



THEATRE ROYAL
BRIGHTON

LADIES'
NIGHT

Monday 28th May - Saturday 2nd June 1990



Would you ask an electrician to fix your plumbing?

Of course you wouldn't — so why go to anyone other than First National for a property loan.

We are specialists in property funding, lending any amount from £100,000 to £10 million.

For anything from house building to industrial development, from office refurbishment to the purchase of investment property.

And we're organised to payout fast. In fact, in most cases we can give an indication over the phone as to

whether we can lend the money and the rate of interest we'd charge (rates you'd certainly find competitive).

Once a loan application has been accepted our own in-house solicitors will be able to speed up the legal process.

For further information ring John Edwards at our Brighton office on 0273-29711.

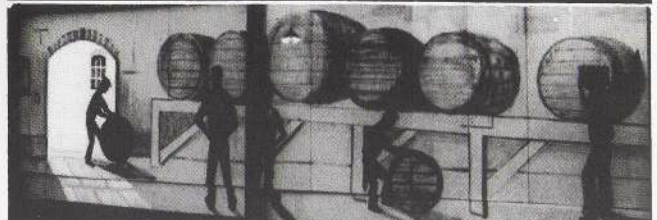
If you're in a hurry, contact him now.

FIRST NATIONAL COMMERCIAL BANK PLC
First National House, 15-19 Dyke Road, Brighton BN1 3FX



FIRST NATIONAL
COMMERCIAL BANK PLC

VISIT OUR WINE CELLARS



BRIGHTON STATION WINE CELLARS

TRAFALGAR STREET, BRIGHTON
TELEPHONE YOUR ORDER ON BRIGHTON (0273) 77744/88
FREE LOCAL DELIVERY ON ORDERS OVER £50

OPEN TO ALL
7 DAYS A WEEK
MON TO SAT 10-6pm
SUN 10am-4pm



CHOICE OF OVER 600 WINES
LARGE FREE CAR PARK



富臨門酒樓
new dynasty
CHINESE RESTAURANT

33 Preston Street, Brighton
Tel: (0273) 202708/822806

Open 7 days a week from noon to midnight
Specialising in Cantonese and Peking cuisine

THE BEST CHINESE CUISINE IN SUSSEX

50 18 9022 5794

FORTHCOMING ATTRACTIONS AT THIS THEATRE

Monday 5 June for one week

Back by popular demand

Brighton & Hove Operatic Society
present

LA CAGE AUX FOLLES

Monday 11 June for one week

**VINCE HILL
LOUISE ENGLISH
DILYS LAYE**

in

MY DEAREST IVOR

A New Musical Play

Devised by

Annie Hill & Maurice Leonard

Written by Vince Foxall

Monday June 18 for one week

SIMON WARD

IN

Alan Ayckbourn's

HENCEFORWARD

Comedy of the Year 1989

Monday 25 June for one week

Theatre Clwyd presents

OSCAR WILDE'S

THE IMPORTANCE OF BEING EARNEST

with

Caroline Blakiston

Anna Patrick Oliver Parker

Abigail Crottenden

Monday 9 July for one week

**ANNA WING
CHILI BOUCHIER
JENNIFER WILSON
CHRISTOPHER BLAKE**

in

LADIES IN RETIREMENT

BY Edward Percy & Reginald Denham

BOX OFFICE & CREDIT CARDS 0273 28488



**THEATRE ROYAL
BRIGHTON**

BRIGHTON THEATRE ROYAL LTD

Directors: DAVID LAND (Chairman), ZARA LAND,
LORRAINE ESSDAILE, BROOK LAND
Proprietors: DEELAND INVESTMENT LTD
General Manager: ROGER NEIL

The Theatre Royal was established in 1774 on a site in Duke Street Brighton. In 1807 it was transferred under the Patronage of H.R.M. The Prince Regent to its present position in New Road. The deeds in the possession of the Theatre Royal Brighton bear his seal and signature. The Theatre Royal Brighton is an independent theatre, seating 950 patrons and for nine reigns has provided the citizens of Brighton, residents of Sussex, and Theatregoers, the very best in every form of theatrical entertainment. Today it is still operated without subsidy and no grants are received although sponsorships are very welcome. In December 1964 the Theatre Royal was purchased by David Land.

*Michael Codron in association with John Newman
by arrangement with Oldham Coliseum Theatre*

presents

The Smash Hit Comedy Sensation

**LADIES'
NIGHT**

by

Stephen Sinclair & Anthony McCarten

with

Jeremy Beckman Andy Deane

Elizabeth Elwin Andrew Goth

Jason Hetherington Ian Marr

Guy Oliver-Watts Alan Perrin

Lighting by

Chris Bond

Designed by

Charles Cusick-Smith

Final routines choreographed by

Chrissy Wickham

Directed by

Paul Kerryson

Monday 28th May – Saturday 2nd June 1990

The original production by Oldham Coliseum Theatre opened on 28th August 1989

**PROSCENIUM
PUBLICATIONS**
THE THEATRE GOERS' GUIDE TO THE THEATRE

A N A T O M Y of a MALE STRIPPER

As the MC leaves the stage the music turns jovial and Private 69 comes bounding on – full of life and energy, his face lit up by a cheeky grin. He leaps around the stage and down into the audience grabbing the punters suggestively. Oh no, not me, please don't stop here... you can almost hear them say it. But there's nothing remotely threatening about Private 69. He's a cheeky naughty boy certainly, but he's too charming to be sleazy. As his act goes on – the clothes come off. There's no doubt he's a sexy lad – good looks, nice body: the right bits in the right

places and the right sizes. But there's no slinky sensuality here, nor any shade whatever of the stereotypical female stripper. This soldier-boy routine is rougher, sharper and much more "fun" than that.

