

MR CINDERS (2nd Revival)

London run: King's Head, January 7th (68 Performances)

Music : Vivian Ellis & Richard Myers

Lyrics: Leo Robin, Clifford Grey & Greatorex Norman

Book: Clifford Grey & Greatorex Norman

Director: Martin Connor

Choreographer: Gillian Gregory

Musical Director: Kelvin Thomson

Cast: Samuel West (*Jim Lancaster*), Sally Anne Triplett (*Jill Kemp*), Charles Edwards (*Guy Lancaster*), Chris Villiers (*Lumley Lancaster*), Burnell Tucker (*Henry Kemp*), Eileen Page (*Lady Lancaster*), Ian Lindsay (*Sir George Lancaster*)

Notes: Original London production: Adelphi in February 1929
First London Revival: King's Head/Fortune December 1982

Samuel West

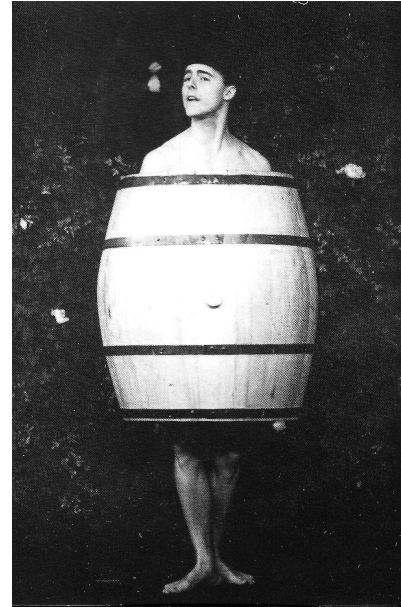


Photo by Adam Lawrence

ROBIN, PRINCE OF SHERWOOD

London run: Piccadilly Theatre, February 3rd (109 Performances)

Music & Lyrics: Rick Fenn & Peter Howarth

Director: Bill Kenwright

Choreographer: Henry Metcalfe

Musical Director: Keith Hayman

Producer: Bill Kenwright

Cast: Mike Holoway (*Robin Hood*), Peter Howarth (*Sheriff of Nottingham*), Anne Smith (*Morgana*), Liz Curnick (*Maid Marion*), Peter Lawrence (*Earl of Loxley*), Nicholas Pound (*King Richard*), Joe Connors (*Guy of Gisbournme*), Paul Collis, Steven Varnom, Adrian Beaumont, Alan Gear, Adam Bell, Ashley Heech



Photo by Tristram Kenton

Songs: Hanging Around, There's a Hero that Lives in Us All, Morgana's Bar, Call Me Robin Hood, The Lights Grow Dim

Story: The Robin Hood story, full of anachronisms, and a chorus including the "Sisters of Sodom" and a Beach-Boys type song and dance.

Notes: This show followed the appalling "Which Witch" into the Piccadilly, and the critics had a field day deciding which was the bigger disaster. Like the earlier Robin Hood flop, Lionel Bart's "Twang", this was condemned as tacky panto, with "musical moments of heavily miked mediocrity. . . and with lyrics of sanctimonious unction"



Photo by Donald Cooper

CRAZY FOR YOU

London run: Prince Edward, March 3rd (1,240 Performances)

Music: George Gershwin

Lyrics: Ira Gershwin

Book: Ken Ludwig

Director: Mike Ockrent

Choreographer: Susan Stroman

Musical Director: Jae Alexander

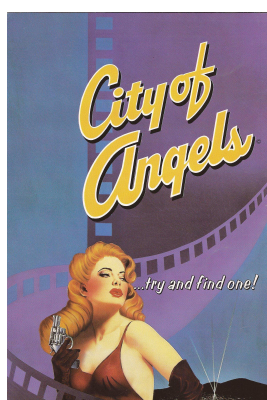
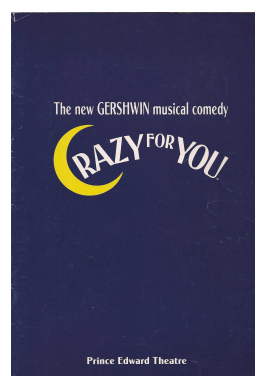
Cast: Kirby Ward (*Bobby Child*), Ruthie Henshall (*Polly Baker*), Avril Angers (*Mother*), Amanda Prior (*Irene Roth*), Chris Langham (*Bela Zangler*), Don Fellows (*Everett Baker*), Kieran McIlroy, Stephen Mear, Gavin Lee

Songs: Bidin' My Time, I Can't Be Bothered Now, Someone to Watch Over Me, Slap That Bass, Embraceable You, I Got Rhythm, Naughty Baby, They Can't Take That Away From Me, But Not For Me, Nice Work if You Can Get It

Story: Banker Bobby Child has to leave New York and his over-bearing fiancée, Irene, and travel to the wilds of

Deadrock, Nevada. He has been sent there by his equally over-bearing mother, to foreclose a mortgage on a property they have inherited. The property turns out to be an old theatre. Whilst there, Bobby falls in love with Polly, the local postmistress, whose father has the mortgage on the theatre. Boy has met girl; then boy loses girl, during which there are mistaken identities involving Bela Zangler, a visiting Hungarian, and finally, of course, boy gets girl, they put on a show to save the theatre and there is a happy ending.

Notes: This show was created by using some of "Girl Crazy" (1930) and adding a dozen more Gershwin songs from other sources to create a "new" Gershwin musical. It opened on Broadway in February 1992 and ran for 1,622 performances, winning Tonys for Best Musical, Best Choreography, and Best Costumes. The London production ran for nearly three years winning Olivier Awards for Best Musical and for Susan Stroman's quite exceptional and innovative choreography.



