

SOMETIME

London run: Vaudeville, February 5th (28 performances)

Music: Rudolf Friml

Book & Lyrics: Rida Johnson Young

Director:

Musical Director:

Cast: Désirée Ellinger (*Enid Vaughan*), Farren Soutar (*Hank Vaughan*), Bibi Delabere (*Mamie Dean*)

Songs: Sometime, Any Kind of Man,

Story: The story is told in “flashback” and shifts between the present and the past. Enid, the storyteller, is due to marry Henry Vaughan, but the voluptuous Mamie had other ideas. Mamie puts innocent Henry into an embarrassing situation that causes Enid to postpone the wedding until her fiancé has completed a five-year “good behaviour bond”. In the end Enid and Henry marry and Mamie is left to her own vices.

Notes: The original production opened on Broadway in 1918 with the role of Mamie played by Mae West. In the song “Any Kind of Man” Mae West introduced the “shimmy” to Broadway – a dance which involved a horizontal shaking of the upper body, especially the shoulders. It became immensely popular and was quickly associated with female sexual seductiveness. The whole story was considered somewhat distasteful by the London critics, and the show was taken off after 28 performances.



Désirée Ellinger



Lilian Davies & Gregory Stroud

KATJA THE DANCER

London run: Gaiety, February 21st (Total 505 performances)

Transfer: Daly's, September

Music : Jean Gilbert

Additional music: Maurice Rubens & Ralph Benatsky

Additional lyrics: Clifford Grey

Original Book & Lyrics: Leopold Jacobsohn & Rudolph Oesterreicher

English adaptation: Frederick Lonsdale & Harry Graham

Director: Fred J. Blackman

Musical Director: Arthur Wood

Cast: Lilian Davies (*Katja*), Gregory Stroud (*Prince Karl*), Bobbie Comber (*Count Orpitch*), Dennis Hoey (*Ivo*), Rene Mallory (*Maud*), Gene Gerrard (*Leander*)

Songs: When We are Married, Leander, Love's in the Air, Cruel Chief, Euranian Anthem, Dance with You, All the World Loves a Lover, Just For Tonight, I Fell Head Over Heels in Love, If You Care, Those Eyes So Tender, Night Birds, In Jail

Story: Katja is really a Countess whose family has lost everything as a result of political intriguing. She has taken to dancing as a profession in order to earn a living and has been engaged to appear at Count Orpitch's where she is attracted to a man called Colonel Ineson. However, Ivo, Katja's dancing partner recognises Ineson – he is really Prince Karl of Koruja in disguise, and is the very man who brought down Katja's family. Ivo persuades Katja to accept an assignation with the Prince, drug his wine and deliver him to the hands of his enemies. But Katja learns the real story: Karl is a figurehead, wrongly used by political opportunists, and when Ivo decides to drug the prince himself, Katja dashes the wine from his lips and helps him escape. Finally all is put right, and Katja and Karl are united in matrimony. (A sub plot tells of the romance between Count Orpitch's daughter, Maud, and his secretary, Leander.)

Notes: This show had been touring the provinces during the previous six months, but was brought into the Gaiety to fill the gap left by the early end of “Poppy”. It was intended as a stop-gap show but turned out to be a great success, running for over 500 performances.

LOVE'S PRISONER

London run: Adelphi, February 6th (26 performances)

Music, Book & Lyrics: Reginald Hargreaves

Director: Harry Welchman

Choreographer: Fred A. Leslie

Musical Director: John Heuvel

Cast: Ewart Scott (*Sir Barnaby Breeze*), James Lindsay (*Sir Roger Trevannion*), Harry Welchman (*Gaston de Senlis*), Helen Gilliland (*Barbara*), Betty Faire (*Licette*), E. Percy Parsons (*Lurgan*) Russell Macauley (*Black George Tregonning*), Fred Wither (*Abel Polperro*)

Songs: The Cuckoo's Note a-Calling, Land of Dreams, Conspirators, Philanthropic Smugglers, Frills and Furbelows

Story: Sir Barnaby Breeze, who has dispossessed the wicked Sir Roger Trevanion and taken over his ancestral seat at Runion Manor, has been profiteering in the grain market during the Napoleonic Wars. He has offered to accommodate a French prisoner-of-war, Gaston de Senlis, a Napoleon Hussar, and, inevitably, Sir Barnaby's daughter, Barbara, falls in love with the handsome captive. Gaston's sister, Licette, has arrived in disguise, on a secret mission from Napoleon himself. Meantime Sir Roger is planning revenge and plots with the local smuggler, Lurgan, to kidnap Gaston and sell him as a slave on the American plantations. Gaston escapes back to France, and Sir Barnaby is arrested, so Gaston nobly risks his life in returning to England to rescue Barbara's father, fortuitously timed with the news of Waterloo and peace. Result: happy ending all round.

Notes: Originally announced to open on February 3rd, with part of the performance to be broadcast on the wireless, there was some confusion when the opening night was postponed for a few days and a substitute programme was aired. Clearly the show was in some kind of trouble. The Stage review elaborated on this, saying it had a "long drawn-out and badly constructed book, overloaded with sometimes tiresome and unnecessary detail" which led to its "unfortunately mixed reception".



Harry Welchman



BOODLE

London run: Empire, March 10th (94 performances)

Music: Philip Braham & Max Darewski

Lyrics: Douglas Furber

Book: Sydney Blow & Douglas Hoare

Director: Sydney Blow

Choreographer: Jack Buchanan

Musical Director: Max Darewski

Cast: Jack Buchanan (*"Boodle"*), Denis Cowles (*Bino Marchant*), Douglas Furber (*Dixon*), Sam Wilkinson (*Baker*), Miss June (*Daphne Drew*), Ethel Stewart (*Rosie*), Veronica Brady (*Matilda*), Russell Gordon (*Billy*), Elsie Randolph (*Clematis*)

Songs: Oh Daphne, Tattooed Lady, Garden of Lies, I Seem to Remember that Day in December, This Year Next Year, Love's in the Air, The Stronger Sex

Story: Lord Algernon Kenilworth (*"Boodle"*) mistakenly believes he has killed his friend Bino Marchant by throwing him into the water from a window-sill during a fit of pique. Boodle hides in Dixon's Circus, where he takes the place of the clown, Baker. He is not the only person in disguise:

Daphne Drew, for a bet, has taken the place of another circus performer, Rosie, the real equestrienne. Other characters include Matilda, the circus tattooed lady, wife of the disappearing Baker; Billy, the strongman; and Clematis, Daphne's plain sister.

Notes: This was adapted from H.M. Paul's 1902 farce "The New Clown". It managed just two and a half months at the Empire despite its splendid circus effects. It was said to suffer from "rather dull dialogue".



Irene Brownne singing the "Where Has My Hubby Gone Blues"

NO, NO, NANETTE

London run: Palace, March 11th
(665 performances)

Music: Vincent Youmans

Lyrics: Irving Caesar & Otto Harbach

Book: Otto Harbach & Frank Mandel

Director: William Mollison

Choreographer: Patrick Leonard

Musical Director: Percival Mackey

Cast: Binnie Hale (*Nanette*),
Joseph Coyne (*Jimmy Smith*),
Marie Hemingway (*Sue Smith*),
Irene Brownne (*Lucille Early*),
George Grossmith (*Billy Early*),
Gracie Leigh (*Pauline*),
Seymour Beard (*Tom Trainor*)

Songs: Too Many Rings Around Rosie, The Call of the Sea, I Want to Be Happy, Tea for Two, You Can Dance With Any Girl at All, Where Has My Hubby Gone Blues?, Take a Little One Step

Story: Jimmy Smith, a married New York Bible manufacturer and the guardian of Nannette, has most innocently been giving financial support to help the careers of three different girls in three different cities. Jimmy, his wife and ward, together with family friends Lucille and Billy Early all gather for a holiday at Jimmy's Chickadee Cottage in Atlantic City. Totally unplanned, the cottage is also visited by the three young ladies. This causes all manner of complications and misunderstandings, not helped by the presence of the Smith's family maid, Pauline.

Notes: The original production was stuck on a USA provincial tour undergoing re-writes and re-casting, when this facsimile production opened at London's Palace Theatre with Binnie Hale and George Grosssmith. The London run lasted 665 performances – twice the New York run - when the show finally made it to Broadway six months after the London premiere.

ROSE MARIE

London run: Drury Lane, March 20th (851 performances)

Music: Rudolf Friml & Herbert Stothart

Lyrics & Book: Otto Harbach & Oscar Hammerstein II

Director: Felix Edwardes

Choreographer: J. Kathryn Scott

Musical Director: Herman Finck

Cast: Edith Day (*Rose Marie*), Derek Oldham (*Jim Kenyon*),
Clarice Hardwick (*Lady Jane*), Billy Merson (*Hardboiled Herman*),
Ruby Morris (*Wanda*), John Dunsmore (*Sgt. Malone*),
Michael Cole (*Emile la Flamme*)

Songs: Rose Marie, The Mounties, Indian Love Call, Totem Tom-Tom, The Door of her Dreams, Only a Kiss, Hard Boiled Herman, Pretty Things

Story: Rose-Marie La Flamme, a singer, and fur-trapper Jim Kenyon are in love, but a jealous suitor tries to pin a false murder rap on Jim. True to tradition the Mounties get their man (who turns out to be a woman!) and Rose-Marie and Jim go off into the sunset.

Notes: The show opened on Broadway on September 2nd 1924 and ran for 557 performances. The original cast included Mary Ellis and Dennis King. The fact that there was a murder in this musical caused quite a stir at the time – as it was felt a most unsuitable thing in a “musical comedy”. The London première was at Drury Lane with Edith Day and Derek Oldham ran for 851 performances – the longest-running musical of the 1920s. Three film versions have been made – all by MGM – in 1928 with Joan Crawford and James Murray, in 1936 film with Jeanette MacDonald and Nelson Eddy, and in 1954 with Howard Keel and Ann Blyth. The last two versions made considerable alterations to the original story.



Edith Day as Rose Marie

THE BAMBOULA

London run: His Majesty's, March 26th – May 30th (77 performances)

Music: Albert Sirmay & Harry Rosenthal

Lyrics: Douglas Furber & Irving Caesar

Book: H.M. Vernon & Guy Bolton

Director: William J. Wilson

Choreographer: J.W. Jackson

Musical Director: Percy Fletcher

Cast: W.H. Berry (*Prince Robert*), Beppie de Vries (*Princess Muria*),

Roy Byford (*Larranga*), Dorothy Shales (*Donna Juanita*),

Harry Welchman (*Jimmy Roberts*), Billy Leonard (*Larry Wyndham*).

Songs: Sing a Song in the Rain, Your Kiss Told Me So, On Such a Beautiful Night, Rio Grande, After All These Years

Story: “Bamboula” is a title given to the acting Regent of the Ruritanian country of Corona. Prince Robert, the “Bamboula” for his young niece, Princess Muria, is ignoring his duties and the threat of revolution in his homeland. Accompanied by Larranga, his Minister of Finance, he is gallivanting through Europe, romantically driven in pursuit of the rich Donna Juanita. A hotel mix up confuses Prince Robert and Larranga for Jimmy Roberts and Larry Wyndham, a professional dancing act from England. The Prince and Minister are bullied because they dance badly, whilst the two dancers are treated like royalty. When Prince Robert hears of the problems at home, he dispatches Jimmy, telling him to act as “Deputy Bamboula” only to discover that Jimmy becomes so popular in Corona that he marries the Princess and is elected Consort. To add to the former Bamboula’s chagrin, Donna Juanita spurns him for Schmaltz, a German hotelier.

Notes: This rather old-fashioned piece suffered from comparison with the newly opened American shows, “No No Nanette” and “Rose Marie” and, indeed, there was some booing from the gallery on the opening night. It managed just two months in the West End, but went on to run for several years in various productions in the provinces, where the big “American” shows had not yet had the same impact.



Beppie de Vries



FRASQUITA

London run: Prince's, April 23rd (36 performances)

Music: Franz Lehar

Original Book & Lyrics: A.M. Willner & Heinz Reichart

English version: Reginald Arkell

Director: Oscar Ashe

Choreographer: Jack Hulbert

Musical Director: Frederick Grey

Cast: Thorpe Bates (*Armand Mirabeau*), Edmund Gwenn (*Hippolyt*), Ethel Baird (*Dolly Girot*), José Collins (*Frasquita*)

Songs: It is the Spell, My Lovely Passion Flower, Somewhere Someone is Waiting, The Return of Our Legion, Dancing all the Rage

Story: Armand Mirabeau, a wealthy young Parisian, arrives at a Spanish seaport with his friend Hippolyt to meet his fiancée Dolly Girot. Armand, by chance, meets a local gipsy girl, Frasquita. She ensnares and then spurns him in revenge for his having accused her of stealing his cigarette case. Back in Paris,

Dolly, deeply offended by Armand's fickle behaviour, marries Hippolyt and Frasquita, who has realised that she truly loves Armand, pursues, and is reunited with her, only true love.

Notes: “Frasquita” was a great success at the Theater an der Wien in Vienna in 1922, when Richard Tauber's performance of the serenade “Hab' ein blaues Himmelbett” was regularly encored. It was based on Pierre Louys's novel “La Femme et le Pantin” (The Woman and the Puppet) which was later filmed by von Sternberg as “The Devil is a Woman”. In 1933 it would be a great hit at the Opera-Comique in Paris, with the opera singer Conchita Supervia in the title role. In spite of all this, it only managed a four week run in London. It had opened in Edinburgh for Christmas 1924, and in the intervening tour had undergone a change of leading man and the original choreography by Espinosa had been replaced with the work of Jack Hulbert.



Vera Lennox & Claude Hulbert

TELL ME MORE

London run: Winter Gardens, May 26th (263 performances)

Music: George Gershwin

Lyrics: Ira Gershwin, Buddy G. DeSylva & Desmond Carter

Book: Fred Thompson & William K. Wells

Director: Felix Edwardes

Choreographer: Sammy Lee

Musical Director: John Ansell.

Cast: Arthur Margetson (*Kenneth Dennison*), Elsa Macfarlane (*Peggy*),

Claude Hulbert (*Billy*), Heather Thatcher (*Jane*),

Leslie Henson (*Monty Sipkin*), Vera Lennox (*Bonnie*)

Songs: Tell Me More, Mr & Mrs Sipkin, When the Debbies Go By, Three Times a Day, Why Do I Love You? Kickin' the Clouds Away, Love is in the Air, My Fair Lady, In Sardinia, Ukulele Lorelei; *Interpolated:* How Can I Win You Now? (*Music by William Daly*)

Story: At a Manhattan fancy-dress ball, Kenneth Dennison is smitten by a young Pierette, and they meet briefly before she slips away. She has left behind a mask which says "property of Maison Elise", so the next day Kenneth and his friend Billy go to the Fifth Avenue hat-shop to look for this "Pierette". Billy suggests Kenneth would be better off meeting Margaret, Billy's estranged sister, rather than some stranger.

After Billy leaves, Kenneth spots his Pierette. Love starts to blossom,

and he learns her real name is Peggy. He is obliged to leave the next day for Viewport but promises they will meet again on his return. Meantime Peggy's friend, Jane, and Monty, the owner of the hat-shop are having a secret affair, secret because Jane's wealthy father would not approve of a poor tailor, and, making up the third romantic couple, Billy becomes enamoured of Bonnie, another shop-girl. And they all end up at the same time in Viewport, where many complications, misunderstandings and farcical goings on threaten all three relationships, before, finally, everything is sorted out and all relationships properly paired.

Notes: The Stage review commented on the music : "Mr Gershwin has inclined clearly to the cacophony and noise of jazz", and on the dance : "the restless movements, so studiously precise and often in unison possess the good qualities and the complementary defects that mark the efforts of American producers". Luckily the general public were not as anti American-musicals as the critic, and the show ran a respectable 263 performances at the Winter Gardens.

CLEOPATRA

London run:

Daly's, June 2nd
(110 performances)

Music: Oscar Straus

Lyrics: Harry Graham

Director: Oscar Ashe

Choreographer:

Espinosa

Musical Director:

Arthur Wood

*Evelyn Laye
as Cleopatra*





CLEOPATRA

London run: Daly's, June 2nd (110 performances)

Music: Oscar Straus

Lyrics: Harry Graham

Additional numbers: Arthur Wood

Book: John Hastings Turner

Director: Oscar Ashe

Choreographer: Espinosa

Musical Director: Arthur Wood

Cast: Evelyn Laye (*Cleopatra*), Alec Fraser (*Victorian Silvius*), Neta Underwood (*Charmian*), John E. Coyle (*Prince Beladonis*), Shayle Gardner (*Mark Anthony*), Henry Hallatt (*Nephros*), Jay Laurier (*Pamphylos*), Ninon Zaria (*Iras*)

Songs: Dissatisfied, For You, O Queen Divine, A Woman's Heart, Till the Right Man Comes Along, Castles in the Air, I Thrive On It

Story: A young Roman Officer, Victorian Silvius, makes short work of Cleopatra's Nubian guards, and gets into her sacred presence with a message for her. There he meets Cleopatra's slave, Charmian, whom he had loved in Rome, and who fears the worst should Cleopatra see her lover. Luckily Cleopatra is temporarily distracted by the clumsy attempts to woo her by a visiting Prince Beladonis. Silvius gets mixed up in a conspiracy to dethrone Cleopatra, at which point Mark Anthony and "half an army" are announced. Anthony suggests Silvius and Charmian should be condemned to death, but Cleopatra condemns them to matrimony, thus everyone ends happy, except perhaps Pamphylos, the Prime Minister, who has apparently been thrown to the crocodiles by mistake.

Notes: This was a wildly extravagant and lavish production, but was said to be very much lacking in humour. It managed a three month run and lost an absolute fortune.

CLO-CLO

London run: Shaftesbury, June 9th (Total 95 performances)

Transfer : Adelphi, August 3rd - 29th

Music: Franz Lehar

Original Book & Lyrics: Bela Jenbach

English lyrics: Douglas Furber

Additional songs: Max Darewski

Director: Dion Titheradge

Choreographer: Max Rivers

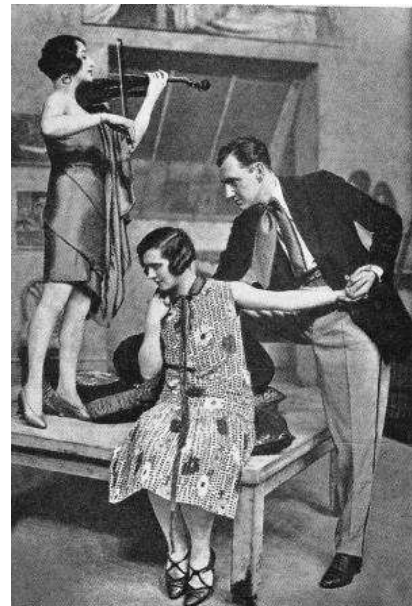
Musical Director: Max Darewski

Cast: Cicely Debenham (*Clo-Clo*), Paul England (*Maxime*), A.W. Baskcomb (*Severin*), Harry Cole (*Petitpouf*), Reginald Dane (*Tricolet*), Frank Lawton (*Flipeur*), W. Mason (*Mazzagran*), Sydney Fairbrother (*Melousine*)

Songs: Till the Band Goes Home, Girls Are so Young, Parisian Blues, Tonga Bay, Marry Me Do, I'll Dream of You, Thirty Years Ago

Story Clo-Clo, a Parisian revue star, has troops of admirers: her favourite, Maxime, has youth but no money, and Severin (the mayor of Perpignan) the opposite! Clo-Clo is arrested for playfully slapping the face of Petitpouf, a local gendarme, and has to raise a fine of 5,000 francs within a week. The best efforts of Maxime, and other friends, Tricolet, Flipeur and Mazzagran fail to raise any money, so in desperation she writes a begging letter to Severin, indiscreetly addressing him as "Dear Papa". Severin's wife, Melousine, intercepts the letter, which also calls him "Little Daddy", and believes that Clo-Clo is a secret love-child of her husband. So she decides to mother Clo-Clo. Severin is amazed at them appearing together, but stands by Clo-Clo through her problems with the police, - and even when she is happily united with Maxime.

