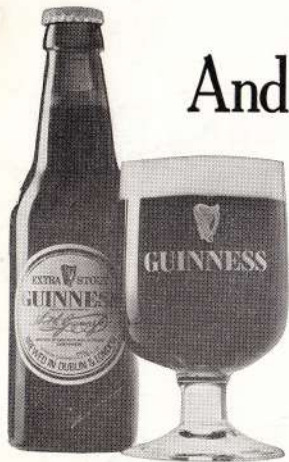


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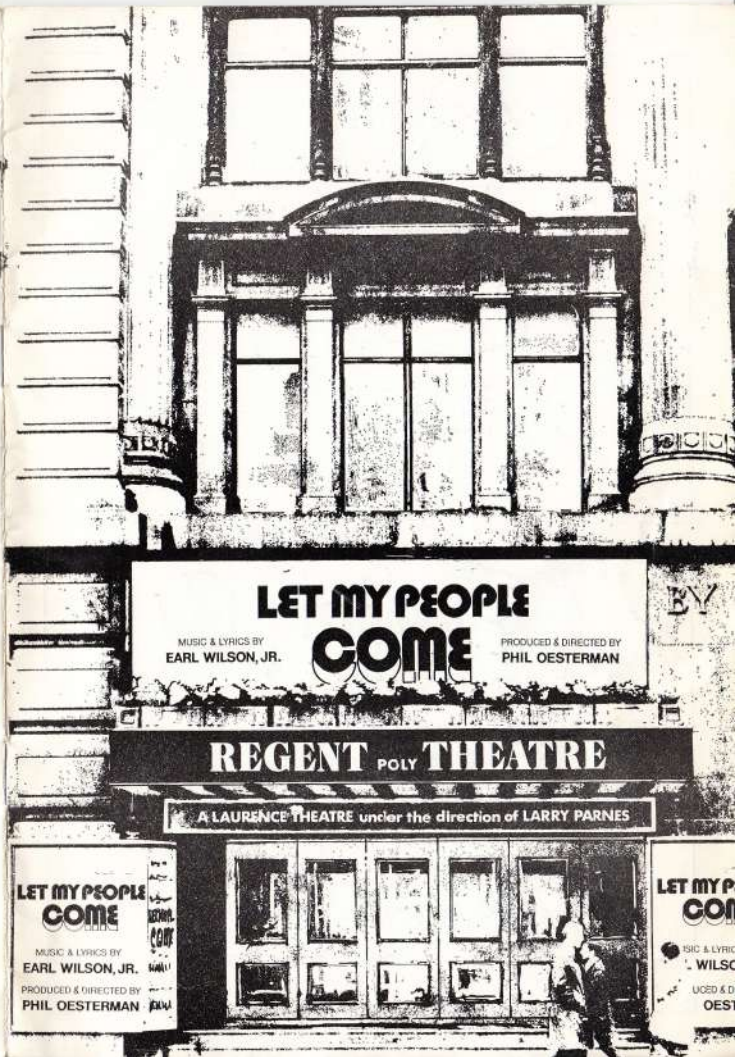
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A SEXUAL MUSICAL LET MY PEOPLE COME

Music and Lyrics

EARL WILSON JR.

Music Arranged

**BILLY
CUNNINGHAM**

Musical Direction

**MICHAEL
REED**

Lighting Design

**HOWARD
ELDRIDGE**

Setting

**BOB
RINGWOOD**

Choreography

**IAN
NAYLOR**

Produced and Directed

PHIL OESTERMAN

First performed at the Village Gate, New York, 8th January 1974

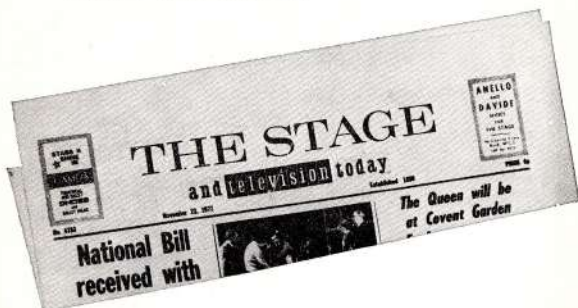
First performance at the Regent Theatre, 19th August 1974.

No admittance to persons under 18 years of age.