The stage persona is not just a fabrication either. He really is a bright amusing character – as full of life as his act and as disarming as that naughty smile. I talked to him in the small hours of the night after a gruelling day when he had performed in three different clubs, in London, Basildon and Bristol, before returning to his home in Oxfordshire, a round trip of nearly three hundred miles. He was characteristically relaxed, honest and amusing.

John, alias Private 69, comes from a working class London background. His family are fully supportive of his profession. In fact, far from being the black sheep he is something of the blue-eyed boy. He's the one with the nice car, the house, and the black bank balance.

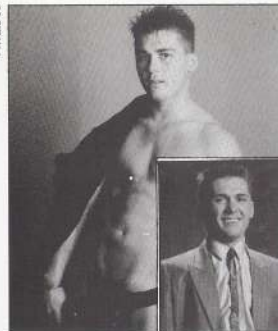
He took up his current profession some five years ago aged twenty, when he entered a male stripping contest in the now closed Pigeons club in London. In the audience were some agents out to spot new talent. In the stripping business agents handle strippers of both sexes as well as singers, club comics, drag acts and other "speciality" performers.

Private John was a big success and found himself with some immediate bookings. Since then he has discovered

have to finish the act, no matter what happens. Otherwise you just don't get paid."

Money, of course is the name of the game in stripping like any profession. "If you are a popular stripper you can earn good figures – up to £1,000 on a really heavy schedule for a one week tour" he says. "More often though, for a single routine, about 15 minutes performance, you get from £75 to upwards of £150." Most strippers aim to work two or three events in a day – perhaps one at lunchtime and two in the evening – and avoid long-distance travelling if possible.

The demand for male strippers comes from two quite different sources: women's venues and gay men's clubs. Many of the strippers work for both male and female audiences, though some either prefer one to the other or refuse to work for gay or straight clubs depending on their own particular tastes. Private 69 works both, getting most of his work from pubs, clubs and functions on the "ladies' night" circuit. He was looking forward to May 2nd, one of the big events of the stripping year when eight male strippers entertain a thousand women at a club in Chesterfield. After each of them has done their act the three selected by the audience come back on for a second spot.



Private 69

that agents are fine so long as they work for you and not the other way around. Mostly now he handles his own bookings, fortunately able to choose where and when he works. He flicked through his Filofax with page after page of neatly written contact numbers, all of them regular dates.

In fact his first paid performance was a Sunday lunchtime event at the Beverly Hills Club in Brighton, just five days after winning the competition. In that original act he was already a soldier, dressed to kill, as you might say, and armed with a nasty looking knife with which to cut through his shoe-laces and other encumbrances!

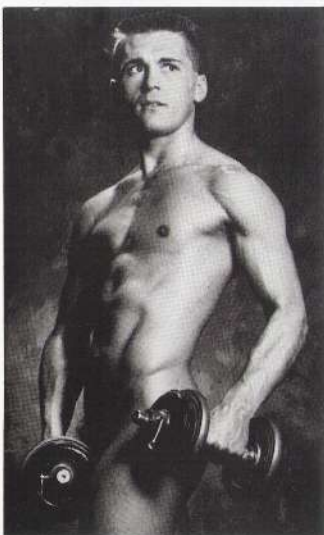
That first professional engagement turned out to be one of his most memorable. As he sliced away the laces on his left shoe the knife slipped easily through the leather tongue and into his foot. In seconds there was blood everywhere. The audience loved it. Here was an act with amazing special effects. Worse still the very energetic bulk of his routine was still to come, with somersaults and cartwheels into and out of the audience. He quickly bound up the foot with his sock and carried on manfully. As he says: "You



Diane Knight

When I asked him which sort of audience he preferred he had no hesitation in replying that it was

Private 69



women. "The whole atmosphere in a hen night is more excited, more game and altogether more fun. Gay men on the other hand are quiet audiences, much more self-conscious of their environment, less prepared to let their hair down or let-it-all-hang-out!"

The most difficult audiences of all, he maintains, are mixed couples. Normally he moves freely from woman to woman in the audience bringing the usual mixture of embarrassment and excitement. "Women together are out for a good time and game for almost anything. And that's all part of my act. The problem with *The Cock and Hen* in

London, and that kind of mixed audience, is that you never know who is with who and if you are going to provoke some sort of hostile response from someone's husband or boyfriend." He has to tread carefully here, identifying appropriate ladies in the crowd and working them into hysteria. Meanwhile the more restrained couples look on enjoying other people's reactions, but staying clear of the action themselves.

Ironically though, in these mixed clubs which feature both boy and girl strippers, it is the boys who are by far the most popular. Only at lunchtimes, when the "punters" are almost exclusively men on their own (on lunchbreak from the office or the building site) do female strippers come into their own. In the evenings the boys are the speciality acts, whilst the girls are somehow less exotic, more part of the chandelier, flock and mahogany decor!

Of course the worst thing of all for a stripper is to be ignored. If your act relies on some variety of exhibitionism you need a little voyeurism by way of response! Private 69 has a fairly regular booking at a gay pub in Kent where he finds nothing but the money appealing.



Valentino



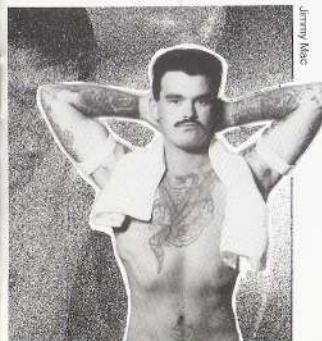
"The regulars, say fifteen or twenty of them, have seen it all before anyway, and they just carry on with their conversations and their pints while I carry on with my act. But they still ask me back! In fact I'm there again in a few weeks' time..."