CITY OF ANGELS

London run: Prince of Wales, March 30 (255 Performances)

Music: Cy Coleman

Lyrics: David Zippel

Book: Larry Gelbart

Director: Michael Blakemore

Choreographer: Walter Painter

Musical Director: Richard Balcombe

Producer: Roger Berlind Ltd

Cast: Martin Smith (*Stein*), Roger Allam (*Stone*), Haydn Gwynne (*Oolie/Donna*), Henry Goodman (*Buddy Fidler*), Susannah Fellows, David Schofield, Matt Zimmerman, Andrew Halliday

Songs: Double Talk, What You Don't Know About Women, The Buddy System, With Ev'ry Breath I Take, All Ya Have to Do is Wait, You're Nothing Without Me, It Needs Work, You Can Always Count On Me, The Tennis Song

Story: In this private-eye spoof, the "real-life" story of screen-writer Stein is played alongside the screenplay he is writing—the story of a detective called Stone. Stein's big problem is the bullying film producer, Buddy Fidler, but they both have a weakness for beautiful women, represented by Stein's secretary, Oolie, and Buddy's secretary, Donna (both played by the same actress!). As he rewrites, the film is rewound and the actors move backwards and speak backwards. The film sequences are in black and white, and the writer sequences are in colour.

Notes: The award-winning Broadway production opened in November 1989 and ran for 878 performances. This London version, in spite of winning several awards and being hailed by the critics, failed to catch on with the general public, who found the whole thing "too complicated". It closed under eight months with losses estimated at £2.5 million.

THE BEGGAR'S OPERA (4th Revival)

London run: Barbican, April 7th (In Repertoire)

Music arranged by Ilona Sekacz

Director: John Caird

Choreographer: Anthony van Laast

Musical Director: Tony Stenson

Producer: Royal Shakespeare Company

Cast: Paul Jesson (*Peachum*), Susan-Jane Tanner (*Mrs Peachum*), Elizabeth Renihan (*Polly Peachum*), David Burt (*Macheath*), Samantha Shaw (*Jenny Diver*), Jenny Russell (*Lucy Lockitt*), Anthony O'Donnell (*Lockitt*)

This revival was very much in the “Les Miserables” style, and was described as “low life augmented by high camp”. **Notes:** See Aldwych Theatre, July 16th 1963; First revival: Apollo, September 12th 1968

Second revival: Lyric Hammersmith, August 1980; Third revival: Cottesloe, July 1982

MOLL FLANDERS

London run: Lyric Hammersmith, April 28th
(35 Performances)

Music: George Stiles

Lyrics: Paul Leigh

Book: Claire Luckham

Director: Peter James

Choreographer: Gillian Gregory

Musical Director: Tony Castro

Cast: Josie Lawrence (*Moll Flanders*), Issy van Randwyck, Clare Burt, Vincent Leigh, Darryl Knock, Martyn Ellis, David Tysall, Peter Woodward

Songs: The music was primarily the songs from “Beggars’ Opera” given new arrangements and new words, and with the odd gesture towards Handel and Purcell.

Story: Acknowledging at the outset that “a single woman in this society is as useful as a single shoe in a wardrobe”, Moll Flanders goes her merry way to the gallows by way of incest, betrayal, the Atlantic ocean, and, at one inadvertent moment, marriage to one of her own brothers.

Notes: The show was well-received by the critics as a worthwhile and pleasant affair.



Unknown Credit

BABY DOLL

London run: Cottesloe, May 6 – 15 (Limited run)

Music & Lyrics: Andrew Poppy

Book: based on Tennessee Williams

Director: Julia Bardsley

Cast : Fiona O'Neill (*Baby Doll*), Simon Masterton-Smith (*Archie Lee*), John Upperton (*Silva*), Diana Payne Myers (*Aunt Rose*)

Story: This was an “opera”, or at least a sung-through version of the Tennessee Williams’ film. The not quite grown-up Baby Doll has agreed to marry middle-aged Archie after laying down some prior conditions, including no consummation of the marriage and no sex until she reaches the age of 20. It is the eve of her birthday, and Archie cannot wait to claim his rights. Meantime, Archie has secretly burnt down a rival’s cotton-gin, but is not aware that the “foreign wop” knows who is guilty. The rival, Silva, works on a way of seducing Baby Doll in order to trick her into signing a confession of her husband’s crime, and thus gaining a double revenge.

Notes: The music was a mix of Gershwin, Stravinsky and Aaron Copland, with featured trombone, guitar and banjo moments, presented as part of the National Theatre’s “Springboard of new works” it was produced in association with Leicester Haymarket Theatre.

TOMFOOLERY (1ST Revival)

London run: Players Theatre, May 27th
(26 Performances)

Music & Lyrics: Tom Lehrer

Director: Sarah Jennings

Musical Director: Peter Crockford

Producer: JCM Productions

Cast: Morag McLaren, Harold Lorenzelli,
Stephen Cannon, Martyn Sharp

Notes: Original London production, Criterion, June 1980

*Harold Lorenzelli, Morag McLaren,
Stephen Cannon, Martyn Sharp*



Photo by Erik Russell

SWEENEY TODD (2nd Revival)

London run: Cottesloe Theatre, June 2nd – 19th October

Transferred to Lyttleton December 16th - 1st June 1994

Music & Lyrics: Stephen Sondheim

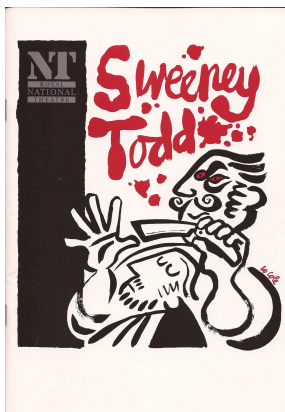
Book: Hugh Wheeler

Director: Declan Bonnellan

Musical Director: Paddy Cunneen

Cast: Alun Armstrong (*Sweeney Todd*), Julia McKenzie (*Mrs Lovett*), Adrian Lester (*Anthony*),
Denis Quilley (*Judge Turpin*), Carol Starks (*Joanna*), Adrian Lewis Morgan (*Tobias*), Nick Holder (*Pirelli*),
Sheila Reid (*Beggar Woman*)

With its nine-piece orchestra and staged in the small



Cottesloe studio theatre, prior to opening this was mocked as "Teeny Todd, the cut-down version of Sweeney". However, it was received with almost unanimous praise in every respect, and hailed as a masterpiece in construction, design and performance. (By the time the production moved to the Lyttleton, Alun Armstrong had left the production and the title role

returned to Denis Quilley who had originally played it back in 1980)

