

1995 HIL

Stewart Macpherson with Bernard Theobald presents  
The Original Stage Musical

# Phantom of the Opera

by Ken Hill

A CHURCHILL THEATRE BROMLEY PRODUCTION



Shaftesbury Theatre

# EXHIBITIONS

Exhibitions on view in London this December are many and varied, the predominant subjects being Japan and, as would be expected, Christmas. In the City of London the **BARBICAN ART GALLERY** presents its second major exhibition in connection with the Japan Festival 1991, **Japan and Britain: An Aesthetic Dialogue 1850-1930**.

After the opening of trade links between Japan and Britain in the 1850s the Victorians became fascinated with Japanese art – 'Japonisme' – and there was a reciprocal impact of British culture on Japan. This first-ever survey of the exchange of ideas and influences between the two nations in the period just before World War I traces key developments through paintings, photographs and the decorative arts, and demonstrates how such major artists as Whistler – who is well represented in the exhibition – Tissot, Rossetti, Beardsley and others were influenced by Japanese culture. Their paintings, as is seen, featured kimonos, flowers, fans, vases and Japanese screens. While British fashions appeared in Tokyo, Japanese fabrics and exotic artefacts were introduced to London in the 1880s through Arthur Lasenby's new Liberty's store in Regent Street. Gilbert and Sullivan's *The Mikado* became all the rage and further heightened the ever-growing interest in Japanese art and style. By the turn of the century 'Japonisme' had been widely and firmly absorbed into our national culture.

The exhibition concludes with the beginning of a new exchange between East and West. From 1900 artists like Bernard Leach visited Japan many times with the intention of producing 'a vision of the marriage of East and West'. In the 1920s he established a close friendship with the avant-garde Shirakaba (Silver Birch) group, and together they developed a new vocabulary, continuing their aesthetic dialogue well into the twentieth century.

This truly fascinating exhibition was organised jointly by the Barbican Art Gallery and the Setagaya Art Museum of Tokyo where it tours in February 1992. The closing date in London is 2nd January 1992. It is sponsored by British Petroleum and assisted by Nikkei and The Japan Foundation. Admission is £4.00, concessions £2.00.

At the **ROYAL ACADEMY OF ART** the latest exhibition presents the work of Katsushika Hokusai (1760-1849), the Japanese artist most celebrated in the West. His fame is partly due to the fact that his were among the first Japanese prints to arrive in Europe where they were immediately taken up by the French Impressionists and their circle.

Of an oeuvre estimated at over 30,000 designs his masterpiece was *Thirty-Six Views of Mount Fuji* in which he combined supremely bold colour with graphic simplicity

and created an entirely original form of landscape. *Fuji in Clear Weather*, and *Fuji Seen Through the Waves of Kanagawa* are two of the most famous of these arresting images which were probably produced some time in the 1920s. By the time the series was published Hokusai was in his seventies but he went on to create many other series of prints including *Waterfalls*, *Bridges*, *The Imagery of Poets*, *Views of the Ryukyu Islands* and *Images of the Sea*.

Hokusai was a print designer, book illustrator, and painter in the Ukiyo-e tradition. Ukiyo-e can be translated as "pictures of the Floating World", a cultural movement and fashionable way of life in Japan between the 11th and 19th centuries. In his time Japanese artists in single woodblock prints and in illustrated albums depicted the most beautiful courtesans of the Yoshiwara, the officially licensed pleasure houses, and the most popular actors of the Kabuki theatre. Hokusai's work ranged from prints for de-luxe editions of poetry to illustrating popular novels. Some 125 single prints, book illustrations, albums and drawings have been collected from private and public collections throughout the world; both the most famous and the less familiar works are included.

Simply titled **Hokusai**, the exhibition is sponsored by British Telecom and the Industrial Bank of Japan Ltd. It runs until 9th February 1992. Admission is £4.50 full charge (concessions £3.00 to £1.00). A fully illustrated catalogue published by Prestel Verlag and written by Dr Mathi Forrer of the Rijksmuseum voor Volkenkunde Leiden, who selected the exhibits, is available.

\* \* \* \* \*

A small selection of specially commissioned collectables decorated with Hokusai designs are on sale exclusively at the Royal Academy of Art or through the Royal Academy's new mail-order catalogue. Deborah Sear's delicate ceramics, based on blue and white English Delftware, reflect the timeless elegance of Hokusai's work. The Flower Brick costs £24.95, the Lidded Jar £59.95 and the Plates (two designs) £34.95. There is also the Hokusai Book at £39.50.

The Gift Catalogue 1991/92 can be obtained by telephoning 0252-861113. A free gift of six Royal Academy full-colour postcards comes with every catalogue. The 140-plus items featured make ideal gifts for adults and children. They are of superb quality and imaginative design, many of them being the creations of distinguished Royal Academicians. Prices range from £5.95 for a large handkerchief printed with Edward Lear's Nonsense drawings and Limericks, to £44.95 for silk braces, £250 for a silk and satin 'True Love' Pop Art waistcoat, and on to £700 for a limited edition print of the Queen of the Night, the mysterious character from Mozart's *The Magic Flute* by John Bellamy, RA.

Every purchase helps to fund the Royal Academy's work which apart from staging their famous exhibitions is mainly concerned with training artists and the furtherance of art.

# THE ATREPRINT

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The theme of the VICTORIA AND ALBERT MUSEUM's seasonal celebration this year is **The Magi and the Gift** and it unravels the story behind the custom of giving gifts at Christmas time. The Magi were the 'Wise Men' from the East who brought offerings to the infant Christ. The Gospel does not mention their number but the later

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tradition that there were three probably arose from the three gifts of Gold, Frankincense and Myrrh which they brought. The display provides an opportunity for visitors to see present day examples of these legendary gifts as well as revealing less well known aspects of the familiar story which is told in a variety of media.

The exhibits include richly coloured French Renaissance stained glass windows, an early 16th-century Spanish altarpiece by the Valencian Master, Rodrigo de Osana, illuminated manuscripts, woodcuts and etchings by Dürer and Rembrandt, Italian majolica, plaques and figures in gold and silver, wood carvings from the Tyrol and medieval Nottingham alabaster.

Although modern thought links the giving of gifts at Christmas with the Gold, Frankincense and Myrrh offered by the Magi, the custom is more likely to be a survival of the Roman humanitarian attitude to their poorer neighbours who were always given presents at the mid-winter festival of Saturnalia. This ritual was adopted by the Christian church and over the centuries Saint Nicholas has developed into the figure of Father Christmas and then in the 1860s, chiefly through the cartoons of the American, Thomas Nast, into Santa Claus.

The Victoria and Albert's illustrated history of Christmas giving continues into the Victorian era with a display of delightful *art nouveau* posters, Christmas gift lists from the great departmental stores and Christmas cards, and ends with a highly amusing William Heath Robinson cartoon of the 1930s showing the inspection of stockings on Christmas Eve to ensure that they have no holes in them when Santa calls!

**The Magi and the Gift: a Celebration of Christmas** closes 12th January 1992. There is no set entrance fee but donations are much welcomed at the door. The full suggested amount is £3.00. In the past twelve months

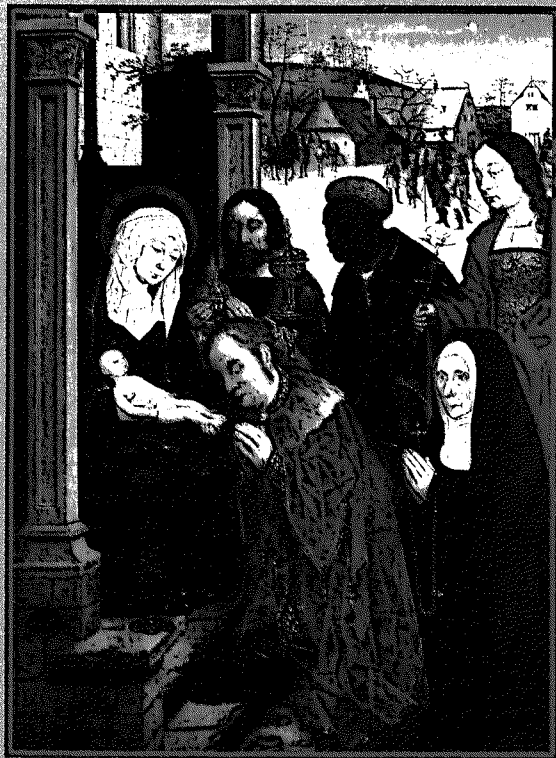
962,235 visitors contributed £735,459. Hopefully they will be a little more generous this year!

At the Victoria and Albert's daughter-house, the **BETHNAL GREEN MUSEUM OF CHILDHOOD**, the theme is **Christmas Around the World**. The exhibition casts an eye back over the customs and traditions which have made Christmas such a special season, and in sparkling presentation captures some of the magic children feel but which all too often eludes grown-ups.

The world that the exhibition surveys is mainly European. It looks at Germany, the original home of the Christmas tree where colourful Christmas markets are still very popular. On to France, where the focus is on the gift-bringer, Saint Nicholas, patron saint of Lorraine, and the children's custom of putting out their shoes to receive their presents. As the biggest and best Christmas cribs in the world come from Italy it is appropriate that the Museum's own Neapolitan *presepio* with its host of busy figures should feature in this part of the exhibition.

The exhibits cover the Christmas customs of Austria, Poland, Holland and Spain. Scandinavia is represented by the Nordic Christmas gnomes, the 'Julnisse'. As is known, pre-Revolutionary Russia shared most of the European Christmas traditions, some of which, like the

*THE ADORATION OF THE MAGI WITH ST MARGARET AND A NUN* (Artist Unknown). *St Margaret is seen with all her attributes: the dragon, the cross with which she pierced it when it was set upon her, the crown of pearls and the dove. From The Magi and the Gift: A Celebration of Christmas at the Victoria and Albert Museum.*



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Christmas tree, carried on through the decades of Communist rule.

Across the world in America, Santa Claus flourished as nowhere else and he is portrayed in characteristically American poses. Mexico had its own Christmas customs, notably the *pinata*, a hanging decoration filled with sweets for children.

Many of these traditions are now naturalized in Britain and so the exhibition harks back to some of the older English customs like mumming plays, carols and Twelfth Night ceremonies and a perceptive glance at the English toy trade at Christmas. The decorations – always a feature of the Bethnel Green exhibitions – are dominated by the fashionably smart hanging angels specially made by the artist-craftsman, David Swift.

**Spirit of Christmas – Christmas Around the World** closes on 19th January 1992. There is no set entrance fee but as at the Victoria and Albert, donations at the door are greatly appreciated.

At the TATE GALLERY no less than six exhibitions are currently on view and this makes the rather out-of-the-way journey to the Thames Embankment very worthwhile. Of them all, the show which has attracted most media attention and coined a new word in the process is the extraordinary **Anthony Caro: Sculpture Towards Architecture**. Sir Anthony Caro is one of Britain's most distinguished sculptors. The four major works which comprise the exhibition have been selected to illustrate his long engagement with the relationship between sculpture and architecture – dubbed by some commentators as 'sculptitecture'.

The show-piece *Octagon Tower – Tower of Discovery* – was commissioned specifically for this exhibition with sponsorship from KPMG Management Consulting. It is monumentally impressive; over 20 feet tall and weighing some 25 tons, and is essentially about staircases as sculptural elements. Five of these are visible from the outside, a sixth spirals upwards through the Tower's central column giving access to all its levels and interior spaces.

In the South Duveen Gallery is *After Olympia* which is even more impressive. 76 feet long it is the largest sculpture Caro has ever made and was inspired by the pediment of the Temple of Zeus at Olympia. In the North Duveen Gallery is *Xanadu* and *Night Movements*. The former was intended as a pendant to a larger work and was also conceived as a pediment-type work. *Night Movements* is Caro's first sculpture in separate parts. It is composed of four free-standing units and each part relates to and complements the other in a way the press handout tells us is "analogous to, for example, the separate movements which comprise a single musical composition".

These colossal sheet and structural steel exhibits provoke a sense of awe which remains until the mind is concentrated on less contentious subjects. A speedy move to one of the other Tate exhibitions is recommended, say to the restful **Turner's Rivers of Europe** or to **The Helena and Kenneth Levy Bequest**.

After peace was re-established in Europe in 1815, Turner made numerous tours of the Continent, and the exhibition results from the thousands of pencil sketches, oil paintings, watercolours and gouache works he made of the Rhine, Meuse and Mosel areas. A major feature of the exhibition is Turner's series of small gouaches on blue paper of the Meuse and Mosel rivers and adjacent parts of Belgium and Germany in the 1830s.