In accordance with the requirements of the Greater London Council:
Persons shall not be permitted to stand or sit in any of the gangways
intersecting the seating, or to sit in any of the other gangways. If
standing be permitted in the gangways at the sides and rear of the
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LET MY PEOPLE COME

ACT I

OPENING NUMBER Company
MIRROR Catherine Tontoh, Steve Amber
WHATEVER TURNS YOU ON Company
GIVE IT TO ME Janet Shaw
GIVING LIFE Helen Chappelle, Bill van Dijk, Catherine Tontoh, Michael Blaise, Janet Shaw, Steve Amber, Michael Cowie, Christine Ellerbeck
THE AD Michael Cowie
FIRST YEAR FELLATIO Christine Ellerbeck and students
I'M GAY Miguel Oliver, Bill van Dijk
LINDA, GEORGINA, MARILYN AND ME Gil Beresford

This song is a tribute to the three reigning stars of American porno films: Linda Lovelace of "Deep Throat," Georgina Spelvin of "The Devil and Miss Jones," and Marilyn Chambers of "Behind The Green Door." None of these films has yet been publicly shown in the United Kingdom.

DIRTY WORDS Company
I BELIEVE MY BODY Company

INTERVAL

ACT II

THE SHOW BUSINESS Company
NOBODY KNOWS Bill van Dijk
TAKE ME HOME WITH YOU David Mellor and Company
CHOIR PRACTICE Christine Ellerbeck, Janet Shaw, Tommie Thompson, Catherine Tontoh
AND SHE LOVED ME Johnny Worthy and the boys
SALUTE TO A STAR Susanna Hunt
COME IN MY MOUTH Christine Ellerbeck,
THE CHAMPION OF CO. C Catherine Tontoh, Michael Cowie
DOESN'T ANYBODY LOVE Helen Chappelle and Company
ANY MORE Company
LET MY PEOPLE COME Company

Laws are made by cold men,
who can't get it up no more
who are they to tell me
what my body's for
they treat us like we're children
must think we are fools
If you don't play the game brother
don't make up the rules

We're coming to a new time
we're so very near
do away with uptight feelings
do away with fear
leave your inhibitions way far behind
let the only boundaries
be the confines of your mind

Let my people come
Let my people come
Let my people come

copyright 1974 Phil Oesterman and Earl Wilson Jnr.



Dear Theatregoer,
I have much pleasure in welcoming you to
the Regent—a Theatre within the Laurence
Theatre Group.

LARRY PARNES

LET MY PEOPLE COME

The Cast

(in alphabetical order)

Gil Beresford	Steve Amber
Helen Chappelle	Michael Blaise
Christine Ellerbeck	Michael Cowie
Susanna Hunt	Bill Van Dijk
Janet Shaw	David Mellor
Tommie Thompson	Miguel Oliver
Catherine Tontoh	Johnny Worthy

The Musicians

Musical Director	Michael Reed
Moog/Organ	Alan Gowen
Percussion	Charlie Gunn
Lead - Guitarist	Laurence Juber
Electric Bass Guitar	Ninian Perry

Phil Oesterman
Producer and Director

Phil Oesterman has worked as producer, director, actor and stage manager with many leading theatre companies throughout the United States. He directed "The Fantasticks" at both the Seattle World Fair and at the Sombrero Theatre, Phoenix, Arizona. He appeared for a year in the Broadway production of "The Boy Friend." Off-Broadway, he directed "To Bury a Cousin" and "Geese," and also directed and produced the long-running San Francisco production of "Geese." For two years he ran his own theatre, The Fondren Street, in Houston, Texas, where he directed a wide variety of modern and classical drama. It was there he met Earl Wilson Jr., when he presented Wilson's first musical, "A Day in the Life of Just About Everyone." He has directed touring companies with such stars as Helen Hayes, James and Pamela Mason, Tallulah Bankhead, Hermione Gingold and Carol Burnett. Later this year, he will present Charles Pierce, America's foremost female impersonator, in his London debut. He is the President of Libra Records, the label on which the American cast album of "Let My People Come" is released. Oesterman and Wilson are currently working on a new musical, "Spirit," about spiritualism and psychic phenomena, planned for Broadway and London presentation next year.