Then there is the opposite problem, invariably associated with hen nights, when someone in the audience gets a little too carried away. There was an occasion in London when the girl he invited to remove his G string proved a bit over-enthusiastic. As she pulled it down her nails ripped the skin on his penis making it bleed profusely. Fortunately his act was almost over, but he recalls that he had to sort himself out quickly as he had another show to go to a couple of hours later. On another occasion a woman "who was made-up like a witch", sporting incredible talons for fingernails made a grab for his penis, missed, and as he pulled away she slashed his testicles. Despite the obvious discomfort he still finished his act before retreating for a little medical attention.

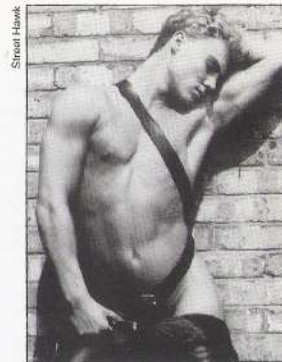
He still sports the scars from his various injuries — an interesting variation on the old war-wound theme. He's certainly had some bad experiences. In addition to his blood-drenched debut and his dangerous scrapes with over-excited ladies he managed to break his ankle in the first minute of his act one night at a club in Bournemouth. It's hard to know what was most difficult after that — to keep up his acrobatic routine or to keep smiling.

He gets plenty of offers from admirers in the audience. If he wanted it that way he could have not just a girl in every port but a longer-running series than *Coronation Street*! However he is in a happily committed relationship and just isn't interested in playing the field. I suppose, like most of us, he has discovered that there's no pleasure in taking your work home with you.

Hearing him talk about his work I begin to wonder what he gets out of it! More valiant men than me would have given up years ago. Of course there's the money. It would be hard to find the kind of earnings he gets in any other profession, particularly one for which no special training is necessary. But then not just anyone could do what he does for a living. It takes a bit more than bottle.



Jerry Rice



Street Hawk

In fact Private 69 arrived on the scene as well trained as he could be for his current profession. His training was provided by the army. He really was a soldier for three years, which is how he developed his body. Whilst he was in the forces he boxed regularly, swam, ran and generally got very fit. At the same time he lost any inhibitions about showing off his physique — life in boot camps barracks doesn't exactly encourage modesty or offer much by way of privacy.

And he enjoys his work. "If I didn't I would give it up tomorrow. The turn-on for me in stripping isn't a sexual one. I enjoy the variety of this life and the excitement I can pick up from audiences. The big kick is to take pleasure in other people's enjoyment." Better still is the fact that people talk about his act afterwards, as they would discuss an actor or a singer they have been watching. It's that curious notion of fame. "You don't need to hear people talking about you, nor what they say. It's enough to know that they do."

He enjoys the business too. He and his better half often go to see other strippers he knows or has worked with.

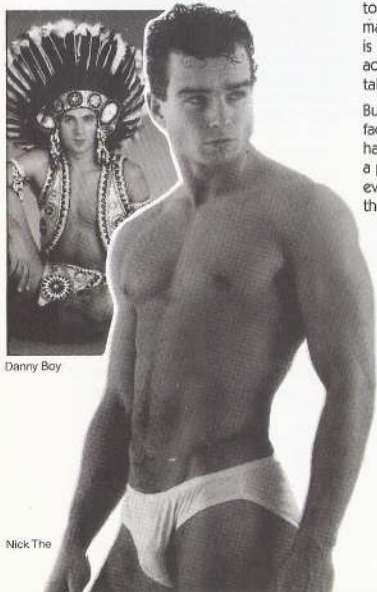
It's the kind of professional socialising all performers seem to thrive on, keeping abreast of what other people are doing and talking shop. He knows the business well and admires a whole range of different acts. "Oh this is difficult!" he says. "I suppose I particularly like Rebel Red, Just J, Simon Topgun, Billy Hotrocks, Danny Boy, Andy King, Dave C, Horatio Horn, Tim the Mechanic, Dixie Knight and Nick The..." "Nick the what?" I ask, trying to keep pace with him. "No, just Nick The", he smiles.

Their stage acts vary enormously. At one end of the spectrum is the outrageously funny Horatio Horn, whom Private 69 describes as "top of the bill for comedy, bottom of the bill for looks. He looks like a tramp, but he's a real

comedian." Then there is Dixie Knight, a real old trouper, who does a slick, witty tap routine, stripping as he goes. Top hat and tail as you might say. He's not exactly love's young dream, but he's good and his act's a lot of fun. On the other hand there are really sensuous strippers like Troy Passion and Street Hawk (two more of his favourites, though the latter has recently gone back to his native Australia). Their acts are truly professional and very sexy, "every step choreographed, every movement of every sinew designed to heighten the effect".

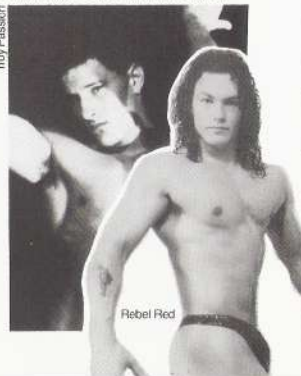
Private 69 himself is somewhere between the two. His routine is a kind of controlled chaos of acrobatics, jerky dancing and mock sensuality. But there are two things people invariably react to — his smile and his bum. "It doesn't matter where it is or what the audience is like. Those are always the parts of my act that turn people on. Everyone I've talked to says the same."

But then his act doesn't really rely on his face or his body (though he'd hardly have got where he is with a hare-lip or a pot belly). It's the combination of everything: the physique, the humour, the boyish innocence and that smile.