Then to **The Helena and Kenneth Levy Bequest** display. When Kenneth Levy, a successful stockbroker and lifelong patron of the arts died in 1984 he left his small but beautiful and individual collection of Impressionist and early British Modernist paintings to the Nation with the provision that it be divided between the National Gallery and Tate Gallery on the death of his wife. When Mrs Levy died in 1990 the National Gallery received five works, the remaining ten paintings joining the Tate's collections. Two of the works, Utrillo's *Rue de Banlieue* and *Llama* by Paul Jenkins, were considered to be too similar to subjects already in the Gallery's possession and by agreement with the Levy heirs and executors were sold to fund other acquisitions.

The remaining Levy pictures include: a reclining nude by Matisse; *Garden Path In Spring* by Duncan Grant, a painting of the garden at the much-publicised Charleston Farmhouse where most of the Bloomsbury set lived; three watercolours by Sir Jacob Epstein; *The Port of London* by William Roberts; and *Farm Pond, Leonard Stanley* by Stanley Spencer.

Another of the Tate Gallery's important winter exhibitions is **Gerhard Richter** (the only one for which an entrance fee is charged). Richter is one of the most eminent painters working in Germany today and this exhibition is the first in this country to survey the full range of his work over the past thirty years. He was born in East Germany in 1932 but moved to Dusseldorf in 1961. While many artists during the 1960s exploited the potential for social or political commentary offered by photography, Richter made paintings chosen specifically for their everyday banality.

The exhibition begins with a series of important photo-based paintings. This includes *Woman With Umbrella* which depicts Jacqueline Kennedy shortly after the assassination of her husband and it captures the personal drama of a single emotional gesture from an event which shook the world. Also included are examples of Richter's townscapes in which aerial photographic images are submerged in applied colour recalling in some paintings the ruins of Germany's bombed cities.

Richter's work in the late '60s and early '70s is covered

# Shaftesbury Theatre



Shaftesbury Avenue, London WC2

Stewart Macpherson with Bernard Theobald presents

# The Original Stage Musical Phantom of the Opera by Ken Hill

A CHURCHILL THEATRE BROMLEY PRODUCTION

with

**REGINALD MARSH**

**CHRISTINA COLLIER**

**STEVEN PACEY**

**TONI PALMER**

**HALUK BILGINER**

**RICHARD TATE    GARY LYONS    MICHAEL McLEAN**

**KATE HARBOUR    TRACY GILLMAN**

and **PETER STRAKER** as **THE PHANTOM**

Musical Direction, orchestration and

Designed by  
**Sarah-Jane McClelland**

incidental music by  
**Alasdair MacNeill**

Lighting design by  
**Gerry Jenkinson**

Directed by

**KEN HILL**

Sound Design by  
**Clement Rawling for MAC Sound**

Assistant Director  
**Peter Rankin**

General Manager  
**John Wallbank Associates**

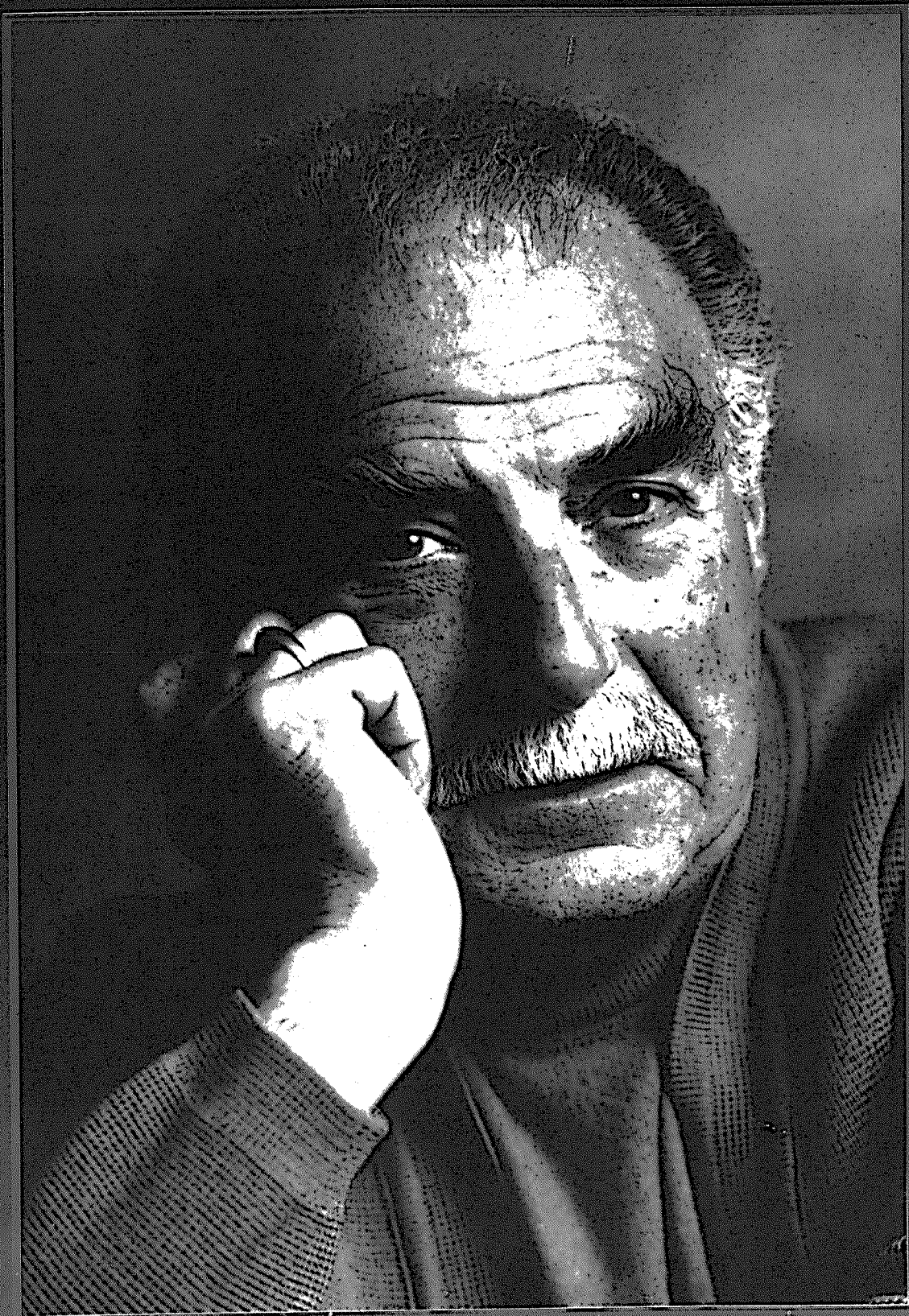
First performance of this production at the Churchill Theatre Bromley 1991  
First presented in 1984 at the Newcastle Playhouse and the Theatre Royal, Stratford East  
First performance at this theatre 12th December 1991

# Reginald Marsh (Richard)

**R**eginald Marsh has enjoyed a long career in television since his first appearance in a production of *The Man Who Came To Dinner*, which was broadcast from the Victoria Palace in 1947: but it wasn't until 1958 that he began to make regular appearances on the small screen, in plays and series, before securing the starring role of Arthur Sugden in *The Planemakers*. His long association with *Coronation Street*, as Bookie Dave Smith and Reg Lamont in *Crossroads* are two more notable performances in what is a rich and varied acting life. Comedy has always been an important part of Reg's work and over the years he has appeared with Harry Worth, Eric Sykes, Dick Emery, Tommy Cooper, Les Dawson and Kelly Monteith. Situation comedies have also claimed him in a variety of roles: *Bless This House*, *Rings on Their Fingers*, *George and Mildred*, *Only When I Laugh*, *Home To Roost*, *Bread* and of course *The Good Life*, but it is the character of Sir

Dennis Hodge, Terry Scott's boss in *Terry and June* that is his most recent and probably best known role. Reginald has also had a long and distinguished theatrical career, which began in repertory in 1942 and included two seasons with the Shakespeare Memorial Theatre and continued until television took him out of the ranks of the unknown. He has appeared at the National Theatre in W.S. Gilbert's *Engaged*, at The Royal Court in *One At Night* and the Globe Theatre in *The Chairman*. He has toured extensively for the Oxford Playhouse Company in several productions including *Relatively Speaking*, *The Dance of Death* and as Falstaff in *Henry IV Part One*. Other tours include *Bedroom Farce*, *The Boundary*, *An Inspector Calls* and *The Last Gamble*. He spent 1991 playing Richard in the national tour of this production of *The Phantom Of The Opera*. His hobby, he says, is enjoying his home, although he hasn't seen much of it recently!

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# Peter Straker *(The Phantom)*

**P**eter Straker first appeared at the Shaftesbury playing Hud in the American musical *Hair*. He returns to this theatre in the title role of Ken Hill's *Phantom of The Opera* which he first performed at the Newcastle Playhouse, Wolverhampton Grand and, in 1984, the Theatre Royal Stratford East.

Other theatre credits include Shakespeare at the National Theatre, playing Lucio in Michael Rudman's *Measure For Measure*, Cauchon in *Jeanne* by Shirlie Roden at Sadler's Wells. Then at Paramount City he played a leading role with Richard O' Brien in an American Revue, *The News*, directed by Kevin Williams and Cassius in Roger Rees's production of *Julius Caesar* at the Bristol Old Vic. In 1988 Peter appeared in the highly successful *Blues In The Night* at The Piccadilly Theatre and in 1989, another Ken Hill epic, *The Wicked World of Bel Ami*, again at the Theatre Royal, Stratford East. He went on to work at the Oldham

Coliseum in Paul Kerryson's production of *Hold Tight! It's 60's Night*, which toured the country in 1989. He also appeared in the sequel *Hot Stuff*.

Television credits include Dev in the series *Connie* (Central), Aeneas in the South Bank Show's production of *Dido and Aeneas* and the lead in Colin Nutley's production of *Da Silva Da Silva* (Channel 4). In 1991 Peter played the role of Lilipoulala in Picture Palace/Channel 4's production of *The Orchard House* directed by Horace Ové.

He has performed in concert and cabaret at the Edinburgh Festival and in many theatres throughout the country and in Europe. He has also recorded four of his own albums, one of which was produced by Freddie Mercury and has sung as guest artist on many different albums including one of the Alan Parsons Project L.P.s. He is currently completing his first album in some ten years.

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# Christina Collier (Christine Daaé)

Christina Collier was born in Oxford and studied at the Guildhall School of Music and Drama with Walther Gruner. She has appeared in many West End shows, one of her favourites being *Barnum* playing the role of Jenny Lind opposite Michael Crawford at the Victoria Palace. This production was later filmed. Other musical roles she has played include Eliza in *My Fair Lady*, Mabel in *The Pirates of Penzance* at Drury Lane, Christine in *The Phantom of the Opera*, staged at Stratford East and Newcastle upon Tyne and Lydia in *Bashville* at the Regent's Park Open Air Theatre. At the Sydmonoton Festival, one of the most prestigious events of the year, Christina portrayed the role of Doria in *Cafe Puccini*. Operetta appearances have included Peep Bo in *The Mikado*, Celia in *Iolanthe*, and Diana in

*Orpheus in the Underworld*. She has performed at the Camden Festival playing Constance in Cherubini's *The Water Carrier* and as the salesgirl in *Der Silbersee* by Kurt Weill. Christina also starred in David Puttnam's film *Mr. Love*, cast as the young opera singer Esther. She has performed as a soloist in concerts at the Barbican and Royal Festival Halls in *Songs from the Shows* and with the Radio 2 show *Friday Night is Music Night*. Other concert performances have ranged from oratorio to cabaret. She has also recorded *The Domine Deus* from Poulenc's *Gloria for The Torvill and Dean Ice Show*. This record achieved gold disc status. Christina played the part of Christine in the original production of Ken Hill's *The Phantom of the Opera* in 1984 and recently on tour around the U.K. and is delighted to be playing the role again.

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# Steven Pacey (Raoul)

**S**teven began his career as a child actor in *Collapse of Stout Party* with Bill Fraser when he was eleven. He appeared as Lucius in the 1969 film *Julius Caesar* and played opposite Kenneth More as the Winslow Boy in the West End. At sixteen Steven portrayed Jesus in the National tour of *Godspell*.

West End credits include Joe in *Leave Him To Heaven* (New London); Jesus in *Godspell* (Duke of York's); Guy in *Mr. Cinders* (Fortune); Tony in *West Side Story* (Her Majesty's); the Sinatra part in *High Society* (Victoria Palace); Brockelhurst in *The Admirable Crichton* with Rex Harrison (Haymarket), and Dexter in *Exclusive* with Paul Scofield (Strand).