Notes: See Original London production: Drury Lane Theatre, July 1980

First revival: Half Moon Theatre, May 1985

Julia McKenzie & Alun Armstrong

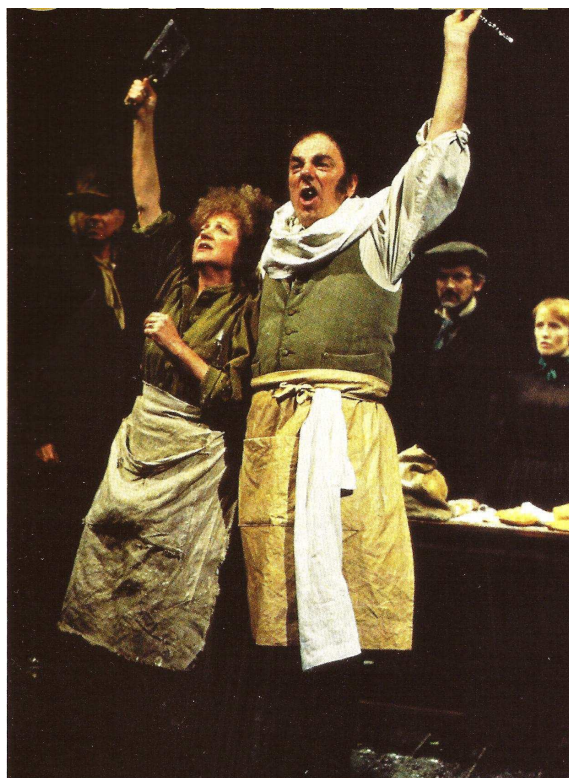


Photo by John Haynes

LEONARDO

London run: Strand Theatre, June 3rd (44 Performances)

Music & Lyrics: Tommy Moeller, Greg Moeller, Russell Dunlop & Duke Minks

Book: John Kane

Director: Rob Bettinson

Choreographer: Terry John Bates

Musical Director: Charles Miller

Producer: Duke Minks

Cast: Paul Collis (*Leonardo*), Jane Arden (*Lisa*), James Barron (*Francesco*), Hal Fowler (*Melzi*), Lisa Hollander, David Alder, Adrian Beaumont.

Songs: Who the Hell Are You?, Firenza Mia, Part of Your Life, Just a Dream Away, Portrait of Love, She Lives With Me.



Story: The show opens with Leonardo on his deathbed, with the Mona Lisa portrait by his side. In flashback he tells his story: commissioned by Francesco del Giocondo to paint a portrait of his fiancée, Lisa, Leonard and Lisa fall in love and she becomes pregnant. She cannot marry him and must pretend the child is Francesco's to avoid them both being killed. Years later, when Leonardo has become famous, and is also possibly having a gay relationship with fellow painter, Melzi, Lisa returns to beg Leonardo's forgiveness. They are intercepted by Francesco, who attacks Leonardo in a jealous rage. As a result of this attack, Leonardo lies on his deathbed, where the show ends.

Notes: This has to be one of the most bizarre shows in the history of musical theatre. It was the brainchild of Duke Minks, former road-manager for the 60s pop group Unit 4 Plus 2, and now an advisor to the Republic of Nauro, a Pacific Island (pop. 8,000) whose major export was guano (bird-droppings rich in phosphate). He persuaded the Nauro Government to finance this £2 million musical from its guano profits as a way of raising its international profile. The President of Nauro hosted a lavish first-night party for many international and show business guests. Because "Leonardo" followed the disastrous "Which Witch", it could not be described as the "worst musical ever to hit the West End", but for most critics it came close. The general reaction was summed up as: "Leonardo is marginally more entertaining than a pile of guano – but not a lot".

ELEGIES FOR ANGELS PUNKS AND

RAGING QUEENS (1st Revival)

London run: Criterion Theatre, June 28th (32 Performances)

Music: Janet Hood

Book & Lyrics: Bill Russell

Director: Bill Russell

Musical Director: Simon Wallace

Producer: Giacomo Capizzano

Cast: A cast of 23 performers including James Dreyfus, Sean Mathias, Graham Hoadley, Aidan Waters, Kim Criswell

This was a revised production of the show which ran earlier in the year at the Drill Hall. In the larger venue it seemed to lose much of its impact, and only managed a four week run.

Notes: Original London run: King's Head, November 16th
Transferred to Drill Hall January 19th 1993 (to Feb 17th)



SUNSET BOULEVARD

London run: Adelphi Theatre, July 12th
(Total : 1,529 Performances)

Revised version: April 19th 1994

Music: Andrew Lloyd Webber

Lyrics: Don Black

Book: Christopher Hampton

Director: Trevor Nunn

Choreographer: Bob Avian

Musical Director: David White

Producer: Andrew Lloyd Webber

Cast: Patti Lupone (*Norma Desmond*),
Kevin Anderson (*Joe Gillis*), Meredith Braun (*Betty Schaefer*),
Daniel Benazi (*Max*)

Songs: With One Look, As If We Never Said Goodbye, The Perfect Year, Too Much in Love to Care, The Greatest Star of All, This Time Next Year

Story: Norma Desmond, the ageing silent movie queen, enlists the help of failed and penniless scriptwriter, Joe Gillis. She wants him to put the final polish on her own script of "Salome" to be presented to Cecil B. De Mille as a vehicle for her own screen comeback. Joe lives at her mansion, all expenses paid, but on a visit to the Studios meets Betty Schaefer, a secretary who works with him on a separate script. Norma has fallen in love with Joe and in her jealousy stages a suicide attempt. Too late Joe discovers that he is hopelessly trapped. A phone call from the Studios turns out to be a request to borrow her vintage car and not an offer of a comeback, but her ex-husband and producer Max von Mayerling manages to hide this from her. Gradually Norma is becoming more and more unhinged. When Joe confesses he is having a relationship with Betty, Norma, in her rage and grief, shoots him dead. Now completely unhinged, when the police arrive to arrest her, she mistakes them for studio executives and says "I'm ready for my close-up, Mr De Mille"

Notes: Based on the 1950 Billy Wilder film, this show had some astounding scenery, designed by John Napier and a hugely praised central performance by Patti Lupone (the only criticism being one or two critics thought she looked too young for the part.) Her contract promised her the same role on Broadway. However, the show's first USA production was in Los Angeles in December 1993, with Glenn Close in the lead. This West Coast production ran until June 1994 and ended after a spectacular row when the replacement Norma, Faye Dunaway, was dismissed because she was "unable to fulfil the musical demands of the show". Faye Dunaway promptly sued Andrew Lloyd Webber for damages and settled out of court for a large sum.

