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And let my people COME

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A LAMARSENE Theatre under the direction of LARRY PARRIS

Produced by SWAY ROBERTSON
Music & Lyrics by EARL WILSON, JR.
Book & Direction by PHIL DESTERMAN
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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
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 is permitted in the
gangways at the sides and rear of the seating.
It shall be limited to the number indicated in the notices
emblazoned in those positions.
The Management reserve the right to refuse admission, also to make
any alterations in the cast which may be rendered necessary by illness
or other unavoidable causes.
MORE AND MORE
PEOPLE ARE READING

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LET MY PEOPLE COME

ACT I
OPENING NUMBER
MINNOW
WHATEVER TURNS YOU ON
GIVE IT TO ME
GIVING LIFE
THE AD
FIRST YEAR FELLATIO
I'M GAY
LINDA, GEORGINA, MARILYN
AND ME

Company
Catherine Tonlich, Steve Amber
Janet Shaw, Helen Chappelle, Bill van Dijk,
Catherine Tonlich, Michael Blaise,
Janet Shaw, Steve Amber,
Michael Cowie, Christine Ellerbeck
Michael Cowie
Christine Ellerbeck and students
Miguel Oliver, Bill van Dijk
Gil Beresford

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

DIRTY WORDS
I BELIEVE MY BODY

INTERVAL

ACT II
THE SHOW BUSINESS
NOBODY KNOWS
TAKE ME HOME WITH YOU
CHOIR PRACTICE
AND SHE LOVED ME

Company
Bill van Dijk
David Mellor and Company
Christine Ellerbeck, Janet Shaw,
Tommi Thompson, Catherine Tonlich
Johnny Worthy and the boys
Susanna Hunt

SALUTE TO A STAR
COME IN MY MOUTH
THE CHAMPION OF CO. C
DOESN'T ANYBODY LOVE
ANY MORE
LET MY PEOPLE COME

Company

Leaves 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 cross time
we're so very near
do away with monster feelings
do away with fear
leave your inhibitions way way 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 Costerman and Earl Wilson Jr.
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 Ellerbrook 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 Osterman
Producer and Director
Phil Osterman 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 Sonomaro Theatre, Phoenix, Arizona. He appeared for a year in the Broadway production of "The Boyfriend." Off-Broadway, he directed "To Buy 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 dramas. 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 Earl Jones and Pamela Mason. Taffilah, 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 the London Academy of Music, director of the Broadway musical, "The Fantasticks." Phil Osterman and Wilson are currently working on a new musical, "The Spirit of America," about spirituality 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 1968 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, among other projects, he has scored the theme music for the Phyllis Diller film "The Adding Machine." He has also recorded over 20 albums with such stars as Robert De Niro, 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 Osterman'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 Midwest prior to moving to New York. In New York he studied with various studios, choreographed on a number of Broadway productions, 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 co-direct "The Spirit of America" with Earl Wilson Jr.

Billy Cunningham
Musical Director
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 on his own. Because of his medical studies he returned to music and worked extensively in revues in both the United States and Puerto Rico. In 1968 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," "A Day in the Life of Just About Everyone," "Assumption Parish," and "The Last Christmas." On Broadway he has worked on such prestigious productions as "Jesus Christ Superstar," "The 25th Hour," "A Day in the Life of Just About Everyone," "Via Gallicana," "The Time of Your Life" and "Mississippi." He has also directed several albums, scored two films, and is currently working on an Opera. "Suddenly Last Summer," and an updated 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 1972 as the most distinguished male student of the year. He started his directorial career with the revival of "West Side Story" at the Coliseum. His second credit includes "The Card" at the Queen's 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 Fraser Hatt'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," "The King Lear," 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 then joined the Theatre Projects team of lighting designers in 1969. Some of his major productions include "Sleeping Beauty" for the Dutch National Ballet, "Peter Pan" for the Royal Shakespeare Company, "The Duchess of Malfi" for the Norwegian National Theatre, and "The Rite of Spring" at the Sadler's Wells. He has recently designed the lighting for "The Trojan Women," "The King Lear," and "The Rite of Spring." The Cast
as they see themselves
Steve Aldrich: I was born in Leyton many years ago and we moved out of town when I was about 10. I've never lived in London, but I've been there many times. I've been here a few times and I've been to London many times.
Glenda Baldock: I was born in Leyton and I've been here a few times. I've been to London many times. I've been to London many times.
Jilly Berenson: I don't know what I'm doing. I've been to London many times. I've been to London many times.
Michael Blyde: I come from South Africa. I've been to London many times. I've been to London many times.
Barbara Turner: I was born in Leyton and I've been to London many times. I've been to London many times.
Gwen Taylor: I was born in Leyton and I've been to London many times. I've been to London many times.
Helen Chappelle
You can tell which one I am as I do not take my clothes off. I'm too shy. I love my show, despite my modesty. Before "Let My People Come" I was in "Two Gentlemen of Verona." I'm also a season singer. My favourite food is green salad.