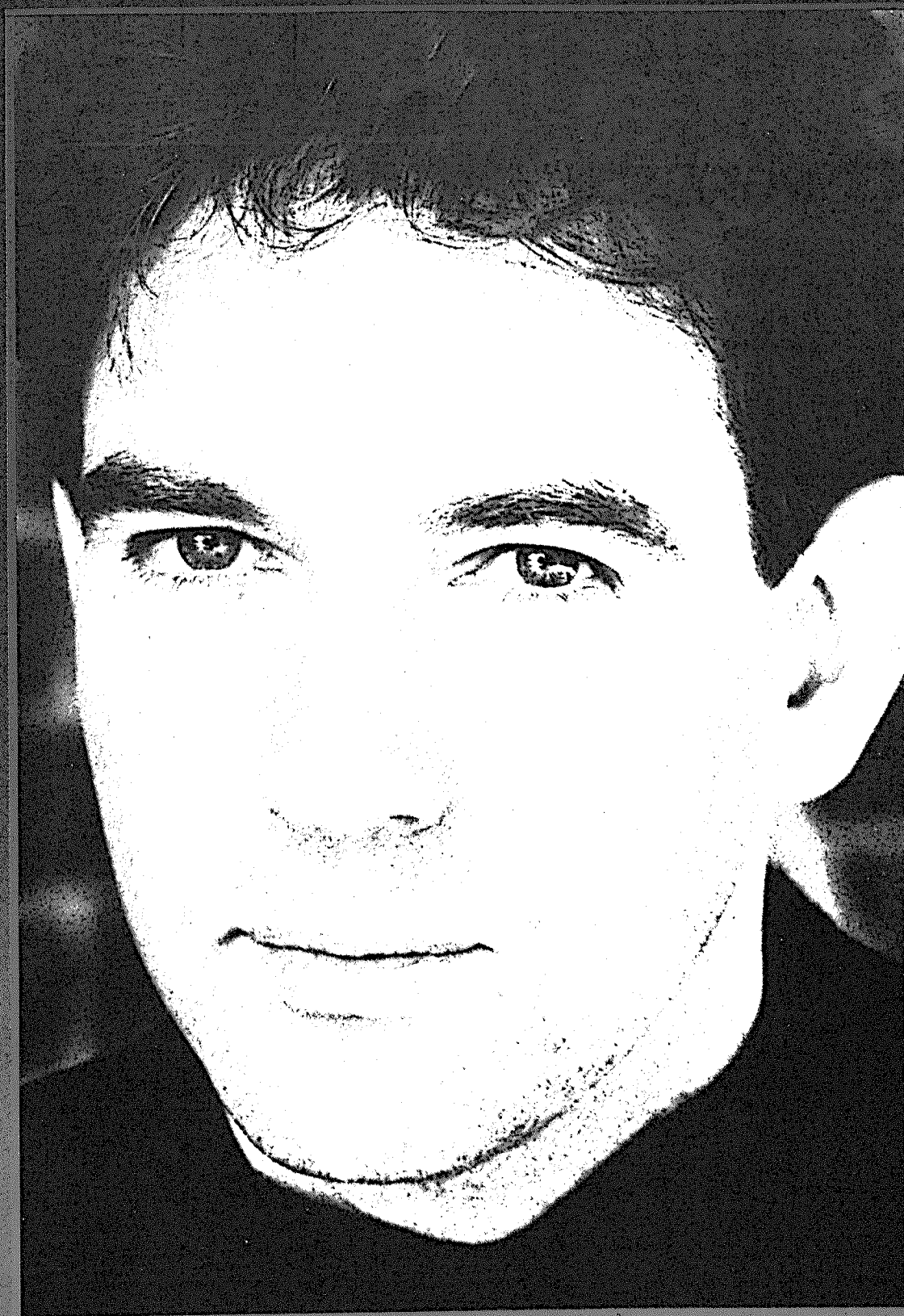
Television credits include: - *Red Letter Day*; *A*

*Legacy*; *The Cuckoo Waltz*; *A Gentle Rain*; *Goodbye Darling*; *Lovejoy*; *The Purple Twilight*; *Five-To-Eleven*; Klaus in *The Cedar Tree*; Tarrant in *Blake's 7*, and Clifford in *Troubles and Strife*. Over 300 broadcasts include: - Melchior in *Spring Awakening*; Ladislav in *Middlemarch*; Dan in *Night Must Fall*; Donald in Simon Gray's *Spoiled*; Bob in Patrick Hamilton's *20,000 Streets Under the Sky* and Dionysus in *Up The Gods*. Steven can be seen in the feature film *Conspiracy* opposite James Wilby.

Most recently he appeared as Phileas Fogg in *Around The World In Eighty Days* at the Liverpool Playhouse and as Valentine in *Valentine's Day* at Chichester Festival Theatre.

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# Toni Palmer (Madam Giry)

**T**oni Palmer trained and began her career as a dancer. For 20 years, on and off, she worked for Danny La Rue. Her first leading role was *Fings Ain't What They Used T'Be* at the Garrick Theatre and other West End shows include *Blitz*, *Steaming*, *Stepping Out*, and *Winnie*. In Newcastle Toni has played in *Pal Joey* and *Sweeney Todd*, in Manchester in *The Corn is Green* and at Stratford East in many a pantomime, *The Wicked World of Bel Ami* and *The Phantom of The Opera*. She now returns to play the role she created: Madam Giry. Toni

has recently been seen in the Royal Shakespeare Company, playing the Courtesan in *A Comedy of Errors* and comes to the Shaftesbury straight from a highly successful run in Ken Hill's *The Invisible Man*. Television started with *The Rag Trade* and includes, over the years, *West End Tales*, *Only Fools and Horses*, *Up The Elephant*, *Father Dear Father*, *Return of the Antelope*, *Rumpole of the Bailey*, *Bergerac*, *London's Burning* and *Never The Twain*. Film appearances include *The French Lieutenant's Woman*, *The Doctor and The Devils*, *Ellis Island* and *Personal Services*.

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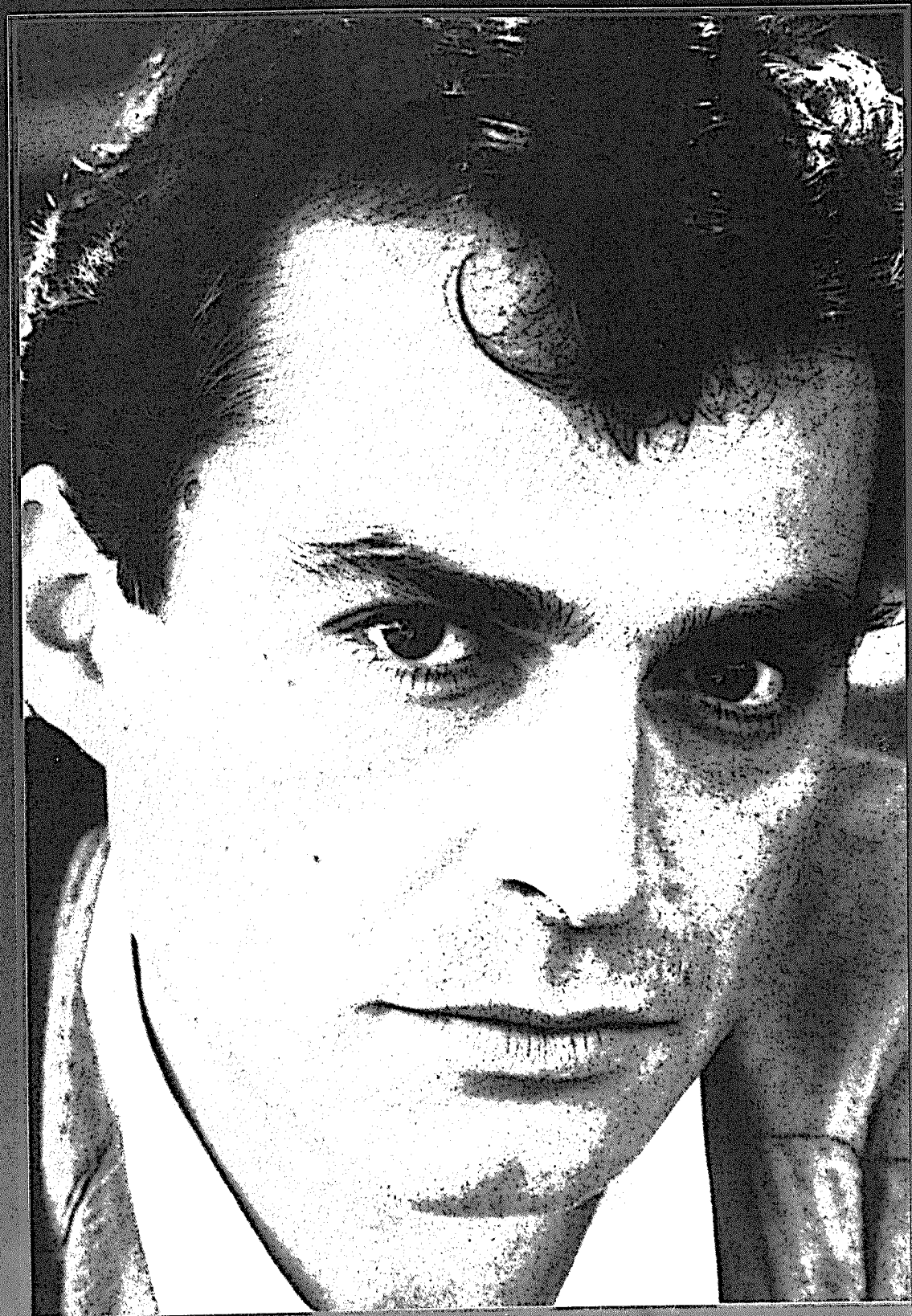
# Haluk Bilginer

(*Mephistopheles/The Persian*)

**H**aluk Bilginer was trained at the Turkish State Conservatoire and L.A.M.D.A.. He worked with various companies in England including the Half Moon Theatre and did a National Tour playing Alfredo in Anthony Minghella's *A Little Like Drowning*. After finishing his National Service, Haluk returned to England and joined the Tyne and Wear Theatre Company appearing in many of their productions including *The Phantom of The Opera* where he played the Persian both in Newcastle and at the Theatre Royal Stratford East. He also played Mr. Tumnus in Ken Hill's production of *The Lion The Witch and The Wardrobe* which was followed by the British premiere of the *Pirate Queen* in which he played Flynn.

From 1985 Haluk concentrated on television and film including Bob Swaine's *Half Moon Street*; the high profile character Mehmet in the series *Eastenders*; a terrorist in Yorkshire Television's *The Glory Boys* with Rod Steiger; Franklyn Schaffner's *Lionheart*; Elaine May's *Ishtar* starring Warren Beatty and Dustin Hoffman; *Memories of Midnight* with Omar Sharif and Jane Seymour, and Sasan in *The Murder of A Moderate Man* for the BBC. In 1989 he played the title role in Ken Hill's *The Wicked World of Bel Ami* at the Theatre Royal Stratford East. For the last two years Haluk has been concentrating on his production company in Turkey where he produced and appeared in Harold Pinter's *Betrayal* and Willy Russell's *Blood Brothers*.

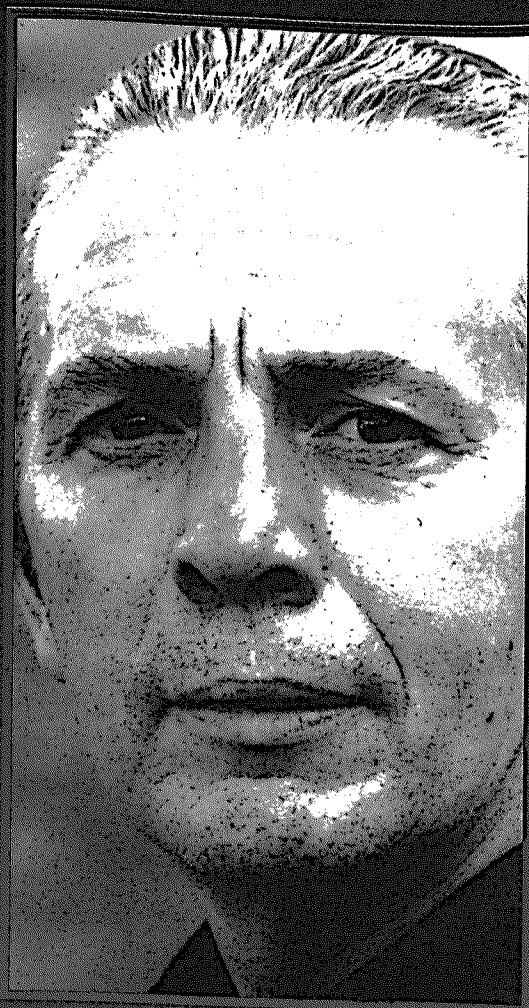
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# Richard Tate

(*Debienne/Groom/Gravedigger/Old Man/Mauclair/Priest*)

After a career in publishing, advertising and higher education, Richard Tate began a new career as an actor in 1975 when he joined Peter Cheeseman's company at the Victoria Theatre in Stoke. Since then he has worked in numerous repertory theatres and West End productions such as *Fiddler On The Roof*, *Pickwick*, *Lady or the Tiger*, *Drake's Dream*, *Return To The Forbidden Planet* and *Leave Him To Heaven*. His most recent theatre commitments have been as Dr Stockman in *Enemy of the People*, the narrator in *Animal Farm*, and the Riverside Studio's production of *Macbeth* with Roy Marsden and Polly Hemingway. Richard made his debut as a director with *Sir Courtly Nice*, a Restoration comedy by John Crowne, which was first produced at the Young Vic Studio in June 1990, and subsequently at the Swan Theatre, Stratford. Richard's television and film appearances include *The Manageress*, *Andy Capp*, *Brookside*, *Agatha Christie Hour*, *Poor Little Rich Girl* and *Chariots of Fire*. For the past four years Richard has worked mainly in radio, with over 350 plays to his credit and was Tony Brennan in the BBC radio series *Citizens*. His voice can also be heard as Sergeant Blob and Albert the Dogfish in ITV's series *Dreamstore*.