Meantime the London production closed for a very expensive revamp, and it reopened with Betty Buckley and John Barrowman. Subsequent Normas were Elaine Paige and Petula Clark, with Rita Moreno as a holiday replacement.

In November 1994 the show finally made it to Broadway, but with Glenn Close, not Patti Lupone, who promptly sued for breach of contract and also won substantial out of court damages. The New York production ran for 977 performances until suddenly, early in 1997, Andrew Lloyd Webber announced the immediate closure of both the West End and Broadway productions, claiming it was impossible to find cast replacements of sufficiently high quality. (Later it was disclosed the whole undertaking had lost an absolute fortune and was seriously impacting on the overall finances of Lloyd Webber's Really Useful Company.)



Patti Lupone & Kevin Anderson

Photo by Donald Cooper



Betty Buckley & John Barrowman

Photo by Donald Cooper

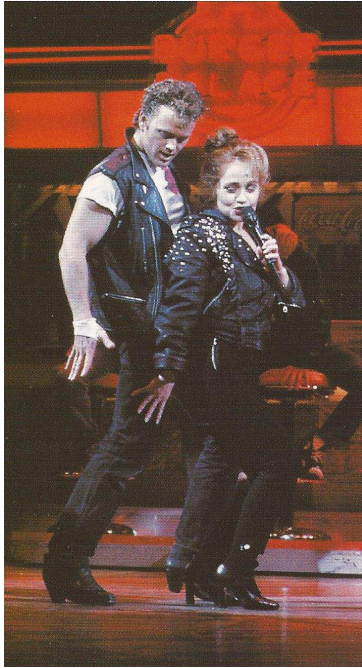


Photo by Michael Le Poer Trench

Craig McLachlan & Debbie Gibson

GREASE (2nd Revival)

London run: Dominion Theatre, July 15th 1993 – October 19th 1996
Transfer to Cambridge Theatre, Oct 24 1996 – Sept 4 1999
(Approximately 2,570 Performances)

Music & Lyrics: Jim Jacobs & Warren Casey

Additional songs: Barry Gibb, John Farrar, Louis St Louis, & Scott Simon

Director: David Gilmore

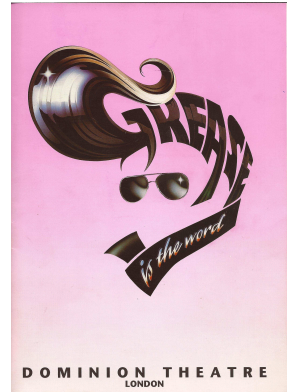
Choreographer: Arlene Phillips

Musical Director: Mike Dixon

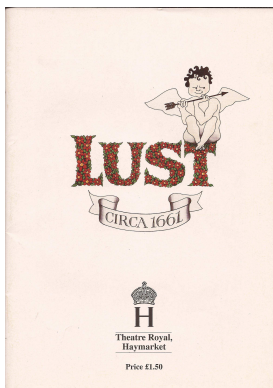
Producer: Paul Nicholas, David Ian & Robert Stigwood

Cast: Craig McLachlan (*Danny Zuko*), Debbie Gibson (*Sandy*), Sally Anne Triplett (*Rizzo*) Shane Ritchie (*Kenickie*), Charlotte Avery (*Marty*), Jo Bingham (*Frenchy*), Richard Calkin (*Sonny*), John Combe, Liz Ewing, Drew Jaymson, Andrew Kennedy, Gary Martin, Tamzin Outhwaite.

This large-scale, expanded version of the show included the additional songs written for the film. It was an enormous success and received an excellent critical reception, and ran a phenomenal 6 years. Some of the cast changes during this time included Ian Kelsey, Luke Goss, Sonia, Samantha Janus, Marissa Dunlop, Linzi Hateley.



Notes: See Original London production, New London Theatre, June 1973
First revival, Astoria Theatre, June 1979



LUST

London run: Theatre Royal Haymarket, July 19th (128 Performances)

Music & Lyrics: The Heather Brothers

Director: Bob Carlton

Choreographer: Irving Davies

Musical Director: David Firman

Producer: Dan Crawford & The Heather Brothers

Cast: Denis Lawson (*Horner*), Paul Leonard (*Quack*), Judith Paris (*Lady Fidget*), Sophie Aldred (*Margery*), Julian Curry (*Pinchwife*), Mark Haddigan, Anthony Dawes, Janet Devenish

Songs: Come Tomorrow, China, I Live for Love, Somewhere Out There

Story: The lecherous Horner has hit on a great way to have his wicked way with the ladies. He falsely puts around the story that he has lost his testicles “to the pox”, and has his sidekick, Quack, carrying a jar of two pickled walnuts masquerading as his master’s former equipment. He invites the women of London come to his rooms to view his “china” with their husbands’ pitying permission. In the course of the evening he cuts a sexual swathe through respectable society, eventually harvesting even Margery Pinchwife, who is married to the most paranoid cuckold of them all. In a series of near misses, Lady Fidget, caught with her head between his legs pretends to be dressing his wounds

Notes: Based on “The Country Wife” by William Wycherley, this was described as a “Carry On” comedy set to music. They either loved it, or they hated it. One critic commented: “I’m told that ‘Lust’ was performed to great acclaim at the Queen’s Theatre, Hornchurch; a more telling indictment of Essex Man as a cultural arbiter would be hard to imagine.” It ran for three and a half months.



Photo by Tristram Kenton



Photo by Alastair Muir

Christopher Biggins & Anna Nicholas

A CONNECTICUT YANKEE (1st Revival)

London run: Open Air Theatre, Regent's Park, July 28 – 8 Sep (Limited run)

Music: Richard Rodgers

Lyrics: Lorenz Hart

Book: Herbert Fields

Director: Ian Talbot

Choreographer: Lindsay Dolan

Musical Director: Catherine Jayes

Cast: Clive Carter (*Martin Barrett*), Janie Dee (*Alice Courtleigh*), Christopher Biggins (*Merlin*), Basil Hoskins (*King Arthur*), Guy Burgess (*Sir Gawain*), Zubin Varla (*Sir Galahad*), Jason Hetherington (*Sir Launcelot*), Susanna Page (*Guinevere*), David McEwan (*Sir Pellinore*), Anna Nicholas (*Fay Merrill/Morgan Le Fay*), Catherine Terry, Dennis Clinton.