Notes: This was the second Franz Lehar score within six weeks to open in the West End, and, although it achieved more than twice as many performances as "Fraquita", it was, nevertheless, destined for another unsuccessful run.



Cicely Stevens, Cicely Denham & Paul England



THE BEGGAR'S OPERA (Revival)

London run: Lyric Hammersmith, June 23rd – August 15th : 6½ week limited run

Music: Various, arranged by Frederic Austin

Lyrics: Various

Book: John Gay

Director: Nigel Playfair

Choreographer: Marion Wilson

Musical Director: Nellie Chaplin

Cast: Scott Russell (*Peachum*), Arthur Wynn (*Lockit*), Frederick Ranalow (*Macheath*), Miles Malleston (*Filch*), Arnold Pilbeam (*The Beggar*), Sara Allgood (*Mrs Peachum*), Kathlyn Hilliard (*Polly Peachum*), Fedora Bernard (*Lucy Lockit*), Nonny Lock (*Jenny Diver*)

Notes: Among the Members of Macheath's Gang in this revival was the young Irish tenor, Cavan O'Connor. On the opening night the last act was "broadcasted" from all stations of the British Broadcasting Company.



The set design by Claude Lovat Fraser, and its stage realisation

DEAR LITTLE BILLIE

London run: Shaftesbury, August 25th
(86 performances)

Music: H.B. Hedley & Jack Strachey

Lyrics: Desmond Carter

Book: Frith Shephard

Director-Choreographer: Laddie Cliff

Musical Director: Julian Jones

Cast: Robert Michaelis (*Harry Somerset*),
Charles Stone (*Earl of Dungiven*),
Adah Dick (*Lady Honoria*),
Irene Booth (*Lady Letitia*),
Phyllis Monkman (*Billie Brent*),
Laddie Cliff (*Sir Frederick Fotheringay*),
Adrienne Brune (*Pamela Brooke*)



Songs: Beauty Sleep, Quarrelling, Land of My Dreams, Sing Your Cares Away, Moon Divine, m Right Kind of Husband, Queen of the Screen

Story: Harry Somerset will forfeit his share in the family estate if he fails to marry a person of title. His crafty Uncle, the Earl of Dungiven, and two starchy aunts are anxious to prevent this loss, and wish to force him to avoid any further entanglements with the love of his life, the film actress Billie Brent. They send him off on a round-the-world tour. When he returns, Billie has an idea: if his old friend Sir Frederick Fotheringay will agree, Billie will marry Frederick, divorce him, and with her title thus acquired, she can marry Harry. The “honeymoon-à-trois” is interrupted when the widowed Pamela Brooke appears. She is an old friend of Frederick’s, and had met Harry in Colombo. Harry had fallen in love with her then, but because she was already married, remained true to his Billie back home. There is a renewal of love between Harry and his Colombian inamorata, and Billie finds she rather enjoys being Lady Fotheringay. The title-difficulty is overcome by the discovery that Mrs Brooke was the daughter of a peer.

Notes: There was some criticism of the “Wicked Uncle, two Ugly Sisters, pantomime” effect of some of the characters, and the plot-line was hardly creditable. Possibly due to the great competition from the rival hits of the 1925 West End season, this show managed a mere 86 performances.

MERCENARY MARY

London run: Hippodrome, October 7th (446 performances)



Peggy O'Neill as Mercenary Mary



MERCENARY MARY

London run: Hippodrome, October 7th (446 performances)

Music: Con Conrad & William B. Friedlander

Book & Lyrics: William B. Friedlander & Isabel Leighton

Director: William Mollison

Choreographer: Larry Ceballos

Musical Director: Leonard Hornsey

Cast: Sonnie Hale (*Jerry Warner*), June Sommers (*Miss June*), Paddy Dupres (*Sir Henry Somers*), A.W. Baskcomb (*Chris Skinner*), Lew Hearn (*Grandpa Skinner*), Peggy O'Neill (*Mary*)

Songs: I'm a Little Bit Fonder of You, Give a Little, Thinking, Tie a String, Nothing Left for Me to Live For.

Story: Jerry Warner loves Joan, but her hard-hearted Uncle, Sir Henry Somers, is opposed because Jerry has no money. Suddenly Jerry comes in to £2,000 and is persuaded to invest it in a Texas oil company. His friend, Chris Skinner, put money into the same venture, hoping to gain independence from his grandfather, who has threatened to cut off his allowance if he marries Mary. But he and Mary are already secretly married. The various schemes involve Jerry and Mary pretending to have an affair but Joan is not let into the secret, and all kinds of problems ensue. Eventually things sort themselves out and Grandfather becomes fond of Mary and happily accepts the situation. And even the oil-well turns out to be a winner, pleasing Sir Henry.

Notes: This was a musical version of Herbert Hall Winslow and Emil Nyatray's farce "What's Your Wife Doing?" and opened in New York in April 1925, running for 136 performances.

GOOD OLD DAYS

London run: Gaiety, October 27th (37 performances)

Music: Percy Fletcher

Book & Lyrics: Oscar Ashe

Director: Oscar Ashe

Choreographer: Espinosa

Musical director: Percy Fletcher

Cast: Oscar Ashe (*Earl of Jawleyford*), Pedro Branco (*Nightingale*), Margaret Cochran (*Lady Mickey*), Richard Hatteras (*Viscount Montague*), Eve Gray (*Prudence*), Norman Williams (*Samuel Crop*), Laura Smithson (*Countess of Jawleyford*), Paula Cinquevalli (*Miss Prout*), Alfred Paumier, Ivor Barnard, Gordon Harker.

Songs: The Hunt Supper, Are You Deceiving Me?, From Ireland I Come, Can This Be Love?, Go Seek Your Bride, I Love You Madly, The Nightingale.

Story: The wicked Earl of Jawleyford has ruined the Count of Castille by playing with loaded dice. Castille's son is a strolling player and a sometime highwayman, known by the name of Nightingale. His beloved Lady Mickey puts on a highwayman's disguise and steals the loaded dice. She forces the Earl to play until all the Castille fortune is restored to its rightful owner. Sub-plots see the Viscount Montague marry Prudence, the daughter of landlord Samuel Crop, in an open-air wedding en route for Gretna Green; the involvement of the Countess of Jawleyford and her maid, Miss Prout; and a rascally trio of lawyer, doctor and chaplain.

Notes: This was a massively lavish production – an Olde English version of Chu Chin Chow in its extravagance: a pack of hounds and several horses appeared onstage for the hunting scene; a real donkey was brought on for a comic number; early publicity declared that the role of Nightingale would be played by a genuine nobleman, Sir Pedro Branco, who was related to the Portuguese royal family. Sadly, despite the massive investment, the show fell apart with its hugely complicated plotting and stilted dialogue and lyrics. The audience began booing early on during the first night, and the critical reaction was praise for the production but scorn for its content. (Oscar Ashe in his autobiography claimed the show was deliberately sabotaged by a rival company of chorus members who were not selected for the show.) It lost an absolute fortune!



Oscar Ashe



BETTY IN MAYFAIR

London run: Adelphi, November 11th (Total: 193 performances)

Transfer: Shaftesbury, April 3rd – 24th, 1926

Music: H. Fraser-Simpson

Lyrics: Harry Graham

Book: J. Hastings Turner.

Director: Fred J. Blackman

Choreographer: A.H. Majilton

Musical Director: Charles Prentice

Cast: Evelyn Laye (*Betty*), Mary Leigh (*Kitty*), Leslie Faber (*The Rev. John Head*), Lillian Mason (*Mrs Brooke Walter*), Arthur Margetson (*Barnaby Haddon*) Jack Hobbs (*Bryan Ropes*).

Songs: In June, Dreamland Lover, Grandmama's Days, In Days of Old, I've Got a Secret, The Countryside, I Love You, Dancing

Story: Betty and Kitty, the twin daughters of a Gloucestershire vicar, are celebrating their 20th birthday, in a demure and old-fashioned style, when Great-Aunt Brooke Walter arrives with a present of crepe-de-Chine for one of the girls and an offer to take the other to London for the season. Which one will go to London is an arbitrary decision, and to avoid any favouritism, the selection will be made a complete stranger, Mr Barnaby Haddon— a man inspecting the architecture of the local church. The girls appear in their customary, old-fashioned Victorian dresses, and he is immensely taken with Betty and her old-fashioned style.

Once in London Betty throws all this to the wind, and becomes the most modern of "flappers". Barnaby, who turns out to be extremely wealthy, is even more enchanted by the modern rather than the demure Betty, and the show ends with wedding bells in the air. (Meantime, Kitty does not miss out on the romance, and is happily united with her beloved Bryan Ropes).

Notes: J. Hastings Turner adapted his own play "The Lilies of the Field" into a musical and, despite being a rather old-fashioned piece, its charm and grace gave it a successful run of just under six months. The costumed highlight of the show was the scene where Betty's dropped her hooped crinoline dress to the floor to reveal the latest "flapper" dress.



Evelyn Laye



Phyllis Le Grand

NICOLETTE

London run: Duke of York's, November 18th (12 performances)

Music & Lyrics: Patrick Barrow

Additional lyrics: Kingsley Lark

Book: Norman Frost & Kingsley Lark

Director: F. Reginald Bach

Choreographer: Alfred H. Majilton

Musical Director: John Heuvel

Cast: Bertram Wallis (*Pan Fulano*), John Doran (*Sir Reginald*), Phyllis Le Grand (*Nicolette*), Mark Daly (*Wilfred Root*), Kingsley Lark (*Gerald*)

Songs: First Impressions, Shiver in your Shoes, What is Life to a Lass? Knitting, All Your Worries Will Wander Away, Cupid, O Cruel Turn, Guiding Star, Princess of Dreams, Salad Days

Story: The staple industry of Volania (capital city: Toxia) is the manufacture of cigarettes, but the export of cigarettes is an offence punishable by death. This is decreed by the double-dealing head of state, Pan Fulano, who is making a private fortune in contraband sales. He over-stretches himself and causes a major shortage, but fortuitously he can lay the blame on three English people who have just arrived by aeroplane: Sir Reginald Browne, an English cigarette manufacturer, Nicolette, his daughter, and his secretary, Wilfred Root. The wicked Fulano has all three arrested and sentenced to death for the theft of the cigarettes. Villainously, he offers to spare them, if Nicolette will marry him. Luckily another Englishman arrives - Gerald, the rejected suitor of Nicolette, who is pursuing her on his motorbike. At the same time war breaks out with neighbouring Maldovia, and Fulano is forced to parole his prisoners and appoint Gerald Field Marshal in the Volanian army. Naturally, Gerald wins the war, exposes the evil Fulano and gets the girl.

Notes: This was yet another flop in the 1925 season, and came off after just 12 performances

THE BLUE KITTEN

London run: Gaiety, December 23rd (140 performances)

Music: Rudolph Friml

Book & Lyrics: Otto Harbach & William Carey Duncan

Additional lyrics: Greatrex Newman

Director: R.H. Burnside

Choreographer: Kuy Kendall

Musical Director: Howard Carr

Cast: W.H. Berry (*Christopher Popp*), Margaret Halstan (*Lucille Popp*), Dorothy Brown (*Madeleine*), Roy Royston (*Armand*), Ethel Levey (*Totoche*), Estelle Brody (*Cri-Cri*), Bobby Howes (*Octave*), Dallas Welford (*Popinet*).

Songs: Me-ow, Brown Eyes, Thinking of You, Bud Among the Roses, Cutie, Paradise Way, Honeymoon, The Twelve o' Clock Girl. *Interpolated:* Etiquette, Summer is Here, Breakfast in Bed (*Howard Carr*)

Story: The Blue Kitten is a Parisian cabaret-restaurant where the head porter is Englishman Christopher Popp. He has managed to keep this job a secret from his wife, Lucille, a very starchily aristocratic French lady. At his wife's chateau in Fontainebleau their daughter, Madeleine is in love with a young Marquis, Armand de Velin. Armand is a regular at the Blue Kitten, and unaware that Madeleine's father is the porter who knows about all his peccadilloes, especially with La Totoche, one of the girls from the Folies Bergère. The spurned Totoche and her friend Cri-Cri pursue Armand to Fontainebleau where she passes herself off to Lucille as a Duchess. Christopher's nephew Octave inadvertently causes the truth to come out. Lucille is horrified that her husband works as a porter; Popinet, Armand's tutor, is horrified at the idea of a Marquis marrying the daughter of a porter. It is left to Totoche to point out that all decent people would respect a marquis for marrying a porter's daughter. And so all ends happily.

Notes: Based on the French farce "Le Chasseur de chez Maxime" by Yves Mirande and Gustavo Quinson, and adapted by Dion Titheradge, this had originated on Broadway in January 1922, running for 140 performances. Curiously its London run achieved exactly the same number of performances.



Roy Royston

LILAC TIME (1st Revival)

London run: Lyric Theatre, December 26th—March 13th 1926 (90 performances)

Music: Franz Schubert (adapted by Heinrich Berté & G.H. Clutsam.)

Book & Lyrics: A.M. Willner & Heinz Reichert

English Book & Lyrics: Adrian Ross

Cast: Unknown

Notes: This was a short revival for the Christmas period. Original London run: Lyric, December, 1922

TURNED UP

London run: New Oxford Theatre, January 28th – April 10th (89 performances)

Music: Joseph Tunbridge, Isham Jones & Jack Melton,
Stanley Lupino, Sydney Clare & Cliff Friend

Lyrics: Stabley Lupino, Stanley J. Damerell, Robert Hargreaves,
Eric Valentine, Weston & Lee

Book: Arthur Rigby (from the play by Mark Melford)

Director: Julian Wylie

Choreographer: Edward Dolly

Musical Director: Joseph Tunbridge

Cast: Leo Franklyn (*Carraway Bones*), Ruth Maitland (*Mrs Medway*),
Henry Wexman (*Captain Medway*), Lupino Lane (*George Medway*),
Anita Elsom (*Bina Medway*), Nancie Lovat (*Mary Baltic*),
Charles Stone (*General Baltic*), Jack Melford (*Frank Steadley*)

Songs: I Don't Care, Mad, Alack a-Day, Castles in Spain, Two in a Canoe,
Love o' the Moonlight, It's Fine to be Young, I Think You're Wonderful



Nancie Lovat

Story: The undertaker Carraway Bones has married the wealthy Widow Medway, only it turns out she's not a widow at all. Her husband's ship went down years ago and he has long been presumed dead. Now the supposedly drowned husband turns up with Cleo, the Sierra Leone native who nursed him back to health and whom he "married" in his confused state. To add to the problems, neither of the widow's children – George nor Bina - know about their mother's new marriage. George is engaged to marry Mary Baltic, daughter of a fiery old General who must meet the absent mother before he will give his consent. Bina is engaged to Frank Steadley who misconstrues Carraway's embracing his "stepdaughter" and throws him into the river. A minefield of misunderstandings with two supposed husbands, two supposed wives and two puzzled children are eventually sorted out in true musical comedy tradition.

Notes: Mark Melford's original farce, which made a star out of the actor Willie Eduoin, was well-established, much loved, and had received many revivals since its 1886 premiere. Some critics felt the addition of music and dance had added nothing worthwhile to the favourite old tale. It ran just 89 performances.



Leslie Henson

KID BOOTS

London run: Winter Gardens, February 2nd (172 performances)

Music: Harry Tierney

Lyrics: Joseph McCarthy

Book: William Anthony McGuire & Otto Harbach

Director: James Darling

Choreographer: Mary Farrell

Musical Director: John Ansell

Cast: Leslie Henson (*Kid Boots*), Arthur Margetson (*Tom Sterling*), Edna Bellonini (*Polly Pendleton*), Ernest Graham (*Herbert Pendleton*), George Hamilton (*Harold Regan*), Peter Haddon (*Randolph Valentine*), Vera Lennox (*Jane*), Queenie Ashton (*Carmen Mendoza*), Claude Hulbert (*Menlo Manville*).

Songs: If Your Heart's in the Game, Why Don't You Say So, The Same Old Way.

Story: Kid Boots is the nickname of the caddie master at Everglades Golf Club, Florida. His chief client is Tom Sterling, a semi-pro teacher at the club, who is really a millionaire disguised, so he can be close to Polly Pendleton, daughter of the Club Chairman. Mr Pendleton wants Polly to marry golf champ Harold Regan. In a crucial competition between Harold and visiting star Randolph Valentine, Tom has to step in as a substitute (due to some Cupid-intended nobbling on the part of Kid Boots and his girlfriend Jane). But there is other cheating going on, and (like the poisoned foil in "Hamlet") a weighted golf-ball passes from Harold's bag to Tom's – and Tom loses the match. Further complications come from Tom's old flame, Carmen Mendoza; from Menlo Manville, an interfering journalist; and from Kid Boots himself, whose attempts lead him to undertake a whole series of comical disguises.

Notes: The show had originated as a Florenz Ziegfeld production on Broadway starring Eddie Cantor and Mary Eaton, opening on New Year's Eve 1923 and running for 489 performances. As a hugely successful American hit it was given the full works for its London premiere, but only managed a five month run despite the presence of the hugely popular Leslie Henson.

THE STUDENT PRINCE

London run: His Majesty's, February 3rd (96 performances)

Music: Sigmund Romberg

Book & Lyrics: Dorothy Donnelly

Director: J.C. Huffman

Choreographer: Edward Scanlan

Musical Director: Oscar Bradley

Cast: Allan Prior (*Karl Franz*), Ilse Marvenga (*Kathie*), Herbert Waterous (*Dr Engel*), Oscar Figman (*Lutz*), Lucyenne Herval (*Princess Margaret*), John Coast (*Capt. Tarnitz*), Raymond Marlow (*Detlef*)

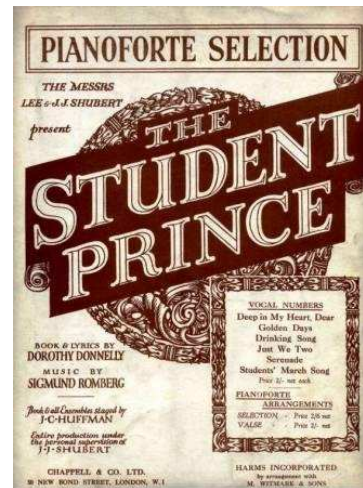
Songs: Golden Days, Come Boys Let's All be Gay Boys, Drinking Song, Deep in My Heart Dear, Serenade, Just We Two, Gaudeamus Igitur

Story: Set in 1860, Crown Prince Karl Franz of Karlsberg has been promised in marriage since childhood to the Princess Johanna. His grandfather, King Ferdinand, sends him to Heidelberg University where he will live incognito like a regular student, under the watchful eyes of a kindly mentor, Doctor Engel, and his snooty valet Lutz. In Heidelberg, Karl falls in love with a waitress, Kathie, and they consider eloping, but Karl suddenly becomes King and must return and honour the arranged marriage with Princess Johanna (who is also in love with another man, Captain Tarnitz). He returns to Heidelberg two years later but discovers that youth cannot be recaptured and the past must be left in the past, although his true love will always be Kathie.

Notes: The original novel "Karl Heinrich" by Wilhelm Meyer-Forster was adapted into a play called "Alt Heidelberg", and Rudolf Bleichman's English translation was a big hit in New York around 1900. In 1924 Dorothy Donnelly and Sigmund Romberg turned it into the longest-running Broadway musical of the 1920s (608 performances). It was revived on Broadway in 1931 and again in 1943, and then was included in the repertoire of the Manhattan Light Opera in the 1970s and given a major production in 1988 by the New York City Opera.

The London production at His Majesty's Theatre opened on February 3rd 1926, but closed after 96 performances. It was said to be "too German" and too close to the end of the Great War for London audiences, although a subsequent UK tour was extremely successfully. It was revived in London in 1944, and again in 1968.