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# Gary Lyons (Rémy)

**G**ary Lyons was born in London and trained at the Central School of Speech and Drama. His first job immediately after leaving drama school was playing Mary Sunshine in the West End production of *Chicago*. His second job was playing Benny Bauchsbaum in *Little Me* at Dundee Repertory Theatre which at the time was situated in a converted church! Such is life in the theatre!!! Since those heady days he has appeared in musicals in repertory and the West End including *Mack & Mabel*, *Sweeney Todd*, Ken Hill's *Phantom of the Opera*, *Guys and Dolls*, *Jesus Christ Superstar*, *Lady In The Dark*, *The Mikado* and *Lady Be Good*. Television appearances, though rare, have been quite dynamic. He played Joynson-Hicks in *What a Way to Run a Revolution* and The Postman in *Exclusive Yarns*, which he co-wrote with Stewart Permutt. *Exclusive Yarns* was then produced for the West End and played at the Comedy Theatre, directed by Gary. The last few years he has been putting his energies into writing/directing, most recently a new version of *Cinderella and Her Very Ugly Sisters* at the Theatre Museum, co-written with Stewart Permutt and George Hall, which was produced in Copenhagen in Danish! Other own works include *Table Hopping at Joes* co-written with Helen Kluger and Stephen Skolnik and *Now The Sex Is Over* co-written and performed with Mike Finesilver. He has recently devised and performed a one-man show called *Can't Help Singing* with performances at the Actors Institute, the Theatre Museum and The London Lighthouse. He has appeared in many commercials most notably as a "Shake & Vac" lady. He is also co-founder, with Zoe Fitzgerald, of Amuso's the musical comedy cabaret venue in St James's, London. He recently played Triquet to Josie Lawrence's *Tatyana* at Nottingham Playhouse directed by Pip Broughton.



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# Michael McLean (*Faust*)

**M**ichael McLean was born in Scotland. He trained at the Guildhall School Of Music and Drama where he won the Cross Trust Memorial Scholarship. His first job was playing Frosch the drunken jailer in the newly formed Opera 80 Production of *Die Fledermaus*. Since then Michael has appeared in a great variety of plays, operas and musicals both in this country and abroad. They include *Cinderella*, *Albert Herring* and *Così Fan Tutti* for the Cambridge Arts Theatre; *Eugene Onegin*, Alderburgh Festival; *Billy Budd*, Glasgow Kings; *Of Mice and Men*, Wexford; *Sweeney Todd*, Lancaster Orbit; *Platea* in Venice and Florence; *The Grand Duchess of Gerolstein*, Sadler's Wells; *The Barber of Seville*, Peter Knapp's Travelling Opera Company and the video of *The Marriage of Figaro* for the Cockpit Theatre Company. He has also recorded with the London Symphony Orchestra and the London City Orchestra.

Michael's West End credits include *Spin of the Wheel* (Comedy Theatre), *The Messiah* (Aldwych Theatre), *Lend Me A Tenor* (Globe Theatre), *Daisy Pulls It Off* (Globe Theatre), *Chess* (The Prince Edward Theatre) and most recently playing Couferac and Jean Valjean in the Royal Shakespeare Production of *Les Miserables*. Michael has also had the honour of appearing in front of Her Majesty The Queen in the 1991 Royal Variety Performance.

Michael has just finished the national tour of Ken Hill's *The Phantom of the Opera* where he was a recipient, among others, of the Oliver Hill award.



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# Kate Harbour (Jammes)

**K**ate Harbour trained at the Arts Educational School, Tring and at The Central School of Ballet. As a child she appeared for two years with the London Festival Ballet in *The Nutcracker* at the Royal Festival Hall. Other credits include contemporary and musical work at Sadler's Wells; *The Caucasian Chalk Circle* with the National Youth Music Theatre, at the Edinburgh Festival in 1989 and six months touring with The Ballet Central Company covering 27 venues. Kate has recently appeared as Maggie the pantomime cow in Roy Hudd's *Jack and the Beanstalk* at the Watford Palace Theatre, choreographed by Kenn Oldfield, and has just completed a six month national tour of *Phantom of the Opera* by Ken Hill.



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of the **Opera**  
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# Tracy Gillman

(*La Carlotta/Dominique/The Chorus Girl*)

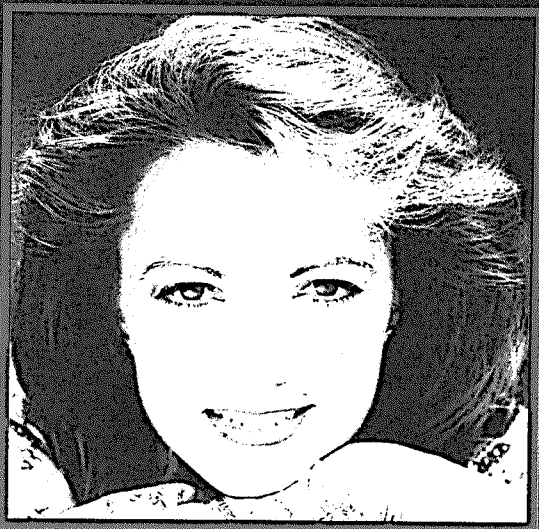
**T**racy Gillman studied Theatre at Warwick University (1980-83). Professional experience includes: Miss Julie in Strindberg's *Miss Julie*; Michelle in *Strippers* by Peter Terson and the Beggarwoman in Stephen Sondheim's *Sweeney Todd* at Newcastle Playhouse; Mrs Manningham in *Gaslight* by Patrick Hamilton; Adriana in *Comedy of Errors*, Jack in *Jack and the Beanstalk* at the Bolton Octagon; Rosalind in *As You Like It* and Tiger Lily in *Alice Through The Looking Glass* at the Dukes Playhouse, Lancaster; Lady Brute in Vanbrugh's *The Provok'd Wife* and Marcelle Paillardin in *A Little Hotel on the Side* by Feydeau, at the Cheltenham Everyman; Elaine in *Dig, Volley, Spike* by Penny O'Connor at the Old Red Lion and a season at the Unicorn Children's Theatre. She spent two years with the Cardiff Laboratory Theatre Company. Touring work includes Mina and Trudi in *The Dracula and Frankenstein Spectacular* with the New Vic and Beattie in *In The Midnight Hour* with Geno Washington and the Ram Jam Band directed by Bob Carlton. Tracy recently appeared as Liz Morden in Timberlake Wertenbaker's *Our Country's Good* at the Gateway Theatre, Chester. TV and film work includes *Check It Out*, *Byker Grove* and *The Strangers*.



The Original Stage Musical  
**Phantom**  
of the Opera  
by Ken Hill

## Jacqueline Barron (*Lisette/Lady In Box*)

Jacqueline Barron was born in Wellingborough Northants. She is a graduate of The Royal College of Music where she studied singing with Sally Le Sage. She was a member of the *Swingle Singers* for years, gaining experience in many different musical styles and the opportunity to perform with major orchestras throughout the world. With the group she toured endlessly - in the United States, Canada, the Far East, Europe and Scandinavia, and recorded several albums. Since leaving the group Jacqueline has been in constant demand. She has performed at the International Voice Symposium at the Juilliard School in New York City and has been soloist at several major British music festivals, including the Canterbury Festival and the Guildford Festival, where she took part in the production *Some Enchanted Evening* singing the songs of Rodgers and Hammerstein. In the contemporary music field Jacqueline is familiar with the works of Luciano Berio, performing *Sinfonia* many times, including a recording in Paris with Pierre Boulez. She performed Berio's *Falksongs* in Israel, conducted by the composer, and in the same programme sang Purcell's *The Fairy Queen* to great critical acclaim. She recently performed the *Falksongs* again in Italy. Opera work includes Elijah Moshinsky's production of Tippett's *The Midsummer Marriage* for Channel 4 and Jiri Kylian's production of Ravel's *L'Enfant et Les Sorcieres* with the Netherlands Dance Theatre. Jacqueline is experienced in film and radio work and is a regular guest on BBC Radio 2's *Friday Night Is Music Night*. She was featured in a series of concerts at



the Barbican and Royal Festival Hall singing the songs of Andrew Lloyd Webber. As a result she was asked to record two songs for an album entitled *The Music of Andrew Lloyd Webber* with the Royal Philharmonic Orchestra. Jacqueline spent a year working at Her Majesty's Theatre in the West End, understudying and occasionally playing the role of Christine in *The Phantom of The Opera*.

## Richard Shilling (*2nd Stage Hand*)

Richard was trained at the Webber Douglas Academy in London. On graduating he was asked to join the company at Stratford East Theatre Royal to appear in Ken Hill's musical *The Wicked World of Bel Ami*. He then played Antony in Sondheim's *Sweeney Todd* with Perth Repertory Company in Scotland, after he appeared in Kurt Weill's *Mahagonny* with Morley Opera, and he has also worked with the famous Malaysian dancer and choreographer Unku. Richard is a native Cornishman and has appeared on Radio Cornwall with that county's Man of Letters Geof Aver. His T.V. credits include B.B.C.'s comedy series *Up To Something* and *Something For The Weekend*. Richard has just finished the national tour of *Phantom* and is pleased to be appearing in the West End.



Stewart Macpherson with Bernard Theobald presents

The Original Stage Musical

# Phantom of the Opera

by Ken Hill

A CHURCHILL THEATRE BROMLEY PRODUCTION

*Cast in order of appearance*

Jammes  
Richard  
Rémy  
Debienne  
Raoul  
Mephistopheles  
Faust  
Stage-hand  
Madam Giry  
Christine Daaé  
La Carlotta  
The Phantom  
Lady in Box  
The Groom  
The Gravedigger  
Lisette  
2nd Stage-hand  
The Persian  
The Old Man  
Dominique  
Mauclair  
The Chorus Girl  
The Priest

KATE HARBOUR  
REGINALD MARSH  
GARY LYONS  
RICHARD TATE  
STEVEN PACEY  
HALUK BILGINER  
MICHAEL McLEAN  
QUENTIN MACLAINE  
TONI PALMER  
CHRISTINA COLLIER  
TRACY GILLMAN  
PETER STRAKER  
JACQUELINE BARRON  
RICHARD TATE  
RICHARD TATE  
JACQUELINE BARRON  
RICHARD SHILLING  
HALUK BILGINER  
RICHARD TATE  
TRACY GILLMAN  
RICHARD TATE  
TRACY GILLMAN  
RICHARD TATE

Standby for the Phantom

Understudies: **RICHARD SHILLING, QUENTIN MACLAINE,  
JACQUELINE BARRON**

MARTIN CROFT

The Original Stage Musical  
**Phantom  
of the Opera**  
by Andrew Lloyd Webber

*for Phantom of the Opera*

Company & Stage Manger

**JONATHAN WOODHOUSE**

Deputy Stage Manager **KAREN SZAMEIT**

Assistant Stage Managers **CANDIDA TOLLER**

**MICHAEL SHERWIN**

Wardrobe Supervisor/Wig Mistress

**CHRISTINE QUINNELL**

Wardrobe Mistress **SERA HOGARTH**

Sound Operator **TIM STEPHENS**

Assistant Sound Operator **ADRIAN WATTS**

Dances Choreographed by **KATE HARBOUR**

Orchestral Management **BILL OCCLESHAW**

Keyboard Programmer **PHILIP DENNIS**

*Orchestra*

M.D./Keyboards **ALASDAIR MACNEILL**

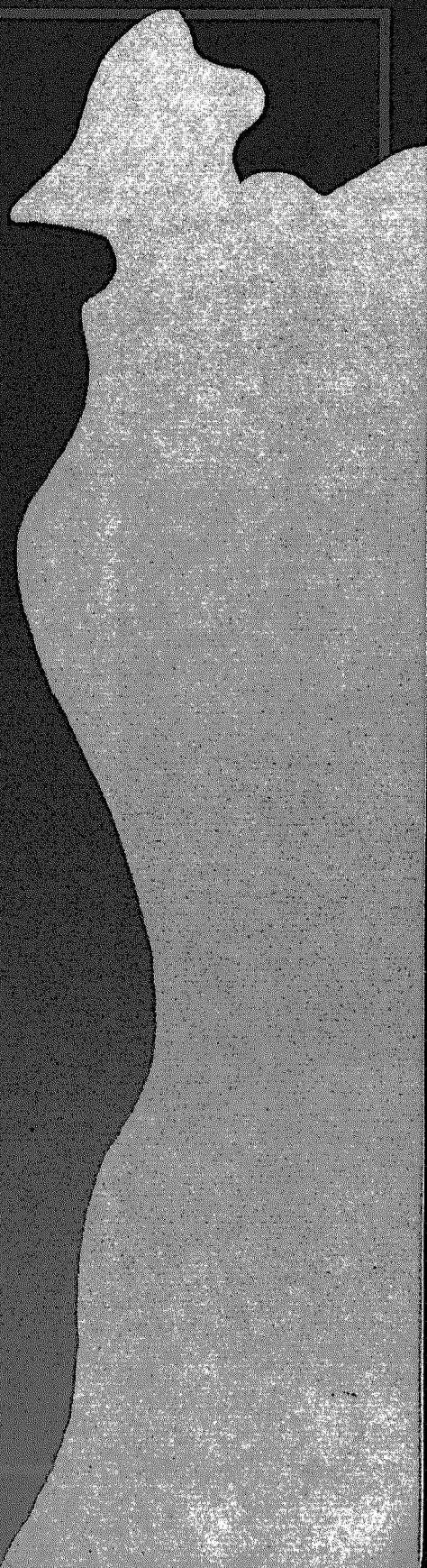
Assistant M.D./Keyboards **PHILIP DENNIS**

