LET MY PEOPLE COME
A SEXUAL MUSICAL FOR TODAY

Music and Lyrics by
EARL WILSON JR

Directed by
JOHNNY WORTHY

Musical Direction by
CHRISTOPHER LITTLEWOOD

Lighting Design by
STEPHEN HOLROYD

EXCLUSIVE BOOKING  TICKETMASTER  071-379 4444
24 HOURS NO BOOKING FEE
Boulevard Theatre
Soho, London W1

Bernard Jay
for Gazegate Ltd
presents

Let My People Come
A sexual musical for today

Music and Lyrics by
Earl Wilson Jr

Directed by
Johnny Worthy

Musical Direction by
Christopher Littlewood

Lighting Design by
Stephen Holroyd

with
Amanda Burdett
Mike Evans
Lez Hannibal
Deborah Hardy
Adrian Jeckells
Marinka Lienke
Jon Osbaldeston
Andrew Wiltshire

Tickets available only from

Ticketmaster

24 Hours: 071-379 4444
No Booking Fee

Reduced Price Previews August 21 at 8:15
August 22 at 9:00

All Seats £10

Opens August 23

Performance Times
Mondays to Thursdays at 8:15
Fridays at 8:15 and 9:00
Saturdays at 4:45 and 7:30

Ticket Prices
£13.00 and £11.50

Groups of 20 or More
Call Ticketmaster for details of special prices

The show lasts approximately two hours and drinks may be taken into the auditorium

Location
The Boulevard Theatre is in Walker's Court in Soho.
The nearest tube station is Piccadilly Circus;
walk along Shaftesbury Avenue, turn left at Rupert Street;
cross Brewer Street into Walker's Court

Boulevard Theatre
071-437 2661
Boulevard Theatre

Bernard Jay presents

Let My People Come
A Sexual Musical for Today
Why have we called

**LET MY PEOPLE COME**

a Sexual Musical for Today?

When this fun, happy, honest and loving musical was first produced, in New York in 1974, it was the time of the so-called ‘sexual revolution’. Its nudity and outspokenness labelled it controversial, but it was also thought-provoking. Its lyrics proclaimed that making love - sex - should be fun, enjoyable. If accepted as a responsible act between partners, it should not be regarded as obscene. In Earl Wilson Jr’s words, we believe that ‘love is the thing that is really obscene’.

Now, in 1990, in the time of a major health crisis that we cannot - must not - ignore, we believe Earl’s lyrics take on even greater importance. What are we to tell our children about sex in this day and age? Through fear and a lack of understanding, are we preaching celibacy without considering their needs? We hope that **LET MY PEOPLE COME** offers a balanced viewpoint within today’s climate, that making love can still be fun as long as the sense of responsibility now includes a mutual respect for bodies as well as minds. Then perhaps its statement is more valid than ever before: an affirmation of the joys of youth tempered with an increased sense of responsibility to others.

We’re here to entertain - and we hope you’re here to have a good time tonight at our ‘celebration of love’ - but we also hope that **LET MY PEOPLE COME** will provoke as much thought for you as it did for audiences sixteen years ago.

To quote Earl’s closing lyrics: ‘A world of no commitment is a world for fools; today’s way of loving needs a whole new set of rules’.

**BOULEVARD THEATRE**
Soho, London W1

BERNARD JAY
for Gnezgale Ltd
presents

**LET MY PEOPLE COME**

**A SEXUAL MUSICAL FOR TODAY**

Music and Lyrics by
EARL WILSON JR

Musical Direction by
CHRISTOPHER LITTLEWOOD

Lighting Design by
STEPHEN HOLROYD

with
AMANDA BURDETT
MIKE EVANS
LEZ HANNIBAL
DEBORAH HARDY
ADRIAN JECKELS
MARINKA LIENKE
JON OSBALLESTON
ANDREW WILSHIRE

Originally produced at The Village Gate Theatre,
New York, on January 8th 1974
First performance at this theatre
August 21st 1990
LET MY PEOPLE COME

LET'S GET GOING....

SCREW
MIRROR

WHATEVER TURNS YOU ON
GIVE IT TO ME
GIVING LIFE

I'M GAY
FELLATIO
THE AD
SALLY'S FANTASY
DIRTY WORDS
I BELIEVE MY BODY

- FIFTEEN MINUTE COOLING OFF PERIOD -

MORE TO COME....

THE SHOW BUSINESS NOBODY KNOWS
TAKE ME HOME WITH YOU
CHORUS PRACTICE
AND SHE LOVED ME
ONE GIRL IN MY LIFE
A LOVE SONG
WHATEVER TURNS YOU ON (Reprise)
DOESN'T ANYBODY LOVE ANYMORE?
LET MY PEOPLE COME

The Management reserves the right to substitute actors and programme material without notice

THE COMPANY

AMANDA BURDETT
Amanda trained at the Arts Educational School on the Musical Theatre Course. Her theatre credits include ALADDIN (Singe Theatre, Sandown), DICK W HARTINGTON (New York, Sandown), RAGGED DAVE (Chipping Theatre, Yewden), DAMES AT SEA, PUDDLE DAME, THE ADVENTURES OF HUCKLEBERRY FINN and Summer season in Scandinavia for UDR Seaview. Recently Amanda spent ten months playing Loretta in a European tour of THE BODY HORROR SHOW.