Ernst Lubitsch made a silent film of the original play with Ramon Novarro and Norma Shearer, and the 1954 MGM version of Romberg's musical featured Edmund Purdom, replacing the opera singer Mario Lanza who, by now, was considered too fat for the role. However, Lanza's voice was used on the soundtrack. The operetta is now an annual summer feature at the Heidelberg Castle Festival.



The Broadway production (1924) with Howard Marsh as "The Student Prince"

WILDFLOWER

London run: Shaftesbury, February 17th (Total 114 performances)

Transfer: Adelphi, April 8th

Transfer: His Majesty's May 15th – June 12th

Music: Herbert Stothart & Vincent Youmans

Book & Lyrics: Otto Harbach & Oscar Hammerstein II

Director: Fred J. Blackman

Choreographer: Max Rivers

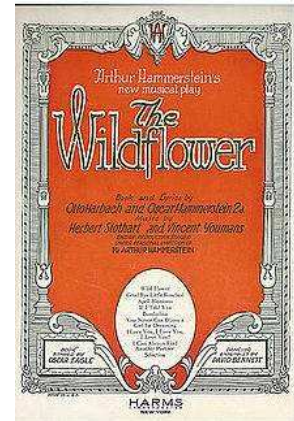
Musical Director: Philip Braham

Cast: Kitty Reidy (*Nina Benedetto*), Howett Worster (*Guido*), Evelyn Drewe (*Bianca*), Peter Gawthorne (*Alberto*), Thomas Wenelin (*Gaston*), Julie Hartley-Milburn (*Lucrezia*), Mark Daley (*Gabriele*)

Songs: Bambolina, April Blossoms, There's Music in our Hearts, Wildflower, You Can Never Blame a Girl for Dreaming, I Can Always Find another Partner, Girl from Casimo, Goodbye Little Rosebud

Story: Nina Benedetto, known as Wildflower to her friends, lives in frugal simplicity, with the only inheritance from her late father being her violent temper. She is about to marry Guido when she learns her grandfather has left her a great fortune, subject to her living for six months with her relatives on the family estate at Lake Como, and not once losing her temper. If she fails, the inheritance will go to her vixenish Cousin Bianca. During her stay, in the hope of making her lose her temper, she is constantly goaded by Bianca and her wastrel fiancé, Alberto as well as the lawyer Gaston and his wife Lucrezia. When they fail, Alberto changes tack, starts heavily wooing Nina and inveigles her into agreeing to marry him. Just in time she finds out from the faithful Gabriele how she has been tricked, and how Guido has remained true to her.

Notes: As "The Wildflower" this was a big hit in New York, opening in February 1923 and running for over a year, and for 477 performances. The original cast included Edith Day and Charles Judels. An Australian production in 1925 had been similarly successful, and so Australians Kitty Reidy and Howett Worster had been imported for the London show. Its mixture of musical comedy and operetta didn't catch on, not helped by being caught up in the National Strike of May 1926. Despite moving twice to different theatres, it came off after less than four months.



LADY BE GOOD

London run: Empire Theatre, April 14th (326 performances)



Fred & Adele Astaire

LADY BE GOOD

London run: Empire Theatre, April 14th (326 performances)

Music: George Gershwin

Lyrics: Ira Gershwin

Book: Guy Bolton & Fred Thompson

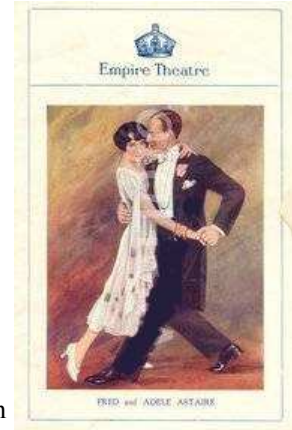
Director: Felix Edwardes

Choreographer: Max Scheck

Musical Director: Jacques Heuvel

Cast: Fred Astaire (*Dick Trevor*), Adele Astaire (*Suzie Trevor*), William Kent (*J. Watterson Watkins*), Buddy Lee (*Jeff*), George Volaire (*Jack Robinson*), Ewart Scott (*Bertie Bassett*)

Songs: Fascinating Rhythm, Oh Lady be Good, The Half of It Dearie Blues, Hang on to Me, Juanita, Swiss Miss, Little Jazz Bird



Story: Dick and Suzie Trevor are a brother and sister dancing act who are rejected from the vaudeville circuit but manage to continue their career by entertaining at the homes of wealthy friends. Along the way Suzie pretends to be a Spanish heiress in order to claim a large inheritance, but she is found out. Somehow she and Dick come into some money anyway, and she manages to save Dick from a disastrous marriage to a gold-digger.

Notes: The show was originally specially created for Fred and Adele Astaire, who played it on Broadway from December 1924 for 330 performances. They brought the show into London's Empire Theatre in April where it ran for 326 performances, and was eventually taken off because the Empire building was to be closed for redevelopment. (Before the Broadway opening the song "The Man I Love" has been cut from the out-of-town tryouts.)

RIKI TIKI

London run: Gaiety Theatre, April 16th – May 1st (18 performances)

Music: Eduard Künneke

Book & Lyrics: Leslie Stiles

Director: Alfred H. Majilton

Choreographer: Espinosa

Musical Director: K. Ernest Irving

Cast: Roy Russell (*Prince Rollo*), Tubby Edlin (*Catarro*), Joe Farren Soutar (*Dodo*), Jack Leopold (*Harry Hotten*), Gladys Moncrieff (*Riki Tiki*), Ninon Zaria (*Amalyia*), Muriel Terry (*Annabelle Touquette*)

Songs: Sylvania, Happy Hours, Isn't Love Wonderful, Tell Me of Your Love

Story: Prince Rollo of Sylvania is being denied his throne by two opposing factions: a group of Republicans, and a gang of Romany brigands led by Catarro, a cockney taxi-driver. Supporting the Prince is Dodo, the loyal prime minister and master of disguises, and Harry Hotten, his English valet, with whom the Prince can change clothes to go wandering off into the woods to meet Riki Tiki, a gipsy flower-girl. (She turns out to be a Princess in disguise from the neighbouring state of Regania!) A sub-plot sees Harry Hotten's romance with the maid, Amalyia, threatened by the "vampish" overtures of Annabelle Touquette, a man-hungry spinster.



Notes: The Stage referred to "an indifferent and stereotyped book with very poor comic relief". Although the music, dancing, scenery and costumes were of the highest standard and the English debut of the young Australian soprano, Gladys Moncrieff, heralded a performer of outstanding talents, the show could not rise above its moribund, cliché-ridden plot. It managed two and half weeks.

Gladys Moncrieff

YVONNE

London run: Daly's, May 22nd (280 performances)

Music: Jean Gilbert & Vernon Duke

Original book: Leo Kastner & Alfred Moller

English Book & Lyrics: Percy Greenbank

Additional numbers: Arthur Wood

Director: Herbert Mason

Choreographer: Fred A. Leslie

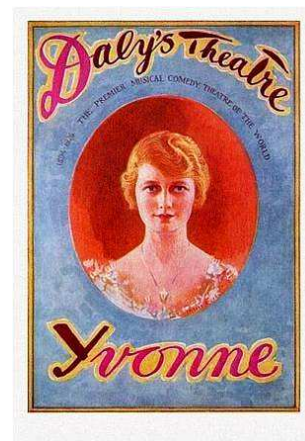
Musical Director: Arthur Wood

Cast: Ivy Tresmond (*Yvonne*), Arthur Posey (*Maurice*), Mark Lester (*Professor Savigny*), Maria Minitel (*Astarte*), Horace Percival (*Victor Dulac*), Hal Sherman (*Waiter*)

Songs: All Men are the Same, Billing and Cooin, Charming Weather, Day Dreams, Don't Forget the Waiter, It's Nicer to Be Naughty, Teach Me to Dance, We Always Disagree.
Additional songs- Vernon Duke: The Magic of the Moon,

Story: Maurice de Fremond takes a job as a butler in order to be near Yvonne, the niece of Professor Savigny. Maurice takes Yvonne to a music hall to see a "naughty" music hall star appear as Astarte, the Moon Goddess, and for various reasons Yvonne ends up taking the place of the performer. A sub-plot sees the professor and Victor Dulac, Yvonne's undesirable fiancé, get terribly "blotto" and come home after the milk. At the end, Maurice, a kind of male version of Cinderella, gets his girl. Other characters include a waiter who masquerades as a gardener in addition to the standard "bevy of daintily-clad damsels" that mark a George Edwardes show at Daly's.

Notes: The show had a good run of 280 performances.



George Metaxa

HEARTS AND DIAMONDS

London run: Strand, June 1st – July 10th (43 performances)

Music: Bruno Granischstädten

Original book & Lyrics: Granischstädten & Ernst Marischka

Book: P.G.Wodehouse & Lauri Wylie

English lyrics: Graham John

Additional numbers: Max Darewski

Director: Theodore Komisarjevsky

Choreographer: Edward Dolly

Musical Director: Max Darewski

Cast: George Metaxa (*Alex Dorotchinsky*), Lupino Lane (*Jefferson*), Charles Stone (*John Walsh*), Louise Edwina (*Nadya Nadyakovska*)

Songs: Blondes are a Blessing in Business, Let's Get Together, Neat Feet, Red Rose, Some Day, Your Bright Eyes, How I Love Her, Play My Heart Away

Story: Alex Dorotchinsky, an exiled Russian noble, works as a mechanic in the garage owned in partnership by Jefferson and John Walsh. He is on hand to save the prima-donna Nadya Nadyakovska from the wheels of one of the firm's motor lorries, and the two fall in love. They are soon separated, thanks to the machinations of John Walsh, who wants the lady for himself. This villain even arranges the theft of the Orlof diamond, which Alex had entrusted to his friend Jefferson to be sold. However, all are reconciled satisfactorily and a happy ending ensues after Walsh has been exposed and the diamond recovered.

Notes: Bruno Granischstädten's "Der Orlow" had been an enormous hit in Vienna in April 1925, and had been performed some 428 times at the Theater an der Wien. It caused a sensation by introducing a live jazz band onstage in the middle of the operetta. The London production did not repeat this success. It was said to have lost all its humour in the adaptation, and the clash of musical styles did not please the critics. ". . . the cacophonies and exaggerated percussion effects of the worst American style are here alongside an ear-haunting balalaika song in the Russian manner, a typical Viennese waltz number, and a duet with a markedly Spanish rhythm" (The Stage). It lasted just six weeks.



Dorothy Dickson

TIP TOES

London run: Winter Garden Theatre, August 31st (182 performances)

Music: George Gershwin

Lyrics: Ira Gershwin

Book: Guy Bolton & Fred Thompson

Director: William Ritter

Choreographer: Sammy Lee

Musical Director: I.A. de Orellana

Cast: Dorothy Dickson (*Tip-toes Kaye*), Laddie Cliff (*Al Kaye*), Allen Kearns (*Steve Burton*), John Kirby (*Hen Kaye*), Vera Bryer (*Sylvia Metcalf*), Evan Thomas (*Rollo Metcalf*), Eileen Stack (*Peggy*), Peggy Beatty (*Bunnie*)

Songs: Looking for a Boy, When Do We Dance?, These Charming People, That Certain Feeling, Sweet and Low Down, Nightie Night, Nice Baby

Story: Tip-Toes Kaye, part of a vaudeville act with her uncles Al and Hen, is stranded in Palm Beach, quite penniless. The uncles hit on a way of making money, by passing Tiptoes off as a wealthy society lady and getting

her to snare any old rich playboy who happens to be around. She hits on Steve Burton, and as their true love grows he admits to her that he, too, is penniless. That doesn't matter, she says, love is all that's important – at which point he admits he is actually a real millionaire, and he only pretended so as to test her.

Notes: This show was a follow-up to “Lady Be Good” – the same team hoping to create the same hit. It opened in New York in December 1925 and ran for 194 performances – far fewer than the Gershwin Brothers' first big hit. The American Allen Kearns came over to London to re-create his original part in the show, but was shortly succeeded by Charles Lawrence.

JUST A KISS

London run: Shaftesbury, September 8th (93 performances)

Music: Maurice Yvain & others

English lyrics: Desmond Carter

Book & adaptation: Frederick Jackson

Original Book & lyrics: Andre Barde

Director: Harry Grattan

Choreographer: J.W. Jackson

Musical Director: Julian Jones

Cast: Frederick Ranalow (*Armand*), Marjorie Gordon (*Valerie Trask*), Arthur Margetson (*Kenneth Courtney*), Marie George (*Miss Trask*), Barrie Oliver (*Charles Crawford*), Vera Lennox (*Rita Reynolds*).

Songs: Delightful Rendezvous, My Heart's Desire, But Not With Me, A Little Will Do Dear, Some Fine Day.

(*Vivian Ellis:* Shake a Little Shoulder, I Believe I Do)

Story: Comte Armand Delapierre, an experienced and extremely wealthy Lothario, has spent years seeking a wife – the only condition being that she must be a woman who has never been kissed on the lips. Finally he meets Valerie Trask, an innocent and virginal creature who meets all his requirements. (Little does he know she is really the ex- Mrs Kenneth Courtney, divorced in America after just a few days of marriage.) On the planned wedding day Kenneth Courtney himself turns up, ostensibly to visit his old friend, Armand, but really to win back the love of Valerie – and to claim that the American divorce is not legal in England, and they would be committing bigamy. Kenneth wins back Valerie, Armand discovers Valerie's amorous aunt, Miss Trask, while subsidiary characters young American Charles Crawford and very modern miss, Rita Reynolds, make the third couple to be happily united in a big group wedding.

Notes: Adapted from “Pas sur la bouche” and “Ta bouche” by Maurice Yvain and Andre Barde. Despite good notices, it ran just 93 performances.



Marjorie Gordon



Max Wall

MERELY MOLLY

London run: Adelphi, September 22nd - December 5th (85 performances)

Music: Herman Finck & Joseph Meyer

Lyrics: Harry Graham

Book: J. Hastings Turner

Director: Fred J. Blackman

Choreographer: Frank Masters

Musical Director: Charles Prentice

Cast: Godfrey Tearle (*Duke of Wymninghame*), Evelyn Laye (*Molly Shine*), Ben Field (*Samuel Shine*), Max Wall (*Sid Goyle*), Alfred Wellesley (*Dunn*), Helen Haye (*Lady Octavia*), Marie Ault (*Countess of Edgware*), Morton Selten, Richard Dolman, George Queen.

Songs: Down Stepney Way, My Hat, Shining Through, Kissing, Love is a Game, Walking Out, Off to Jamaica

Story: At London Zoo, the Duke of Wymninghame, an expert on reptiles, meets Molly Shine, daughter of a Stepney undertaker. When she professes a polite interest in snakes he takes her address and starts sending her £5 each week to buy books on the subject. The new found riches in the Stepney household cause much gossip, so the apologetic Duke decides he must marry Molly, much to the disappointment of local-boy Sid Goyle, who has a crush on Molly. The Duke's valet, Dunn, arranges the engagement, but worried relatives, including his sister, Lady Octavia, and his godmother, the Countess of Edgware persuade him to delay the wedding until he has made a trip up the Amazon where a new species of toad has been discovered. Dunn persuades Molly to stow away on the boat to South America and thwart the relatives' scheming.

Notes: Based on J. Hastings Turner's book "Simple Souls", it was felt the story lacked credibility even for the world of musical comedy, and the music was merely pleasant. There was some booing on the first night, and the show lasted just two months. The 18 year old Max Wall was singled out for his comedy dancing performance.

SUNNY

London run: Hippodrome, October 7th (363 performances)

Music: Jerome Kern

Book & Lyrics: Otto Harbach & Oscar Hammerstein II



Nancie Lovat, Jack Buchanan, Binnie Hale, Jack Hobbs & Elsie Randolph



SUNNY

London run: Hippodrome, October 7th (363 performances)

Music: Jerome Kern

Book & Lyrics: Otto Harbach & Oscar Hammerstein II

Director: Charles Mast

Choreographer: Jack Buchanan

Musical Director: Philip Braham

Cast: Binnie Hale (*Sunny Peters*), Jack Buchanan (*Jim Deming*), Claude Hulbert (*Harold Wendell*), Elsie Randolph (*Weenie Winters*), Nicholas Adams (*Siegfried Peters*), Jack Hobbs (*Tom Warren*), Sam Macrae (*Sam*).

Songs: Sunny, Who?, Do You Love Me?, Two Little Bluebirds, Let's Say Goodnight Till It's Morning, I Might Grow Fond of You

Story: This is the story of Sunny Peters, a feisty circus bareback rider who is being forced to marry Harold Harcourt Wendell-Wendell, the English circus proprietor, even though her heart belongs to fellow-performer, Tom Warren. To escape Harold's clutches, she stows away on a ship bound for New York, but then discovers she will not be allowed to land, and will be sent back home immediately. In order to be accepted ashore she makes a deal with rich Jim Deming, where they will marry, she will enter the USA, and then they will straightway divorce. This happens as planned, but then Sunny realises she really does love Jim, and so the show ends with them planning to re-marry.

Notes: The original Broadway production opened in September 1925 with Marilyn Miller and Jack Donahue, and ran for 517 performances. It was a successor to Jerome Kern's "Sally", which had also been created with Marilyn Miller in mind. It was the first of the Kern-Hammerstein collaborations.

LOVE ADRIFT

London run: Gaiety Theatre, October 6th, (21 performances)

Music: Eduard Poldini

Book & Lyrics: Ernest Vajda

English version: M.D. Calvocoressi

Director: Alois Mora

Musical Director: Hubert J. Foss

Cast: Frederick Collier (*Squire*), Eva von der Osten (*Squire's wife*), Jack Wright (*Kalman*), Kathleen Lafla (*Countess*), Andrew Shanks (*Zoltan*), Gwen Knight (*Stanzl*), Darius Keesing (*Andrisch*), Cavan O'Connor (*Forfeit Master*)

Story: In a remote part of 1830s Hungary, Squire Peter and his wife are preparing the wedding feast for daughter, Suzy, and her husband to be. A fierce snowstorm prevents the guests and bridegroom from arriving and, instead, a crowd of stranded strangers beg for shelter. Among them is Kalman, a handsome young student, and, very soon, Suzy and the student fall in love, despite the efforts of a Countess and Zoltan, her Hussar officer, to keep them apart. The would-be bridegroom has himself been snowbound at another house, and fallen in love with someone new – so all ends happily. Other characters include Stanzl, a comical old-maidish

Governess, Andrisch, a dodderly butler, and the Forfeit Master who organises games for the snow-bound party.

Notes: This was more like an opera than the standard Gaiety-type musical comedy, and indeed Eva von der Osten had sung Isolde and Kundry at Covent Garden, and both Frederick Collier and Andrew Shanks were member of the British National Opera Company. The young tenor, Cavan O'Connor, would later go on to become well-loved on the variety circuit as "The Strolling Vagabond". The work had originally been entitled "Wedding in Carnival Time". In spite of excellent notices it failed, and came to an abrupt end: on the Saturday night at the end of the third week the company was told there was a problem with finances, and that week's salary would be delayed until the following Monday. On the Monday it was announced the show would close immediately. Some of the principals offered to carry on "as a commonwealth", but the management declined. Everyone was paid up to the previous Saturday, and the show was cancelled.



Eva von der Osten

PRINCESS CHARMING

London run: Palace, October 21st (362 performances)

Music: Albert Szirmai

Lyrics: Arthur Wimperis

Original book: Ferencz Martos

English Book: Arthur Wimperis & Lauri Wylie

Additional numbers: Russell Bennett & Jack Waller

Director: William Mollison

Choreographer: Espinosa

Musical Director: Percy Fletcher

Cast: Winnie Melville (*Princess Elaine*),
Edmund Willard (*Lieut. Ivanoff*), W.H. Berry (*Albert Chuff*),
George Grossmith (*King Christian*), John Clarke (*Captain Torelli*),
Alice Delysia (*Wanda Navarro*), Bernard Clifton, Charles Penrose

Songs: In a Country of Come-What-May, Life and Love, Lips May Deny, Good on Sunday. (*Bennett*: Every Little Maid, Swords and Sabres, Everybody Loves a Lover
(*Weston & Lee*: Ninepence per Week, The Middle-Aged Man)
(*Ruby*: Nothing Need Frighten You Now)

Story: Princess Elaine of Novia is a virtual prisoner in the Sylvania Embassy at Novia because of an ongoing revolution, and the revolutionists, commanded by Lieutenant Ivanoff, are particularly desirous of getting hold of her. However, the very English insurance agent, Albert Chuff, is charged with delivering her safely to King Christian of Novia to whom she is engaged.