Bass **TONY HUGGINS**

French Horn **TRACY GOLDING**

Oboe/Cors Anglais **KIM KEEBLE**

Percussion **MARK COLDRICK**

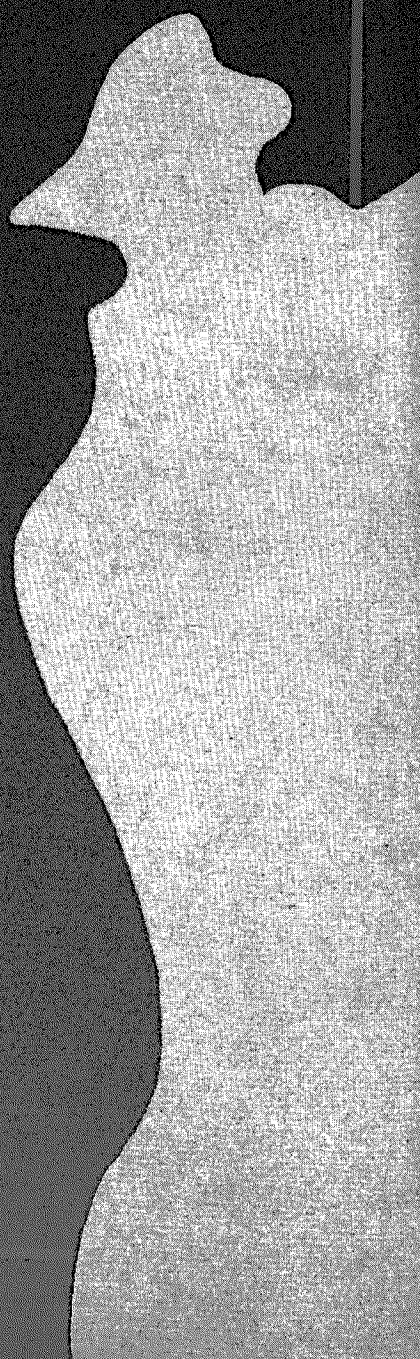


# Scenes and Musical Numbers

## Act One

The Original Stage Musical  
**Phantom  
of the Opera**  
by Ken Hill

- Scene 1** - Under New Management - The Stage and Auditorium. Paris Opera House before the turn of the century.  
**1** *Welcome, Sir, I'm So Delighted* ('Jamais foi de Cicerone' from 'La Vie Parisienne' by Jacques Offenbach) **Debienne, Remy, Faust, Mephistopheles, Richard, Raoul, Jammes**
- Scene 2** - The First Performance - The Stage and Auditorium - Later That Evening.  
**2** *Accursed All Base Pursuit of Earthly Pleasure* ('Maudites soyez-vous' from 'Faust' by Charles Gounod). **Faust**
- Scene 3** - A Mysterious Conversation - Outside Christine's Dressing Room - Same Time.
- Scene 4** - An Empty Room - Christine's Dressing Room - Same Time.  
**3** *How Dare She!* ('O inferno! Amelia qui!' from 'Simon Boccanegra' by Giuseppe Verdi) **Raoul**
- Scene 5** - A Communication From The Ghost - Richard's Office - A Few Days Later.  
**4** *Late Last Night I'm in the Cellars* ('Son lo spirito che nega sempre tutto' from 'Mefistofele' by Arrigo Boito) **The Groom**
- Scene 6** - An Alternative Explanation - Outside Richard's Office - Same Time.
- Scene 7** - The Angel of Music - A Cemetery - Later.  
**5** *Floating High* ('Je crois entendre encore' from 'Les Pêcheurs de Perles' by Georges Bizet) **Phantom**  
**6** *Love Has Gone, Never Returning* ('Elle a fui, la Tourterelle' from 'Les Contes d'Hoffmann' by Jacques Offenbach) **Christine**
- Scene 8** - A Vocal Problem - Outside Carlotta's Dressing Room - A Little Later.  
**7** *She Says She's Got the Nodules* ('A Paris nous arrivons en masse' from 'La Vie Parisienne' by Jacques Offenbach) **Faust, Jammes, Remy, Debienne, Lisette, Carlotta, Richard, Christine, Stage Hands**
- Scene 9** - A Farewell Performance - The Stage and Auditorium - Same Time  
**8** *What Do I See?* ('Que vois-je là?' from 'Faust' by Charles Gounod)  
**Carlotta, Christine**
- Scene 10** - The Ghost's Allowance - A Corridor Near The Stage - Later The Same Night.
- Scene 11** - The Phantom of the Opera - The Roof - A Little Later.  
**9** *To pain my heart selfishly dooms me* ('Adieu! Je ne veux pas te suivre, Fantôme' from 'Les Contes d'Hoffmann' by Jacques Offenbach)  
**The Phantom, Raoul, Christine**



## Act Two

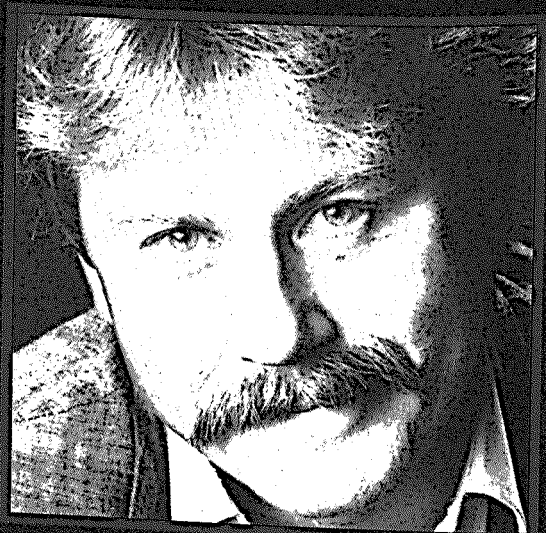
- Scene 1** - A Master Stroke - The Stage And Auditorium - The Following Evening.
- 10** *Ah! Do I hear my Lover's Voice?* ('Ah! c'est la voix' from 'Faust' by Charles Gounod) **Faust, Christine**
- 11** *No Sign! I See No Sign!* ('Du Weisst, Dass meine Frist' from 'Der Freischütz' by Carl Maria von Weber, and 'Re'Dell'Abisso, affrettati' From 'Un Ballo in Maschero' by Giuseppe Verdi)  
**Debienne, Richard, Raoul, Rémy, Dominique, Faust, Lisette, Jammes, Madam Giry**
- Scene 2** - The Entrance To The Underworld - Christine's Dressing Room - Same Time.
- Scene 3** - 'Box 5' - The Stage And Auditorium - Same Time.
- Scene 4** - Below the Bottom Cellar - The Lake - Same Time.
- 12** *Somewhere above the sun shines Bright* ('Non so le tetre immagini' from 'Il Corsaro' by Giuseppe Verdi) **Christine**
- Scene 5** - The Persian's Tale - The Boiler Room - Same Time
- 13** *Born with a monstrous countenance* ('Mentre gonfiarsi l'anima' from 'Attila' by Giuseppe Verdi) **The Persian**
- Scene 6** - The Punjab Lassoo - The Bottom Cellar - Same Time
- 14** *In the shadows dim and dreary* ('Deserto sulla terra' from 'Il Trovatore' by Giuseppe Verdi) Raoul, **The Persian**
- Scene 7** - An Illusion In Iron- An Underground Room - Same Time
- 15** *What an awful way to perish* ('Chi me frena in tal momento' from 'Lucia di Lammermoor' by Gaetano Donizetti) **Faust, The Persian, Madam Giry, Richard, Jammes, Raoul**
- Scene 8** - The Final Drama - The Phantom's Chapel - Same Time
- 16** *Ne'er forsake me, here remain* ('Avant de quitter ces lieux' from 'Faust' by Charles Gounod) **The Phantom**
- 17** *Ne'er forsake me, here remain* (Reprise) **The Phantom, Christine**
- 18** *He will not go without a friend* ('Alla vita e sempre ugual' from 'Don Giovanni' By Wolfgang Amadeus Mozart) **The Company**

The Original Stage Musical  
**Phantom**  
of the Opera  
by Ken Hill



## Quentin Maclaine (1st Stage Hand)

Quentin was born in Launceston, Tasmania, but in later years moved to Melbourne, Victoria, to extend his acting/singing career. He has appeared in many roles in Gilbert & Sullivan, several of the productions being produced at the National Theatre, Melbourne. His roles include Nankipoo in *The Mikado*, Richard Dauntless in *Ruddigore*, Marco in *The Gondoliers*, Box in *Cox & Box*, and several different productions as Frederic in *Pirates of Penzance*, perhaps his favourite role. Quentin has also appeared on stage as Bill Sykes in *Oliver!* and the title roles in *The Boyfriend* and the Australian classic *The Sentimental Bloke* amongst many others. In Australia he studied music under Frank Lasslet, himself for many years a professional Opera Singer in Britain, and later professor of The Elder Conservatorium, Adelaide. Quentin also sang under Lindsay O'Neill at St. Andrew's Cathedral, Brighton, Victoria. He has recently arrived in England and is now making his West End debut.



## Ken Hill (Director/Author)

Ken Hill began his theatrical career as a writer in his native Birmingham, his first play being produced at the local repertory theatre. He was soon writing for numerous series and serials, most notably *United*, *The Newcomers*, *Crossroads*, *Z Cars*, *Safely Softly*, producing over 100 television credits, including single plays. He was invited by Joan Littlewood to join Theatre Workshop, his first play for the company, directed by Joan, being *Up Your End*. He appeared in *The Hostage*, *Costa Packet* and *The Projector*, and wrote and directed *Is Your Doctor Really Necessary?*, *The Count of Monte Cristo*, *Land of the Dinosaurs*, *The Pirate Queen* and *Dracula*, all of which have been revived in numerous countries. He became Director of the Musical Theatre Company, directing *Joseph and the Amazing Technicolor Dreamcoat*, *Drake's Dream* and *The Mikado* for the West End, together with a tour of *Fiddler on the Roof*. Shortly after, he was commissioned by the National Theatre to write a version of *The*

*Hunchback of Notre Dame*, directed by Michael Bogdanov. At the same time, he wrote and directed a musical play for television, *All the Fun of The Fair*. His commissions for various theatres include *The Curse of the Werewolf*, *The Mummy's Tomb*, *Mafeking*, *The Three Musketeers*, *The Living Dead* and adaptations of two novels by Catherine Cookson. He was Director of Productions at the Newcastle Playhouse for a number of years, producing a notable series of Children's Plays with adaptations of *The Lion*, *The Witch and The Wardrobe*, *The Voyage of the Dawn Treader* and *The Silver Chair*. He also wrote and directed *Phantom of The Opera* in joint production with the Theatre Royal, Stratford East, which has enjoyed a long and successful run in San Francisco and is currently touring the United States. His last major venture was a world premiere adaptation of *The Invisible Man* which has just completed a successful run at the Theatre Royal Stratford-East and is expected in the West End next year.

