ALL IN LOVE

London run: Mayfair Theatre, March 16th (24 Performances)
Music: Jacques Urbont
Lyrics & Book: Bruce Geller
Director: Douglas Squires
Musical Director: Anthony Bowles

Cast: James Fox (Jack Absolute), Peter Pratt (Sir Anthony Absolute),
Gwen Nelson (Mrs Malaprop), Mary Millar (Lydia Languish),
Annie Ross (Lucy), Peter Gilmore (Sir Lucius O'Trigger),
Ronnie Barker (Bob Acres)

Songs: I Love a Fool, A More than Ordinary Glorious Vocabulary,
Women Simple

Story: Jack Absolute, son of the wealthy Sir Anthony Absolute, has
come to Bath disguised as Ensign Beverley, hoping this disguise will
help him woo Lydia Languish. He has difficulties with Lydia's aunt,
Mrs Malaprop, and is then challenged to a duel with two rivals for the
love of Lydia, Sir Lucius O'Trigger and the country bumpkin, Bob
Acres. However, Sir Lucius withdraws when he discovers the love
letters he received came not from Lydia, but from her aunt; and Bob
Acres withdraws when he discovers Ensign Beverly is actually his old
friend, Jack Absolute. Sir Lucius O'Trigger ends up with the comedy
maid, Lucy

Notes: Based on Sheridan's “The Rivals”, this had originally been staged at the Martinique Theater in New York in 1961

SHE LOVES ME

London run: Lyric Theatre, April 29th (189 Performances)
Music: Jerry Black
Lyrics: Sheldon Harnick
Book: Joe Masteroff
Director: Harold Prince
Choreographer: Carol Haney
Musical Director: Alyn Ainsworth
Producer: Harold Prince, Tony Walton & Richard Pilbrow

Cast: Anne Rogers (Amalia Balash),
Gary Raymond (Georg Nowack),
Rita Moreno (Ilona Ritter),
Gary Miller (Steven Kodaly),
Karel Stepanek (Zoltan Maraczek),
Peter Sallis (Ladislaw Sipos)

Songs: Good Morning Good Day, Days Gone By, Will He
Like Me, Tango Tragique, Dear Friend, A Trip to the Library

Story: Set in a mid-European city in the 1930s, the action
takes place mostly in and outside Maraczek's Parfumerie.
Amalia and Georg, who work in the shop, loathe each other,
but coincidentally they are anonymous correspondents known
to each other only as “Dear Friend”. When they finally
arrange a meeting at the Cafe Impériale, Georg realising
that his pen-pal is Amalia, does not reveal his identity, and the girl
thinks she has been stood up. Presently they find themselves
falling in love, and on Christmas Eve Georg confesses to the
correspondence.

Gary Miller and Rita Moreno
**INSTANT MARRIAGE**

**London Run:** Piccadilly Theatre, August 1st (366 Performances)

**Music:** Laurie Holloway

**Lyrics & Book:** Bob Grant

**Director:** Bob Grant

**Choreographer:** Rae Landor

**Musical Director:** Gareth Davies

**Producer:** Donald Albery & Brian Rix

**Cast:**
- Bob Grant (Eastwood),
- Harold Goodwin (Tubbs),
- Joan Sims (Lavinia),
- Paul Whitsun-Jones (Bickerstaff),
- Tony Holland (Harold),
- Wallas Eaton (Algernon),
- Stephanie Voss (Miranda),
- Don McCorkindale (Stephen)

**Songs:** Getting Married, Down There, I Not Sleep, Flippin' Strippin', Hands Off He's Mine, We Get it at Home, Show Him What's What

**Story:** Four Yorkshire folk come down to London on a day-trip: Eastwood and Tubbs are secretly intent on visiting a strip show in Soho, Eastwood's spinster sister, Lavinia, has a secret appointment at a marriage bureau, and Alfie Bickerstaff, too, is secretly planning a similar visit. Naturally, Lavinia and Alfie end up at the same marriage bureau which is run by a gay couple, Harold and Algernon, and, by chance, the marriage bureau is located in the same building as the strip club. To make matters worse, the chief stripper is Miranda, who is the fiancée of Tubbs' son, Stephen. With a prison scene for being unable to pay a restaurant bill, a wrong turning which leads into the stripper's dressing room, some cross-dressing, and a police chase, etc. this was an early version of the “Carry On” tradition, but with songs.