Chuff has the idea of marrying her temporarily to Captain Torelli of the Sylvania navy, by which act she becomes a Sylvania, and therefore cannot be touched by her fellow countrymen. She is safely carried to Sylvania, by which time she's decided she would rather stay married to Torelli in spite of the King's fury.

However, Wanda Navarro is at hand, a dancer who also claims to be a Countess, and her "vamping" soon captures the King so all can end happily.

Notes: Although by this time the Hungarian composer Albert Szirmai was living in New York, he regularly sent works in his native language back to Budapest, and his musical "Alexandra" was successfully performed in Budapest and Vienna in 1925. It was rewritten and, with interpolated songs, produced with great success in London under the title "Princess Charming".

With every expectation of repeating this success, the show opened on Broadway in 1930 with George Grossmith re-creating his original role. It flopped with just 56 performances. Possibly the Wall Street Crash had dampened all enthusiasm for Ruritanian operettas. (A British film-version was made in 1934, again with George Grossmith – and with Evelyn Laye and Max Miller – but almost all the music was cut, leaving Evelyn Laye with just one song.)



Winnie Melville

QUEEN HIGH

London run: Queen's Theatre, November 2nd (198 performances)

Music: Lewis E. Gensler

Additional songs: Bernard Green

Lyrics: B.G. DeSylva

Book: Lawrence Schwab & B.G. DeSylva

Director: Edgar MacGregor

Choreographer: Sammy Lee

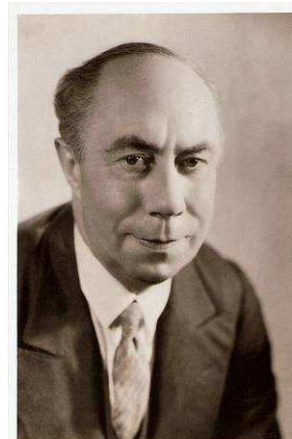
Musical Director: Percival Mackey

Cast: A.W. Baskcomb (*George B. Nettleton*), Joseph Coyne (*T. Boggs John*), Anita Elson (*Polly*), Sonnie Hale (*Richard*), Stephanie Stephens (*Mrs Nettleton*), Haddon Mason (*Lawyer*), Phyllis Povah, Hermione Baddeley.

Songs: It Pays to Advertise, Everything Will Happen for the Best, You'll Never Know, Beautiful Baby, The Weaker Sex, Two Million Surplus Women, Brother Just Laugh It Off, Who'll Mend a Broken Heart, Gentlemen Prefer Blondes

Story: The story centres on the rivalry between George B. Nettleton and T. Boggs Johns, two quarrelling partners in a garter-selling business, each one convinced he is the one in charge. Nettleton appoints his niece, Polly, as secretary, and Johns makes his nephew, Richard, the advertising agent, and both of them suffer from conflicting orders and requirement. The firm's lawyer is called in, and comes up with a plan: the two men will play a game of poker and the winner will be the uncontested boss for a year, with the other agreeing to be the subordinate. Nettleton wins (in spite of John's Queen High) and proceeds to make Boggs act as his butler. Boggs gets his revenge in a series of tricks involving Nettleton's wife, so that eventually Nettleton is happy to cancel the deal, and restore both his domestic bliss and his business fortunes.

Notes: This was a musical adaptation of Edward Peple's farce "A Pair of Sixes"



A.W. Baskcomb



Annie Croft

MY SON JOHN

London run: Shaftesbury, November 17th (255 performances)

Music: Oscar Straus

Lyrics: Desmond Carter & Harry Graham

Book: Graham John

Additional numbers: Billy Thompson Jr, Vivian Ellis

Director: Billy Merson

Choreographer: Edward Dolly

Musical Director: Leonard Hornsey

Cast: Charles Stone (*Sir Peregrine*), Vera Pearce (*Lady Clare*), Reginald Sharland (*Jack Revier*), Annie Croft (*Sandy Fayre*), Billy Merson (*Benjamin Littlewood*), Henry Latimer (*Prince Nicolai*), Betty Chester (*Suzanne*)

Songs: John a' Dreams, Under the Rose, Two Violins to his Beau, I Like the Polka Best, Follow Your Star, The Love Game, Broken Wings
(By Vivian Ellis: I Might Have Kissed One Girl, Sentimental Sweetheart)

Story: Sir Peregrine flirts with all his female staff., so his wife, Clare, in revenge, invites Jack Revier to join her on a visit to the Lido. When Jack finds out she already has a husband, he engages Sandy Fayre to accompany him and pretend to be his fiancée. Sandy, a typist, was recently sacked by Sir Peregrine because she refused to explain the parentage of a child called John. Sir Peregrine hires Benjamin Littlewood, a private detective, to spy on his wife, and Benjamin disguises himself as an Albanian Prince, but the real Albanian Prince arrives (and turns out to be the father of the mysterious boy – whose mother was Sandy's sister). Alongside all this, Benjamin falls for Suzanne, Sir Peregrine's niece, Jack falls for Sandy, and the curtain falls on multiple weddings and reconciliations..

Notes: Originally staged in 1910 Vienna as "Mein junger Herr", some of its music was used in an English version called "Riquette" which played some provincial dates from December 1925. In turn, "Riquette" was further adapted with some additional music by Vivian Ellis and staged at the Shaftesbury under the title "My Son John". Although it was a bit of a hodge-podge from various sources, it was well received and ran for a respectable 255 performances.



Jack Hulbert

LIDO LADY

London run: Gaiety Theatre, December 1st (259 performances)

Music: Richard Rodgers

Lyrics: Lorenz Hart

Book: Bert Kalmar, Harry Ruby, Guy Bolton & Ronald Jeans

Director–Choreographer: Jack Hulbert

Musical Director: Sydney Baynes

Cast: Bobby Comber (*Rufus Blake*), Phyllis Dare (*Fay*), Jack Hulbert (*Harry Bassett*), Billy Arlington (*Bill Harker*), Cicely Courtneidge (*Peggy Bassett*), Harold French (*Spencer Weldon*), Henry de Bray (*Luis Valeze*).

Songs: Here in My Arms, I Want a Man, Atlantic Blues. Not to Today, *Interpolated:* It All Depends on You (*Ray Henderson*)

Story: Wealthy sporting goods manufacturer, Rufus Blake, will only accept an heroic sportsman as a fitting husband for his daughter, Fay. Her sweetheart, Harry Bassett, out to impress, is helped by his friends Bill and Peggy, but gets knocked out in a boxing match which he thought he had “fixed” with promoter Spencer Weldon. With a second attempt, he beats South American tennis ace

Luis Valeze (only to learn it wasn’t the real champion, but a crook in disguise – a villain who has stolen Rufus’s secret formula for making tennis balls.) Harry finally manages a heroic success when he recovers the stolen formula - though it is later revealed he simply managed to catch it when the escaping crook dropped it from the upper deck of the S.S. Futuria. However, that’s good enough for Fay and Rufus, and a happy ending ensues.

Notes: Jack Hulbert and Paul Murray devised the scenario for this musical with the intention of first performing it in New York. They approached Guy Bolton and the two Americans, Bert Kalmar and Harry Ruby, to write the book, but a change of plans meant it would be staged first in England. Accordingly Ronald Jeans was brought on board to “anglicise” the work already carried out. The show included a Folies Bergère-type spectacle – the Festival of the Queen of Sheba – a lot of “American” dancing, and a scene with all the girls in pyjamas.

HAPPY GO LUCKY

London run: Prince of Wales, December 21st – January 22nd (43 performances)

Music: Tom Johnstone

Lyrics: Phil Cooke

Additional numbers: James Hanley, Philip Charig & Joseph Meyer

Book: Harry M. Vernon

Director: Ralph Lynn

Choreographer: Raymond Midgley

Musical Director: Al Starita

Cast: Tom A. Shale (*John W. King*), Roy Royston (*Wally King*), Eve Benson (*Rita*), Rita Page / Miss June (*June Willard*), Marion Saki, Clifford Heatherley, Billy Taylor, Valerie Moore,

Songs: Spanish Moon, Keep Them Guessing, When You Smile, June, Wonderful Yesterday, Sunny Disposish, Tinker Tailor

Story: Hollywood movie mogul, John W. King, wishes to enlarge his grip on the film world, and wants full control of the main showbiz newspaper. He already owns half, but plans to let it collapse and then buy out his partner, Mr Willard, at rock-bottom price. The best way to ruin it is to get his playboy, talentless son, Wally, appointed as managing editor. John goes off on holiday waiting for the paper to crash, but Wally’s idea of a beauty competition to be determined by the votes of the public proves to be a great hit, hugely increasing sales, bringing publicity to Rita, Old Man King’s latest movie queen, and allowing Wally to fall in love with June Willard (who turns out to be the heir to half the newspaper!). John W. King returns, accepts the position philosophically and congratulates his son on his achievement.

Notes: Based on the original “When You Smile” by Tom Johnstone and Jack Alicoate, the pre-publicity for this show announced a “new find”, Miss June, to play the leading role of June Willard. On its first performance in Birmingham Miss June was announced as ill, and an understudy went on. By the London opening Miss June was back in the role, receiving a polite but lukewarm reception from the critics. The show managed a run of just one month.



Eva Benson

THE APACHE

London run: Palladium, February 15th – May 28th (166 performances)

Music: Ralph Benatsky

Book & Lyrics: Benatsky & L.M. Welleminsky

English adaptation: Dion Titheradge

Director: Julian Wylie

Choreographer: Edward Dolly

Musical Director:

Cast: Carl Brisson (*Romain Tierce*), Shaun Glenville (*Theophile Redingote*), Adrienne Brune (*Marian Redingote*), Dorothy Ward (*Lallage*), Blake Adams, Philip Valentine, Bibi Delabere

Story: The dead father of the hero, Romain Tierce, had been cheated in business by the villainous Theophile Redingote. To seek revenge, Romain passes himself off as the Duke de Brianza and, on a visit to Redingote's palatial mansion, makes love to Marian, Redingote's young wife, steals one of her jewelled combs, and finally carries her off to the Pyrenees where they live platonically. In the end Redingote gets her back, while the hero pairs off with his real love, Lallage, the very red-haired damsel of the tribe of Parisian Apaches of which he, himself, is the chief.

Notes: A highlight of this production was an Apache dance performed by Carl Brisson and his real-life sister, Tilly.



THE BLUE MAZURKA

London run: Daly's, February 19th (140 performances)

Music: Franz Lehár

Original book & Lyrics: Leo Stein & Bela Jenbach

Additional songs: Jay Whidden & Idris Lewis

English Lyrics: Harry Graham

English Book: Monckton Hoffe

Director: Robert Courtneidge

Choreographer: Espinosa

Musical Director: Sheridan Gordon

Producer: George Edwardes

Cast: Wilfred Temple (*Count Julian Olinski*), Gladys Moncrieff (*Blanca*), Clifford Mollison (*Adolar*), Billie Hill (*Gretl*), George Graves (*Von Spatz*), Bertram Wallis (*Baron von Reiger*), Arthur Claremont (*Adlin von Planting*), Herbert Maule (*Leopold Klammerdatsch*)

Songs: I'm a Shy Young Chap, Just Look Around, Love's the Richest Prize, Life is a Beautiful Garden, Shine Bright Moon, Happy Indeed, World of Love, Just Look Around, When She is Yours at Last

Story: Count Julian Olinski and Blanca von Lossin, the daughter of an oil tycoon, fell in love whilst dancing the Blue Mazurka, the traditional last dance at a ball in their native Poland. Following their sudden wedding, his friend, Adolar, wonders how Gretl Unger, Julian's former mistress, will react when she arrives. He also warns of the anger of Governor-General Von Spatz, who will be opposed to the marriage. Julian manages to pacify Gretl and is giving her a final, friendly farewell embrace when Blanca walks in on them. She gets the wrong idea and flounces out. Other characters include three old bachelors, Baron von Reiger, Adlin von Planting, and Leopold Klammerdatsch, who, along with the baron's nephew, Adolar, are instrumental in bringing about the eventual reconciliation and the happy ending.

Notes: Gladys Moncrieff, the Australian soprano whose UK debut had been in the flop "Riki Tiki" was engaged at short notice to replace Elizabeth Pechy who had originated the role in the pre-West End Glasgow opening. It was said the Hungarian Miss Pechy's English was not good enough. She announced she intended to sue for breach of contract, but seems to have been pacified when she appeared in a special showcase performance of operatic arias at the Coliseum two weeks later. A similar cast change saw the original male lead, the Romanian George Metaxa, replaced by Wilfred Temple for the West End premiere. However, a separate touring production opened in Liverpool just four weeks after the London premiere, and Metaxa was back in his original role.

THE DESERT SONG

London run: Drury Lane, April 7th (432 performances)

Music: Sigmund Romberg

Lyrics: Otto Harbach & Oscar Hammerstein II

Book: Harbach, Hammerstein & Frank Mandel

Director: Laurence Schwab

Choreographer: Bobby Connolly

Musical Director: Herman Finck

Cast: Edith Day (*Margot*), Harry Welchman (*Pierre Birabeau*), Gene Gerrard (*Bennie Kidd*), Phoebe Brune (*Azuri*), Sidney Pointer (*Sid El Kar*), Barry Mackaye (*Capt Paul Fontaine*), Maria Minetti (*Clementina*), Clarice Hardwicke (*Susan*)

Songs: The Riff Song, Margot, Romance, French Marching Song, Then You Will Know, I Want a Kiss, It, Let Love Go, One Flower Grows Alone, One Alone, The Sabre Song

Story: In North Africa the French occupying forces are striving to capture Red Shadow, the leader of the Riffs, an outlaw band of Moroccan tribesmen. The famous renegade is in love with Margot, but she is infatuated with Pierre Birabeau, the handsome son of the French Governor. Margot is captured by the mysterious Red Shadow and eventually falls in love with him, although she does not know his true identity – his face is always hidden from her. However, the Red Shadow is himself captured and imprisoned by the governor's soldiers, and only then does Margot discover the Red Shadow is really Pierre in disguise. All ends happily.

Notes: The musical was inspired by the 1925 uprising of the Moroccan Riffs against French Colonial rule, and by the current exploits of Lawrence of Arabia - a time when romantic tales of Arab North Africa were popular on stage and in the silent cinema. The original Broadway production opened in November 1926, and with Vivienne Segal and Richard Halliday starring, ran for 465 performances. It was revived on Broadway in 1946 and 1973, and in the 1980s featured in the repertoire of the Manhattan Light Opera and the New York City Opera. The London premiere was very successful, and led to three revivals in the 1930s, and in 1943 and 1967. "The Desert Song" has been filmed several times: in 1929, 1932, and a 1943 version with Dennis Morgan and Irene Manning which altered the plot to have the hero fighting the Nazis. The 1953 MGM version with Kathryn Grayson and Gordon MacRae, returned to the original setting.



Harry Welchman & Edith Day

THE VAGABOND KING

London run: Winter Garden, April 19th (480 performances)



THE VAGABOND KING

London run: Winter Garden, April 19th (480 performances)

Music: Rudolf Friml

Lyrics: Brian Hooker

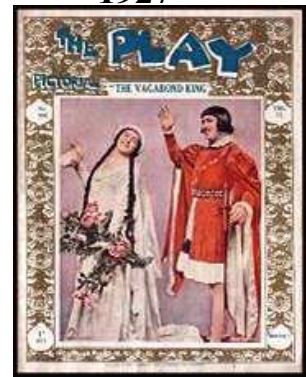
Book: Hooker, Russell Janney & W.H. Post

Director: Richard Boleslawsky

Choreographer: Royal Cutter & Helen Grenelle

Musical Director: Jacques Heuvel

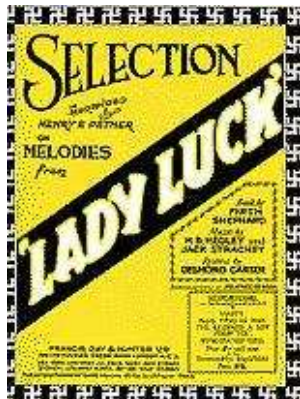
Cast: Derek Oldham (*Francois Villon*), Mark Lester (*Guy Taborie*), Winnie Melville (*Katherine de Vaucelles*), H.A. Saintsbury (*King Louis XI*), Norah Blaney (*Huguette du Hamel*), Betty Eley (*Lady Mary*).



Songs: Song of the Vagabonds, Some Day, Only a Rose, Huguette Waltz, Love Me Tonight, Nocturne.

Story: Francois Villon – poet, braggart, thief and darling of the Paris rabble – has been sending anonymous love poems to the King’s intended bride, Katherine de Vaucelles. Intrigued by this unknown admirer, she arranges a secret rendezvous but is followed by the disguised King, who is furious to hear Villon mocking the failures of his reign and saying what he would do instead "if I were king." The king threatens Villon with death for his treachery, but says the death sentence will be delayed for 24 hours so that Villon can have all the powers of a King, command the army and free Paris according to his boast. If he fails, he will be hanged, if he succeeds he will be exiled. He emerges victorious, and the king decides to reward him with his life in exile but taking Katherine with him as his wife.

Notes: This was based on the 1901 play “If I Were King” by Justin Huntley McCarthy. It had already been turned into a musical – a very early Rodgers and Hart experiment staged in a college production with Dorothy Fields – and seeing this had inspired Russell Janney to commission his own version. It opened on Broadway on September 21st 1925 (511 performances) and then in London at the Winter Garden Theatre in April 1927. It was filmed twice: in 1930 with Dennis King, Jeanette MacDonald and Lillian Roth, and again in 1956 with Kathryn Grayson.



LADY LUCK

London run: Carlton Theatre, April 27th – February 4th 1928 (324 performances)

Music: H.B. Hedley & Jack Strachey

Additional songs: Rodgers & Hart

Lyrics: Desmond Carter

Book: Frith Shephard & Greatrex Newman

Director: Felix Edwardes

Choreographer: Max Rivers

Musical Director: H. Morley Acres

Cast: Cyril Ritchard (*Lester*), Laddie Cliff (*Morton*), Leslie Henson (*Windy*), Bobby Blythe (*Van Hoover*), Phyllis Monkham (*Jane*), John Kirby (*Ezra Pettyjohn*), Madge Elliott (*Patience*), Beryl Harrison (*Prudence*)

Songs: A Poor But Honest Working Girl, Turn Your Thoughts and Faces, Happy, Blue Pipes of Pan, Sex Appeal, Syncopated City. *Interpolated:* Sing (*Rodgers & Hart*), If I Were You (*Rodgers & Hart*).

Story: Three stockbrokers, Lester, Morton and Windy are celebrating their good fortune with theatre manager Van Hoover and his “Baby Face” chorus ladies, but a telegram announces they have lost every penny because their copper mine, Lady Luck, has proved to be a dud. They cannot even afford to pay their hotel bill, when another message arrives to say that Windy has inherited six million dollars from his uncle in Salt Lake City on condition Windy will marry his Uncle’s six widows. Windy is in love with Jane, but with debts piling up, he has no option but to travel to Utah and undergo six miserable marriages conducted by the Mormon minister, Ezra Pettyjohn. A whole series of farcical events ensue, but eventually the marriages are annulled, Lester and Morton end up with Patience and Prudence, two of the widows, Windy ends up with Jane, and the Lady Luck mine turns out to be a winner after all.

