Regent Theatre
Upper Regent Street (Oxford Circus) London W1
Mondays to Thursdays 8:30
Fridays & Saturdays 7:30 & 9:15
Telephone 01-580 1744

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

Choreography
IAN RINGWOOD

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.
LET MY PEOPLE COME was first performed at the Village Gate, New York, on January 8, 1974 and at the Hays Building, London, on August 10, 1974.

Both the London and New York shows have been produced and directed by Earl Wilson Jr., who is the son of the famous New York theatrical impresario, Earl Wilson Sr.

LET MY PEOPLE COME's sexual frankness has shocked some, but delighted hundreds of thousands of people who have seen it—many for the third or fourth time.

New York's famed "After Dark" magazine wrote: "This rollicking and joyous musical revues the body, often nudes, as an affirmative statement of life. The clever lyrics and music make this show an emancipated national romp which surprisingly touches its roots at costumers' morality. It is both refreshing and outrageous."

"Time" Magazine hailed this "astonishing success". "Vogue" called it "bravely, bravely mounting." American critic Al Goldenberg wrote: "A brilliant, scintillating musical review called "Let My People Come" is the best of all that has preceded rival into a sparkling, out-filled zany fest of goodtimes. This magnificent collection of truth, gags, raunch, eroticism is more refreshing than a sky filled with fireworks. It is flashy, flashy, peopled and, most importantly, entertaining."

When it opened in London, Carol Silk in "The Guardian" described it as "The sin of hair—the musical everybody knew would have to come one day.

Philip Oller in "The Sunday Times" gave special praise to Earl Wilson's "first-rate score". Colin Frame in the "Sunday Times" said: "There is never a dull moment and the girls, dress them, are dancing. Playwright Alan Jay, in a lengthy review in "Playboy" and "Playboy", wrote: "The show has a genuinely sophisticated and clean-cut style and blends to perfection, highly professional teamwork with enormous vitality and immediately attractive music. The bodies are not uniformly statuesque but varied and thus close to ones own the experience. And, with a minimum of smutty sentimentality, there is levity too... The billboards outside advise that it is an all-adult entertainment not suitable for those under 18. I was with a teacher who thought that adolescents should be taken to it in their thousands."

LET MY PEOPLE COME, with more than 1000 performances to its credit, is now firmly established on a major hit in the London theatrical scene and seems set to run for several years yet.

Phil Osserman
Producer and Director

Phil Osserman has worked as producer, director, actor and stage manager with many leading theatre companies throughout the United States. He directed "The Fantastics" at both the Beverly World Fair and at the Cerritos Theatre in Arizona. He appeared for a year in the Broadway production of "The Fantastics". He directed "To Busy a Coat" and "Mulberry" and also directed and produced the long-running San Francisco production of "Nellie". For two years he ran his own theatre, the Fantastics Theatre 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 Jus' Abaut Everyone". He has directed touring companies with such stars as Helen Hayes, Jerome and Pamela Mason, Tovah Feldshuh, Norma Gerold and Carol Burnett. He co-presented "Charlusa Plana, America's foremost female impersonator" in his London debut. He is President of Libra Records, on which the American cast album of "Let My People Come" is released.

Earl Wilson, Jr.
Composer and Lyricist

Earl Wilson Jr., who wrote the music and lyrics of "Let My People Come", in the son of one of America's leading publishers. He graduated from the University of Arizona in 1955 with a Bachelor of Music Degree. While at University, he was a member of the "City Folk" label, the studio he later worked with as an apprentice composer on "Perfection". He has appeared as a singer, composer and musician for the band, "Crispin.* He has sung in all the leading American variety shows. He wrote the theme music for the hit film "The Addams Family". He also worked with such stars as Robert Goulet, Connie Francis, Paul Anka, and the Johnny Mathis Singers. He wrote the music and lyrics for "A Day in the Life of Jus' About Everyone", the off-Broadway production in which he also played the lead. The play is now being produced in Houston, where it was seen at Phil Osserman's Fantastics Theatre.
LET MY PEOPLE COME

Lyric are made by cold men, who can't sit 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 uplift feelings do away with fear leave your inhibitions way far behind let the only boundaries be the confines of your mind

Lett my people come
Lett my people come
Lett my people come

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The Cast
(in alphabetical order)

Beverley Baxter
Gil Beresford
Kate Buddelo
Michael Cowis
Peter Loury
Anthony O'Keefe
Johnny Worthy
Kevin Selway
Jackie Skarvellis
Donald Torr
Jackie Whelan
Grahame White
Teresa Wood

The Musicians

Musical Director: Roger Ward
Moog/Organ: Alan Gowen
Percussion: Bob Emmines
Lead Guitarist: Allan Hill
Electric Bass Guitar: Stuart McKernan

LET MY PEOPLE COME

Owing to the unusual nature of this show, cast changes occur often and sometimes unpredictably. You can check on your favorite performers, and see who did what, by looking at their named photographs in the flyer.