Danny Boy

Nick The



Troy Passion

Rebel Red

Unlike many other strippers he has kept the same basic act for five years. "If it works what's the point of changing it?". And he plays so much on his audience's reaction that it's as different each performance as it's the same.

Working as much as he does he hardly needs to visit the gym to keep in shape. His act is a work-out all in itself. And he is certainly no body-builder — that, just as much as a spare tyre, would ruin his squaddie-next-door appeal. Only occasionally does he feel the need to drop in on the local sports centre to tone up some muscle which is losing the necessary definition (mostly his chest he says). But even then he sees the need to be careful — "after a hard day's work out what sort of performance are you likely to give in the evening?". He recalls the fate of another stripper, Tony Frisco, who became so addicted to the weights room that he had to give up stripping to concentrate on his search for the perfect body!

One day he'll give all this up too. Maybe ten years' time, maybe more, maybe less. Perhaps he'll open a night club in London. He's already appeared in commercials and films — so that could be another possibility — or pop singing or acting. "Really I don't mind. I never expected to wind up where I have — it just happened — so I'm prepared to face the future with no preconceptions. It will happen anyway." And for the moment there's always his other half and the farm where they live.

If he is happily fatalistic about his own future he is more pessimistic about the future of the stripping business itself. "In lots of venues, particularly council-run ones, the picture is already starting to change." There is a new puritanism about, or to be more accurate British hypocrisy is making a comeback. In the world of holier-than-thou politics stripping is in for a moral bashing he thinks. And what starts with local authorities will soon spread to more commercial dates.

To begin with strippers will be required to "tone down" their acts: no more full frontals, just G strings and posing-pouches. Audience participation will be out too as a recent court case in Leeds suggests, where a DJ and a pub manager were fined (and sacked) for keeping a disorderly house. (The case concerned two girls who had applied oil to stripper Dave C's body while hiding under his cloak.)

Somehow it's going to be more prurient than ever before — but as long as there's a demand there'll be boys and girls ready and willing to bare rather more than their souls.

Martin Cinnamond
© Proscenium Publications 1990

Our sexy romp inside a Samurai stripper's cloak



Dave C Sunday Mirror, 11 Feb. 1990

LADIES'



NIGHT

by Stephen Sinclair & Anthony McCarten

Craig	Guy Oliver-Watts
Barry	Jeremy Beckman
Grahame	Jason Hetherington
Gavin	Alan Perrin
Wesley	Andrew Goth
Norman	Andy Deane
Bernie	Ian Marr
Glenda	Elizabeth Elvin

There will be one interval of 15 minutes.

For Ladies' Night Company
Production Associate
Gary Woods
Company Stage Manager
Richard Ered
Deputy Stage Manager
Heather Taylor
Assistant Stage Managers
Helen Kaye
Hilton Earl
Kevin Marlow

For Michael Codron Ltd.
Associate Producer
David Sinton
General Manager
J. Scott Parkinson

For Newpalm Productions
Managing Director
John Newman
Executive Director
Daphne Palmer
General Manager
Philip Compton
Production Manager
Geoff Wheatley
Assistant to Mr. Newman
Lionel Chilcott

Publicity:
Sue Bamford Publicity
061 707 5993
or
061 624 1731

Costume care by
Pera! and Comfort

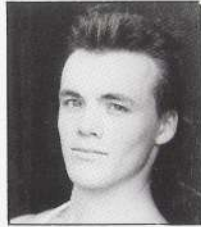


Jeremy Beckman

Jeremy's theatre credits include the parts of Tracy in *Accommodation*, JB in *Why Jo Burg?*, Shakespeare/Marlowe in *Cheapside* and Col in *Live Like Pigs*. He appeared with and co-wrote for the comedy revue team, 4-pty; he also co-wrote and directed *Rosie September* and *Everything but the Shower Scene*.

His television appearances include the part of Pope in *Casebook* and *Magico* in *Showcase* in South Africa. Jeremy also appeared in an episode of *The Bill* for Thames Television.

Jeremy was in the original production of *Ladies' Night* at the Oldham Coliseum.



Andy Deane

Andy trained for the stage at London's Arts Educational School, graduating from there in 1986 after completing a three year diploma course. Whilst at college he appeared in many productions including *Bartholomew Fayre*, *Tis Pity She's a Whore*, *A Midsummer Night's Dream*, *Three Sisters*, *Family Reunion*, *The Crucible* and *Cloud Nine*. Other experience includes work with Basingstoke Youth Theatre, Winchester Youth Theatre and the National Festival of Youth Theatre. Andy has also worked with Theatre Arts T.L.E. playing Oswald in *Valley of the Shadows* and Unforth in *Beowulf* and Young Peoples' T.L.E. in the title rôle of *Wolfboy*. TV appearances include *EastEnders*, *Club-X* and *Soldiers* and films include *Willow*.



Elizabeth Elvin

Elizabeth Elvin trained at the Arts Educational Schools and started her career performing at the Glasgow Citizens Theatre where she played principal boy under the direction of Charles Havergal - a rôle she has successfully repeated in several major productions. She then spent a year in America under contract to MGM and immediately on her return created the comical rôle of Mrs Bird in *Paddington Bear's Magical Musical*. This was followed by West End productions of *Hello Dolly!*, and *A Funny Thing Happened on the Way to the Forum* in which she played Gymnasia opposite Frankie Howerd. Elizabeth's extensive theatre work includes seasons with the Chichester Festival Theatre, Birmingham and Perth Repertory Companies and many national tours including *The Last of the Summer Wine* with Bill Owen, *Love at a Pinch* with Ruth Madoc, and *Charlie Girl* with Paul Nicholas, in which she played Lady Fiona.