Notes: Based on the 1917 Broadway musical “His Little Widows” (music: William Schroeder; book and lyrics: Rida Johnson Young and W.C.Duncan), and on its 1919 London production at Wyndhams, where it ran for four and a half months, this new adaptation proved highly successful. It was the very first show staged at the brand-new Carlton Theatre

THE BLUE TRAIN

London run: Prince of Wales, May 10th (116 performances)

Music: Robert Stolz

Original Book & Lyrics: Alfred Grunwald & Walter Stein

English version: Reginald Arkell & Don Titheridge

Additional songs: Ivy St Helier & Reginald Arkell

Director-Choreographer: Jack Hulbert

Musical Director: Howard Carr

Cast: Arthur Margetson (*Tony Stowe*), Lily Elsie (*Eileen*), Bobby Howes (*Freddy Royce*), Cecily Debenham (*Josephine*)

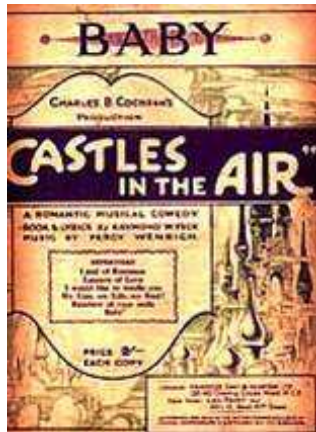
Songs: The Blue Train that goes South, Just For Once, Let's Pretend You are Fond of Me, Love Came and Left me All Alone, The Froth Blowers' Anthem

Story: Lord "Tony" Stowe is Presidents of the Bachelors' Club, having parted from his fiancée Eileen some years earlier because of his jealousy. Eileen wants to win him back, and persuades her friend Freddy to pose as a pretend suitor (even though Freddy is secretly engaged to Josephine Jones). The plan is to tell Tony that Freddy has been left a fortune by a rich aunt, but can only inherit if he marries a divorcee. He asks Tony to marry Eileen and then divorce her almost immediately so Freddy can get the money. They are secretly hoping that once Eileen and Tony are back on speaking terms, their old love will blossom again. Tony agrees but honourably tries to keep his part of the bargain in spite of all that Eileen can do. All works out in the end, of course!

Notes: This marked Lily Elsie's return to the stage after an absence of ten years. With its chaste honeymoon scene in the Swiss alps, a real toboggan slide, and a comedy ski-session as well as a series of novelty dances, and a happy ending set on the French Riviera, this was well received.



Lily Elsie



CASTLES IN THE AIR

London run: Shaftesbury Theatre, June 29th (28 performances)

Music: Percy Wenrich

Book & Lyrics: Raymond W. Peck

Director: Frank Collins

Choreographer: John Boyle

Musical Director: K. Ernest Irving

Producer: C.B. Cochran

Cast: Henry Latimer (*Philip Rodman*), Helen Gilliland (*Evelyn Devine*), Allen Kearns (*Monty Blair*), John Steel (*John Brown*), Ralph Coram (*George Sedgwick*), George de Warfaz (*Count Draga*), Genevieve McCormick (*Annie Moore*)

Songs: The Lantern of Love, The Sweetheart of Your Dreams, If You Are in Love with a Girl, The Rainbow of Your Smile, Baby, Latavians

Story: Philip Rodman's ward, Evelyn Devine, is very wealthy, and has converted an old barn in the grounds of their mansion into a nightclub to entertain her friends. Two impoverished students Monty Blair and John Brown are stranded when their car breaks down, and ask the passing George Sedgwick for directions to the nearest inn. Monty, in an effort to impress, whispers to George that John is actually Prince Carol of Latavia. As a joke, George directs them to Evelyn's Club, and gets there ahead of them, announcing that the Prince is coming. Evelyn has titled friends, especially Count Draga, who are really only interested in her money, so she swaps places with Annie Moore, a cigarette seller at the Club. When John insists he is plain Mr Brown and not a royal Prince, Evelyn falls instantly in love. For complicated reasons the action moves to Latavia where John is recognised as the real Prince Carol, assumed to have been assassinated some years earlier, and told he can inherit the Latavian throne but will not be allowed to marry a commoner. But he is determined to marry Evelyn. Eventually, of course, it is all sorted out happily.

Notes: This was a C.B. Cochran show, but turned out to be an expensive flop, managing just 28 performances. The general reaction was that the music was unimpressive and occasionally too "jazzy", the plot was a poor rehash of "She Stoops to Conquer" and the whole approach too "American".



PEGGY ANN

London run: Daly's Theatre, July 29th (130 performances)

Music: Richard Rodgers

Lyrics: Lorenz Hart

Book: Herbert Fields

Director: Lew Fields

Choreographer: Seymour Felix

Musical Director:

Cast: Dorothy Dickson (*Peggy Ann Barnes*), Oliver McLennon (*Guy Pendleton*), Maisie Gay (*Mrs Frost*), Elsie Randolph (*Alice Frost*), Sylvia Leslie (*Dolores Barnes*), Basil Howes (*Freddie Shawn*), Lalla Collins (*Patricia Seymour*).

Songs: A Tree in the Park, A Little Birdie Told Me So, Where's That Rainbow?, Maybe it's Me, Chuck It, In His Arms, Havana

Story: This was a "dream" story, telling of the subconscious adventures of Peggy-Ann: as she dreams away in her boarding house in Glen Falls, she is taken to New York's Fifth Avenue on a yachting trip (where she gets married in her underwear) and to the racetrack in Havana. At the end she awakes happily in the arms of her Glen Falls boyfriend. (For the English production the places were changed to Hampshire, Piccadilly Circus and Regent Street, but, improbably, the boarding-house owner in Hampshire also owned property in Havana, enabling the Cuban side of the story to remain.)

Notes: The story was based on an earlier Broadway musical, "Tillie's Nightmare" by Edgar Smith and A. Baldwin Stone – a show which managed just 77 performances in 1910. The Rodgers & Hart version was very different to the usual musical style of the time: there was no opening chorus, and no songs for the first quarter of an hour of the show. The first and last scenes were played in almost total darkness, and the scenery and costumes were changed in full view of the audience. Its Broadway premiere was on December 27, 1926 and it ran for 333 performances. It came at the end of an amazing year for Rodgers & Hart: five of their shows had Broadway openings in 1926 - the fifth, "Betsy" opened just one night after "Peggy Ann". The London adaptation was considered to be somewhat thrown together, with bits of the "Dick Whittington" story mixed in. The Stage review felt a song in the nightclub was highly improper, and there were "suggestions of the unpleasant in several of the lyrics by Lorenz Hart".

UP WITH THE LARK

London run: Adelphi, August 25th – November 12th (92 performances)



Betty Balfour



Anita Elson

UP WITH THE LARK

London run: Adelphi, August 25th – November 12th (92 performances)

Music: Philip Braham & others

Lyrics: Douglas Furber

Book: Douglas Furber & Hartley Carrick

Director: George Grossmith

Choreographer: Max Rivers & Ethel Heliwell

Musical Director: Philip Braham

Cast: Henry Wenman (*M. Galicot*), Leslie Sarony (*Hyacinth*), Austin Melford (*Jack Murray*), Allen Kearns (*Freddy van Bozer*), Harry Pringle (*Comte St. Valerie*), Billie Hill (*Regine Galicot*), Anita Elson (*Toto*), W.A. Haines (*Tricot*)

Songs: Tata Toto, The Happy Medium ; Interpolated: The Girl is You, Tweet Tweet (*De Sylva, Brown & Henderson*); I'm in Love Again (*Cole Porter*)

Story: Monsieur Galicot has a craze for spiritualism and believes his butler, Hyacinth, to be a medium. His son-in-law, Jack Murray, is more interested in pretty girls, and with his friend, Freddy van Bozer, pretends they are going on an adventure with Comte de St. Valerie in "the Lark", his flying machine. They are really going to visit the fascinating young coquette, Toto. Madame Galicot is worried about the danger of the flight, but Mme van Bozer is more suspicious and hires Tricot, a detective, to keep her eye on Freddy. A series of farcical misunderstandings, disguises, and escapades ensue before everything is finally brought to rights.

Notes: This was a new musical version of the farce "Le Zèbre" by Armont and Nancey, which was better known on the British stage as "The Glad Eye". As well as its success as a play, the piece had previously been adapted into a musical called "Kiki", by Martin Henry and Herman Finck, and had toured the provinces in 1922 but failed to come into London. This new adaptation was originally designed as a showcase for the film-star Betty Balfour, known as the "British Mary Pickford". Despite packed houses and a wild reception for her opening night at the Cardiff Playhouse, it was soon clear she was not up to the job, and by the time the show opened in the West End a month later, she had been replaced with Anita Elson. The show itself had undergone significant other alterations, but the revised show survived just under three months at the Adelphi.



THE BELOVED VAGABOND

London run: Duke of York's, September 1st

Music: Dudley Glass

Book & Lyrics: Adrian Ross

Director: Dion Boucicault

Choreographer: Carlotta Mossetti

Musical Director: Philip Lewis.

*Frederick Ranalow
as Paragot
and Lilian Davies
as Joanna Rushworth*

THE BELOVED VAGABOND

London run: Duke of York's, September 1st (Total 107 performances)
Transfer: New Theatre, October 24th – December 3rd

Music: Dudley Glass

Book & Lyrics: Adrian Ross

Director: Dion Boucicault

Choreographer: Carlotta Mossetti

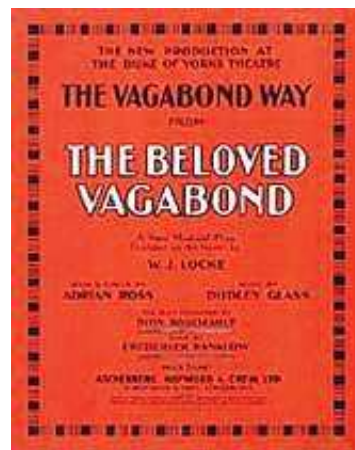
Musical Director: Philip Lewis.

Cast: Frederick Ranalow (*Paragot*), Lilian Davies (*Joanna*), Norman Macowan (*Comte de Vernet*), Mabel Russell (*Blanquette*), Frank Harvey (*Denis Walters*), Vera Robson (*Marie*), W.E. Stephens (*Bringuet*)

Songs: A Wedding Day In Normandy, Tomorrow, The Vagabond Way, The Sunny Land of France, The Lonely Princess, Have the Band In, You Again, A Joyous Band of Brothers, We Are the Charming Creatures, The Faithful, The Old Love, Wishing Well, Wine Of Life.

Story: Paragot, the leader of a merry Bohemian coterie, has been separated from his beloved “English Princess”, Joanna, and she has meantime married the odious Comte de Vernet. Paragot returns to his life as a roving Bohemian vagabond, but later gets a second chance when Joanna becomes a widow. The possibility of recapturing his love for Joanna draws him back into the world of polite society, but he soon realises this is not the life for him. To make matters worse, he finds his previous enthusiasm for the old Bohemian way of life has waned. He finally settles down, without Joann, on a little farm in Normandy with his new love, Blanquette. The fickle Joanna ends up with the well-to-do Major Denis Walters. Other characters in the story include old Dubois, the owner of the farm, and his daughter Marie, who marries young Bringuet in the opening scene.

Notes: Based on the novel by W.J. Locke, this was adapted by Adrian Ross with music by the Australian composer, Dudley Glass. A straight play version had been performed at His Majesty's in 1908 with Herbert Beerbohm Tree in the lead. A famous 1936 film version starred Maurice Chevalier, Margaret Lockwood and Betty Stockfeld.



THE GIRL FRIEND

London run: Palace Theatre, September 8th (421 performances)

Music & Lyrics: Con Conrad, Gus Kahn, Vivian Ellis,
Richard Rodgers & Lorenz Hart

Book: R.P. Weston & Bert Lee

Director: William Mollison

Choreographer: Max Scheck

Musical Director: Sims Waller

Cast: Louise Brown (*Kitty*), Roy Royston (*Robert Mason*), Clifford Mollison (*Richard Dennison*), Emma Haig (*Jennie*), George Gee (*Jerry*), Sara Allgood (*Mrs Burke*), Sebastian Smith (*Mr Burke*), Hall Willis (*Lift Boy*).

Songs: The Blue Room, I'm in Love, Early in the Morning, Mountain Greenery

Story: Kitty Brown meets Robert Mason, a young lawyer, on a Canadian Pacific railway journey, but they are separated when he gallantly goes to look for her lost purse and ends up being left behind when the train departs. The penniless Kitty's only way of securing hotel accommodation is to pose as the wife of Richard Dennison, a man due to arrive at the hotel the next day, where he will meet his in-laws, the Burkes, and be given \$200,000 if he can prove he and his wife have been happily married for a year. Of course Mr Dennison turns up a day early – drunk – as do the Burkes, who were on the same train as Kitty. Many complications ensue. A sub-plot involves the relationship between Jennie and Jerry, the telephone girl and night-desk clerk, as well as Mr and Mrs Burke, especially demanding hotel guests.

Notes: This was adapted from P. Bartholomae and Otto Harbach's “Kitty's Kisses” which had opened on Broadway in May 1926 and run for 170 performances. However, its title was changed to “The Girl Friend” for the London production, causing some confusion, since “The Girl Friend” had been the name of a different 1926 Rodgers and Hart Broadway show. To add to the confusion, the song “Blue Room” was used in both shows. “The Girl Friend” was a great success in London and ran for 421 performances.

OH, KAY!

London run: His Majesty's, September 21st (214 performances)

Music: George Gershwin

Lyrics: Ira Gershwin

Book: Guy Bolton & P.G. Wodehouse

Director: William Ritter

Choreographer: Elsie Neal

Musical Director: Arthur Wood

Cast: Gertrude Lawrence (*Kay Denham*), Harold French (*Jimmy Winter*), John Kirby (*Shorty McGee*), Claude Hulbert (*Duke of Datchet*), Beth & Betty Dodge (*Phil & Dolly Ruxton*), Eric Coxon (*Larry Potter*), April Harmon (*Constance Appleton*), Percy Parsons (*Revenue Officer*), Rita McLean (*Molly Morse*)

Songs: Dear Little Girl, Clap Yo' Hands, Someone to Watch Over Me, Maybe, Fidgety Feet, Oh, Kay (*lyric by Howard Dietz*), Heaven in Earth (*lyric by Howard Dietz*)

Story: Kay Denham is the sister of a titled English bootlegger in Prohibition era America. Her brother, the Duke, has stashed his illegal hooch in the cellars of the Long Island beach-side mansion of playboy Jimmy Winter - but has a problem when Jimmy suddenly turns up. Kay manages to get a job as the maid in Jimmy's house so she can keep an eye on the cellar. Jimmy is about to get married for the second time, but discovers he has fallen in love with his new "maid". Though Kay and Jimmy make their feelings clear in the duet "Maybe", and Kay says how she needs someone to watch over her, the couple have to undergo a series of problems, matrimonial, legal and farcical until they can settle down to the proper kind of happy ending obligatory for musicals of this era.

Notes: Gertrude Lawrence became the first English actress to originate a role on Broadway before playing it in London. The Broadway production opened in November 1926 and ran for 256 performances, with Gertrude Lawrence playing opposite Oscar Shaw and Victor Moore. It was the first of two Gershwin musicals specially written Gertie Lawrence. (The second, "Treasure Girl", was a flop.)



Gertrude Lawrence

THE GIRL FROM COOK'S

London run: Gaiety Theatre, November 1st (38 performances)

Music: Raymond Hubbell and Jean Gilbert

English Book & Lyrics: R.H. Burnside & Greatrex Newman

Director: R.H. Burnside

Choreographer: Larry Ceballos

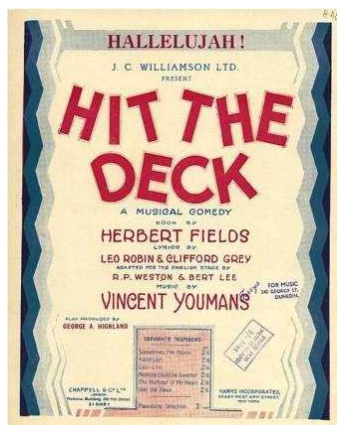
Musical Director: Leonard Hornsey

Cast: Eva Sternroyd (*Stella Smith*), Alec Fraser (*Baron Henri*), Billy Leonard (*Baron Anatole*), Margaret Campbell (*Marie*), W.H. Berry (*Alfonzo Higgins*), Edmund Gwenn (*President*), Ernest Thesiger (*Rafael*).

Songs: Woman, The Road to Happiness, My Sweetheart, Springtime, You Tell Him, Wine Women and Song, Life is a Game of Chance

Story: Stella Smith, the girl from the Paris branch of Cook's travel agency, pretends to be an experienced world traveller to impress her boyfriend, Baron Henri and his friend, Baron Anatole. Stella and Henri, together with Anatole and his girl friend, Marie, are in Monte Carlo. (Marie is the daughter of a supposed Englishman, Alfonso Alonzo Higgins.) When Stella is sacked for fraternising with the clients, she doesn't worry, because she has just won 100,000 francs in a novel-writing competition. (Actually, she hasn't won it at all, it's been secretly sent by Henri.) Complications involve the impoverished South American President of Peroona and his secretary, Rafael.

Notes: With a chorus of thirty young ladies, Spanish dance numbers, acrobatic turns, and a fashion parade of "women throughout the ages", as well as a parade of women in national costumes in a scene in Cook's travel agency, this was a lavish spectacle supporting a very thin plot. It managed just 38 performances.



HIT THE DECK

London run: Hippodrome, November 3rd (277 performances)

Music: Vincent Youmans

Lyrics: Clifford Grey & Leo Robins

Book: Herbert Fields (adapted for London by Bert Lee & R.P. Weston)

Director: William Mollison

Choreographer: Max Scheck

Musical Director: Joseph Tunbridge

Cast: Ivy Tremand (*Loulou Martin*), Alice Morley (*Magnolia*), Gerald Nodin (*Lt. Alan Clark*), Mamie Watson (*Charlotte Payne*), Stanley Holloway (*Bill Smith*), Ellen Pollock (*Rita*), Reginald Sheridan, Sydney Howard, Dick Francis, Tom Shale, Alfred Cooper, Nancy Pawley

Songs: Join the Navy, What's a Kiss among Friends?, Harbour of my Heart, Lucky Bird, Why Oh Why, Hallelujah, Loulou, Sometimes I'm Happy (*lyric by Irving Caesar*)

Story: Loulou Martin, assisted by the tough-talking Magnolia, runs a dockside coffee shop, where the customers include Lieutenant Alan Clark, who brings aristocratic Charlotte Payne on a little “slumming” trip. Another visitor is Bill Smith, a sailor with whom Loulou falls instantly in love. Bill’s dream is to quit the navy and run his own freighter with a wife at his side. By selling a valuable trinket to Charlotte, Loulou raises enough money to make that dream come true, and goes off in search of her sailor love. Bill is in China and has fixed himself up with a brassy girlfriend, Rita, and when Loulou and her friends arrive in China, Bill is horrified at the idea of accepting such an offer from a woman and ends up drunk and in jail. Sadly, Loulou returns to America and re-opens her coffee shop, where finally Bill returns to say he has got a promise of his own ship, it’s only as coal barge, but it’s his – and eventually a way is found for him to keep his pride, the ship and the girl.

Notes: Based on the play “Shore Leave” by Hubert Osborne, the musical opened on Broadway in April 1927 and ran for 352 performances. Some small alterations were made for the London production: the leading man, “Bilge Smith” became “Bill”, and the Newport Rhode Island setting was changed to Plymouth. The 1930 film version starred Jack Oakie and Polly Walker. In 1937 the RKO version with Fred Astaire and Ginger Rogers was renamed “Follow the Fleet” with new songs and an altered story. The 1955 film with Jane Powell, Tony Martin and Debbie Reynolds once again used a new story. In the London production there was some controversy over the song “Hallelujah” “. . . A jazzing of the sacred Hebrew word meaning ‘Praise ye Jehovah’, calculated to wound not only the religious but also those who have respect for religion” (The Stage).