ACT I

OPENING NUMBER
MIRROR
WHATEVER TURNS YOU ON
GIVE IT TO ME
GIVING LIFE
THE AD
FIRST YEAR FEELING
I'M GAY
LINDA, GEORGIA, MARILYN
AND ME
DIRTY WORDS
I BELIEVE MY BODY

INTERVAL

ACT II

THE SHOW BUSINESS
NOBODY KNOWS
TAKEN HOME WITH YOU
CHOIR PRACTICE
AND SHE LOVES ME
SALUTE TO A STAR
COME IN MY MOUTH
DONT ANYBODY LOVE
ANY MORE
LET MY PEOPLE COME

Company with Texas Wood as the Star.
Johnny Worthy as the lead and
Bill Beresford as the Understudy.
Donna Torr or Johnny Worthy sings to
Grahame White or Anthony O'Keefe
Company with Michael Cowis (or Grahame White) as the Conductor.
The singer: Jackie Whelan.
The Dancers: Texas Wood and
Jackie Skarvellis.
Johnny Worthy (or Peter Loury)
and the boys.

Texas Wood (or Jackie Skarvellis)
Peter Loury (or Johnny Worthy) and
The Cast as they see themselves...

BEVERLEY BAXTER - I'm a Leo lass who offers quality as well as quality. The one you would hardly expect to find in this kind of musical. After growing up in the depths of Suffolk, I went to the New College of Speech and Drama and then to a rep company. I have played nearly all of the roles in different productions of "Hair" - where I met my husband Jonathan, who lost your gaze in a beautiful daughter, Jemima.

SIL BERSFORD - I'm the Leo lass who offers quantity as well as quality. The one you would hardly expect to find in this kind of musical. After growing up in the depths of Suffolk, I went to the New College of Speech and Drama and then to a rep company. I have played nearly all of the roles in different productions of "Hair" - where I met my husband Jonathan, who lost your gaze in a beautiful daughter, Jemima.

GILL BUDDER - My outlook began six feet above the ground (which counts more for me because I'm only 5 ft 2 in.), but I have varied my taste in musicals to bring me down to earth. From singing for classical ballet I fell in love with the musical "Hair", which led me into a new world of theatre and life (playing the role of Sheila at the Shekewbury and Queen's Theatre and directing the show in Africa, Europe, and Greek with big noses and want to be in "Manon").

KATE BUIKERS (Sargent) - I'm from Chicago, where I studied rock music at Columbia College and learned to play piano. After five years of music studies, she moved to New York where she appeared in off-Broadway productions and then started a series of "Hair" dramas in New York. She is in a musical adaptation of "Hair" in the same show. She has been writing for the past five years and has several composing sessions. She now lives in Chicago with two cats, Allen and Martin, and has met the famous composer of "Hair".

MICHAEL DOWNS - I came to London in 1991 from Aberdeen, Scotland. Since then I've worked with wonderful artists, singing and dancing in Barmeri Sargent. Polonius, and in various productions, and in several productions in London. My last show was "The Gentleman of Verona", the last one in the London Palladium, and in the same show, I have appeared in the same show. In 1980, I played the role of Edward in "Hair".

PETER LOURY - He's a star violinist - I'm the violin. No one else believes it either. I've been lucky enough to travel most of the world, including both sides of the Atlantic, with some of the finest. My last show was "Hair". I'm home again in the show which I love and missed terribly whilst away. Here's to "Let My People Come" . . . coming on still oh.

ANTHONY OKEREKE - I started training at the Barbican Speech Stage School at the tender age of eleven, and since that time it's been my career. I've played a lot of different parts, some odd, some interesting, but I think LMP is the most interesting experience yet. Quite a contrast with a couple of the others - "Tom Brown's Schooldays" and "Joseph and the Amazing Technicolor Dreamcoat". I'm still waiting for someone to offer me a part in a Western because I love riding horses.

KEVIN SELWAY - I live in London. Last month I played the role of Wonderful in "Hair". I'm happy to be in this show and looking forward to the future.