Earl Wilson, Jr.
Composer and Lyricist

Earl Wilson Jr., who wrote the music and lyrics of "Let My People Come," is the son of one of America's leading columnists. He graduated from Bucknell University in 1965 with a Bachelor of Music Degree. Whilst at University he sang with his own group "The City Folk." This resulted in an album on the 20th Century Fox label, the studio he

later worked with as an apprentice composer on "Peyton Place." He has appeared as a singer, composing music for himself, at various night-clubs including the St. Regis-Sheraton, The Fountainbleu, and in Las Vegas at The Riviera. On television he has sung on all the leading American variety shows. He wrote the theme music for the Phyllis Diller film "The Adding Machine," and his music has been recorded by such stars as Robert Goulet, Connie Francis, Paul Anka and the Johnny Mann Singers. He wrote the music and lyrics for "A Day in the Life of Just About Everyone," the off-Broadway production in which he also played the lead. The play later went to Houston where it was seen at Phil Oesterman's Fondren Street Theatre.

Ian Naylor
Choreographer

Ian Naylor graduated in Fine Arts and Acting from Wayne University in his native Detroit. He was lead dancer and choreographer with the Jazz Dance Theatre, performing with them in the Mid-West prior to moving to New York. In New York he studied dance at various studios, choreographed two arts festivals in Connecticut, and was given his first New York assignment in the original production of "Let My People Come" as both choreographer and performer. When he has completed work on the London production he aims to return to New York and re-join the LMPC cast.

Billy Cunningham
Musical Arranger

Billy Cunningham was the musical director and arranger of the original production of "Let My People Come." Born in Milwaukee, Wisconsin, he studied at the Wisconsin Conservatory of Music, left half way through the course and began studying medicine. Bored by his medical studies he returned to music and worked extensively in revues in both

the United States and Puerto Rico. In 1963 he settled in New York where he has firmly established himself on the musical theatre scene. His work off-Broadway includes "The Trials of Oz," "Your Own Thing," "Assumption Parish," and Earl Wilson Jr.'s first musical, "A Day in the Life of Just About Anyone." On Broadway he has worked on such prestigious productions as "Jesus Christ Superstar," Peter Hall's "Via Galactica," "The Time of Your Life" and "Rachel Lily Rosenbloom— and Don't You Ever Forget It." He has also arranged several albums, scored two films and is currently working on an Opera of "Suddenly Last Summer," and an up-dated version of "The Wizard of Oz" for Broadway.

Michael Reed
Musical Director

Michael Reed studied at the Royal College of Music where he was awarded the Gold Medal of 1973 as the most distinguished male student of the year. His first musical director assignment was with the revival of "West Side Story" at the Collegiate. His other credits include "The Card" at the Queens Theatre, "Zorba" at Greenwich, and the tour of "A Funny Thing Happened on the Way to the Forum," with Phil Silvers. He also wrote and arranged the incidental music for Frank Hauser's final Oxford Playhouse production, "The Wolf," which subsequently transferred to the West End.

Bob Ringwood
Set Designer

Bob Ringwood studied at the Central School of Art, Holborn, designed for many seasons at the Glasgow Citizens Theatre and the Watford Palace, and last year designed five plays for the Cambridge Theatre Company including "Twelfth Night," "She Stoops to Conquer," and "French Without Tears." For this same company he also worked on "Hamlet" and "The School For

Scandal." He is currently working on a new play to open at the Royal Court in October.

Howard Eldridge
Lighting Designer

Howard Eldridge started his career in repertory and joined the Theatre Projects team of lighting designers in 1969. Some of his major productions include "Sleeping Beauty" for the Dutch National Ballet, "Oedipus" for the Abbey Theatre, Dublin, "Macbeth" for the Norwegian National Theatre, and "Cabaret" at the Scala Theatre in Barcelona. He has recently designed the lighting for "The Royalty Follies," "King Lear" and for the Holland Festival's "The Rite of Spring."

The Cast
as they see themselves

Steve Amber I was born in Leyton many years ago with no ambition other than to live and love. Thrown out of every school and job in town I drifted into show business. Again I was thrown out of various studios, agencies, and the cast of "The Dirtiest Show in Town" at the Duchess. After a final assault on television I faded into disillusioned obscurity. I retired gracefully and opened a garage in Battersea. Welcome to my come-back!

Gil Beresford May I take this opportunity to apologise to all the people I trampled on when I volunteered to get on the stage in the Sooty Show of 1977? For my second appearance I shall abandon my whalebone corsets so be prepared for my enormous debut. My father is—he's bringing smelling salts—it could be too much for all of you too. When people ask me why I am the way I am, I blame it on my speech and drama training and my teaching efforts at comprehensive school for two years. I cannot figure out what happened to the intellectual I never used to be.