Other parts she might have enjoyed playing include Eponine (Les Miserables), Janie (MAMMA MIA), Gradabella (CABARET) and Pearl (STARLIGHT EXPRESS), but she is delighted to be appearing at the Boulevard Theatre in LET MY PEOPLE COME! and is determined you will witness her greatest performance.

MIKE EVANS
Mike was born in North Carolina and began his career as a singing waiter in a New York nightclub. Since leaving his training course, he has been working as a solo artist at Las Vegas Hotel, London. His solo tour in 1975 was followed by an extensive national tour of BLOOD SISTERS.

Mike recently returned to his home town to appear in the controversial production of SUNSHINE AND IN SHADOW, in which he played a dual role and was thoroughly enjoyed by the audience. His TV credits include ROSEMARY'S BABY and two film roles, in which he portrayed a dumb and a hero.

Lee's ambition includes becoming a photographer and songwriting. He is currently working on his own musical, SHOEBOOTIE.

LEW HANNAH
LEW HANNAH is a partner in the successful company, SIGNED. He has written, directed and produced several successful shows, including LET MY PEOPLE COME! and hopes that it will be as successful as his last venture, 'The Fat Shop Boys'.

Lee is excited to be in the cast of LET MY PEOPLE COME and hopes that it will be as successful as his last venture, 'The Fat Shop Boys'.
Deborah was born in 1966 in an RAF hospital in Germany and has been a singer for as long as she can remember. As a child, she traveled and lived in the Middle East and Europe and still feels happiest when "on the road." She recently had the pleasure of returning to her birthplace during a European tour of JOE COLEMAN STAGE STAGE.

Deborah began her training for the profession at the early age of two in the Arts Educational School in Tring, followed by the Guildhall School of Music and Drama and finally three years on the acting course at the Arts Educational Drama Department.

Most recently she has been recording in Hamburg and playing Diane in the Radio 4 play "The Party" at Covent Garden Theatre.
EARL WILSON JR (Music and Lyrics)

Earl Wilson Jr, after graduating from Bucknell University, went to work at Twentieth Century Fox Film Corporation in Hollywood as an apprentice composer until going into the army. After completing active duty, he started a singing/tongue-filming career which enabled him to record for Mercury Records and appear in music nightclubs across the United States. Earl's first musical show appeared in New York in 1977, called A DAY IN THE LIFE OF JUST ABOUT EVERYONE. LET MY PEOPLE COME was his second writing effort and became one of off-Broadway's most successful musicals, playing in many major cities around the world. It has achieved record-breaking runs in Toronto (9 years) and Philadelphia (17 years).

Earl has also enjoyed watching LET MY PEOPLE COME achieve a certain controversial notoriety since 1994, in Madrid it was closed temporarily by the police until certain "objectionable" material was removed; in Toronto the cast appeared in only ballet slippers as a way to break the local nudity laws, and in London, Adria, the show was performed in the crad of a full-scale revolution.

Other musicals by Earl Wilson Jr include EARTHLYNKS, Showgirls, and the upcoming COLLABORUS, THE MUSICAL, to celebrate the 350th anniversary of the discovery of America.

CHRISTOPHER LITTLEWOOD (Musical Director)

Chris is an Associate of the Royal Manchester College of Music, where he studied composition, singing and pianoforte.

Among his many credits as composer, musical director, arranger, or all three in one, are UNDER THE GREENWOOD TREE, VASCO DI GAMA, UNDERNEATH THE ARCHES, The Prince of Wales, A PATRIOT FOR ME, Haymarket Theatre Royal and THE WAY OF THE WORLD (Haymarket Theatre Royal). He also spent several seasons at Chichester Festival Theatre and is currently celebrating twenty-seven years at the company.

He teaches regularly, both privately and at the Actors Centre, and his hobbies are travel, gardening and antiques.

During LET MY PEOPLE COME he hopes his fingers won't stray too far from the keyboard.

STEPHEN HOLROYD (Lighting Designer)

Stephen currently celebrates his twenty-first year in the theatre. Starting at a Call Boy at the age of thirteen, he has spent most of his career in the technical side of theatre, becoming a freelance lighting designer ten years ago.

Among his many designs are National Tours of FALSTAFF with Giuseppe Tadi, THE MERRY WIDOW with Sally Anne Howes, JESUS CHRIST SUPERSTAR, WEST SIDE STORY and ON THE TOWN.

In 1989 Stephen was commissioned to light the British premiere production of Leonard Bernstein’s MASS.

Stephen enjoys the resident position of Technical Manager at Worthing’s Connaught Theatre and is delighted to be making his West End debut as a Lighting Designer with LET MY PEOPLE COME.