Elizabeth has appeared on both television and in films, most notably in *Rings* on

Their Fingers, *The Julio Iglesias Show*, *Rent a Ghost*, *Testament of Youth* and the feature film *Heavens' Gate* directed by Michael Cimino.

Last year Elizabeth returned to the West End where she created the rôle of the Empress Jadis in the première production of C.S. Lewis's *The Magician's Nephew*. This play ran concurrently with C.S. Lewis's great favourite *The Lion, The Witch and The Wardrobe*, with Elizabeth appearing in the lead rôle of the White Witch.



Jason Hetherington

Jason graduated from the Guildhall School of Music and Drama in 1988. His theatre work includes Trigorin in *The Seagull*, Harry in *Company*, Lysander in *A Midsummer Night's Dream*, Oswald in *Plunder*, Mike in *Food for Thought* (Edinburgh Festival) Kenicke in *Grease* touring Europe with the Cambridge Independent Theatre, Alphonse in *The Boyfriend* at Leatherhead, *Roister Doister* at the Croydon Warehouse, Graham in *Ladies Night* at the Oldham Coliseum and most recently Drebber and Stamford in *A Study in Scarlet* at the Greenwich Theatre.



Ian Marr

Ian was born in Oldham and studied at Rose Bruford College where he gained a BA (Hons) Degree in Theatre Arts. He made his début as Doug in Oldham Coliseum's production of *Me Mam Sez*, returning there to play the same rôle in the sequel, *Seaside or Bust!* Other Coliseum credits include *Puss in Boots*, *Plaf*, co-director of the Annual Wakes Workshop, Garry in *Noises Off*, Dandini in *Cinderella*, and, most recently, *A View from the Bridge*. Ian created the rôle of Bernie in the European première of *Ladies' Night* at the Coliseum Theatre last year.



Andrew Goth

Andrew recently left the Academy of Live and Recorded Arts where he trained for three years. He has just finished touring England and Ireland in *The Importance of Being Earnest*. Other theatre work includes *Billy Liar* and *Find Me* with the Gory and Talawa Theatre Companies. His television work includes *The Oxford Road Show* and *Crimewatch UK* for BBC and a jeans commercial for ITV.



Guy Oliver-Watts

Guy trained at the East 15 Acting school, since when he has performed in a variety of productions. He was in *Greek*, for Manchester Library Theatre; *Street*, for Colchester Mercury Theatre; *The Assignment*, for Old Red Lion Theatre, and a wide variety of Shakespearean productions for the Elizabethan Theatre Company.

Guy is very pleased to be cast in this part, having been one of the original members of *Ladies' Night*, when it was first performed at the Coliseum, Oldham.

On television, Guy's parts have included a young reporter in *Across the Lake*, an assistant dealer in *Capital City* for Euston Films, and a prime suspect in *Crimewatch!* In addition to his acting abilities, Guy is an experienced and accomplished singer/songwriter, having performed with several known bands.



Alan Perrin

Alan Perrin trained for the stage at the Webber Douglas Academy.

He has worked extensively in the theatre and in 1987 and 1988 was nominated by the Manchester Evening News for their Best Actor Awards for his performances in Berkoff's *East* and *Greek*. He also worked with Berkoff in the London production of *Greek*. He has recently spent a season at the Coliseum Theatre, Oldham as Tim in *Noises Off* and an Ugly Sister in *Cinderella*.

His television appearances include *London's Burning*, *LWT*, *The Bill* and *Square Deal*.

Paul Kerryson
Director

Paul was Resident Director for the Library Theatre Company in Manchester before his appointment as Artistic Director for Oldham Coliseum, where his productions have included *Piaf* (Manchester Evening News Best Musical Award winner), *Chorus of Disapproval*, *Godspell*, *Breaking the Code*, *Hold Tight! It's 60s Night* (currently on national tour), and *Chicago*. He recently directed and choreographed *Damn Yankees* for Birmingham Repertory Theatre. Credits for Manchester include *Chicago*, *Blood Brothers*, *Applause*, *Gypsy*, Steven Berkoff's *East* and *Greek*, *The Rink* (which also transferred to London's Cambridge Theatre), also the European premières of Stephen Sondheim's *Pacific Overtures* (co-director and choreography), *Follies* (choreography), and *Merrily We Roll Along* (choreography). Other productions include *Trumpets and Raspberries*, *The Gingerbread Man*, *Sweet Charity*, *Happy End*, *Billy Liar*, *Cabaret*, *The Rocky Horror Show*, *March of the Falsettos* (co-director), *Godspell*, *Sleeping Beauty* and *the Beast*, and *Hello Dolly!* with Dora Bryan at the Opera House, Manchester. Paul's next project will be directing *Salt of the Earth* by John Godber.

Charles Cusick-Smith
Designer

After graduating from Glasgow School of Art in 1978, Charles went on to do a post-graduate course at the Slade School of Art. He followed this by becoming an Arts Council trainee designer for London Festival Ballet. Since that time he has been responsible for designing many shows - 30 of which he did in his capacity as Associate Designer at Manchester's Library Theatre Company where he was for four years. Whilst with the Library Theatre he designed costumes for the European premières of Stephen Sondheim's *Follies* and *Pacific Overtures*. Charles has also undertaken freelance work at Chester, Newcastle, Birmingham, Liverpool and Bolton. In 1986 he was awarded the Manchester Evening News Award for Best Designer for *Pacific Overtures*. Other work includes the costume design for *Peter Pan* at York, *Private Lives* at Newbury, *Zack* for Theatr Clwyd, *Strike Up the Banns* and costumes for *Captain Carvallo* which transferred to Greenwich. For Sheffield Crucible Theatre Charles designed *Who's Afraid of Virginia Woolf?*, *Mother Goose* and *A Job for Life* and *Hay Fever* for the Everyman Theatre, Cheltenham. He has currently designed Sheffield Crucible Theatre's Christmas production *Babes in the Wood*, costumes for *Damn Yankees* at Birmingham Rep and *Beehive* for the Newcastle Playhouse. Charles has recently

designed the national tour of *Hold Tight It's Sixties Night*.