Ellen Pollock, Tom Cheong and Stanley Holloway

SYLVIA

London run: Vaudeville, December 14th – January 21st 1928 (51 performances)

Music: Carroll Gibbons

Book & Lyrics: James Dyrenforth

Director: Reginald Denham

Choreographer: Fred A. Leslie

Musical Director: Philip Lewis

Cast: Iris Hoey (*Sylvia*), Ben Webster (*Canon Considine*), Dame May Whitty (*Mrs Considine*), Ernest Thesiger (*Sir Henry Considine*), James Raglan (*Geoffrey Considine*), Meg le Mounier (*Sheila*), Margaret Yarde (*Miss Mimms*), Ivor Barbard (*Mr Hobbs*).

Songs: One Good Deed a Day, The Glassblower's Bride, Love Laughs at Sylvia, Swing on the Gait, I'm Jealous

Story: Sylvia Westlake is an actress visiting the country vicarage of Canon Considine and his wife. Her "madcap" actressy ways are appealing to the succession of men she meets, but, in her contrary manner, it seems she cannot decide which of them she truly favours – the Canon's brother, Sir Henry, the former Governor of Andabar, or the young son, Geoffrey, a would-be playwright. This causes problems for Sheila, engaged to the young Geoffrey Considine, and for Miss Mimms, the leader of the local Girl Guide troop. Mr Hobbs, Sylvia's theatrical manager, adds to the muddle by suggesting Geoffrey abandons his poetical drama "Joan of Arc", and works instead on Mr Hobbs's idea of a play about a lovesick baboon and a shipwrecked Duke.

Notes: St John Ervine's comedy "Mary, Mary, Quite Contrary" which ran at the Savoy in 1925 with Eva Moore, was adapted into a musical by a young American lyricist, James Dyrenforth. An especial attraction for this show was the engagement of Dame May Whitty and her husband, Ben Webster, who had never before appeared together in any production, and were both making their first appearance in a musical play. The original play tended towards a heavy-handed satire on the theatre world, and this was toned down in the musical version. However, lacking the satire, and, indeed, real singing voices, this limped towards an early closure.



Iris Hoey

LILAC TIME (2nd Revival)

London run: Daly's, December 23rd- (6 week limited run)

Music: Franz Schubert (adapted by Heinrich Berté & G.H. Clutsam.)

Book & Lyrics: A.M. Willner & Heinz Reichert

English Book & Lyrics: Adrian Ross

Director: Arthur Hammond

Choreographer: Carlotta Mossetti

Musical Director: Charles Prentice

Cast: Frederick Blamey (*Schubert*), Evelyn Laye (*Lili*), Percy Heming (*Von Schober*), W.H. Berry (*Christian Veit*), Evelyn Dene (*Willi*), Rose Hignell (*Tilli*)

Notes: The show returned once again for a Christmas season, this time with a limited run of six weeks. The role of Schubert was taken by Frederick Blamey—by sad coincidence Courtice Pounds, who originated the role in 1922 and had been associated with it ever since, had died at the age of 65, just two days before the opening of this revival.



Phyllis Dare

THE YELLOW MASK

London run: Carlton Theatre, February 8th (Total run 218 performances)

Transfer: His Majesty's, March 26th –

Transfer: Palladium, June 25th – August 11th

Music: Vernon Duke. Additional songs: Harry Acres

Lyrics: Desmond Carter. Additional lyrics: Eric Little

Book: Edgar Wallace

Director: Julian Wylie

Choreographer: Max Rivers

Musical Director: Julian Jones

Cast: Malcolm Keen (*Li-San*), Wilfred Temple (*John Carn*),

Phyllis Dare (*Mary*), Frank Cochrane (*Ah-Song*),

Bobby Howes (*Sam Slider*), Winnie Collins (*Molly Vane*),

Mona Jenkins (*Empress of China*)

Songs: I'm Wonderful, Eggs and Bacon, Blowing the Blues Away, Mary, Deep Blue Sea

Story: The wicked Chinaman, Li-San succeeds in stealing a Chinese diamond from the Crown Jewels in the Tower of London and is pursued by Captain John Carn and his assistant, the beloved Mary. Their perils

include problems on board ship, in the dungeons of Li-San's palace, and inside the Forbidden City, as well as encounters with Ah-Song, a comical Chinese spy, Sam Slider, an equally comical British detective, his assistant, Molly Vane, and the Dowager Empress of China.

Notes: After ten weeks on the road with a number of cast changes and considerable re-writing, the show opened at the Carlton Theatre to very good notices, which generally felt it was a spectacular and very funny entertainment, with the songs and music serving as a kind of add-on. Almost immediately the management was given notice and informed the Carlton had decided to change policy and operate exclusively as a cinema. His Majesty's Theatre was available for the next three months (until the pre-scheduled ballet season) so a transfer was hastily arranged. The show finally moved to the Palladium for its last six weeks or so. (The 1930 film version was a showcase for Lupino Lane, with all the music cut and the story treated as a comedy-adventure.)

LADY MARY

London run: Daly's, February 23rd – July 28th (181 performances)

Music: Albert Szirmai

Lyrics: Harry Graham

Additional numbers: Phil Charig, Richard Meyer, Jerome Kern

Book: Frederick Lonsdale & J. Hastings Turner

Director: John Harwood

Choreographer: Jack Hulbert

Musical Director: Charles Prentice

Cast: Paul Cavanagh (*Richard Howe*), Helen Gilliland (*Lady Mary*),

Richard Dolman (*George Rollat*), George Grossmith (*Hatpin Pinge*),

Dorothy Field (*Lady Elizabeth*), Herbert Munding (*Waghorn*), Vera Bryer (*Maid*)

Songs: Calling Me Home, I've Got a Feeling for Somebody, What About Me?, The Bulldog Breed, You Can't Have My Sugar for Tea, I'll Go Where You Go

Story: Richard Howe is a sheep-farmer in Australia and is in love with Lady Mary. She is engaged to George Rollat, a self-serving rotter who believes Mary is in line to inherit further title and wealth. Richard himself is genuinely heir to title and fortune, but he is determined not to reveal these prospects in his pursuit of his loved one. He follows Mary to England, and with the help of the kindly millionaire, Hatpin Pinge, succeeds in exposing Rollat for the cad that he is, winning Mary's love, and also winning the hand of Mary's sister, Elizabeth, for the dotting Pinge. (A subplot has Pinge's manservant Waghorn in pursuit of Lady Mary's maid and fighting off competition from a bullying butler.)

Notes: Although the story and the performances were all praised, generally the critics felt the music was disappointing. The strength of Grossmith's name alone was enough to give the show a good advance booking, but sales tailed away and the show came off after five months.



LUMBER LOVE

London run: Lyceum, March 15th (Total 108 performances)
Transfer: Prince's Theatre, June 4th – June 9th

Music & Lyrics: Berté & Archie Emmett Adams

Book: Leslie Stiles

Director: Milton Rosmer

Choreographer: Fred A. Leslie & Ethel Heliwell

Musical Director: Howard Carr

Cast: Frederick Leister (*John MacDonald*), J.C. Aubrey (*William Slack*),
Joan Lockton (*Jean MacDonald*), Basil Howes (*Tony Slack*),
Jamieson Dodds (*Paul Levaux*), Dorie Sawyer (*Lisa*), Fred Kitchen (*Wangle*)

Songs: Rolling the Log, The Mountains of My Home, The Mountain Wedding, My Man, Don't Cry for the Moon, Supposin'



Story: Set in a lumberjack camp in the Canadian forests, this is the somewhat complicated story of two rival lumber magnates, John MacDonald and William Slack, both out to ruin the other. Meantime MacDonald's daughter, Jean, and Slack's son, Tony announce their engagement. To help her father avoid bankruptcy Jean uses a blank cheque to buy land from Paul Levaux, but Paul's wild-gypsy fiancée, Lisa, steals the cheque. Jean disguises herself as Lisa, and, hidden by a veil, marries Levaux, (while Tony has helped by locking the real Lisa in a store-cupboard). Somehow it all sorts itself out in the end, even though there are further activities from a troupe of Tiller Dancing girls and from Wangle, a Cockney ex-gardener who is working as a postman in the Canadian mountains .

Notes: The music and lyrics were by an Australian brother and sister team, who had been trying to get it staged in London for several years (at one point as far back as 1921 it had been announced, but the money fell through.) Inevitably referred to as a poor man's "Rose Marie" with an overloaded and complicated plot, there was praise for the scenery and the extraneous dancing and comedy scenes – even though they had no connection whatsoever with the main story. With the Lyceum no longer available, the management made the foolhardy decision to transfer the show to the Prince's Theatre, where it lasted just one week before being withdrawn and taken on a short provincial tour.



Max & Harry Nesbitt

THE COCOANUTS

London run: Garrick Theatre, March 20th - April 7th (23 performances)

Music & Lyrics: Irving Berlin

Book: George S. Kaufman & Morrie Ryskind

Director-Choreographer: Jack Hulbert

Musical Director: Stanley Holt

Cast: Fred Duprez (*Julius Slimmer*), Madleine Seymour (*Mrs Potter*),
Pat Kendall (*Penelope*), Noel Layland (*Bob Adams*), Terry Kendall (*Jamison*),
Enid Stamp Taylor (*Polly*), J.H. Wakefield (*Harvey*),
Edgar Pierce (*Detective Hennessey*), Leonard Henry (*Chico*),
Max & Harry Nesbitt (*Harpo & Brother*)

Songs: Lucky Boy, Why Am I a Hit With the Ladies?, A Little Bungalow, Florida By the Sea, The Monkey Doodle-Do, Why Do I Love You? A Five O'Clock Cup of Tea, Cocktail Kid.

Story: Julius Slimmer owns a failing hotel on Coconut Beach, Florida. One of his guests is the wealthy widow, Mrs Potter, accompanied by her daughter Penelope. Penelope is in love with Bob Adams, a man considered entirely ineligible by her overbearing mother. The hotel staff also includes Jamison and Polly, a pair of young lovers, whilst other guests include a pair of crooks, who are out to rob Mrs Potter's jewels – but they are not the only ones with this in mind. When the necklace finally vanishes, the theft is pinned on the boyfriend. His innocence is eventually proven when the real crooks are exposed, and the lovers receive maternal blessing.

Notes: This was adapted from the second of three Broadway musicals starring the Marx Brothers (the others were "I'll Say She Is" and "Animal Crackers"). It opened in New York in December 1925 and ran for 276 performances. The London production underwent major re-writing, and considerable adaptation for a British audience — replacing the Marx Brothers with the very British Max and Harry Nesbitt meant the "speciality" comedy scenes were quite different. It was regarded as a bit of a mess, more a very short play with a number of speciality comedy acts, dances and revue sketches, than a musical comedy.

SO THIS IS LOVE

London run: Winter Garden Theatre, April 25th – January 26th 1929
(321 performances)

Music: Hal Brody

Lyrics: Desmond Carter

Book: Stanley Lupino & Arthur Rigby

Director: Leslie Henson

Choreographer: Max Rivers

Musical Director: Harry Acres

Cast: Cyril Ritchard (*Peter Malden*), Madge Elliot (*Pamela Stuart*), Sylvia Leslie (*Kitty*), Laddie Cliff (*Hap J. Hazzard*), Stanley Lupino (*Potiphar Griggs*), Connie Emerald (*Minnie*)

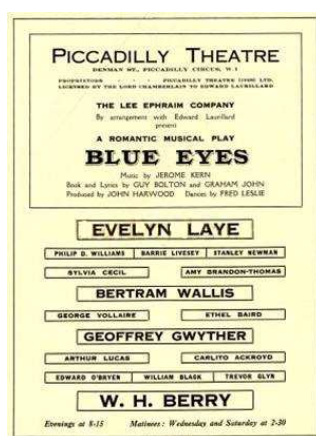
Songs: Hop on Your Toes, Just Suppose, Sweetheart I'm Dreaming of You, Mardi Gras, Lazy Father Time, Hats Off to Edgar Wallace

Story: The Hon. Peter Malden is in love with his proud but impoverished secretary, Pamela Stuart. In order to win her, he pretends he has lost all his money and they are on equal footing. However, Pamela's jealous rival, Kitty, reveals the subterfuge, and succeeds in breaking up the relationship. In the meantime Peter really does lose all his money. Kitty herself is desperately loved by the American Hap J. Hazzard, whose attempts to woo her are frequently stalled by Potiphar Griggs ("Potty") and his new wife, Minnie. Naturally Peter manages to recover both his fortune and the girl by the end of the show.

Notes: "Hal Brody" was a pseudonym for a mixture of four British writers, mostly H.B. Hedley and Jack Strachey, on the assumption that only "American music" was likely to draw in the public. It enjoyed a good run, and became a kind of model for several similar song-dance-jokes-and story shows over the next few years.



Cyril Ritchard & Madge Elliot



BLUE EYES

London run: Piccadilly Theatre, April 27th (Total 276 performances)

Transfer: Daly's, July 30th – December 22nd

Music: Jerome Kern

Lyrics: Guy Bolton

Book: Guy Bolton & Graham John

Director: John Harwood

Choreographer: Fred A. Leslie

Musical Director: Charles Prentice

Cast: Evelyn Laye (*Nancy*), Bertram Wallis (*Cumberland*), W.H. Berry (*Pilbeam*), Geoffrey Gwyther (*Sir George Fairmont*), Edward O'Bryen (*Prince Charles Edward*), Arthur Lucas (*David Garrick*), Phillip D. Williams (*Dr Johnson*)

Songs: Back to the Heather, Blue Eyes, Do I Do Wrong, The Trouble About the Drama.

Story: The action swings between the 18th Century Scottish Highlands and the wings of the Covent Garden Theatre. The actress George Ann Bellamy, known as Nancy "Blue Eyes", is helping her brother in his effort to decoy the victorious English. He has disguised himself as Bonnie Prince Charlie, so she disguises herself as her own brother to enable him to make his getaway. But the disguise fails, and she is arrested and put on trial by the Duke of Cumberland, the notorious "Butcher of Culloden". In a Tosca-like scene, Cumberland lusts after Nancy and allows her to go free with some unspoken "conditions". When he confronts her in the Green Room at Covent Garden his evil intent is thwarted by the arrival of his royal mistress, who has been tipped off by Nancy's comical friend, Pilbeam. Pilbeam, who is mostly cast in such roles as the back end of a horse, has at last been given the chance of a starring role, but he turns it down in order to go and save Nancy's honour, thus enabling her finally to go off and marry her real love, Sir George Fairmont.

Notes: This was a desperately old-fashioned musical, with opportunities for Highland flings, Scottish reels and swirling tartan to be mixed with backstage shenanigans, comic disguises and a flea-circus version of Romeo and Juliet. It was chosen as the show to open the brand new Piccadilly Theatre. Despite the general critical reaction being very negative, its spectacle appealed to the public and it managed a very respectable run.

SHOW BOAT

London run: Theatre Royal, Drury Lane , May 3rd
(350 performances)

Music: Jerome Kern

Book & Lyrics: Oscar Hammerstein II

Director: Felix Edwardes

Choreographer: Max Scheck

Musical Director: Herman Finck

Cast: Edith Day (*Magnolia*),
Howett Worster (*Gaylord Ravenal*),
Cedric Hardwicke (*Cap'n Andy*),
Marie Burke (*Julie La Verne*), Viola Compton (*Parthy*),
Paul Robeson (*Joe*), Alberta Hunter (*Queenie*),
Dorothy Lena (*Ellie May*), Leslie Sarony (*Frank Schultz*),
Colin Clive (*Steve Baker*)

Songs: Ol' Man River, Make Believe, Can't Help Lovin' Dat
Man of Mine, Life Upon the Wicked Stage, Why Do I Love
You?, Bill, Dance Away the Night



Story: This is the story of Magnolia Hawkes and Gaylord Ravenal from their first meeting on the Natchez levee in the mid 1880s, to their reunion aboard the "Cotton Blossom" in 1927. In between they fall in love, act in showboat productions, marry, move to Chicago at the time of the 1893 World Fair, lose their money because of Ravenal's gambling addiction, and separate. Magnolia then becomes a musical-comedy star on Broadway. Secondary plots involve the relationship between mixed-race Julie and showboat leading man Steve, and the harsh life of Negro dockworkers represented by Joe.

Notes: Based on Edna Ferber's novel, this is one of the most significant musicals of them all. It is notable for its integrated plot and for being the first musical to deal with love between different races. It dealt with "real" issues - alcoholism, poverty, gambling - and integrated them into the kind of show which up to then had been a frothy, glamorous frivolous escapist form of entertainment. The original Broadway production ran for 572 performances in New York's Ziegfeld Theater in 1927, followed by the London premiere with 350 performances at Drury Lane in 1928. The first London production featured Edith Day, Cedric Hardwicke and Paul Robeson.



THAT'S A GOOD GIRL

London run: London Hippodrome June 5th – March 16th 1929
(363 performances)

Music: Phil Charig, Joseph Meyer and Charles Prentice

Lyrics: Douglas Furber, Ira Gershwin, Desmond Carter

Book: Douglas Furber

Director: Jack Buchanan

Choreographer: Jack Buchanan & Anton Dolin

Musical Director: Leonard Hornsey

Cast: Jack Buchanan (*Bill Barrow*), Elsie Randolph (*Joy Dean*), William Kendall (*Timothy*), Maidie Andrews (*Moya*), Kate Cutler (*Aunt Helen*), Raymond Newell (*Francis Moray*), Vera Pearce (*Sunya Berata*)

Songs: We've got to find William, The One I'm Looking For, Fancy Our Meeting, Parting Time, Let Yourself Go, Sweet So and So, Tell Me Why, A Marching Song

Story: Bill Barrow, habitué of the high-life, is always hiding from creditors. Now he is being pursued by a lady detective, Joy Dean, and her friend Timothy, but this time not for his debts, but because a rich uncle has left a fortune jointly to Bill and a cousin, Moya Malone. The inheritance is administered by Aunt Helen, who is adamant that Bill must visit her in the company of a sensible friend of birth and breeding, capable of keeping away fortune-hunters and gold-diggers. He takes along Francis Moray, the chief baritone at the opera and the hen-pecked fiancé of Sunya Berata, the opera's hugely temperamental diva. Their visit to the aunt in the South of France, the pursuit by a jealous diva, and the developing romance between Moya and Francis lead to some hilarious situations which manage to involve a troupe of eight Tiller Girls and opera choruses from "Cavalleria Rusticana" and "I Pagliacci".

Notes: During its four-month pre-West End tour there were a number of cast changes and new song and dance additions. The final version which opened at the London Hippodrome was a great hit, running for nine months and consistently playing to excellent houses. It was filmed in 1933 with Jack Buchanan, Elsie Randolph, Vera Pearce and William Kendall, produced by Herbert Wilcox.



Jack Buchanan & admirers

MARJOLAINE



London run: Gaiety Theatre, June 12th – August 11th (71 performances)

Music: Dr Hugo Felix

Lyrics: Brian Hooker

Book: Catherine Chisholm Cushing

Director: Oscar Eagle

Choreographer: Roy Cutter & Lucille Constant

Musical Director: Jacques Heuvel

Cast: Lionel Victor (*Sir Peter Antrobus*), Winifred Hall (*Mrs Poskett*), Oscar Ashe (*Brooke-Hostyn*), Ethel Hook (*Mme. Lucie*), Lilian Davies (*Marjolaine*), Colin Campbell (*Rev Sternroyd*), Babs Farren (*Barbara*), Robert Geddes (*Jack Sayle*), Barrington Hooper (*Baron Otford*), Eric Fawcett (*Basil Pringle*)

Songs: Oh Doctor Sternroyd, I Want You

Story: Pomander Walk, Chiswick, 1805: Retired Admiral Sir Peter Antrobus lives in No. 1, next door to Mrs Poskett, who has matrimonial designs on him. Mystery business man Mr Brooke-Hostyn lives in No 3 with his ever growing family, next door to Mme Lucie and her daughter Marjolaine. The resident of No. 5 is the Rev Sternroyd and his daughter, Barbara. A party of visiting sailors is headed by Lieutenant the Hon. Jack Sayle, and it is clear that Jack has more than a passing interest in Marjolaine. However, Mme. Lucie discovers that Jack is the son of her former lover, the Baron Otford, and forbids any further meetings. However, by the end of the musical : Marjolaine and Jack are united; Barbara and the violinist Basil Pringle, as well as the widow and the admiral are similarly engaged, and the mystery of Mr Brooke-Hostyn is solved..