(The original programme listed Jonathan Adams as King Arthur and Basil Hoskins as Merlin – but it seems Jonathan Adams was replaced and Basil Hoskins swapped roles. No explanation was offered.)

Songs: My Heart Stood Still, Thou Swell, I Feel at Home With You, On a Desert Island With Thee, Someone Should Tell Them, Can't You Do a Friend a Favour, To Keep My Love Alive.

Story: The show opens in a hotel room in modern-day Hartford, where Martin, about to be married to Fay Merrill, gets bopped on the head by his intended spouse. He dreams of being a stranger at the court of King Arthur, and becomes friendly with Dame Alisande, as well as becoming a confidant of the King and helping modernise and industrialise the court. When he awakens, Martin realises he is marrying the wrong girl, and turns instead to Alisande's modern-day double, Alice Courtleigh.

Notes: Based on the book by Mark Twain, the show was first produced on Broadway in November 1927. It was revived in 1943 with six new songs, including the showstopper "To Keep My Love Alive". In the 1943 revival, which opened just five days before Lorenz Hart's death, all the characters appeared in military uniforms. The first London production was at Daly's Theatre October 10th 1929 with Harry Fox and Constance Carpenter. It was given a more "English" title - "A Yankee at the Court of King Arthur" – and ran just 43 performances.

GODSPELL (3rd Revival)

London run: Barbican, August 4-30th

Music & Lyrics: Stephen Schwartz

Book: John-Michael Tebelak

Director: Lindsay Dolan

Musical Director: Steve Brooker

Producer: Raymond Gubbay

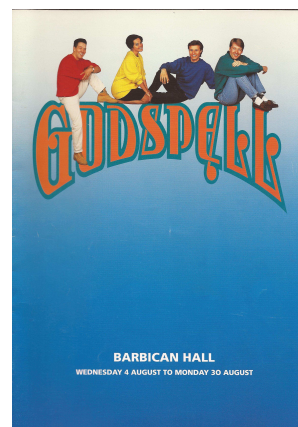
Cast: Andy Crane (*Jesus*), Gemma Craven, , James Gaddas, Mark Greenstreet, Andrew Bradley, Richard Brightiff, Lisa Hull, Robert Irons, Barbara King, Shona Lindsay, David Rubin, Amanda Symonds.

The show had been updated with topical references and turned into a kind of rock concert. It was almost universally condemned by the critics.

Notes: See Original London Production, Wyndham's, November 1974

First revival: Her Majesty's Theatre, May 1977

Second Revival, Shaftesbury Theatre, July 1978



DAMES AT SEA (1ST Revival)

London run: Village, NW2, August 12 – 5 September (Limited run)

Music: Jim Wise

Lyrics & Book: George Haimsohn & Robin Miller

Director: Clive Bebee

Choreographer: Monica Wild

Musical Director: Neil Sisson

Cast: Boo Wild (*Mona*), Sarah Ingram (*Joan*), Neale Birch (*Hennessey*), Rebecca Trelease (*Ruby*), Robert McWhir (*Dick*), Guy Pollard (*Lucky*)

Not a West End production at all, this was staged in the Village Theatre, a tiny Studio space. However, this was exactly the kind of space in which the original show had been staged off-Broadway, and the restrictions of the space re-created the original feel of the show with great success.

Notes: Original London run: Duchess Theatre, August 1969



David Dale as Helen

HOT STUFF

London run: Cambridge Theatre, August 17th (222 Performances)

Music & Lyrics: Various

Book: Maggie Norris & Paul Kerryson

Director: Paul Kerryson

Musical Director: Julian Kelly

Producer: Bill Kenwright

Cast: Peter Straker (*Boss*), Guy Oliver-Watts (*Joe Soap*), Paulette Ivory (*Julie*), Caroline O'Connor (*Mavis de Follies*), David Dale (*Helen*)

Songs: An almost non-stop blast of 70s pop songs

Story: The plot concerns a young nerd called Joe Soap who sells his soul to the Devil in a Faustian pact to become the biggest rock star in the world. Through the agency of Mavis de Follies (Mephistopheles!), Joe dumps his fiancée Julie at the aisle, opting instead for a Helen of Troy figure (a man in drag) and ends up a mega-star, but, of course, eventually has the Devil to pay.

Notes: According to Sheridan Morley in the Spectator the show consisted of: “. . . a lot of derelict old pop hits sung very loudly by a cast all of whom seem to have had talent and charisma bypasses early in rehearsal. . . in a production on which every conceivable expense has been spared. . .” However, other critics felt it had a party atmosphere for those who fancied a disco-type night out. It ran for six months.

A SLICE OF SATURDAY NIGHT (1ST Revival)

London run: Strand Theatre, September 6th 1993 (12 week run)

Music & Lyrics: The Heather Brothers

Director: Lee Heather

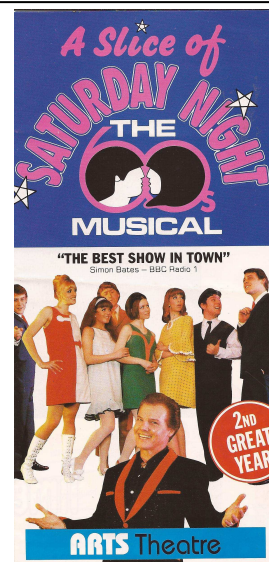
Musical Director: Keith Hayman

Producer: John P. Griffin

Cast: Dennis Waterman (*Eric Rubberlegs Devine*), Danny McCall, Sonia, Nikki Brooks, Judith Ellis, Joanne Englesman, Peter Heppelthwaite, Sean Oliver

Notes: Original London Production, Arts Theatre September 1989

Following its original London run the production had toured extensively with Alvin Stardust in the leading role. He was replaced with Dennis Waterman when the show returned to the West End.