**Joan Sims**

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**SALAD DAYS (Revival 2)**

**London Run:** Lyric Hammersmith, August 18th (39 Performances)

**Music:** Julian Slade

**Lyrics & Book:** Julian Slade & Dorothy Reynolds

**Director:** Jasmine Dee

**Producer:** Audrey Lupton & Arthur Lane

**Revival Cast:**
- Trevor Griffiths (Tramp), Belinda Carrol (Jane), Philip Blaine (Timothy),
- Patrick Duggan (Troppo), Pat Michael, Richard Fraser, Barry Howard, Olivia Breeze, John Inman

**Notes:** See Original production, Vaudeville Theatre, August 1954

First Revival: Prince’s Theatre, December 1961

This second revival had a number of unknown young performers in the supporting cast included John Inman, Barry Howard and Olivia Breeze.
**CAMELOT**

**London run:** Drury Lane, August 19th (518 Performances)

**Music:** Frederick Loewe  
**Lyrics & Book:** Alan Jay Lerner  
**Director/Choreographer:** Robert Helpman  
**Musical Director:** Kenneth Alwyn  
**Producer:** Jack Hylton

**Cast:** Laurence Harvey (King Arthur), Elizabeth Larner (Guinevere), Miles Malleson (Merlin), Moyra Fraser (Morgan LeFay), Barry Kent (Sir Lancelot) Nicky Henson (Mordred), Cardew Robinson (Pellinore)

**Songs:** I Wonder What the King is Doing Tonight, If Ever I Would Leave You, How to Handle a Woman, What Do the Simple Folk Do? The Simple Joys of Maidenhood.

**Story:** This was a visually stunning retelling of the Arthurian legend of Camelot, where the idyllic world of knighthood was destroyed by the three-way relationship of King Arthur, Guinevere and Sir Lancelot.

**Notes:** Based on T. H. White's novel, “The Once and Future King”, the show opened on Broadway in 1960 with Julie Andrews and Richard Burton and ran for 873 performances. The London production was only warmly received by the critics, but it had opened with an enormous advance. The London version had some alterations from the original Broadway opening – including a happier ending.

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**MAGGIE MAY**

**London run:** Adelphi, September 22nd (501 Performances)

**Music & Lyrics:** Lionel Bart  
**Book:** Alun Owen  
**Director:** Ted Kotcheff  
**Choreographer:** Paddy Stone  
**Musical Director:** Marcus Dods  
**Producer:** Bernard Delfont

**Cast:** Rachel Roberts (Maggie May) Kenneth Haigh (Patrick Casey), Marie Conmee (Norah Mulqueen), Andrew Keir (Willie Morgan), Julia McKenzie, Barry Humphries

**Songs:** It's Yourself, The Land of Promises, Lullaby, I Love a Man, The Ballad of the Liver Bird, Dey Don't Do Dat T'Day, Shine You Swine, We Don't All Wear D'Same Size Boots

**Story:** Set in and around the Liverpool Docks, this is a story of trade union ethics and disputes. The prostitute, Margaret Mary Duffy, welcomes home her childhood sweetheart, Patrick Casey, after he returns unexpectedly from sea. His fellow workers, on strike, expect him to emulate his father and become their union spokesman, but Casey is loath to become involved. In Norah Mulqueen's pub Willie Morgan the current unpopular Union leader, challenges Casey, and manages to persuade the dockers to return to work. A very drunk and angry Casey staggers to Maggie's room and promises to take no further part in the dispute. However, in a final act of defiance he tries to prevent a shipload of arms going to South America, and is killed.

**Notes:** This was another success for Lionel Bart, who by this time was riding high as one of the most successful musical theatre composers of his generation. The run itself was beset with difficulties, many stemming from Rachel Robert’s personal traumas and alcohol problems. Her young understudy, Julia McKenzie, took over on several occasions. The leading role was later taken by Georgia Brown and then Judith Bruce.
ROBERT AND ELIZABETH

London run: Lyric Theatre, October 20th (948 Performances)
Music: Ron Grainer
Lyrics & Book: Ronald Millar
Director/Choreographer: Wendy Toye
Musical Director: Alexander Faris
Producer: Martin Landau

Cast: June Bronhill (Elizabeth Barrett), Keith Michell (Robert Browning), John Clements (Edward Moulton-Barrett), Angela Richards, Jeremy Lloyd


Story: In the strict Wimpole Street Victorian household of Edward Moulton-Barrett in 1845 his ailing daughter, the poetess Elizabeth Barrett, falls in love with fellow-poet Robert Browning. Father does not approve, so the two elope to Italy.

Notes: An American judge, Fred G. Moritt, created the book for a musical called “The Third Kiss” based on the successful play “The Barretts of Wimpole Street” by Rudolf Besier. However, his musical was never produced. The English playwright, Ronald Millar, took the two versions and with music by Ron Grainer created a new musical, “Robert and Elizabeth”, a lushly romantic operetta, harking back to the lavish days of Ivor Novello and pre-war Noel Coward. It was a long-running success in London, but plans for a Broadway version were abandoned because of legal action taken by Judge Morrit, after the parties failed to come to terms for an American production.