JOHNNY WORTHY (Director)

Johnny is the fourth generation of his family to make the theatre his career: indeed, an ambition of his is to follow his father (in 1946) and his grandfather (in 1951) by singing on the stage of the London Coliseum.

He stayed with the original London cast of LET MY PEOPLE COME for its three-year run at the Regent Theatre in the 70s. Other West End appearances as an actor include SHOWBOAT, TWO GENTLEMEN OF VERONA, ON THE TWENTIETH CENTURY, The National Theatre's GUYS AND DOLLS, JESUS CHRIST SUPERSTAR and SWEET BIRD OF YOUTH. He had a personal success at the Camden Festival as the Governor in Brecht's HAPPY END and the Lottery Agent in Well's SILVERLAKE.

Stage performances outside London include nine different productions of A TASTE OF HONEY, tours of BOYS IN THE BAND, GODSPELL and HAIR, and in repertory he has played almost everything from Tropp in SALAD DAYS to Sizwe in SIZWE BANZI IS DEAD. He created the role of Robbins in the Glyndebourne production of Porgy and Bess, which he later recorded for EMI Records.

Johnny has directed and choreographed productions of JESUS CHRIST SUPERSTAR, THE ROCKY HORROR SHOW, PIRATES OF PENZANCE, FIDDLER ON THE ROOF, GEORGE M. and many other musicals. His production of HAIR is currently in its third consecutive year touring Europe. Johnny is a founder director of The Actors' Centre.
BERNARD JAY
(Producer)

Bernard’s varied - and often controversial - career in the entertainment industry has spanned the possibilities as well as the globe! Specially fond memories include:

Persuading jazz singer Annie Ross to come out of ‘retirement’ to perform her triumphant show at Hampstead Theatre Club (1970) and presenting Broadway legend Barbara Cook in her British debut at Chelsea’s Country Cousins (1976);

being awarded a bursary from the Arts Council of Great Britain to visit the Theatre for Young Spectators in Leningrad (1973, long before it was fashionable) and returning the following year at the invitation of the Russian Ministry of Culture to represent Britain at the theatre’s fiftieth anniversary celebrations touring worldwide as Paul Elliott’s Associate Producer with Sir Michael Redgrave in SHAKESPEARE’S PEOPLE and Douglas Fairbanks Jr in THE PLEASURE OF HIS COMPANY (1974-6);

accompanying temperamental star Glenda Jackson to the 1975 Oscar ceremony and dinner in Hollywood - an ‘adventure’ almost identically immortalized by playwright Neil Simon in his CALIFORNIA SUITE;

presenting an American company of actors in LET MY PEOPLE COME at the most unlikely venue of The Holiday Inn in Lusotho, Africa (1981); and living in New York for ten years (1978-88) with the challenge and excitement of being personal manager to the extraordinary actor and recording star, Divine.

Since returning to England in April 1989, Bernard has made his home in Brighton, where he continues to run his personal management company. He also proudly devotes much of his time to chairing the committee for BRIGHTON CARES, a charity raising funds - through entertainment events - to assist those in the area with HIV/AIDS to live with dignity.

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Music Arranged by Christopher Littlewood

Director
JOHNNY WORTHY

Musical Director
CHRISTOPHER LITTLEWOOD

Assistant to Johnny Worthy
JENNY ARNOLD

Lighting Designer
STEPHEN HOLROYD

Sound Consultant
JONATHAN RICHARDSON

Company and Stage Manager
RITA MCDONELL

Deputy Stage Manager
SANDY KNOX

Assistant Stage Manager
MICHAEL HENDY

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BERNARD JAY MANAGEMENT (0273 - 677 965)

Box Office Manager
MARK YEXLEY (071 - 437 2661)

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SANDERS, JOYCE AND ASSOCIATES/ Ian M Joyce

Insurance
CORDON & CO/ Eagle Star Group

Understudies: Sandy Knox and Michael Hendy

Piano from Markson Pianos, London NW1; Stage Carpet from St. James Furnishing Co., Ltd., Brighton; Black Shag Carpet from N & J Carpets, Surbiton. Properties from Roy Cinema, Marcos Leather Centre, Duracel, Shinky’s of Walker’s Court and Roman Court Theatre.

The Producer thanks Anne and Claire Evans, James Ledward, Chris Hunter, Gary Yexley and the Worthing Comyngham Theatre Youth Technical Group for their assistance on this production.

Programme and poster by YORK PRINT, Brighton.

SMOKING IS NOT PERMITTED IN THE AUDITORIUM
THE USE OF CAMERAS AND TAPE-RECORDERS IN THE AUDITORIUM IS STRICTLY PROHIBITED
THE 1990 WEST END COMPANY OF "LET MY PEOPLE COME"

Get back row: Sandy Knox, Andrew Willsboro, Jon Ostvaldestrom, Deborah Hardy, Michael Hendy.
Front row: Amanda Burdett, Adrian Jeckells, Lez Hamilton, Marinka Lienke, Mike Evans.