HAIR (2nd Revival)

London run: Old Vic, September 14th (79 Performances)

Music: Galt MacDermot

Lyrics & Book: Gerome Ragni and James Rado

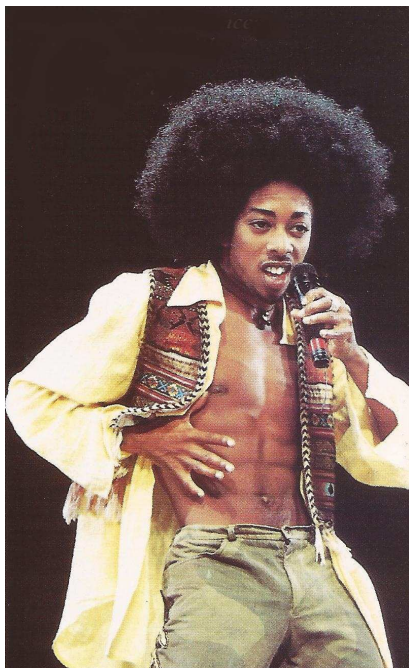
Director: Michael Bogdanov

Choreographer: Anthony van Laast

Musical Director: Julian Littman

Producer: David Mirvish & Abe Hirschfeld

Cast: John Barrowman (*Claude*), Paul Hipp (*Berger*), Felice Arena (*Woof*), Paul J. Medford (*Hud*), Andree Bernard (*Sheila*), Rebecca Vere (*Jeannie*), Sinitta



Paul Hipp

Photo by Donald Cooper

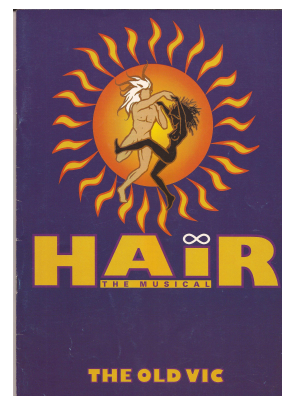
Notes: This production faced problems because of culture changes since 1968. References to "heroin" were removed, "Mainline" became "starlight", and for the great sleep-in number, the whole cast produced condoms. This revival was described as a professional, efficient but dated show, compared with the original which had been a genuine expression of the spirit of the times. It closed on November 20th with losses approaching £2 million. The cast had all agreed to take significant wage cuts during the last few weeks in an attempt to keep the show afloat.

Original London production,
Shaftesbury Theatre, September 1968.
First revival: Queen's Theatre. June 1974



Sinitta, Pepsi Demacque & Felice Arera

Photo by Donald Cooper



CAROUSEL (2nd Revival)

London run: Shaftesbury Theatre, September 16th 1993 (220 Performances)

Music: Richard Rodgers

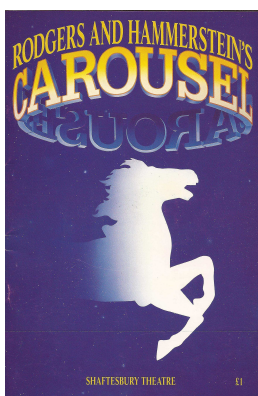
Lyrics and book: Oscar Hammerstein II.,

Director: Nicholas Hytner

Choreographer: Kenneth MacMillan

Musical Director: Martin Yates (Shaftesbury)

Producer: Cameron Mackintosh



Cast: Michael Hayden (*Billy Bigelow*), Joanna Riding (*Julie Jordan*), Katrina Murphy (*Carrie Pipperidge*), Clive Rowe (*Enoch Snow*), Meg Johnson (*Nettie Fowler*), Phil Daniels, Stanislav Tschassov, Luke Hope

This was the same National Theatre production which had played the Lyttleton in the earlier part of the year. It had undergone some scenery adaptation and cast changes, but remained basically the same show.

Notes: See Original London Production: Drury Lane June 1950
First revival: Lyttleton Theatre, December 1992

FOREVER PLAID

London run: Apollo Theatre,
September 28th
(127 Performances)

Music: Various

Book: Stuart Ross

Director-Choreographer:

Stuart Ross

Musical Director: James Compton

Cast: Stan Chandler (*Jinx*),

David Engel (*Smudge*),

Larry Raben (*Sparky*),

Guy Stroman (*Frankie*)



Songs: Three Coins in the Fountain,
Love is a Many Splendored Thing, Catch a Falling Star

Story: Forever Plaid, a bow-tied, tuxedo-wearing, close-harmony pop group from the Perry Como era are on their way to a career-launching big concert when their Chevy is rammed by a coach-load of schoolgirls en route for the Beatles appearance on the Ed Sullivan TV show. All four Forever Plaid are killed. However, they are allowed to return to earth one last time to give their first and last concert.

Notes: This was a compilation show with a series of running gags and audience participation, with highlights including a high-speed distillation of the Ed Sullivan show, complete with jugglers, ventriloquists and fire-eaters, and a riotous calypso. Audiences and critics alike enjoyed this gentle celebration of nostalgia and sheer entertainment. (It had originated as a 1989 off-Broadway cult show.)

PICKWICK (1st Revival)