## Sarah-Jane McClelland (Designer)

**S**arah-Jane McClelland trained at Wimbledon School of Art. She has designed for many regional theatres; between 1982-83 as Associate Designer at the Haymarket Theatre Leicester and in 1985 as Head of Design at the Nuffield Theatre Southampton. Productions include *Phantom of the Opera* by Ken Hill (Stratford East), *Grease* (Leicester), *Bless the Bride* (Exeter), *The Signalman's Apprentice* and *Love off the Shelf* (Southampton), a national tour of *Bedroom Farce*, *Little Shop of Horrors* (Leeds),

*Applause* (Manchester), *Pygmalion* (Dublin) and *Cinderella* (Watford). Her London credits are *The Mikado* (Westminster Theatre), *The Merry Wives of Windsor* (Open Air Theatre, Regent's Park) and costumes for *Of Mice and Men* and *Metamorphosis* (both at the Mermaid Theatre). Her last West End productions were *A Month of Sundays* (Duchess Theatre) and *Journey's End* (Whitehall). Sarah-Jane has recently designed Ken Hill's production of *Phantom of the Opera* in the United States.

## Gerry Jenkinson (Lighting Designer)

**G**erry Jenkinson began his career at the Traverse Theatre Edinburgh. For the past fourteen years he has been Lighting Designer at the Citizens Theatre, Glasgow. His extensive career in theatre includes *For Services Rendered*, *Thee And Me*, *The Elephant Man*, *Translations*, *Martine*, *The Duchess of Malfi*, *School for Wives*, *Yerma*, *Entertaining Strangers*, *Cymbeline* and *The Tempest*, all at the National Theatre, and productions at the Hampstead Theatre, of which *Dusa*, *Fish, Stas and Vi*, *Bodies*, *Clouds*, *Gloo Joo*, *The Hothouse* and *Rocket to the Moon* all transferred to the West End. Other West End credits include *Pal Joey*, *Taking Steps*, *The Rocky Horror Show*, *Summit Conference*, *Strange Interlude*, *Phaedra*, *Torch Song Trilogy*, *The Normal Heart*, *The Entertainer*, *Observe the Sons of Ulster Marching Towards the Somme*, *Let Us Go Then You and I*. Other theatre work includes *Spookhouse* and *That Summer*, Hampstead Theatre, *Jenkin's Ear*, Royal Court, *Mystery of the Rose Bouquet*, for the Bush Theatre; at the Donmar Warehouse,

*Revenger's Tragedy*, RSC Swan Theatre, *A Collier's Friday Night*, Greenwich Theatre, *The Alchemist*, Cambridge Theatre Company, *The Government Inspector*, Compass Theatre, *Falstaff*, Glyndebourne Theatre, *The Plough and The Stars*, *After the Fall*, Lyric Theatre, Belfast, *Valued Friends*, Hampstead Theatre, *The Vortex*, Josephine Hart Productions, *A Madhouse in Goa*, Lyric Theatre Hammersmith, *The Black Prince*, Josephine Hart Productions, *A Small Family Business* and *Heartlanders*, Birmingham Rep, *Little Shop of Horrors*, Lyric Theatre, Belfast, *M. Butterfly* in Hamburg, *Desire* for Almeida Theatre, *A Family Affair*, Royal Lyceum, Edinburgh, *The Shaughran*, Abbey Theatre, Dublin and *Mother Courage*, Citizens Theatre, Glasgow and West End. Among his credits for Opera are: *La Traviata*, Scottish Opera, *Tamburlaine*, Welsh National Opera, *Threepenny Opera*, *Orpheus and Euridice*, *Aida* and *Masquerade*, Opera North, *Othello*, *Lazarus*, Royal Opera House, *The Merry Widow*, Scottish Opera and *Salome* at The Edinburgh International Festival.

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## **Alasdair MacNeill**

*(Musical Director/Additional Music/Orchestrator)*

**F**ilm and television credits as composer include: *Coast To Coast, The Man Who Shot Christmas, The Comic Strip, The Magnificent One, Linkline, Timepiece* etc. and for Radio: *Listening Corner* and *Time to Move*. Alasdair was Musical Supervisor for record breaking tours of this *Phantom* in the U.S.A., Germany, Holland, and Italy, and was Musical Director for the acclaimed U.K. tour. He has been commissioned as composer and/or Musical Director and Arranger for

more than 50 theatre productions in Britain and the States including: *The Caucasian Chalk Circle, Narnia* (frequently revived in New York), *King Lear, Piaf, Godspell, Oliver!, Oh What A Lovely War!, There was a Man, Guys and Dolls, Chicago, and Blue Angel* as well as *Wowza* and *Straitjackets* for the Scottish Ballet. Alasdair was Musical Director for the U.K. tour of *Evita* and was keyboards player for the West End's *Cats* and *Follies*.

## **Peter Rankin** *(Assistant Director)*

**A**s a schoolboy, Peter Rankin skipped games to watch rehearsals for Joan Littlewood's Edinburgh Festival production of *Henry IV*. Subsequently he became her assistant on such shows as *Mrs. Wilson's Diary, The Marie Lloyd Story* and *The Londoners*. His first play, *So You Want to be in*

*Pictures?* was directed by Joan Littlewood and his radio play, *Tu-Whit, Tu-Whoo...!* was produced by the BBC. Peter has worked with Ken Hill on twenty-six of his plays, including *Is Your Doctor Really Necessary? Land of the Dinosaurs, Yellow Rain, Bel-Ami* and *The Invisible Man*.

## **Clement Rawling** *(Sound Designer)*

**C**lement Rawling was born in Liverpool and during his education at Merchant Taylors School developed an interest in sound, working on a casual basis with BBC Radio Merseyside and local public address companies. After five years as Chief Technician at Liverpool Playhouse, Clement formed MAC Sound in 1976 to offer complete sound

facilities for theatre. Since then he has been involved in numerous productions notably the European Premiere of *Carmen Jones* at Sheffield Crucible, *The Mystery of Edwin Drood* at the Savoy, three productions at the London Palladium - *La Cage Aux Folles, Pirates of Penzance* and *The Russ Abbot Show*, and the first stage production of *Bread* at the Dominion

Theatre. Clement has also just completed designing the West End premiere of *Sophisticated Ladies* at the

Globe - but then variety is what makes Sound so interesting!

## *Special Acknowledgement*

*The Phantom of the Opera* was first produced in this form in 1984 by the Newcastle Playhouse and the Theatre Royal, Stratford East. The Opera tunes were originally researched by TONY LOCANTRO of EMI Classical Records and many of his suggestions still form part of the production.

## *Credits*

Set built and painted by ROBERT KNIGHT COMPLETE THEATRE SERVICES and in the Churchill Theatre workshops by KENT CARPENTRY. Scenic backcloths painted by LIZ REED; additional painting and prop making by PATSY LARGE, DANIELLE HAMMOND and PETER SMITH. Scenic properties built under the supervision of NICK WEIR. Draperies by KEN CREASEY and HELEN PETTITT. Costumes by SHARON WILLIAMS, ALI PATTENDEN, HILARY PARKINSON, CAROL THOMPSON, WENDY HARRISON, Hats by MARK WHEELER. Wigs by CHARLES. Hires by MORRIS ANGELS. Sound equipment supplied by MAC SOUND. White silk roses donated by ANN ALLEN FLOWERS, West Wickham. Swan quills donated by MIKE PEARSON of the Abbotsbury Swannery. Stationery supplied by SMYTHSONS of Bond Street. Music case kindly loaned by MARK RAE of the BROMLEY SCHOOLS MUSIC AND DRAMA CENTRE. Opera Glasses loaned by MR. IRVING of UNIVERSAL AUTOMATIC DELIVERY COMPANY LTD. Matches supplied by BRYANT & MAY; Herbal cigarettes supplied by HONEYROSE PRODUCTS LTD.; The management would like to thank the following people for their help with the production: PHYSIOTHERAPY DEPARTMENT of BECKENHAM HOSPITAL; FEISAL KHALIF of THE LONDON DUNGEON and HARVEY, The Dungeon's own phantom; the BECKENHAM CREMATORIUM AND CEMETERY and BROMLEY CENTRAL LIBRARY.

The Original Stage Musical

# Phantom of the Opera

by Ken Hill

# The Original Stage Musical **Phantom of the Opera** by Ken Hill

## **Stewart Macpherson (Producer)**

**S**tewart Macpherson has, over the past eighteen years, produced and/or presented over 130 shows in his native New Zealand, as well as many in Australia and Hawaii, including the record-breaking *Evita* and *Cats*. Some of the other shows Stewart has produced are *They're Playing Our Song*, *Pirates of Penzance*, *Rowan Atkinson in Revue*, *Rose* by Andrew Davies and Tom Stoppard's *Night and Day*. In concert he has presented a great range of performers from *Glen Campbell*, through *The Hollies*, *Kenny*

*Rogers*, *Gary Glitter*, *Alison Moyet*, *Peter Skellern* and *BB King* to *The Royal Philharmonic Orchestra* with *Sir Yehudi Menuhin* and *Julian Lloyd-Webber*. Stewart presented Ken Hill's *Phantom of the Opera* in Honolulu in July 1990 establishing a new box office record for the 2000 seat Neil Blaisdell Centre.

For 1992 Stewart will also be producing the Tim Rice / ABBA hit musical *Chess* in New Zealand and will be taking a production of Ken Hill's *Phantom of the Opera* to Japan and Asia in the same year.

## **Bernard Theobald (Co-Producer)**

**B**ernard Theobald began his career in the entertainment industry in 1972 when, while sheltering from the rain on a wet night in Wolverhampton he heard a young lady singing in a Pub Folk Club. He persuaded her that what she needed was a Manager. The young lady was Barbara Dickson and twenty years on they are still working together. Since 1972 Bernard has worked with numerous artists in

various roles; a Manager with Barbara, Michael Wood and Isla St. Clair; a Record Producer with Paul Jones, Paul Nicholas, Denis Quilley and of course Barbara; a Concert Promoter with Elaine Paige, amongst others; a Music Publisher and Theatrical Producer *Jeeves Takes Charge* which won a SWET award for Edward Duke and now .... "I hope you enjoy this show as much as I have enjoyed working on it."

## **Tricia Macpherson & Robin Sutherland (Associate Producers)**

**T**ricia Macpherson, apart from having shared a marriage partnership with Stewart for the past 25 years, has also partnered him in their concert and theatrical ventures over the last 15 years. At

various times she has acted as Tour Manger, Company Manager or General Manager. Robin Sutherland's first professional engagement with the Macphersons was as Company Manager on their successful revival of *Evita*

in Sydney, Australia in 1989. He was also Financial Director for the presentation of Ken Hill's *Phantom of the Opera* in Honolulu, Hawaii.

Both Tricia and Robin are concurrently involved with the 1992 New Zealand tour of the West End musical *Chess*.

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## *John Wallbank Associates Ltd. (General Management)*

General Manager  
Production Co-Ordinator  
Production Associate

JOHN WALLBANK  
JENNY KING  
DONNA PARKER

**J**ohn Wallbank Associates Ltd. production credits include *When I Was A Girl I Used to Scream and Shout* at the Whitehall Theatre and on tour; *John Sessions: Napoleon* at the Alberly Theatre; *The Common Pursuit* at the Phoenix Theatre; *My Mother Said I Never Should* at the Royal Court Theatre; *Rent Party- Harlem* and *the Joint Is Jumpin'* at the Theatre Royal, Stratford

East. They also co-produced *John Sessions: Napoleon the American Story* at the Phoenix Theatre. As well as managing *The Phantom of the Opera* by Ken Hill, John Wallbank Associates Ltd. are currently managing the tour of the Royal Shakespeare Company production of *Les Liaisons Dangereuses* both in the United Kingdom and abroad for Gero Productions.

The Original Stage Musical  
**Phantom**  
of the **Opera**  
by Ken Hill

# The Churchill Theatre, Bromley

**A**s the major producing repertory theatre in the South East, the Churchill has the advantage over many theatres in that it mounts its own productions. It is committed to a policy of offering quality productions with star names - a policy that has resulted in repeated box office successes that have either transferred to the West End or toured the country. West End transfers include *Dangerous Obsession*, *Stop The World I Want To Get Off*, *Corpse*, *Great Expectations* and most recently *Don't Dress For Dinner*, *Rick's Bar Casablanca* and *Noël & Gertie*. Another Churchill production - *Some Like It Hot* - starring Tommy Steele is currently touring the UK prior to West End transfer. Highlights of the new season include Anita Harris in *My Cousin Rachel* and Frank Finlay and Nichola McAuliffe in *The Heiress*.

Full information of all forthcoming attractions can be obtained by joining the FREE MAILING LIST call 081 464 7131. BOX OFFICE: 081 460 6677, Churchill Theatre, High Street, Bromley, Kent BR1 1HA.

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**NICK SALMON**

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**JEANNE COOK**

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**PATRICK MURPHY**

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**MARY KEOGH**

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## **SHAFTESBURY THEATRE OF COMEDY**

The last new theatre to be built on 'The Avenue', the Princes Theatre (as it was originally called) opened on Boxing Day 1911 with a production of *The Three Musketeers* adapted from the novel by Alexander Dumas. The flamboyant splendour of the auditorium, designed by Bertie Crewe, one of the finest Victorian theatre architects at the very height of his career, was very much in keeping with the blood and thunder melodramas staged here by the Melville Brothers during the theatre's opening seasons. The original colour scheme of cream and gold was enhanced by the lavish use of rose and white marble, alabaster and gold mosaic with symbolic classical groups painted on the domed ceiling. Sadly, these have long since been obliterated, but the life-size groups of statuary representing Comedy, Tragedy, Poetry and Music still adorn the tops of the side boxes. Despite its large capacity (over 1,300 seats) the architect has managed to capture a marvellous feeling of intimacy between audience and performer and the acoustics are near perfect.