HIGH SPIRITS

London run: Savoy Theatre, November 3rd (93 performances)
Music & Lyrics: Hugh Martin & Timothy Gray
Director: Timothy Gray & Graham Payn
Choreographer: Danny Daniels

Cast: Cicely Courtneidge (Madam Arcati), Denis Quilley (Charles Condomine), Jan Waters (Ruth), Marti Stevens (Elvira)

Songs: Was She Prettier that I?, The Bicycle Song, Forever and a Day, Faster than Sound, Something is Coming to Tea

Story: Madam Arcati is a bizarre spiritualist who disrupts the second marriage of writer Charles Condomine by calling up the spirit of his departed first wife Elvira. The ghost of Elvira decides she would like to take Charles with her into the spirit world, but in so doing accidentally manages to cause the death of Ruth, the second wife. Ruth, very put out at having been killed, proceeds to play some ghostly tricks of her own.

Notes: Based on Noel Coward’s “Blithe Spirit”, the production was “supervised” by Noel Coward. It had originally opened on Broadway in April 1964 with a cast headed by Beatrice Lillie, and with Noel Coward directing. During try-outs Coward quarrelled with Beatrice Lillie and when the producers refused to replace her, Coward himself walked out and was replaced with an uncredited Gower Champion. The New York production ran for 375 performances. The London production was equally unhappy. Fenella Fielding was replaced by Marti Stevens, and the relationship between Cicely Courtneidge and Noel Coward was strained to the limits.
**LITTLE ME**

**London run:** Cambridge Theatre, November 18th (334 Performances)

**Music:** Cy Coleman  
**Lyrics:** Carolyn Leigh  
**Book:** Neil Simon  
**Director:** Cy Feuer & Bob Fosse, reproduced by Merritt Thompson  
**Choreographer:** Bob Fosse

**Cast:** Bruce Forsyth, Eileen Gourlay (Young Belle), Avril Angers (Older Belle), Swen Swenson, Bernard Spear, Bee Duffell

**Songs:** The Other Side of the Tracks, I Love You, Be a Performer, I've Got Your Number, Real Live Girl.

**Story:** The voluptuous Belle Schlumpfert rises from Drifters Row, Illinois to the heights of luxury, thanks to a series of special men in her life. These seven men include Noble Eggleston, the over-achieving snob who loves poor Belle as much as he is able (“considering you’re riff-raff and I am well-to-do”); Amos Pinchley, an 88 year old miserly banker; Val du Val, a flashy French entertainer; Fred Poitrine, a hick soldier; Otto Schnitzler, a dictatorial Hollywood film director; Prince Cherney for Rosenzweig; and Noble Jr., studying to become a musical engineer. All seven men are played by Bruce Forsyth!

**Notes:** Based on Patrick Dennis's novel, it proved to be a big hit for Bruce Forsyth in the London Production.

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**OUR MAN CRICHTON**

**London run:** Shaftesbury Theatre, December 22nd (208 Performances)

**Music:** David Lee  
**Lyrics & Book:** Herbert Kretzmer  
**Director:** Clifford Williams  
**Choreographer:** Denys Palmer  
**Musical Director:** Burt Rhodes  
**Producer:** Bernard Delfont, Tom Arnold & Arthur Lewis

**Cast:** Kenneth More, (Crichton), Millicent Martin (Tweeny), Patricia Lambert (Lady Mary), George Benson (The Earl of Loam), David Kernan (Ernest Woolley), Dily Watling (Lady Catherine), Glyn Worsnip (Lord Brockhurst)

**Songs:** Tweeny, London My Home Town, Our Kind of People, Down with the Barriers, Oh For a Husband, My Time Will Come

**Story:** The original story was of the class distinction between Crichton, the Butler, and his employer's daughter, Lady Mary. When the noble family and servants are shipwrecked on a desert island, Crichton proves to be the man most able to organise their survival and control affairs. Gradually Lady Mary accepts his superiority and even offers her love to him. However, once they are rescued and back in society, the relationship returns to one where Crichton is the servant. However, for this musical version the main love relationship was between Tweeny the Maid and Crichton, thus destroying most of the point of the story. It thus became a much watered down early version of “Upstairs Downstairs” with a lot of jolly songs.

**Notes:** Based on “The Admirable Crichton” by J. M. Barrie, Kenneth More had just appeared in a non-musical film version of this story – one which stuck mainly to the original plot. Millicent Martin was known for her chirpy, comic persona, and would have been mis-cast and wasted as the aristocratic Lady Mary – hence the decision to re-write the show.