Chrissy Wickham
Choreographer

Chrissy began her career as a dancer and was an original member of Arlene Phillips's *Hot Gossip*. She created the rôle of Ashley in *Starlight Express* in 1983. She also performed in The Young Vic's production of *Masquerade*. Her choreographic credits include over 15 international revues, numerous film and television commercials as well as trade shows and pop videos. Chrissy worked with the Royal Shakespeare Company staging Terry Hands's production of *The Winter's Tale*.

Stephen Sinclair
Author

Stephen Sinclair lives in Wellington and writes for film and the stage. Other plays include *Big Bickies*, a comedy satire about a couple who win the lottery, which received productions last year at the Fortune Theatre, Dunedin and the Depot Theatre, Wellington. Also *Le Matau*, a play about Polynesians living in New Zealand, performed at the Depot Theatre in 1984. He has recently completed a farce entitled *The Sex Fiend* which will be produced in Wellington in 1990. Stephen is co-writer of the feature film *Meet the Feebles* a bizarre satire with puppets. The film is in post production and due for worldwide release in early 1990.

Anthony McCarten
Author

Anthony McCarten has written four plays for the stage: *Cyril Ellis Where Are You?* (1984), *Yellow Canary Mazurka* (1986), *Ladies Night* (1988) and *Pigeon English* (1989). All have been performed around New Zealand. For television he has written episodes of *Worzel Gummidge*, taking over from Keith Waterhouse and Willis Hall, and has just completed his first novel *Fruitbat* due for publication this year.



The London Theatre Scene

Whether your trip to London is giving you the opportunity to revive treasured memories or embark upon an exciting 'voyage of discovery', it's almost certain that somewhere in your itinerary will be featured an outing to the theatre or concert hall. For nowhere else in the world is concentrated such a wide variety of entertainment in such a charming and historical 'theatrical capital'!

It was to help visitors and residents alike to find their way through the maze of London's theatreland that 'The London Theatre Scene' was born. Now into its third edition, it has been completely revised and updated offering even more comprehensive information for theatregoers - booking details, seating plans, suggestions for convenient places to meet, eat and drink - plus nearby hotels. (Easy to read street maps for every section).

ON SALE AT FOYER KIOSK

£3.45



Reservations welcomed
before or after theatre.

31 UPPER NORTH ST,
BRIGHTON
0273-28939

To Commence

- Mushrooms stuffed with crab & garlic
- Smoked Salmon with /without scrambled eggs
- Warm bacon & lettuce salad with croutons
- Pasta spirals with cream & vegetarian cheddar
- Cream of lettuce & pea soup

To Continue (incl. a selection of vegetables)

- Seafood Pancake:** prawns mussels white fish cream & white wine
- Pork Fillet Creole:** sliced & sautéed with a spicy tomato onion & cream sauce
- Lamb's Kidneys:** sautéed with port & cream
- Spinach Lasagne:**
- Rack of Lamb:** roasted & served with a mint & redcurrant gravy
- Calves Liver:** sautéed with french mustard & cream or plain (+£1.50)
- Fresh Salmon:** broiled escalopes with beurre blanc sauce or plain (+£1.50)
- Fillet Steak:** pan fried plain (+£2.50)

To Conclude

- Chocolate mousse
- Frozen blackberry liqueur soufflé
- Baked apple & almond pudding
- Steamed marmalade pudding
- Bicc or Sifton

2 course £11.00
3 course £12.00

Coffee & Home-made choux 50p/person
Access & Visa only. Upstairs dining room for up to 16 people.

DAVID LAND

(Chairman)

David Land began his theatrical and stage involvement after he left the forces. He began producing concerts starring Vera Lynn, Anne Shelton, Stanley Black, the Squadronnaires, and many other wartime favourites. He became European Representative for the Harlem Globetrotters and introduced them to Great Britain. He also became administrator of the Dagenham Girl Pipers. He presented numerous cabarets with leading artists in London, Paris, Las Vegas and many other cities across the world. With Joe Collins (father of Jackie and Joan) he presented all the cabaret and orchestras for over 10 years. Recognising the talents of Andrew Lloyd Webber and Tim Rice through their first recording of *Joseph and the Amazing Technicolor Dreamcoat*, David Land and his colleague the late Sefton Myers, became their personal managers in May 1969, and supplied them with the financial support and guidance needed to create *Jesse Christ Superstar*. Since the great success of that project, in the words of Tim Rice, David Land has been the vital *Eminence Grise* of the careers of Lloyd Webber and Rice; he has co-produced with Robert Stigwood *Jesse Christ Superstar*, *Joseph and the Amazing Technicolor Dreamcoat*, *Sweeney Todd*, *Evita* and many other productions both in London and New York. For his productions he is the recipient of a Tony Award, a New York Critics' Drama Desk Award, several Ivor Novello Awards and many silver, gold and platinum records. In April 1979 David Land was appointed Deputy Chairman of The Robert