The repertoire of the theatre was gradually broadened under Seymour Hicks, who assumed management in 1916, to include the presentation of musicals and light operas. This policy was continued by C. B. Cochran who became the lessee in 1919. Mr Cochran presented the first of the Gilbert and Sullivan seasons, thereby initiating the close association between the D'Oyly Carte Company and the Shaftesbury which, under various managements, lasted over forty years.

Notable productions during the 1920s included: Sarah Bernhardt in the title role of

*Daniel* in 1921, Diaghilev's Ballet Russes in 1921 and 1927, *The Return of Sherlock Holmes*, and Sybil Thorndike and Henry Ainley in *Macbeth* in 1926. Gershwin's *Funny Face*, starring the Astaires and Leslie Henson opened in 1928 and ran for 263 performances interrupted by a gas mains explosion in a nearby street which closed all passage to the theatre for a period of several weeks.

The 1930s were mainly occupied with short runs and revivals including adaptations of two Edgar Wallace stories, *The Frog* (1936) and *The Gusher* (1937). Seasons of ballet and opera by the Sadler's Wells companies proved very popular in the early '40s and Evelyn Laye appeared here in 1945 in Oscar Strauss' operetta, *Three Waltzes*.

The 1950s were a chequered period in the theatre's history with its doors closed more than open although occasional seasons had their successes. These included Maurice Chevalier in 1952 and the Stratford-upon-Avon production of *Antony and Cleopatra* with Michael Redgrave and Peggy Ashcroft in 1953. Two American musicals, *Pal Joey* in 1954 and *Wonderful Town* in 1955 enjoyed good runs and The D'Oyly Carte (Company returned to their old home here in 1956, 1958 and 1960.

The theatre changed hands many times during the 1960s, undergoing refurbishment and redecoration in 1962 whilst under the ownership of Charles Clore and EMI.

The theatre reopened in 1963 under a new name, The Shaftesbury, with a very successful American import, *How To Succeed In Business Without Really Trying*, which ran for over 500

performances. Nearly two years of closure followed (broken only by 49 performances of the ill-fated musical, *Twang!*) until *Big Bad Mouse* opened in October 1966 with Jimmy Edwards and Eric Sykes. *Big Bad Mouse* had a record-breaking run of 635 performances. This record was immediately smashed by the next production, *Hair*, which opened in September 1968, the day after censorship ended. Its run was terminated on 19th July 1973, just as it was about to celebrate its 2,000th performance, when part of the ceiling collapsed. The theatre changed hands several more times, and was under threat of re-development as an office block. However, a public outcry and vigorous campaign by Equity, the actors union, succeeded in March 1974 in having the theatre placed on the Statutory List of Buildings of Special Architectural or Historic Interest by the Department of the Environment.

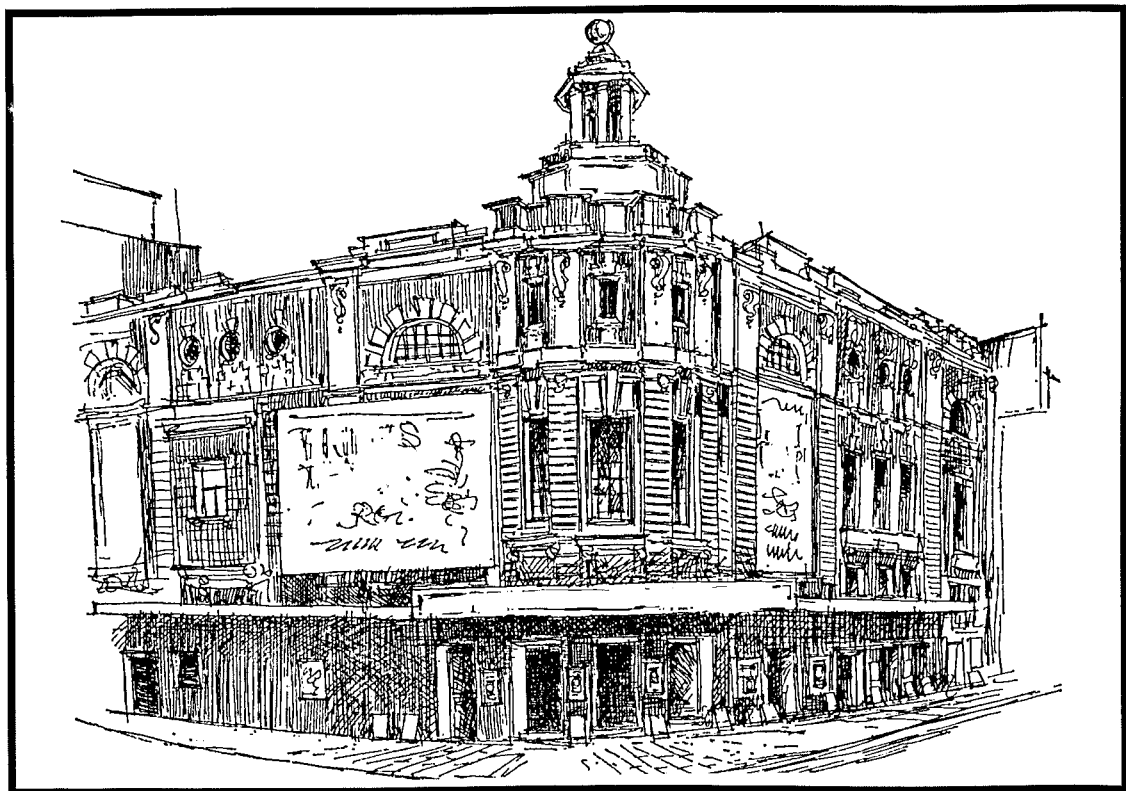
Productions in the late '70s included *West Side Story*, *Kismet*, *Godspell*, *The Canterbury Tales*, *Irma La Douce*, *Peter Pan* and Carol Channing in *Hello Dolly!*. In 1980 Tom Conti

and Gemma Craven starred in the hit musical *They're Playing Our Song*.

The Theatre of Comedy Company, founded by Ray Cooney and supported by thirty leading actors, writers and directors, purchased the Shaftesbury in 1984 during their successful tenancy which had already included *Run For Your Wife!*, *Pygmalion*, *Aladdin* and *See How They Run*. Subsequent TOC productions were *Two Into One*, *Rookery Nook* and *An Italian Straw Hat*. The Company played host to *Rowan Atkinson: The New Revue* and Peter Bowles in *The Entertainer*.

In recent years the Shaftesbury has welcomed two long runs: Stephen Sondheim's musical *Follies* and the award-winning *M Butterfly* starring Anthony Hopkins. The latter was followed by two limited seasons of *French and Saunders* and *Song and Dance*. After a hiatus of four years the Theatre of Comedy company returned to its own home with *Out of Order*.

In 1991 Peter O'Toole returned to the West End in *Jeffrey Bernard is Unwell* followed by Alan Alda in a revival of Thornton Wilder's *Our Town*.





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**Ray Cooney**  
*Founder*

---

**Clive Berger Michael Denison Benny Green Sir Brian Rix**  
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RAY COONEY founded the Theatre of Comedy Company in 1982 when he brought together thirty writers, directors and artistes, all well-known and respected for their comedic skills. They now own The Shaftesbury Theatre and *Run For Your Wife!* was their first production there in 1983.

The numerous highly successful productions presented by the Theatre of Comedy include Peter O'Toole in *Pygmalion*, the late Leonard Rossiter in *Loot*, Peter Nichols's *Passion Play*, Alan Ayckbourn's *Intimate Exchanges*, Donald Sinden and Michael Williams in *Two Into One* and all-star revivals of *See How They Run*, *Rookery Nook* and *When We Are Married* (Olivier Award-winning production, 1986).

The Company returned to production after a period concentrating on the restoration of the Shaftesbury Theatre, with Ray Cooney's *Out of Order*, which won the Olivier Award for Best Comedy of 1990. A long national tour of the production with the West End cast, headed by Donald Sinden and Michael Williams recently finished.

The Company has wide ranging future plans including a new play, *The Pocket Dream*, involving several *Whose Line is it Anyway?* stars, including Mike McShane and Sandi Toksvig; revivals of *She Stoops to Conquer* and *Hay Fever* and a new comedy from Ray Cooney.

The Company's Light Entertainment Division produces television productions for the home and international market; its recent ventures include a co-production with DL Taffner (UK) Ltd. and the BBC, of a six part Bob Larbey comedy series, *As Time Goes By*, starring Founder Members Judi Dench and Geoffrey Palmer.

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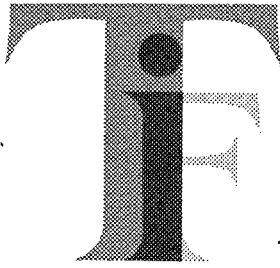
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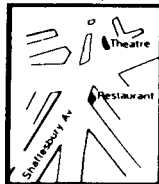
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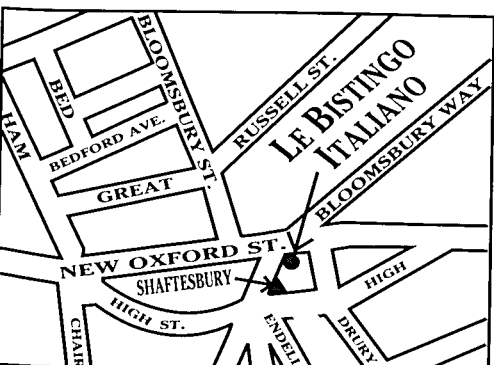
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in depth. During this period he produced his most celebrated serial work, *48 Portraits*, which presents his view of the leading male scientists, writers and thinkers of the last 150 years. His work in the past two decades is also well represented. Among the recent paintings is the 20-foot-long, sombre, predominantly black *Abstract Painting* of 1989 commissioned for the University of St Gallen.

The fully illustrated catalogue of the Richter exhibition containing a number of articles and 90 illustrations costs £10.95 in paperback.

During the Tate Gallery's annual display of works from its Collection, several rooms are devoted to individual artists. Room 46 contains a selection of the best of **John Piper's** paintings from the Collection with the addition of the loan of recent work. Piper, of course, is universally famous for his dramatic views of bombed buildings in Bath and Coventry and for his stained glass windows, most notably those in Coventry Cathedral. Earlier he had designed for opera and ballet and in recent years he has painted in intense colour and luxuriance the blooms of flowers and trees and borders of his garden in Oxfordshire. However impelling the other Tate exhibitions, time should be reserved for the Piper display in Room 46.

Finally to the **Giorgio Morandi: Etchings** exhibition. This Italian artist is generally thought of as a painter of still lifes and landscapes. What is less well known is that he etched and is now regarded as one of the greatest etchers of the last 300 years, albeit with a relatively small output. There are 135 known prints: this exhibition of 48 of his finest comes from the Morat Institute for Art at Freiburg in Breisgan.

Nobody knows what sparked Morandi's interest in etching. He was a radical who had defied his teachers by turning to Cezanne and the Cubists for inspiration, and so he chose to take up the unfashionable and difficult medium of hard-ground etching. Morandi etched the same subjects as he painted – still lifes of bottles, jugs and fins, vases of flowers, views of Bologna seen on his daily walks in the city, scenery surrounding his holiday home in the Apennines – and he often made etchings of his paintings. This unique exhibition offers those interested in this branch of art a rare opportunity to see a neglected aspect of the work of one of the great figures of modern Italian art.

A catalogue of the exhibition containing 48 duotones is available, price £12.95.

*As has been mentioned admission to all the Tate Gallery exhibitions is free except GERHARD RICHTER for which a charge of £2.00 (concessions £1.00) is made.*

The **MORANDI** Exhibition closes on 9th February 1992, but all the others in January: the **PIPER** and **THE LEVY BEQUEST** on the 5th; the **RICHTER** on the 12th; the **CARO** and the **TURNER** on the 26th.

R.E.W.

Two major Christmas treats this month on double CDs: the last Bernstein *Candide*, the one he conducted at the Barbican only a few months before his death, comes on the Deutsche Grammophon label with a starry cast led by Jerry Hadley in the title role, June Anderson as Cunegonde and the great Broadway and Hollywood musical book-writer Adolph Green as Dr Pangloss, the role immortalised on the first recordings of nearly forty years ago by Max Adrian.