Michael Cowie
I came to London in 1969 from Abidjan. Since then I've been singing and dancing with such great people as June Bronhill, Olave Guillain and Tammy Trinder. I've choreographed in Sammer Reissner and Panthémie, and appeared in all the best London Hotels with the "Concorde" troupe. Recently I was in "Two Gentlemen of Verona" and with the Second Generation of the Palladium with Francis 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 wondrous.

Bill was OK. As you can tell from my name I'm from Holland. I started in folk music, appearing in "Van," "Salvation," "Girlspell" and "Junior," and found that music was my bag. Writing and singing my own songs my thing. A bag to feel of music, and a trip with a bag full of music for me. Hopefully England will be the starting point.

Christine Elizaboch
I was born in the East End under the sign of Atlas. I've come a long way from being a National Theatre dresser to a "Let My People Come" undresser. 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.

Suzanne Hunt
When I left school, I became a model 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 Miller
I found that working eight hours a day, six days a week, is a ballet company that 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—Fango.

Miguel Oliver
Before "Let My People Come" I led a sheltered 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, but I can do one thing when I was doing for it to finish. This show is not at all, not only can one do one's own thing, one can do anything.

Shirley (Tommee) Thompson
I'm Florida. I joined the U.S. Army nurse of Germany for 13 years, and London for 14 years. Played in the German productions of "Bar!," "The Me Nobody Knows" and "Drumbeat." "Let My People Come"!!! I believe-if I like it.

Jenet Show
"Let My People Come" is my first West End appearance. It is a very proud experience to be able to appear in a musical of this nature as communication is the main aspect of life and LMPD is a true example of COMMUNICATION. Besides-I'm learning a lot of new words.

Catherine Tomoch
Not of Lone Ranger fame, was born in London under the sign of Taurus. I live with my grandmother and my cat near Kings Cross station. After a few months on tour to kids theatre I'm happy to be into ADULT theatre. Service, "LMPD" 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 "Gold普法" on tour, and my last West End show was "Two Gentlemen of Verona." I wish everyone would love each other.

For the Regent Theatre
General Manager: John Avery
Manager: Michael Guiness
Assistant Manager: John Cauliflower
Assistant Manager: Vann McCann
Box Office Manager: Guy Kitching
Electrical: Stephen Hancock
Deputy Master Carpenter: Allen Stalbrand
For: Let My People Come" Company
Company Manager: Jean Preston
Assistant to Phil Osterman: David Kerr
Master Carpenter: Jimmy Bally
Chief Engineer: Eric Wilmot
Asta: Chief Engineer: David Joyce
Production Manager: Brian Freeman
Deputy Stage Manager: Ian McIlhane
Sound Consultant: Bob Bush
Clown Director: Alan Brown
Press Rep: Richard Luck (302720)
Production: Secretary: John Nether
Touring Secretary: London Nether
Show Photographs: Morique Pay
For Phil Osterman
Assistant Manager: Jim Sinek
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7 p.m.
Subsequently
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Evenings at 8
Matinees Weds. at 3
Saturday 5.45 & 8.30

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