Stigwood Group. Negotiations for worldwide recordings, stage and film productions of *Joseph... Jesse Christ Superstar* and *Evita* have all started life in his Wardour Street Office in London. He is also Chairman of The Young Vic Theatre in London. Through an article in the *Evening Argus* in February 1984, he heard that the Brighton Theatre Royal was sold to two local councillors, to be informed by the owners that this was not true. In July they approached him to purchase the theatre and this he did, becoming the new owner in December 1984. Since his Chairmanship, some of the greatest stars of Stage and Screen have appeared at the Theatre Royal: Jane Asher, Rowan Atkinson, Lauren Bacall, Richard Baker, Alan Bates, Colin Blakely, Peter Bowles, Kenneth Branagh, Richard Briers, Furla Clark, George Cole, Timothy Dalton, Judi Dench, The Dromingholn Court Theatre, Fenella Fielding, Frank Finlay, Susan George, Charlton Heston, Sir Michael Hordern, David Jason, Penelope Keith, Deborah Kerr, Rula Lenska, Maureen Lipman, Joanna Lumley, Warren Mitchell, Julia MacKenzie, Ian McKellan, Keith Mitchell, Kate O'Mara, Peter O'Toole, The Peking Opera, Sir Anthony Quayle, Vanessa Redgrave, Annette Rice, Paul Scofield, Richard Todd, Topol, Dorothy Tutin, Dennis Waterman, Michael Williams and Susannah York would be to name but some of the stars. Several shows have completely sold out, and many productions have transferred to London.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

A THEATRE ROYAL GIFT VOUCHER

★ The ideal all year round present valid for twelve ★
★ months and available from £4.00 upwards. ★

★ ★ ★ ★ ★

★ Presented in an attractive card. ★
★ Don't delay — buy one today! ★

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

**COLOURED POST CARDS
OF THIS THEATRE**

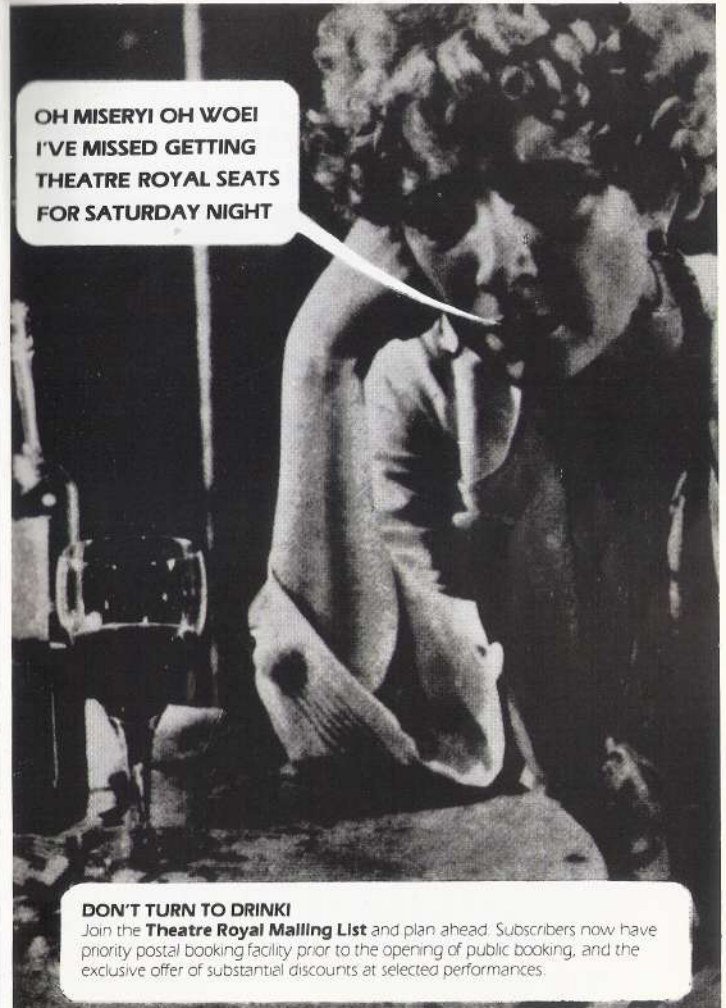
ON SALE AT THE BOX OFFICE & FOYER KIOSK

The History of the Theatre Royal, Brighton



The Theatre Royal, Brighton, is one of the most elegant of English provincial theatres, loved by actors and playgoers alike. Theatre came first to Brighton in the 1780's at first in converted barns in the Old Steeple, and later in purpose-built halls in North Street and Duke Street. The present theatre was built in 1807 on land sold by the Prince Regent. He had bought public gardens so that he could extend the Pavilion estate and build a riding house and stables (now the Dome and the Corn Exchange). In return for being allowed to close the part of East Street that went right past the Royal Pavilion, the Prince gave the town a new road (still known as New Road) down the west side of the estate. He sold one of the plots off New Road to the man who had owned the Duke Street theatre, Hewitt Cobb. The architect of the original theatre isn't known. It was a three-storey building on classical lines with a colonnade across the front of the theatre. It opened under the management of John Brunton Senior on 9th June 1807, with a performance of *Hamlet*, with Charles Kemble in the title role.