JACKIE SKARYPEL - Despite my name, I guess this show will soon make you aware I'm an actress. I was trained at Cantcl college of Music and Dance and have appeared in various roles around the country, playing the roles of Sheila from "Hair" in "The Gentleman of Verona" and in "Hair" in a modern version of the musical. From the sublime to the ridiculous, I was in "Hair" at the Wintergatan and before that, I was in "Oh, Calcutta!"

DONALD TOKR - I was born in Trinidad. I have lived in Canada, New York and Australia. I joined the London in 1971 to appear in "Step the World I Want to Get Off". I have appeared in over 150 television shows mostly with the Young Generation. "Let My People Come" is my seventh West End show. It has been a very exciting experience working with such a young and happy cast.

JACQUE WHELAN - A dancer with my outlook begins six feet above the ground (which counts more for me because I'm only 5 ft 2 in.), but I have varied my taste in musicals to bring me down to earth. From singing for classical ballet I fell in love with the musical "Hair", which led me into a new world of theatre and life (playing the role of Sheila at the Shekewbury and Queen's Theatre and directing the show in Africa, Europe, and Greek with big noses and want to be in "Manon").

THERESA WOOD - I told the London stage with the New York Acme Dance Company which did not last long enough. Later I started working my way around Europe I tried my hand at acting which has paid off as I work now I get a lot of work. I've just made a film called "The Office Party" which will shortly be followed up with "The Wedding Party". I love Alice and Tony because they keep me warm at night.

JOHN WRIGHT - I'm a Gemini. I like people and things. I hate vampires. My last show was "Hair" at the Wintergatan and my last West End show was "Two Gentlemen of Verona". I wear owl's eye glasses and love each other.

IAN BAYLON - 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, working with them in the Mid-West prior to moving to New York. In New York he studied dance at various schools, choreographed two arts festivals in Connecticut, and was given the first New York assignment in the original production of "Let My People Come" as both choreographer and performer.

BILLY CUMMINGS - Musical Arranger

Billy Cummings was the first music director and arranger of the original production of "Let My People Come". Born in Milwaukee Wisconsin, he studied at the Wisconsin Conservatory of Music, and later musicology in the United States. He has been involved in the music industry for over 20 years. Billy Cummings is the lead singer of the musical "A Day in the Life of Judy Garland". On Broadway he has worked on such productions as "The Fantasticks", "Your Own Thing", "A Chorus Line", and "The Fantasticks". He has also arranged and conducted several albums, scored two films, and is currently working on an Opera of "Sweeney Todd Sixth".

BOB HENWOOD - Set Designer

Bob Henwood studied at the Central School of Art, Holborn, designed for many years at the Royal National Theatre and the National Theatre, and has designed many plays for the Royal Shakespeare Company including "Theatrical Play", "Juliette", and "The Plague Without Tears". For this company he also worked on "Hamlet" and "The School For Scandal".

HOWARD ELDRIDGE - Lighting Designer

Howard Eldridge started his career as an architect and joined the Theatre Projects team of lighting designers. He has worked on major productions including "Theatrical Play", "Juliette", and "The Plague Without Tears". For this company he also worked on "Hamlet" and "The School For Scandal".
FOR THE REGENT THEATRE

Theatre Manager
Philip St. Pierre
Box Office Manager
Garth Cullum
Chief Engineer
Jim Thomson
Deputy Master Carpenter
Micky Scibba

FOR "LET MY PEOPLE COME" COMPANY

Company Manager
Joan Preston
Master Carpenter
David Kerm
Stage Manager
Eric del Zotto
Stage Staff Manager
Bob Wilson
Sound Controller
Mario Cassar
Costume Designer
Ivy Bevan
Production Secretary
Jeanette Peters
Wardrobe Master
Vicky Niven
Show Photographers
Monique Fay & Mark Gudgeon

Associate Producer
Jim Sink

General Press Representatives: Public Relations Corporation of America (Seul Richardson)

Metal Work by Extension Metal; Props built by Vic Maris; Silver & Black P.V.C. Curtains by Norman Canda; Colours supplied by U.K. Distributors, Heviyamer & Co. Ltd.; Lighting and Sound Equipment by H.H. (Stage Equipment) Ltd; Stockings by Peco.

In accordance with the requirements of the Bristol Local 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 side and rear of the seating, it shall be limited to the number estimated in the notices exhibited in the boxes.

The Management reserve the right to refuse admission, also to make any alteration in the price which may be rendered necessary by disease or other unavoidable causes.

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Gez Solange

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