Notes: Originally adapted from the comedy "Pomander Walk" by Louis N. Parker, which had been staged as a play in New York in 1910, and then adapted into a musical for a Broadway production in 1922. It was not a success.

GOOD NEWS

London run: Carlton, August 15th (132 performances)

Music: Ray Henderson

Lyrics: B.G. DeSylva & Lew Brown

Book: DeSylva & Laurence Schwab

Director: William Mollison

Choreographer: Claude Watts

Musical Director: Van Phillips

Cast: Neil Collins (*Tom Marlowe*), Edward Gargan (*Beef Saunders*), Bobby Jarvis (*Bobby Randall*), Goodee Montgomery (*Babe O'Day*), Arthur West (*Pooch Kearney*), H. R. Hignett (Professor Kenyon), Evelyn Hoey (*Connie Lane*), Amy Revere (*Patricia Bingham*), Zelma O'Neal (*Flo*), Julie Johnston (*Millie*), Michael Tripp (*Sylvester*), George Murphy (*Windy*)

Songs: Flaming Youth, Just Imagine, He's a Ladies' Man, The Best Things in Life Are Free, The Varsity Drag, Lucky in Love, In the Meantime, Girls of Phi Beta Phi

Story: Will Tom Marlowe, the star football player at Tait College, be allowed to play in the big game against Colton, despite his failing to pass the astronomy exam? If he is not allowed on the field, then the team should be led by bully-boy Beef Saunders – but Beef has been knocked out – leaving the very nervous Bobby Jarvis to take over. Bobby's girlfriend, Babe O'Day and Pooch Kearney, the superstitious trainer are all on tenterhooks. Professor Kenyon saves the day by cheating a little and adding a single extra mark to the exam paper, allowing Tom to lead his team to victory, and win the heart of fellow-student, Connie Lane. Everyone is happy, except the scheming college belle, Patricia Bingham, who rather fancied winning Tom for herself.

Notes: This was a long running hit on Broadway, where it opened in September 1927 and ran for 551 performances. It was possibly a bit too "American" for London, where it managed a mere 132 performances. A Broadway revival in 1974 starred Alice Faye and Gene Nelson, but was taken off after just two weeks. It has been filmed twice, both occasions by MGM : in 1930 with Mary Lawlor and Stanley Smith, and in 1947 with June Allyson and Peter Lawford.



Stanley Holloway

SONG OF THE SEA

London run: His Majesty's, September 6th (156 performances)

Music: Eduard Kunecke

Lyrics: Arthur Wimperis

Book: Arthur Wimperis & Lauri Wylie

Director- Choreographer: Jack Hulbert

Musical Director: Percy Fletcher

Cast: Dennis Hoey (*Sir William*), Lillian Davies (*Nancy*), Stanley Holloway (*Richard Manners*), A.W. Baskcomb (*Peter Pettigrew*), Mary Leigh (*Kitty*), Claude Hulbert (*Bob Blake*)

Songs: Women, Someone, Lovely Ladies, Tip-Top Team, Mirror Song, The Tavern Maid, All Day Long

Story: The very detailed plot opens in late 18th Century Portsmouth then moves to the British Embassy in Naples where the Ambassador Sir William Candy has amorous intentions towards the virtuous singing maid, Nancy. She, in turn, is in love with naval officer, Richard

Manners. A sub-plot sees the painter, Peter Pettigrew, lose his favourite model, Kitty, to Bob Blake, the ambassador's courier.

Notes: This was based on the play by Richard Barts and Leopold Jacobson which, originally, told the story of Lord Nelson and Lady Hamilton - the characters were changed for the musical version. The general critical reaction felt the show was plot-heavy and filled with extraneous dances, including hornpipes and a comedy version of Anna Pavlova's Dying Swan. It was not a success, though it did manage 156 performances at His Majesty's.

TOPSY AND EVA

London run: Gaiety Theatre, October 4th - December 15th (10 weeks)

Music & Lyrics: The Duncan Sisters

Book: Catherine Chisholm Cushing

Director: Jack Buchanan

Musical Director: Arthur E. Godfrey

Cast: Rosetta Duncan (*Topsy*), Vivian Duncan (*Eva*), John Kelly (*Uncle Tom*), Kate Opperman (*Old Chloe*), Myrtle Fergusson (*Ophelia*), Bert Bray (*Simon Legree*), Georgia Sewell (*Poor Eliza*)

Songs: Um Um Da Da, Moon Am Shining, Remembering, Land of Long Ago, Do Re Mi, Smiling Thro' My Tears, Kiss Me, I Never Had a Mammy, My Old Kentucky Home, Poor Old Joe, Land of Long Ago

Story: The basic story of "Uncle Tom's Cabin" had been "jollied up", and was presented more as a burlesque than a musical tale, incorporating Apache-like acrobatic dancers and the Savoy Orpheans jazz band.

Notes: The original production of this musical version of Harriet Beecher Stowe's "Uncle Tom's Cabin" opened in Los Angeles in 1923, and was revived in Chicago in December 1925, coming into Broadway the following March where it closed after 165 performances.

The British premiere was at Lewisham Hippodrome in August 1928, and it came into the West End in October. Although the critics were not sure what to make of the show, audiences flocked, and soon after opening an extra weekly matinee was scheduled to cope with the demand for tickets. But Rosetta Duncan suffered a breakdown from overwork, and the show was cancelled for two performances and it looked as if it would have to close.



Rosetta & Vivian Duncan



Cartoon depicting Gracie Fields as Topsy

On November 17th Gracie Fields took over as Topsy, with one day's notice and was hugely acclaimed. At the end of this show a group of well-wishers and fans carried her along the Strand and back to the Savoy Hotel. (This happened on this occasion and NOT on her opening of "Mr Tower of London", as is sometimes erroneously stated.) Gracie was able to stay with the show for just one week due to the opening of "The Show's the Thing", but her week with the show was well publicised and saved the Duncan Sisters' investment. She left the show on November 26th, and was replaced by Mimi Crawford. After only two days in the role, Vivian Duncan decided that Mimi Crawford wasn't right in the role, and so they switched parts, with Vivian taking a lot of performance tips from Gracie's portrayal of the character. Rosetta Duncan returned to the show on December 1st.

The show itself was withdrawn on December 15th after a ten week run.

FUNNY FACE

London run: Prince's Theatre, November 8th
(263 performances)

Music: George Gershwin

Lyrics: Ira Gershwin

Book: Paul Gerard Smith & Fred Thompson

Director: Felix Edwardes

Choreographer: Bobby Connolly

Musical Director: Julian Jones

Cast: Fred Astaire (*Jimmie Reeve*),
Adele Astaire (*Frankie Wynne*),
Leslie Henson (*Dugsie Gibbs*),
Sydney Howard (*Herbert*),
Bernard Clifton (*Peter Thurston*),
Rita Page (*Dore Wynne*),
Eileen Hatton (*June Wynne*)

Songs: Funny Face, High Hat, He Loves and
She Loves, Let's Kiss and Make Up,
'S Wonderful, Tell the Doc, My One and Only, The Babbitt and the Bromide

Story: Frankie Wynne feels so restricted by her guardian, Jimmie Reeve, that she persuades her boyfriend, Peter, to help her recover her diary from Jimmie's safe. With the help of Dugsie Gibbs and Herbert, a "professional" burglar disguised as a butler, Peter gets hold of the package from the safe – but it is the wrong package – it's a diamond bracelet and not the diary!

Notes: The production opened on Broadway in November 1927 and ran for 250 performances, after which the two main stars, Fred and Adele Astaire came to London for the British premiere. The 1957 film version with Fred Astaire and Audrey Hepburn used a new story and additional songs.



Fred and Adele Astaire



Marjorie Gordon

VIRGINIA

London run: Palace Theatre, October 24th – May 11th, 1929 (227 performances)

Music: Jack Waller & Joseph A. Tunbridge

Lyrics: R.P. Weston & Bert Lee

Book: Herbert Clayton & Douglas Furber

Director: William Mollison

Choreographer: Ralph Reader

Musical Director: Joseph A. Tunbridge

Cast: Emma Haig (*Virginia*), John Kirby (*Silas J. Hock*),
Harold French (*Lord Hampton*), Marjorie Gordon (*Lady Hampton*),
George Gee (*Nicholas Ninnijohn*), Ernest Trimmingham (*Sambo*),
Cora La Redd (*Lizzie*), Jimmie Fergusson (*Caesar*),
Walter Richardson (*Uncle New*)

Songs: Roll Away Clouds, I Love You More than You Love Me, Dreams of
Yesterday, Lumber On, We Two, Hoodoo, All Mine

Story: The unfortunate Virginia Hook is forced by her father, the social-climbing Silas J. Hock, to accompany him to her name-state of Virginia where he wants her to marry the impecunious Earl of Hampton. Unknown to Silas, not only is Lord Hampton already married to an ex-actress, but Virginia herself has been secretly married to Nicholas Ninnijohn, Silas's private secretary. Other characters involved include negro servants Sambo and Lizzie, Uncle New, and

the accident-prone chauffeur, Caesar. The usual farcical shenanigans ensue, with the actions moving from grand hotels to cotton plantations, and eventually, of course, all is happily resolved.

Notes: The pre-West End tour played two weeks each at Cardiff and Southsea, and then moved straight into the Palace. During its month on the road there had been considerable re-writing and cast-changes, but it opened to good notices in spite of a number of suggestions that it was an obvious attempt to cash in on the success of "Showboat". "Virginia" offered a similar mix of cotton field scenery, humming negroes, and the hit song "Roll Away Clouds" was sung by Walter Richardson ("another negro baritone to reach these shores" –Stage)

LUCKY GIRL

London run: Shaftesbury Theatre, November 14th
(Total 150 performances)
Transfer: London Pavilion Dec 24th – March 23rd 1929

Music: Phil Charig & Charles Prentice
Lyrics: R.P. Weston & Bert Lee
Book: Douglas Furber
Director: Austin Melford
Choreographer: Tom Nip & Fred A. Leslie
Musical Director: Kennedy Russell

Cast: Clifford Mollison (*King Stephen of Karaslavia*),
Gene Gerrard (*Hudson*), Spencer Trevor (*Duke*),
Marjorie Chard (*Duchess*), Greta Fayne (*Lady Moira*),
Anita Elson (*Barbara*)

Songs: Three Musketeers, Under the Star Where I was Born, Where Have You Been all my Life?, I'm a Strong Silent Man, Maybe You're Made for Me, Love Me or Leave Me, Spring, When I Set Eyes on You

Story: The impecunious King Stephen of Karasalavia and Hudson, his irresponsible young Chancellor, mistake the luxurious country mansion of the Duke and Duchess of Pevensey for a shady night club. The two young men are taken for burglars and are chased around the mansion, meantime falling in love with the Duke's daughter, Moira, and his niece, Barbara.

Notes: Based on Reginald Berkeley's play "Mr Abdullah", the show began its pre-West End tour in September at the Newcastle Empire.



Anita Elson



W.H. Berry as Christian Veit

LILAC TIME (3rd Revival)

London run: Daly's, December 24th (Six week limited season)
Music: Franz Schubert (additions by G.H. Clutsam.)
Book & Lyrics: A.M. Willner & Heinz Reichert
English Book & Lyrics: Adrian Ross
Director: Charles Cannon
Choreographer: Carlotta Mossetti
Musical Director: Charles Prentice

Cast: Frederick Blamey (*Schubert*), Evelyn Laye (*Lili*),
Percy Heming (*Von Schober*), W.H. Berry (*Christian Veit*)

Songs: Hark Hark the Lark, Under the Lilac Bough, The Golden Song, Serenade, My Sweetest Song of All, Oh the Maytime is a Gaytime, Just a Little Ring, Four Jolly Brothers, Dream Enthralling, When Skies Are Blue.

Story: In Old Vienna the young composer, Franz Schubert, writes a beautiful love song dedicated to his beloved Lili. But he is too shy to sing it himself, and asks his best friend, Baron von Schober, to sing it to her.

Sadly she falls in love with the Baron instead of poor Franz, who has to find consolation in their happiness - and in his music. Sub-plots tell of Mitzi's two sisters, Wili and Tili and their boyfriends; a temperamental prima-donna and a jealous Count.

Notes: Based on the 1916 Viennese operetta "Das Dreimäderlhaus". The English version premiered at the Lyric Theatre in December 1922. It was enormously popular, and this was its fourth revival in the West End. Some of the earlier versions used the original German version name "Lili" instead of "Mitzi"

Original London production: Lyric Theatre, December 1922
First Revival: Lyric, December 1925;
Second Revival: Daly's December, 1927

CHU CHIN CHOW (1st Revival)

London run: Regent Theatre, December 26th - February 2nd , 1929 (6 weeks Limited run)

Music: Frederic Norton

Book & Lyrics: Oscar Ashe

Director: Oscar Ashe

Musical Director: Not listed

Cast: Oscar Ashe (*Abu Hasan*), Doris Champion (*Zahrat Al-Kalub*), Helen Debroy Somers (*Marjanah*), Wensley Russell (*Ali Baba*), Stuart Kern (*Nur Al-Huda*), William Dewhurst (*Kasim Baba*), Marion Edwardes (*Alcolom*), Dorothy Dewhurst (*Mahbubah*)

Songs: I Am Chu Chin Chow of China, Serenade, I'll Sing and Dance, Any Time's Kissing Time, The Cobbler's Song, Song of the Scimitar, I Long for the Sun, I Love Thee So, I Built a Fairy Palace in the Sky.

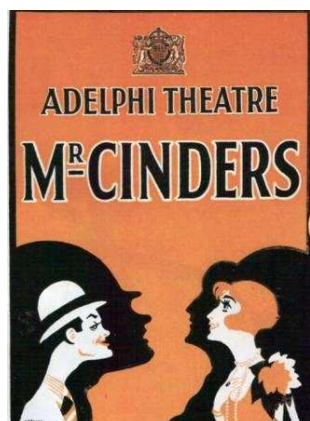
Story: In Old Baghdad, the bandit chief Abu Hasan disguises himself as a Chinese merchant, Chu Chin Chow, to gain access to the palace of Kasim Baba. But his identity is revealed by his slave, Zahrat, and his hideout under a rock (opened only by the password 'Open Sesame') is discovered by the slave Marjhana together with her lover, Nur Al-Huda and her father, Ali Baba. After killing Kasim, Abu Hasan attends the wedding of Marjhana and Nur disguised as an oil merchant with 40 jars supposedly full of oil. But there is a thief in every jar ready to commit more murder. However, Zahrat foils the plot by pouring boiling oil on them all and then finishes the job by stabbing Abu Hasan to death.

Notes: The original production at His Majesty's Theatre in August 1916 ran for an astonishing 2,238 performances, becoming the longest running musical in the West End, a record it held for almost 40 years, until it was finally overtaken by "Salad Days". This first revival was a somewhat cut-down version, with a reduced number of scenes. "For the occasion a new set of dresses has been provided. . . Though some of them may be remarkable for their brevity, all are notable for their effective colouring" (The Stage)

Original London production: His Majesty's, August 1916



"costumes. . . Remarkable for their brevity. . . !"



MR CINDERS

London run: Adelphi Theatre, February 11th (Total 529 performances)
Transfer: London Hippodrome July 15th – March 29th 1930

Music: Vivian Ellis & Richard Meyers

Lyrics: Leo Robin, Clifford Grey & Greatrex Norman

Book: Clifford Grey & Greatrex Newman

Director: Julian Wylie

Choreographer: Edward Dolly

Musical Director: Patrick Barrow

Cast: Bobby Howes (*Jim Lancaster*), Binnie Hale (*Jill Kemp*),
Basil Howes (*Guy Lancaster*), David Hutcheson (*Lumley Lancaster*),
Charles Cautley (*Henry Kemp*), Ruth Maitland (*Lady Lancaster*),
Jack Heller (*Sir George Lancaster*)

Songs: Tennis, Blue Blood, True to Two, On With the Dance, Spread a Little Happiness, 18th Century Drag, Honeymoon for Four

Story: Jim Lancaster is an adopted son forced to work as a menial for his snobbish stepmother, Lady Agatha, and her two foppish sons, Lumley and Guy. Jill, an American heiress, is giving a costume ball in the mansion of her father Henry Kemp and Lady Agatha sees this as an opportunity to catch a wealthy bride for one of her sons, but refuses to allow Jim to attend. Meanwhile Jill has disguised herself as a servant girl, "Sarah" and persuaded Minerva, her poor relation, to pretend to be Jill, while Jim manages to get to the ball in a disguise of his own. The plot then involves a stolen necklace, mistaken identity, and the discovery of a hat belonging to the mystery person who captured the thief. A search for the owner of the hat shows that it fits only Jim. He wins the £1,000 reward and learns that the maid "Sarah" is actually Jill, and she and Jim agree to get married. Lumley and Guy, meanwhile, announce their own engagements so all ends happily.

Notes: The show had opened at Blackpool in September 1928 and toured right through to its London opening at the Adelphi on February 11th. It was filmed in 1934 with Kenneth and George Western (The Western Brothers) and Esme Church, Renee Houston and Ellen Pollock.

THE WHITE CAMELLIA

London run: Daly's, February 26th - April 20th (62 performances)

Music: Pat Thayer and Arthur Wood

Lyrics: Arthur Wood, Clifford Seyler

Book: Laura Leycester

Director: Oscar Ashe

Musical Director: Arthur Wood

Cast: Harry Welchman (*Lt. Paul Carret*), Dorothy Brunton (*Fleurette*),
Barry Mackay (*Sergeant of the Gendarmes*), M. Klit-Garrde (*Major Hummel*),
Charles Barrett (*Count Legratz*), Barbara Everest (*Anna*),
Conway Dixon (*Colonel Vandersyll*), Sonda (*Julie Suedo*)

Songs: What Would Caesar Have Done?, I Can't Say No, Dreams of You, Land of Mystery, The Wine Growers, Now That I Know, Romany Gentlemen., Your Heart and Mine

Story: Passadenia, a Ruritanian-type country is facing a revolution. Members of White Camellia movement wish to replace the present King Alexis with Prince Adolph, the elder son, banished for his excessive life-style. The Royalists, headed by Lieutenant Paul Carret, are fighting for the younger son, Prince Alexis. To complicate loyalties, Paul Carret falls in love with Fleurette, a supporter of the Revolutionaries. Major Otto Hummel is the villainous Royalist turncoat who betrays and arrests Paul. Fleurette comes to the rescue and decides to join the Royalists and, of course, marry the dashing Lieutenant. Other characters include Count Legratz, Anna, the old nurse, the elderly Colonel Vandersyll and Sonda, the fiery, cast off mistress.

Notes: The show had been touring for almost six months and had been considerably re-written and adapted on its journey into the West End. On the opening night in the West End the actress playing Sonda was taken ill, and the understudy, Sylvia Forde took over the role. The show itself was not a success, running for just 62 performances



Dorothy Brunton



MISS PEGGY O'NEILL

MERRY MERRY

London run: Carlton Theatre, February 28th (Total 131 performances)
Transfer: Lyceum, April 22nd – June 22nd

Music: Jack Waller, Harris Weston & Joseph A. Tunbridge

Lyrics: R.P. Weston & Bert Lee

Book: Adapted from Harlan Thompson and Harry Archer

Director: William Mollison

Choreographer: Ralph Reader

Musical Director: Percival Mackey

Cast: A.W. Baskcomb (*Henry Penwell*), Peggy O'Neill (*Sadie la Salle*), W.H. Berry (*Jimmie Diggs*), Cecily Cunningham (*Conchita Murphy*), Gladys Cruickshank (*Eve Walters*), Richard Dolman (*Adam Winslow*), George Vollaire (*Stephen Brewster*)

Songs: It Must Be Love, The Thin Man, The Fat Man, Bubble All Over with Joy, Spanish Moon of Love, Do Say So, Glad Feet

Story: A middle-aged noodle named Henry Penwell is sued for £5,000, accused of breaking the rib of Sadie la Salle, a musical comedy star. The injury is said to have occurred when he squeezed her too tight whilst driving her home after the show one night. This is a put-up job, organised by Jimmie Diggs, a Press agent, who needs his share of the money to marry his girlfriend, Conchita Murphy. Sadie persuades her friend, Eve Walters to impersonate her injured self, and this raises much jealousy from Adam Winslow (Eve's lover) and Stephen Brewster (Sadie's possessive boyfriend).