In the Theatre's early years, Sarah Siddons, Charles Mathews and Edmund Kean all acted there, as well as the famous eccentric Romeo Coates, who was said to have worn jewellery worth thousands of pounds while appearing on stage. Until the middle of the century the Theatre now with the Royal tag, was run by a series of managers with varying degrees of success and honesty. It was one of the first theatres to have gas lighting and it always attracted the top performers – as it does to this day. In 1866 the Theatre was bought from the Cobb family by one of the great managers, Henry Nye Chart, who had the theatre enlarged and rebuilt to the designs of Charles Phipps, one of the great theatre builders of the day. Phipps designed no less than eleven London theatres including the Savoy, the Lyric, Sadlers' Wells and Her Majesty's. The rebuilt theatre, opened within days of the completion of the West Pier, was to become an important part of Brighton life. After Nye Chart's death his widow, Ellen Elizabeth Nye Chart took over. Under her the theatre became known and respected nationally. The greatest names in the land came to the Royal – among them, Madge Kendal, Lily Langtree and Henry Irving. The theatre thrived and became prosperous. During the first half of the present century Lawson Lambert and then the actor-manager J. Baxter Somerville, J.B., were the dominant figures at the Royal. The theatre flourished in the early years, but there were difficult times with the coming of the movies, the Depression and later the Second World War. J. B.'s repertory company saw the theatre over the worst years, and after the war it continued with his policy of presenting pre-London and top class touring productions. After J. B.'s retirement in 1963, the theatre was run until his death by Melville Gillam formerly at the Connaught Theatre, Worthing. Since 1971 until his death ten years later the theatre was part of the Louis Michaels group. Louis Michaels had interests in other south coast theatres and the famous Theatre Royal, Haymarket. During his time the interior of the theatre was completely refurbished. The Theatre Royal was purchased in December 1984 by David Land, the well known London agent and entrepreneur, and is now privately owned, and non subsidised as it always has been during its long and illustrious history.





WIDENS for the BEST and LARGEST selection in Sports Goods and Sportswear and the correct footwear

widens sports

25 26 DUKE STREET
BRIGHTON Tel 25309



Amnesty International
British Section

5 Roberts Place off Bowling Green Lane
London EC1R 0EJ 01 251 8371

This programme is published by

PROSCENIUM PUBLICATIONS
THE THEATREGOER'S GUIDE TO THE THEATRE

3 Unity Street, Bristol BS1 5HH.
Tel (0272) 255030.

Editorial Director Martin Cinnamond

© Proscenium Publications 1990. All rights reserved. No part of this publication may be reproduced in any form without the prior written consent of the publishers. Any views expressed in this publication are those of the contributors and do not necessarily represent the views of the publishers.

Any enquiries regarding advertising in this publication should be addressed to Derek Deschamps, Proscenium Advertising, 2 Goodwins Court, London WC2N 4JJ.
Tel (071) 497 1281.

Phototypesetting by Point 5 Studios Ltd (0272) 255080
Printed by The Mapledon Press Ltd, London (071) 732 2155

FASHION IN LEATHER

The very latest styles in blousons, jackets, trousers and skirts plus large selection of sheepskin coats for men and women in all sizes.

BRIGHTON

Sheepskin Shops Open six days - 9.15am - 5.30pm

18-19 DUKE STREET · BRIGHTON · TELEPHONE 24769



Theatre Information

For THEATRE ROYAL BRIGHTON LTD

Chairman
General Manager
House Manager
Stage Manager
Chief Electrician
Financial Controller

DAVID LAND
ROGER NEIL
TIM SLAYTER
ROY ROE
RAY GIRLING
COLEEN WALKER

INTERVAL DRINKS

Add to your comfort by ordering your drinks before the interval from the bar, and these will be ready for you without the necessity of queuing in the interval.

Chocolates can be purchased in the foyer before the show. Visit our Foyer Kiosk.

Theatre Royal Key Rings at 60p each. Theatre Royal Mugs at £2.00 each.
Theatre Royal postcards now on sale. Choice of 5 different cards. Cards 20p each, or pack of 5 assorted cards for £1.

High quality embroidered Theatre Royal Sweatshirts at £13.95, available in various colours and sizes.

Handsome jumbo-sized card of the exterior of the theatre also available at 50p each.

For that unique present, or a very special gift, we have on sale a very few original Theatre Royal posters handsomely displayed in a gold frame at £30 each. These posters - now very much collectors' items - are a historical and original souvenir of this famous theatre, established in 1774.

The wallpaper in the Royal Circle Bar and Prince Regent Room has been kindly given to the theatre by Cole & Son (Wallpaper) Ltd of Mortimer Street, London W1.

SMOKING IS NOT PERMITTED WITHIN THE AUDITORIUM

The use of cameras and tape recorders is strictly forbidden.

The management reserve the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes. Extract from theatre rules: All exit and emergency doors shall be available for egress during all performances. The taking of photographs is strictly forbidden. The fireproof curtain shall be lowered during every performance.

THEATRE ROYAL BOX OFFICE

Open daily Monday to Saturday from 10.00am to 8.00pm

BRIGHTON

0273 28488

IN PERSON



Box Office in Main Theatre Foyer (New Road) open from 10am to 8pm, Monday to Saturday. Closes 6pm when no performance.

BY POST



Seats may be reserved by post for any performance and for any part of the theatre. Cheques should be made payable to the Theatre Royal, Brighton, and a stamped addressed envelope enclosed if the tickets are to be posted, otherwise they will be held at the box office for collection. If exact requirements cannot be met the best available seats will be sent. American Express, Access, and Visa accepted on all postal bookings.

BY PHONE



Seats may be reserved by phone for any performances and for any part of the theatre except Gallery. Tickets must be paid for within four days of the telephone call. American Express, Access and Visa accepted on all telephone bookings. Box Office open, Monday to Saturday, from 10am to 8pm - Telephone Brighton 28488.

CREDIT CARD



Accepted at the Box Office, and on telephone and postal bookings.

GIFT VOUCHERS



Ever stuck for ideas as to what to give someone for their Birthday, Anniversary, Christmas or Thank You gift? Why not give a Theatre Royal gift voucher? Available from the Box Office for any amount above £4 and can be used at any performance during the following 12 months. Gift Vouchers are presented in an attractive theatre card.



Hanningtons

Brighton's Leading
Department
Store



NORTH STREET BRIGHTON 29877