London run: Sadler's Wells, October 14 – November 20

Music: Cyril Ornadel

Lyrics: Leslie Bricusse

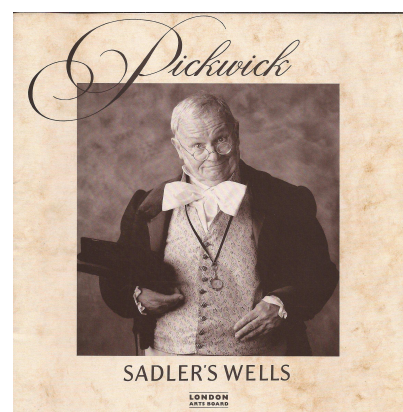
Book: Wolf Mankowitz

Director: Patrick Garland

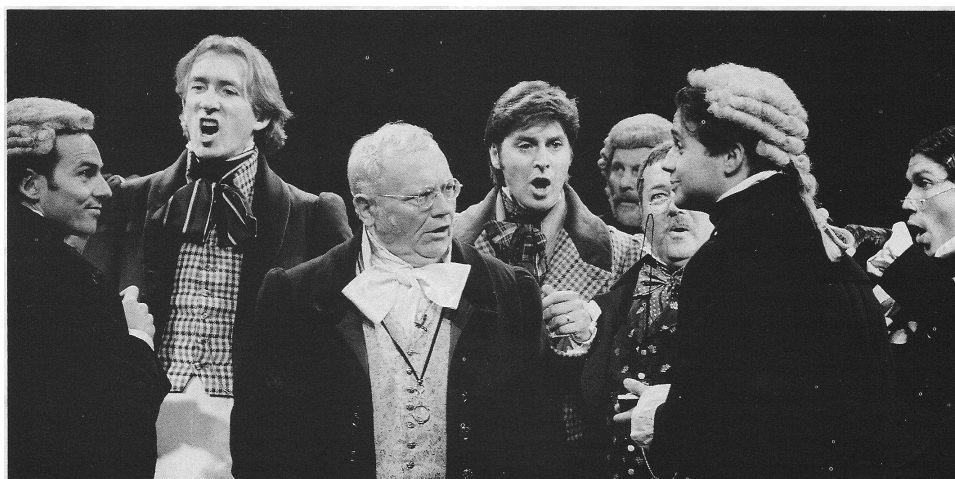
Choreographer: Gillian Lynne

Musical Director: Ted Brennan

Cast: Harry Secombe (*Mr Pickwick*), David Cardy (*Sam Weller*),
Roy Castle (*Tony Weller*), Michael Howe (*Mr Jingle*),
Ruth Madoc (*Mrs Bardell*), Alexandra Bastedo (*Rachel Wardle*),
Peter Land (*Augustus Snodgrass*), Robert Meadmore, Glyn Houston



This production originated at Chichester in July. Thirty years after its premiere, Harry Secombe was still capable of giving a much-praised performance, though the style of the show had dated somewhat in the eyes of most critics.



Notes: See Original
London production:
Saville Theatre,
July 1963

VIVA ESPANA

London run: Arts Theatre, October 14th
(36 Performances)

Music & Lyrics: John Burrows
& Rick Lloyd

Director: John Burrows

Choreographer: Bruno Tonioli

Musical Director: Rick Lloyd

Cast: Daniel Ryan (*Dave*),
Jo-Anna Lee (*Sarah*), Tony Whittle (*Rick*),
Charlotte Edwards (*Wendy*),
Susie Fenwick (*Sam*),
Emma Collier (*Abby*), Adam Caine (*Gary*),
James Buller (*Dean*)

Songs: It Doesn't Matter Who, Put it in
the Hole Get it Down the Gob, Stamina
Oh Do It Again, Nights Like This, Last Night We Did the Business, Only for the Boys we Came, The Sun May
Set But I'll Never Regret

Story: Sun, sand and sex in Ibiza, and who-will-bed-whom in this saga of booze, parties, fights, Spanish
transvestites and more booze, has a group of English jobs abroad drinking themselves silly, vomiting freely,
throwing each other into swimming pools, hating all foreigners, and having the holiday of their lives.

Notes: Originally a fringe production at the White Bear, the show looked decidedly under-size once transferred
to the bigger spaces of the Arts. However, its satire and the energy of its mainly unknown cast was appreciated
by most of the critics. It last just over four weeks.

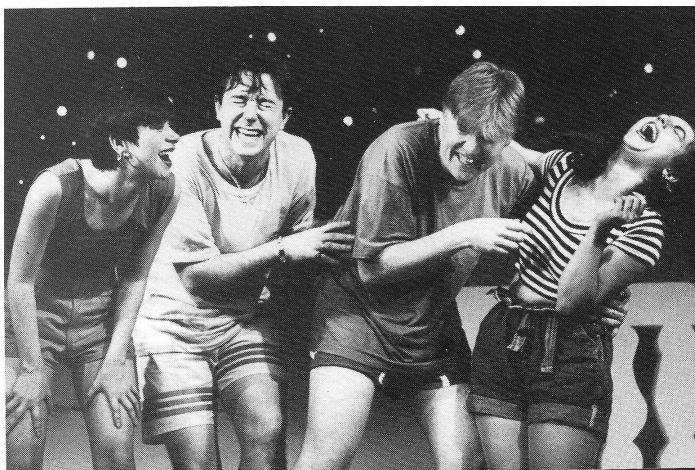
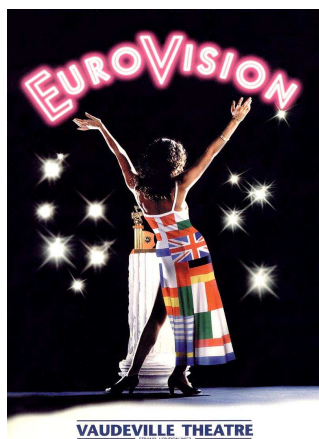


Photo by Stuart Morris

Joanna Lee, Daniel Ryan, Tony Whittle & Charlotte Edwards



EUROVISION

London run: Vaudeville Theatre, November 10th (22 Performances)

Music & Lyrics: Tim Luscombe

Book: Tim Luscombe

Director: Tim Luscombe

Choreographer: Richard Sampson

Musical Director: Jason Carr

Producer: Kevin Waller & Andrew Lloyd Webber

Cast: James Dreyfus (*Gary*), Charles Edwards (*Kevin*), Christopher James
(*Antinous*), Simon Dutton (*Hadrian*), Anita Dobson (*Katia Europa*), Grant
Russell (*Sergio*), Michael Matus (*Andreas*), Carmen Gomez, Darren McNeill,
Duncan Wisbey, Thierry Harcourt

Songs: Grazie Macedonia, Bim Bam Bom, E-dalla-Weiss,

Story: In Rome the ghosts of the dying Emperor Hadrian and his young lover Antinous declare their love for
each other as the same time as the real Gary and Kevin arrive for the Eurovision Song Contest. Gary is a
Eurovision fanatic, besotted with Kevin, an air steward – but Kevin is into promiscuous sex on a grand scale.
The ghosts of the early Roman lovers get involved in the gay shenanigans which follow: will Sergio, a closet
queen singing for Spain succumb to Andreas, the Greek representative? If he does, then Antinous and Hadrian
can be reunited in eternity, the Eurovision commère, Katia Europa, can be released from the spirit of Europa
which has taken control of her, and the love that dare not speak its name can suddenly shout it from the seven
hills of Rome.

Notes: This extremely silly (and for many, enjoyable!) spoof of the Eurovision Song Contest had the merit of
some funny parody songs sending up the whole Eurovision style, but with its peculiar story mixing togas and
flared trousers, and the fact that the Eurovision Contest is already a parody of itself, the almost unanimous
critical verdict was “nul point”, or at best, “un et demi”. (The show had originated in the fringe Drill Hall in the
previous year). It came off within three weeks, having lost some £275,000. It was described by Jack Tinker in
the “Daily Mail” as violating every clause of the Geneva Convention..