Notes: This was adapted from an original story by Harlan Thompson and Harry Archer. With a dancing chorus of 20 women and 10 men, and some interpolated speciality acts, it was more a musical variety show than a musical comedy. It ran for four months.

LOVE LIES

London run: Gaiety Theatre, March 20th - January 18th 1930
(347 performances)

Music: Hal Brody

Lyrics: Desmond Carter

Additional songs: Da Sylva, Henderson & Brown, Billy Mayerl, Frank Eyton & Leslie Sarony

Book: Stanley Lupino & Arthur Rigby

Director: Arthur Rigby & Stanley Lupino

Choreographer: Frederick Lord

Musical Director: Harry Acres

Cast: Laddie Cliff (*Rolly Ryder*), Connie Emerald (*Joyce Ryder*), Harry Wotton (*Uncle Nicholas*), Stanley Lupino (*Jerry Walker*), Stuart Mellor (*Uncle Cyrus*), Cyril Ritchard (*Jack Stanton*), Madge Elliot (*Valerie St Claire*), Wyn Weaver (*Lord Luston*), Gilly Flower, Bubbles Brown

Songs: I Lift Up My Finger, I'm on the Crest of a Wave, So This is Love, A House on a Hill Top, After the Girl, You've Made a Difference to Me, Runaway Girl, You Will Love Me



Laddie Cliff & Stanley Lupino

Story: Rolly Ryder, who runs an art school in Torquay, has just married Joyce even though his Uncle Nicholas in Australia has written his firm opposition. Rolly's friend Jerry Walker similarly has a distant uncle, Uncle Cyrus, in South America – but in this case the uncle is urging his nephew to find a girl, get married and settle down. A third friend, Jack Stanton, has fallen in love with Valerie St Clair, but since she is so far above him, he has pretended to be a Lord Luston – picking the name out of thin air. Naturally both Uncles and the real Lord Luston turn up unannounced, and many complications ensue, involving knockabout farce and even cross-dressing.

Notes: A non-musical film version was made in 1931 starring Stanley Lupino.



THE FIVE O'CLOCK GIRL

London run: London Hippodrome, March 21st
(13 weeks)

Music & Lyrics: Bert Kalmar & Harry Ruby

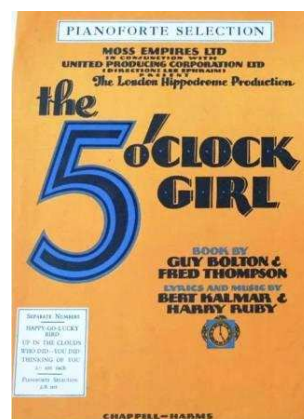
Book: Guy Bolton & Fred Thompson

Director: John Harwood

Choreographer: Fred A. Leslie & Charles Brooks

Musical Director: Charles Prentice

Cast: Jean Colin (*Patricia Brown*),
Hermione Baddeley (*Susie Snow*),
Mary Sheridan (*Madame Rosalie*),
Ernest Truex (*Gerald Brooks*),
George Grossmith (*Huggins*), Ursula Jeans (*Cora*),
Cecil Mannering (*Ramon Martinez*), Gus McNaughton, Richard Murdoch



Songs: Thinking of You, Up in the Clouds, Who Did – You Did, Happy go Lucky, Why Am I So Wonderful, Any Little Thing

Story: Patricia Browne, along with Susie Snow, is employed at the Snowflake Cleaners' Shop. Mme. Rosalie, the owner of a nearby dressmaker's fashion shop, informs Pat that she is the winner of a beauty prize, and will become chief model at Rosalie's other place of business at Pourville-sur-mer. Secretly Pat has been having a "telephone affair" – every evening at 5pm she and the wealthy Gerald Brooks engage in a sweet-nothings phone conversation – though neither has actually met the other. It turns out that Gerald's valet, Huggins, has been having a face-to-face romance with Susie Snow, but Gerald has been pretending he is a millionaire. The meetings, confusions, misunderstandings and the inevitable 1920s plot device of a stolen emerald necklace also involve Gerald's former fiancée, Cora, and her new lover, the fiery Sicilian, Ramon Martinez. Eventually, of course, the whole muddle is suitably and happily sorted out.

Notes: In spite of good notices, this show failed to catch on with the public, and came off after just thirteen weeks.



THE NEW MOON

London run:

Theatre Royal, Drury Lane,
April 4th (148 performances)

Music: Sigmund Romberg

Lyrics: Oscar Hammerstein II

Book: Hammerstein, Frank Mandel &
Lawrence Schwab.

Director: Felix Edwardes

Choreographer: Bobby Connolly

Musical Director: Herman Finck

*Evelyn Laye
as Marianne*



THE NEW MOON

London run: Theatre Royal, Drury Lane , April 4th (148 performances)

Music: Sigmund Romberg

Lyrics: Oscar Hammerstein II

Book: Hammerstein, Frank Mandel & Lawrence Schwab.

Director: Felix Edwardes

Choreographer: Bobby Connolly

Musical Director: Herman Finck

Cast: Evelyn Laye (*Marianne Beaunoir*), Howett Worster (*Robert Mission*), Gene Gerrard (*Alexander*), Ben Williams (*Philippe*), Dolores Farris (*Julie*)

Songs: Lover Come Back to Me, Softy as in a Morning Sunrise, Stout-hearted Men, One Kiss, Wanting You, Love is Quite a Simple Thing, The Girl on the Prow, Marianne

Story: Set in New Orleans in 1792, this is the story of Robert Mission, a French nobleman who, threatened with arrest in his native France, has fled to America and is working in disguise as a bondsman. He is captured and shipped back to France on the “New Moon”, whose passenger list includes his beloved, Marianne Beaunoir. Robert’s loyal followers take over the ship and rescue their hero, who takes Marianne with him and establishes a colony of freemen on the Isle of Pines. A year later the Revolution in France has overthrown the monarchy, and Robert is exonerated and appointed Governor of the Island.

Notes: The original Broadway production opened in September 1928 after a troubled gestation period involving an abandoned tour, a new book, new songs, and several cast changes. It finally won through and ran for 509 performances. It was not so lucky in London. Although it was the fourth successive Hammerstein musical to play Drury Lane, it turned out to be the least successful, and managed just a four month run. Announcing the end of the run, Sir Alfred Butt issued the following statement to the Press: “The New Moon is playing to £4,000 a week, but those receipts do not justify its continuance in the bill. The chief outgoings are as follows: Artists’ salaries £1,587; authors’ and composers’ fees £543; orchestra £279; stage staff £231; lighting and warming £183; advertising £330; house staff £199; upkeep of wardrobe £131. The important item of rent and other charges is not included. There is also the production outlay to be taken into account. The policy of the big musical play – especially from America with authors and composers taking more than one-eighth of the total receipts – is a very hazardous one”.

MARIETTE

London run: His Majesty’s, June 3rd (4 week limited season)

Music: Oscar Straus

Book & Lyrics: Sacha Guitry

Director: Sacha Guitry

Musical Director: Raol Labis

Cast: Sacha Guitry (*Prince Louis-Napoleon III*), Yvonne Printemps (*Mariette Fleury*), M. Aquistapace (*Roi Jerome*)

Story: The first Act shows Prince Louis Napoleon in a stage box at the Théâtre d’Amiens in 1848 admiring the actress Mariette Fleury in a third-rate romantic opera. In the second Act they meet and start a liaison which ends rather sadly in a villa in St Cloud. The third Act is in “modern” times and shows Mariette as a tottering old centenarian who tells a journalist a wonderful but totally untrue story about her affair with the Emperor and of the stormy scene between the Emperor and Jerome Bonaparte on the night of the coup d’état in that very room.

Notes: This was a French-language production with the title “Mariette, ou Comment on écrit l’histoire” and featured the enormously popular husband-and-wife French stars Sacha Guitry and Yvonne Printemps . Guitry originally prepared the work as a play for Sarah Bernhardt, but it ended as a play with music. Guitry enjoyed appearing in contrasting double-roles and played Napoleon and the journalist. It had a great success in Paris in 1928, and it was this production that played His Majesty’s for a season.



Sacha Guitry & Yvonne Printemps



HOLD EVERYTHING

London run: Palace Theatre, June 12th (173 performances)

Music: Ray Henderson

Lyrics: B.G. DeSylva & Lew Brown

Book: John McGowan & DeSylva

Adapted by R.P. Weston & Bert Lee

Director: William Mollison

Choreographer: Ralph Reader

Musical Director: ?

Cast: Owen Nares (*Jim Brooks*), Mamie Watson (*Sue O'Keefe*),
Georgie Gee (*Spike Skinner*), John Kirby (*Chubby Bartlett*),
Pamela Carne (*Norine Lloyd*), Sunny Jarmann (*Toots*)

Songs: Don't Hold Everything, You're the Cream in my Coffee, To Know
You is to Love You, Too True to be Good, When I Love I Love, Oh Gosh.

Story: Sonny Jim Brooks is a welterweight boxing challenger in love with his girl, Sue, who is "the cream in his coffee". He becomes temporarily distracted by the wealthy Norine Lloyd, who persuades him he should develop technical skills rather than rely on brute force. But when Jim learns that the champion has insulted Sue, his killer instincts are aroused and he successfully wins the championship and defends the honour of his beloved..

Notes: The Broadway premiere of this show in October 1928 was the second in what turned out to be a series of four musical comedies by DeSylva, Brown and Henderson, all based on modern sports and fads (The others were "Good News", "Follow Through" and "Flying High"). The New York production ran for 413 performances, but only managed 173 in London. Just one month into the London run the two leads were replaced – Arthur Margetson replaced Owen Nares, and Dorothy Dickson replaced Mamie Watson.

BITTER SWEET

London run: His Majesty's, July 12th (Total 697 performances)

Music, Book & Lyrics: Noel Coward

Director: Noel Coward

Choreographer: Tilly Losch

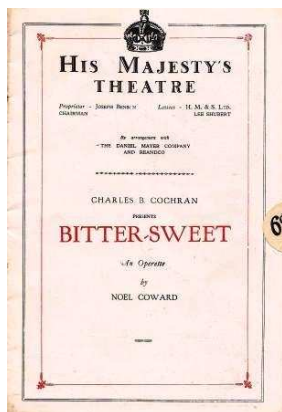
Musical Director: Reginald Burston



Peggy Wood & George Metaxa



Peggy Wood & Ivy St Helier



BITTER SWEET

London run: His Majesty's , July 12th (Total 697 performances)

Transfer: Palace Theatre, March 2nd 1931 – March 21st

Returned to Lyceum, April 13th – May 9th, 1931 (A further 32 performances)

Music, Book & Lyrics: Noel Coward

Director: Noel Coward

Choreographer: Tilly Losch

Musical Director: Reginald Burston

Cast: Peggy Wood (*Sarah Millick*), George Metaxa (*Carl Linden*),
Ivy St Helier (*Manon*), Billy Milton (*Vincent Howard*),
Robert Newton (*Hugh Devon*), Norah Howard (*Gussi*),
Alan Napier (*Marquis of Shayne*), Robert Algar (*Capt. Schenzi*)

Songs: The Call of Life, If You Could Only Come With Me, I'll See You Again, Dear Little Café, If Love Were All, Tokay, Zigeuner, Green Carnation

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 cast of the original London production included the American actress, Peggy Wood, and the Romanian, Georges Metaxa in addition to Billy Milton and Robert Newton. Following its hugely successful run of nearly 700 performances the show moved to Streatham Hill for one week, then Golders Green for a further two weeks, before coming back into the West End for a short run at the Lyceum. During its long run there were a number of cast replacements – notably Evelyn Laye who took over from Peggy Wood. The show was produced on Broadway at the Ziegfeld Theatre in November 1929 and revived again in New York in 1934. It was staged in Paris in 1930, and was filmed twice: a British version in 1933 with Anna Neagle and Kay Hammond; and a Hollywood version in 1941 with Jeanette MacDonald, Nelson Eddy and George Sanders.

ROSE MARIE (1st Revival)

London run: Drury Lane, September 12th (Limited 12 week season)

Music: Rudolf Friml & Herbert Stothart

Lyrics & Book: Otto Harbach & Oscar Hammerstein II

Director: Felix Edwardes

Choreographer:

Musical Director: Wolseley Charles

Producer: Tom Arnold & Bernard Delfont

Cast: Edith Day (*Rose Marie*), Roy Russell (*Jim Kenyon*),
Clarice Hardwicke (*Lady Jane*), Gene Gerrard (*Hardboiled Herman*),
Jack Livesey (*Edward Hawley*), Hazel Gaudreau (*Wanda*)
Charles Meakins (*Sgt Malone*), Barrie Livesey (*Emile la Flamme*)

Notes: The first run of the show played the Theatre Royal Drury Lane from March 10th 1925 to March 26th 1927, a total of 864 performances. It had been touring the provinces since then, but was brought back into the West End for a limited run of twelve weeks, to fill the gap left by the early closure of "The New Moon". Sir Alfred Butt had managed to persuade the original star, Edith Day, to return for this revival.

Original London production: Drury Lane, March 1925



Clarice Hardwicke



FOLLOW THROUGH

London run: Dominion Theatre, October 3rd (148 performances)

Music: Ray Henderson

Lyrics: B.G. DeSylva & Lew Brown

Book: Laurence Schwab & DeSylva

Director: Leslie Henson

Choreographer: Arthur Apell

Musical Director: Percival Mackey

Cast: Leslie Henson (*Jack Martin*), Mark Lester (*J. Bickersley Blewitt*), Ada May (*Angie Howard*), Ivy Tresman (*Lora Moore*), Elsie Randolph (*Ruth Vanning*), Bernard Clifton (*Jerry Downs*), Rita Page (*Babs Bascomb*), Harry Pélissier (*Thomas Dinty Moore*)

Songs: My Lucky Star, Button Up Your Overcoat, You Wouldn't Fool Me Would You?, I Want to Be Bad, Then I'll Have Time for You

Story: Before the show opens, a family heirloom ring has been acquired by a lady at a fancy dress ball and Jack Martin really must get it back – but who was this disguised lady? He and his friend J. Bickersley-Blewitt recognise it on the finger of Angie Howard and are themselves involved in all manner of disguises in their attempts at recovery. Meantime there is rivalry for the feminine golf championship between Lora Moore, daughter of a golf professional, and visiting player Ruth Vanning. Professional golf ace Jerry Downs is enlisted to help Lora to success, and romance ensues, followed by further romantic relationships between Bickersley Blewitt and Ruth Vanning – and the youngsters Babs Bascomb and Thomas Dinty Moore.

Notes: After their musicals about football (“Good News”) and boxing (“Hold Everything”) this one was about golf—and was their second London musical in a three month period. The original New York production opened in January 1929 and ran for 403 performances. It was notable for giving Jack Haley his first major comic role as “Jack Martin”. (Jack Haley starred in the film version which was made in 1930 with Nancy Carroll, and Charles “Buddy” Rodgers.) The London production had a cast of some sixty players and was chosen as the first show to open the new Dominion Theatre in Tottenham Court Road.

A YANKEE AT THE COURT OF KING ARTHUR

London run: Daly's, October 10th (43 performances)

Music: Richard Rodgers

Lyrics: Lorenz Hart

Book: Herbert Fields

Director: David Miller

Choreographer: Fred Leslie & Charles Brooks

Musical Director: Arthur Wood

Cast: Harry Fox (*Martin*), Norah Robinson (*Fay Morgan*), Constance Carpenter (*Alice Carter*), J.G. Taylor (*Merlin*), Billy Holland (*Gerald Lake*), Gladys Cruickshank (*Evelyn*), Sam Livesey (*Arthur Pendragos*)

Songs: My Heart Stood Still, Thou Swell, On a Desert Island With Thee, Someone Should Tell Them, I Feel at Home with You.

Story: On the eve of his marriage to Fay Morgan, Martin is accidentally knocked unconscious by his bride-to-be. He dreams he is back in the days of King Arthur, where he wins the confidence of the King by industrialising the country, and also wins the heart of the maiden Alice. When he regains consciousness, Martin realises he is about to marry the wrong girl, and turns instead to the modern-day equivalent of Alice.

Notes: Based on the book by Mark Twain, the show was first produced on Broadway in November 1927 under the title “A Connecticut Yankee at the Court of King Arthur”. The original choreographer was Busby Berkeley. It was a great success in New York, so it came as a great surprise when the London production - given a more “English” title - “A Yankee at the Court of King Arthur” – was a flop, running for just 43 performances. There was, however, much praise for the American, Harry Fox, in the role of Martin. (The New York revival in 1943 added six new songs, including the showstopper “To Keep My Love Alive” and was updated so that all the characters appeared in military uniforms. The revival was Lorenz Hart's last work for the theatre – he died five days after the opening night.)



Harry Fox

THE STUDENT PRINCE (1st Revival)

London run: Piccadilly Theatre, November 7th to December 28th
(59 performances)

Music: Sigmund Romberg

Lyrics & Book: Dorothy Donnelly

Director: Edward Scanlon

Music Director: K. Ernest Irving

Cast: Donald Mather (*Karl Franz*), Stella Browne (*Kathie*),
Harry Brindle (*Dr Engel*), George Hassell (*Lutz*),
Marie Burke (*Princess Margaret*), John Coast (*Capt. Tarnitz*),
David Henley (*Detlef*), Emil de Velten (*Asterberg*)

Notes: The original London production at His Majesty's Theatre closed after 96 performances. It was said to be "too German" and too close to the end of the Great War for London audiences, although a subsequent UK tour was extremely successful. This first revival was an attempt by the Piccadilly Theatre to return to live shows—since the closure of "Blue Eyes" it had been used as a cinema. However, despite excellent notices, after a run of just over seven weeks the production was withdrawn, and the Piccadilly announced a five-week run of films pending its next attempt at live theatre.

Original London run: His Majesty's February 1926



Tom Burke

DEAR LOVE

London run: Palace Theatre, November 14th – March 8th 1930
(132 performances)

Music: Haydn Wood, Joseph A. Tunbridge & Jack Waller

Lyrics & Book: Dion Titheradge, Lauri Wylie & Herbert Clayton

Director: William Mollison

Choreographer: Ralph Reader

Musical Director: Simms Waller

Cast: Annie Croft (*Suzanne*), Sydney Howard (*Maurice*),
Tom Burke (*Pierre*), Ena Grossmith (*Marie*),
Claude Hulbert (*Peter Twigley*), Vera Pearce, Luise Blackburn

Songs: Who Cares, Two Perfect Lovers, Budapest, Love in a Mist,

Story: Upon her marriage Suzanne will inherit a huge fortune if she follows the strange conditions to the bequest: a time limit, and her husband must hold a title. With time running out, Maurice, her father, is desperate, and hits on Pierre, a Bohemian artist-Count who agrees to marry Suzanne "in name only" in return for £1,000. (She will inherit a million!) He is not allowed to see the bride before the ceremony itself, and must agree to depart immediately. At one point he mistakes Suzanne's sister, Marie, for his bride to be, and, at the wedding itself, where his bride is veiled, he is ashamed of his decision, and throws the money on the floor. Suzanne herself, is so impressed and smitten, that she pursues him, pretending to be her own sister, and finally persuading him to elope before revealing the truth that they are already legally married.

Notes: With lavish modern dances, a ballet scene, an accordion speciality act, a comic drunk scene and a leading Covent Garden tenor as Pierre, this was all-round entertainment, well received and much praised. And yet it failed to run for more than three and a half months.