Michael Blaise I come from South Africa. I trained with Audrey Turner's Jazz Dance Combo in Cape Town. I made my debut in "Cinderella" and then performed an adagio and fire-eating act in Cape Province. After a tour with a tinsel, tits, eyes and teeth show I decided to move to England in 1973. My introduction to England was particularly chilling—"Sleeping Beauty" in Darlington. My second job was warmer, "The Desert Song" with John Hanson. Since then I've appeared in Losey's film "The Life of Galileo." I'm happy to be working with such a fun company in this show with a difference.

Helen Chappelle You can tell which one I am as I do not take my clothes off. I'm too shy. I love this show, despite my modesty. Before "Let My People Come" I was in "Two Gentlemen of Verona." I'm also a session singer. My favourite food is green salad.

Michael Cowie I came to London in 1969 from Aberdeen. Since then I've been singing and dancing with such great people as June Bronhill, Olive Gilbert and Tommy Trinder. I've choreographed in Summer Season and Pantomime, and appeared in all the best London Hotels with the "Cascade" floor-show. Recently I was in "Two Gentlemen of Verona" and with the Second Generation at the Palladium with Frankie Vaughan, Howard Keel and Dorothy Squires. "Let My People Come" is my first nude appearance, but as everyone connected with the show are super people it's a great experience and the nudity I find beautiful and wonderful.

Bill van Dijk As you can tell from my name I'm from Holland. I started in Rock musicals, appearing in "Hair," "Salvation," "Godspell" and "Joseph," and found that music was my bag. Writing and singing my own songs my thing. A bag full of music my trip, and a trip with a bag full of music my aim. Hopefully England will be the starting point.

Christine Ellerbeck I was born in the East End under the sign of Aries. I've come a long way from being a National Theatre dresser to a "Let My People Come" dresser. The last show I worked was strictly for children, this one is for adults. My ambitions are . . . Sorry I can't think of any. Enjoy yourselves.

Susanna Hunt When I left school I became a model—just to get to London. Later I started acting and singing and got several parts in films, some small, some not so small. I also worked in theatre and television. Now I find myself in this inspiring show. I hope you enjoy it as much as I do.

David Mellor I found that working eight hours a day, six days a week, in a ballet company was not for me—so I entered into the bright lights of the commercial theatre. "Let My People Come" has given me the chance to widen my scope of stage work. Prospects—Fame.

Miguel Oliver Before "Let My People Come" I led a fairly uneventful life. I appeared in several episodes of "Softly, Softly" which was not very exciting. I appeared in ads for French television and last Christmas appeared in "Peter Pan." That was fun at first but there came a time when I was dying for it to finish. This show is out of sight, not only can one do one's own thing, one can do everything.

Shirley (Tommie) Thompson I'm Florida produce. Ex U.S. Army nurse. A resident of Germany for 8½ years, and London for 1½

years. Played in the German productions of "Hair," "The Me Nobody Knows" and "Godspell." "Let My People Come" !!! I believe it—I live it.

Janet Shaw "Let My People Come" is my first West End appearance. It is a very valid experience to be able to appear in a musical of this nature as communication is the main aspect of life and LMPC is a true example of Communication. Besides—I'm learning a lot of new words.

Catherine Tonloh Not of Lone Ranger fame, was born in London under the sign of Taurus. I live with my grandmother and my cat near Kings X station. After eight months on tour in kids theatre I'm happy to be into ADULT theatre. Enjoy "LMPC" for its Message. The audience participation is lovely too, but please do not touch me at the end.

Johnny Worthy I'm a Gemini, I love people and things. I hate hypocrisy. My last show was "Godspell" on tour, and my last West End show was "Two Gentlemen of Verona." I wish everyone would love each other.

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 Electrician/Stephen Hancock
 Deputy Master Carpenter/Allan Stafford
For "Let My People Come" Company
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 Assistant to Phil Oesterman/David Kerr
 Master Carpenter/Jimmy Bailay
 Chief Engineer/Eric Deizenne
 Asst. to Chief Engineer/David Joyce
 Production Stage Manager/David Freeman
 Deputy Stage Manager/Don Aiken
 Sound Controller/Bob Bush
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