NIGHT AFTER NIGHT

London run: Royal Court, November 26th (27 Performances)

Music: Nicolas Bloomfield

Book & Lyrics: Neil Bartlett

Director: Neil Bartlett

Choreographer: Leah Hausman

Musical Director: Nicolas Bloomfield

Cast: Neil Bartlett, Beverley Klein, Reginald S. Bundy, Craig Deegan, Paul Shaw, Stephen Speed, Francois Testory

Songs: Tell me How You'd Like to be Me,

Story: Set in 1958 when homosexuality was still the love that dare not speak its name, Neil Bartlett plays his own father, going to the theatre with his wife to celebrate the news that she is pregnant (with Neil Bartlett himself, of course). Unknown to the father, this special night of boy-meets-girl, loses girl, gets girl musical fantasy was created by gay chorus boys, gay performers, and gay front-of-house staff. And how, years later, did this ordinary man react to the knowledge that his son, who grew up to look exactly like him, was actually so different? "He never could have imagined who these arms of mine would hold, what this body of mine would do night after night" – says Bartlett son at the end of the show. As the older Bartlett is whisked through a whole series of musical numbers gloriously parodying the excesses of the mid-Fifties musicals, the show is a combination of nostalgic musical tribute, a musical about musicals themselves, and a tender and moving story of fathers and sons – a father who dreams of fulfilling his hopes through his son, and the son who can only fulfil himself on his own terms.

Notes: This show garnered great critical praise, for the work itself, and for the excellent performances, especially Bartlett himself and Beverley Klein as the "leading lady"

SWEET CHARITY (1st Revival)

London run: Man in the Moon Theatre, Chelsea November 27 – Jan 16 1994

Transferred to BAC, February 23 – March 20 1994

Music: Cy Coleman

Lyrics: Dorothy Fields

Book: Neil Simon

Director: Phil Willmot

Choreographer: Bob Fosse reproduced by Struan Leslie

Musical Director: John Snelson

Cast: (Man in the Moon) Charlotte Bicknell (*Charity*), Stash Kirkbride (*Oscar*), Kim Romer (*Vittorio Vidal*) Penny Ryder, Nigel Denham, John Snelson, Omar F. Okai

Cast: (BAC) Charlotte Bicknell (*Charity*), David Lemkin (*Oscar*), Andrew Obeney (*Vittorio Vidal*)

This was a Christmas production at the tiny fringe theatre in Chelsea – notable for being one of the first fringe venues to take a major Broadway show and re-create it as a much scaled down production. There was a mixed reaction – some claiming the show lost a great deal in this massively cut-down version, and others claiming the small-scale created the benefit of a deeper concentration on the show itself. It transferred briefly to the BAC with some cast changes.

Notes: See original London production: Prince of Wales, October 1968



Photo by Patrock Baldwin

Charlotte Bicknell & the Girls

CABARET (2nd Revival)

London run: Donmar Warehouse, December 9 (124 Performances)

Music: John Kander

Lyrics: Fred Ebb

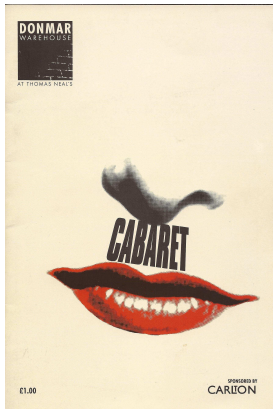
Book: Joe Masteroff

Director: Sam Mendes

Choreographer: Lea Anderson

Musical Director: Paddy Cunneen

Producer: Donmar Warehouse

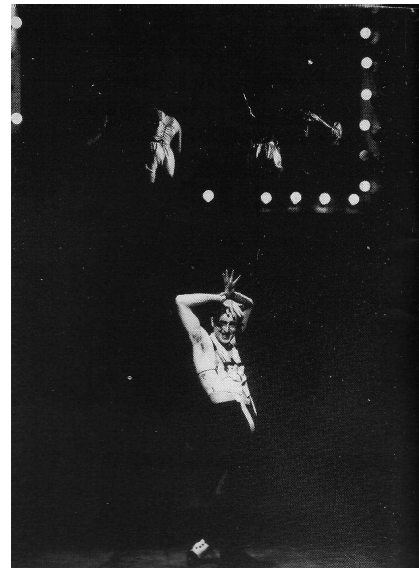


Cast: Jane Horrocks (*Sally Bowles*), Alan Cumming (*MC*), Adam Godley (*Clifford*), Sara Kestelman (*Fraulein Schneider*), George Raistrick (*Herr Schultz*), Michael Gardiner (*Ernst Ludwig*)

Notes: This was a harsh, unlovely, corrupt rather than merely decadent production of enormous strength. It was controversial, but gripping – and went on to achieve great success during its four month run.

See Original London Production: Palace Theatre, February 1968

First Revival: Strand Theatre, July 1986



Alan Cumming

Photo by Michael Le Poer Trench

ASPECTS OF LOVE (1st Revival)

London run: Prince of Wales Theatre, December 20th (32 Performances – Limited run)

Music: Andrew Lloyd Webber

Lyrics: Charles Hart & Don Black

Book: Charles Hart & Don Black

Director: Gale Edwards

Choreographer: Jo-Ann Robinson

Musical Director: Fiz Shapur

Producer: Really Useful Group

Cast : Alexander Hanson (*Alex Dillingham*), Kathryn Evans (*Rose Vibert*), Gary Bond (*George Dillingham*), Karen Skinns (*Giulietta*) Paul Bentley, Lottie Mayor, Helen Viner-Slater, Angela Lloyd, James Buller

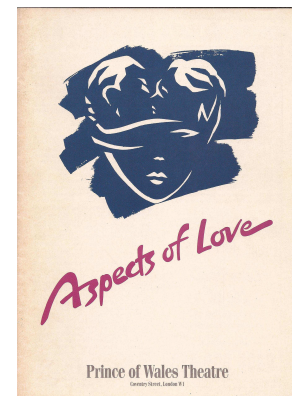


Photo by Cline Barda

This production was re-created from the Australian production and came back into the West End as part of its UK tour. It was presented in a much smaller version which generally was welcomed, with several critics claiming the original London production had been dwarfed by massive scenery and overblown production.

Notes: Original London Production, Prince of Wales Theatre, April 1989