This is of course the concert version, as distinct from the Scottish Opera staging that came into the Old Vic a couple of years ago, and on it I rather miss the explanatory chats that Bernstein was doing to the audience at the Barbican. Nevertheless the score comes through yet again as one of the greatest in the entire history of Broadway, not surprising perhaps when you consider that among the five lyricists who at some point worked

## ON THE RECORD

on the show are Dorothy Parker, Lillian Hellman and Stephen Sondheim.

The other double comes on the Electra Nonesuch label and is even rarer: the first-ever complete recording of George and Ira Gershwin's *Strike Up the Band*, as conducted by John Mauceri and restored by Tommy Krasker, the archivist who was working with Mrs Ira Gershwin until her death a few months ago. The score is not among the most familiar. Apart from the title song and *The Man I Love* and *I've Got a Crush On You* it disappeared with the show itself, early in the 1930s, though traces of its satire were to turn up a few years later in the infinitely more successful *Of Thee I Sing*.

While Mike Batt's *The Hunting of the Snark* struggles on at the Prince Edward to overcome an unusually savage set of first-night reviews, its original concept album has been issued for the first time on CD by First Night, with a strong cast led by John Gielgud, Roger Daltrey, Art Garfunkel, Julian Lennon, Cliff Richard and Stephane Grappelli, all of whom bring to a patchy score rather more charisma than is available on stage. And talking of current musicals, though there is still no sign of the long postponed *Grand Hotel* from Broadway, or even a cast album, one of its best numbers (*I Waltz Alone*) does at least turn up on a new anthology called *Unchained Melodies* by Karen Akers, a member of the original New York cast who is also making a name for herself on the Manhattan cabaret circuit.

Michael Crawford has a new solo CD for Telstar based on the recent American concert appearances he has been making in *The Music of Andrew Lloyd Webber: Phantom*, of course, but also *Evita* and *Superstar* and *Starlight* here and a superb seven-minute finale from *Aspects of Love* which comes as yet another reminder of how far that score seems to me to outshine all others by Webber.



Meanwhile TER are reissuing on the low-price Koch CD label a series of highlights from their full-length show scores, so *An Evening of Musicals* offers single tracks from *My Fair Lady* (soon to be revived with Edward Fox as Higgins) *Camelot*, *Show Boat* and a dozen other recent West End recordings: outstanding here is Gillian Bevan's *Over the Rainbow* from the RSC *Wizard of Oz*.

On the nostalgia shelf, JohnMcGlinn and the London Sinfonietta have a superb recording of Cole Porter Overtures, probably the last in a long line of centenary celebrations but offering amongst the classics a rare chance to hear Porter's only ballet, *Within the Quota*. Other blasts from the past this month include Barbra Streisand's first-ever recordings, a 'pre-history' set of twelve tracks recorded at her San Francisco debut in 1963. Then there are two West End recordings newly transferred to CD, Lionel Bart's *Blitz!* ("twice as long as the real thing and just as noisy" said Noël Coward at the time) and the Keith Waterhouse/Willis Hall/Tony Hatch/Jackie Trent musicalisation of *The Card* which is due for a revival under the auspices of Cameron Mackintosh at the Watermill in Newbury next summer. On this original recording Jim Dale (the pioneer for what Michael Crawford and Robert Lindsay were later to achieve as straight actors in musicals on both sides of the Atlantic) is joined by Millicent Martin and Marti Webb. And finally this month yet another *Oliver!*, this one by the boys of King's College School in Wimbledon under John Owen Edwards as arranger and conductor.

**Sheridan Morley**

(Sheridan Morley's second CD he has edited of *The Compact Coward* is now available from EMI Records).



# Ruth LEON'S NEW YORK NOTES

If Broadway were all a theatregoer had to look forward to this year we'd hang it up, I reckon, but it's not. Off-Broadway, already so much livelier and more confident than Broadway, has even bigger plans for this season.

Manhattan Theatre Club, always a good place to start, has Shirley Lauro's play about six women whose lives were changed by serving in Vietnam, *A Piece of My Heart*, and a major revival of Athol Fugard's *Boesman and Lena* about a couple trapped in a struggle for freedom and survival. This is the company with a special relationship with our own Alan Ayckbourn and they're following last season's *Absent Friends* with award-winning *A Small Family Business*. Terrence McNally has his usual entry into MTC's season and the way his *Lips Together, Teeth Apart* is still selling out, it may run smack into his new one, *The Ganesh*. Several interesting entries in MTC's studio theatre, Stage 11, include new plays by John Patrick Shanley, Peter Parnall and avant-garde composer Elizabeth Swados.

Jean Cocteau Repertory Theatre, which specialises in twentieth century classic revivals is offering Shaw's *Geneva* (what?), a comic political extravaganza, Brecht's *Galleo* in a translation by Charles Laughton, Beckett's *Endgame* and Schiller's *Mary Stuart*.

## Sheridan MORLEY'S THEATRE QUIZ 87

**Miller's Crossing:** To celebrate the arrival of the first-ever world premiere of an Arthur Miller play in London (*The Ride Down Mt. Morgan*), ten questions about the greatest living dramatist:

1. Explain the link between Miller and Jean-Paul Sartre
2. **AFTER THE FALL** was a semi-autobiographical account of Miller's marriage to whom?
3. "Attention must finally be paid": but to whom, in which Miller script?
4. Who is the photographer who became Miller's third wife?
5. Who, in the Hollywood film of 1948, played the father accused of making defective airplane parts in **ALL MY SONS**?
6. For what, in 1957, was Miller fined five hundred dollars and cited for Contempt of Congress?
7. Who were the three stars of **THE MISFITS** and who was their director?
8. What did Miller call his autobiography?
9. Where in Britain is there a University Centre For American Studies named in his honour?
10. Miller has written two novels, though one only ever appeared in play form: what are the titles?

### ANSWERS

1. Sartre adapted *THE CRUCIBLE* as a French movie entitled *Les Sorcières de Salem*. 2. Marilyn Monroe. 3. *Willy Loman, in DEATH OF A SALESMAN*. 4. Inge Morath. 5. Edward G. Robinson. 6. *Refusal to name names to the McCarthy anti-communist tribunals*. 7. Clark Gable, Montgomery Clift, Marilyn Monroe; John Huston. 8. *TIMEBANDS*. 9. University of East Anglia at Norwich. 10. *THE MAN WHO HAD ALL THE LUCK*; *Focus*.

Playwright's Horizons, which has given us so many Broadway hits of past seasons has a new play by Scott McPherson, *Marvin's Room*, and *The End of the Day* by Jon Robin Baitz whose play *The Substance of Fire* was one of last season's hits. Peter Parnall also has a play here, called *Flaubert's Latest* about a writer who wants to complete an unfinished Flaubert novel.

Everybody seems into musicals. The WPA Theatre has *Bella, Belle of Byelorussia*, followed by *Weird Romance*, a new romantic sci-fi musical by the author of *Little Shop of Horrors*. Alan Mencken and *The White Rose*, (definitely not a musical) the true story of a student group in Munich which resisted Hitler. Still in Germany, CSC (Classic Stage Company) is offering a night out at a Weimar cabaret with songs and political satire from Brecht, Weill, Valentin and others. Unusually, this will be CSC's second musical of the year, the first a one-woman show starring Jean Stapleton as Julia Child, the fog-horned voiced chef. (She makes a luscious chocolate cake on stage so even if you don't like the songs...)

The Public Theatre is going through a lot of changes after the illness and stepping down of its founder and leader, Joseph Papp. It could be a difficult season for his hand-picked successor, JoAnne Akalaitis but it looks promising. Shakespeare's *Pericles* and Brecht's equally impossible *Jungle of the Cities*, and two plays by Dario Fo, *Four Hours In Shatila* and *Story of the Tiger*. Akalaitis is directing *Shatila* herself as well as John Ford's blood-thirsty Jacobean tragedy *'Tis Pity She's A Whore*.

Circle Rep, that bastion of new American plays, has *Babylon Gardens*, by Timothy Mason, about a couple trying to cope with a disintegrating New York, and *Redwood Curtain* by founder Circle member Lanford Wilson, about a Vietnam vet hiding in a California forest.

There's an ambitious project at Criterion Center where Harold Prince collaborates with the highly regarded (by me, anyway) Irish Repertory Theatre to dramatise the autobiographies of Sean O'Casey. The Pan-Asian Rep, while were talking about ethnic groups, has *Cambodia Agonistes*, a musical set in New York's Chinatown and in Cambodia under the Khmer Rouge terror.

The Jewish Repertory Theatre is reviving David Mamet's Broadway hit, *A Life In the Theatre*, starring

F. Murray Abraham. This enterprising ethnic group is also planning a new play about the love life of an immigrant peddler, *Schmulnik's Waltz*.

The American Jewish Theatre (no relation) is asking Richard Sabellico to direct the musical *Rags*, the story of a rag trade seamstress, who comes to New York with her son to find a husband. In 1986 there was a lavish Broadway production which flopped so fast most of us didn't even get a chance to see it. But word of mouth was far more good than bad, and cast and audience took to the streets to protest its closing. As a result, *Rags* is one of the most anticipated openings of the season, especially since Sabellico had such a success last season for the same company with *I Can Get It For You Wholesale*.

On the solo scene, at Symphony Space, Claire Bloom comes in with *Woman Observed*, dramatic portraits of characters from *Jane Eyre*, *Anna Karenina*, *The Turn of the Screw*, *A Room of One's Own* and *Mrs Dalloway*; the magazine essayist, Roger Rosenblatt, has a solo show called *Free Speech In America*; and Garrison Keillor is bringing *Lake Wobegon* to the Big Apple or, at least, to Symphony Space.

And if all this were not enough, we've got a brand new off-Broadway theatre. Built as a nickelodeon in 1914, the Variety Arts Theatre declined until, in 1986, it was ignominiously closed after inspectors observed patrons engaged in "high risk sex acts" while watching porno films. For the past year it's been having what is known here as a "gut rehab" - putting in a brand new state-of-the-art theatre into an old facade - while retaining the old marquee familiar to generations of New Yorkers. It has opened with the New York premiere of the Olivier Best Musical Award-winner *Return to the Forbidden Planet* and maybe the act of courage involved in opening a new theatre in these parlous times bodes well for this and future off-Broadway seasons.

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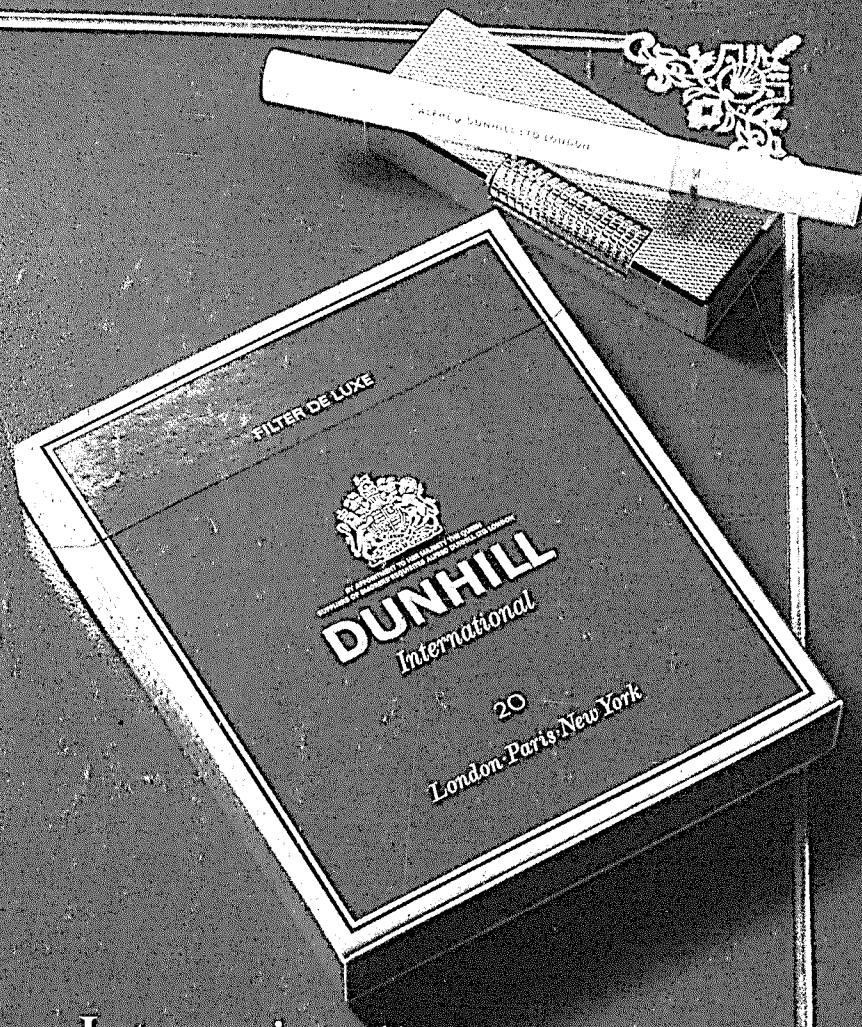
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