(56 Performances)

Music & Lyrics: Stephen Schwartz

Book: Joseph Stein

Director: Trevor Nunn

Choreographer: David Toguri

Musical Director: Gareth Valentine

Producer: Duncan Weldon & Jerome Minskoff

Cast: Alun Armstrong (*Aimable*),
Sharon Lee Hill (*Genevieve*),
Druce Williams (*Dominic*),

James Villiers (*Le Marquis*), Jill Martin (*Denise*),
George Raistrick (*Claude*), John Bennett, Simon Clark,
Tricia Deighton, Janet Devenish, Sidney Livingstone, Vanessa Leigh Hicks, Liz Izen, Robert Jarvis,
Nicholas Lumley, Neil McCaul, Edward Phillips, Myra Sands, Arthur Whybrow,



Sharon Lee Hill & Alun Armstrong

Photo by Donald Cooper

Story: The bickering residents of a small Provencal town at last find peace and contentment in the heavenly bread of Aimable, the newly arrived baker and Genevieve, his attractive young wife, but when she is lured away by the attentions of Dominic, a handsome young gigolo working as chauffeur to the Marquis, the middle-aged baker loses all zest for life and baking, and throws the community into chaos.

Notes: Based on a book by Marcel Pagnol (author of “Jean de Florette” and “Manon des sources”). The original USA production opened in Los Angeles in May 1976 and undertook a 27 week tour but failed to make it to Broadway in spite of having Topol as the leading man. The show was heavily re-written for London, where a minority of critics thought it ranked with the very best of Stephen Schwartz’s work : “what saves The Baker's Wife time and again is a score of huge and magical delight... song after song of tremendous Gallic enchantment, all of which sound like Piaf or Trenet in top form” (*Herald Tribune*). However, the general reaction was less enthusiastic: “a sunny charm, a gentle humour, a poignant romance and eventual tedium” (*The Stage*); “a not unpleasant, but faintly dull, anodyne affair, staged, for the most part competently” (*Daily Telegraph*); “The result is a near decent musical with about one and a half good songs... curiously underpinned with old-fashioned oom-pah musical high jinks, and a love story that starts off shaky and ends up sentimental” (*Financial Times*). It closed fairly quickly.

Original London production: Phoenix, November 1989

Future revivals: *Union*, Sept 2011; *Drayton Arms*, June 2015



Photo by Zoe Dominic

Simon Cadell & Patricia Hodge

NOEL AND GERTIE (2nd Revival)

London run: Comedy Theatre, Dec 14th - June 16th 1990
(220 performances)

Music & Lyrics: Noel Coward

Book: Sheridan Morley

Director: Alan Strachan

Musical Director: Jonathan Cohen

Choreographer: David Toguri

Producer: Zoe Dominic & Bill Freedman

Cast: Simon Cadell (*Noel Coward*), Patricia Hodge (*Gertie Lawrence*)

Notes: This anthology of Coward’s words, scenes and songs was originally created by Sheridan Morley at the King’s Head in 1983 as a four-hander. This revised version – for two performers – originally was to feature Michael York – but for some reason Simon Cadell replaced him.

The planned post West-End tour, with Edward Petherbridge and Susan Hampshire was cancelled due to the illness of the leading lady.

Original production King’s Head 1983; 1st revival Donmar, Aug 1986; 2nd revival Comedy, Dec 1989;

Future revivals: *Duke of York’s* Dec 1991; *Jermyn Street*, Oct 1997; *Jermyn Street*, Aug 2002; *Cockpit*, Sept 2011

THE LADY OR THE TIGER (1st Revival)

London run: Orange Tree, December 15th – February 3rd, 1990

Music: Nola York

Lyrics: Michael Richmond

Book: Michael Richmond and Jeremy Paul

Director: Keith Strachan

Musical Director: Mark Stewart

Cast: Amanda Garwood (*Princess*), Mark Lockyer (*Hero*), Gordon Reid (*King*), Jonathan Asams (*Factotum*),

Notes: This was the first revival since its Orange Tree debut in 1975 which was followed by a brief (52 performance) run at the Fortune Theatre. For some it was beginning to show its 1970s age, though for most it still worked: “first presented in the summer of 1975, it's amazing how good it still looks and sounds...all the clever songs have a catchy immediacy. Smashing stuff” (*What's On*); “Overall it's a slight, forgettable work; and likeable though it is, there must be stronger musicals more deserving of a revival” (*City Limits*).

Original London production: Fortune, Feb 1976

1st revival: Orange Tree, Dec 1989 ; *Future revival:* Orange Tree, Jan 2010



BARNUM (2nd Revival)

London run: Shepherd's Bush Green, December 27th – January 4th 1990



Peter Duncan

Music: Cy Coleman

Lyrics: Michael Stewart

Book: Mark Bramble

Director: John Redgrave

Choreographer: Kenn Oldfield

Musical Director: David Beer

Cast: Peter Duncan (*P.T. Barnum*), Roni Page (*Charity Barnum*), Chris Talman (*Ringmaster*), Vincent Shiels (*Tom Thumb*), Maria Kesselman (*Jenny Lind*), Nicky Forsyth, Elizabeth Haywood, Chris Hocking, Robert Hopkins, Ruby-Marie Hutchinson, Juliana Inaros, Michelle Inaros, Sally Lavelle, Dougie Mann, John Melvin, Alan Mosley, Phillipa Rae, Zoey Rayner, Tony Rossouw, Vanessa Skaer, Jackie Sysun, Chris Talman, Ann Woodfield, Deborah Woolley,

Notes: It seemed a splendid idea to stage this show in a real circus big-top tent erected in Shepherd's Bush - “But executing it is another thing. The Big Top doesn't work when the quality of sound is all important. This is especially true when Act One is largely dominated by expository solos” (*Guardian*). The number of complaints about the acoustics were matched by the lack of proper heating inside the tent and the patchy lighting. “I suppose ‘tacky’ is not an allowable critical term, in which case I can best describe this ‘Barnum’ as a dispiriting and makeshift affair” (*Daily Telegraph*). However, the more charitable view was “Peter Duncan's boyish intrepidity and appealing gusto make up for any technical shortcomings” (*Independent*).

On Thursday January 4th, after just eleven performances, the show was forced to close: there was not enough money to pay the 25 actors' and 19 musicians' wages, due the following morning. The producer, Michael Fontaine for LMC Productions, was unable to meet the current week's wages, estimated at £20,000, and it was also revealed that the company's total debts were some £750,000. The immediate cancellation also affected a proposed regional tour.

Original Production: London Palladium June 1981;

1st revival: Victoria Palace, March 1985; 2nd revival: Shepherd's Bush Green, Dec 1989

Future revivals: Dominion Theatre, Dec 1992; *Union*, May 2005; *Menier*, Nov 2017