

Kneehigh

THE UMBRELLAS OF CHERBOURG



A FRENCH
ROMANCE THAT
JUST HAPPENS
TO BE SUNG

DEL F O N T



MACKINTOSH
THEATRES

GIELGUD THEATRE



The Ultimate Hybrid Digital Piano



AVANT GRAND

When nothing less will do

The AvantGrand hybrid piano, upright or grand, combines a real grand piano action with state of the art digital sampling to deliver a completely new yet familiar playing experience. It's the ultimate expression of Yamaha's unique combination of traditional heritage and digital expertise, and there is simply no substitute for playing it - on stage, in the studio and at home.

RRP from just £9741

www.avant-grand.com

Seen the Show? Now try the piano and buy the music at Chappell of Bond Street - Yamaha's flagship UK music Store.

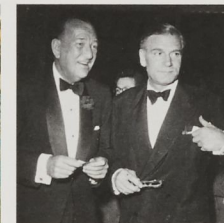
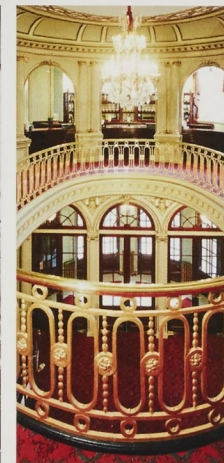
Three floors of Yamaha musical instruments and 40,000 printed music titles - just two minutes walk from this theatre.

www.chappellofbondstreet.co.uk



DEL F O N T
MACKINTOSH
THEATRES

GIELGUD THEATRE



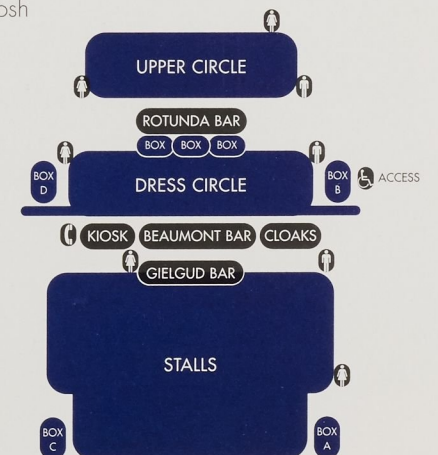
A warm welcome to Kneehigh Theatre's exciting new musical production based on Jacques Demy's film *The Umbrellas of Cherbourg* especially re-orchestrated for the stage by Michel Legrand. Kneehigh have established a reputation for their clever, innovative and original interpretations of classic works such as their recent highly acclaimed and internationally successful production of *Brief Encounter*. We are very pleased to host their latest West End premiere directed by Emma Rice and starring Joanna Riding and cabaret artiste Meow Meow.

I am also delighted to welcome you to the refurbished Gielgud Theatre, now an even more splendid building than when it first opened in 1906. We renovated it in two phases, firstly upgrading all the foyers and other public spaces before giving the outside stonework a complete facelift, restoring the canopies and redesigning the signage. Inside we created a new decorative scheme, re-seated and re-carpeted the auditorium and reinstated the boxes at the back of the dress circle, as well as improving the stalls bar and upgrading and adding more loos.

I wish you a terrific evening and hope that you will return regularly to our theatres and to other great West End shows.

Cameron Mackintosh

Cameron Mackintosh



John Gielgud in *The Importance of Being Earnest*, 1939 (Photo: Angus McBean).

Derek Jacobi and Claire Price in *Don Carlos*, 2005 (Photo: Ivan Kyncl).

Noël Coward and Laurence Olivier at the Globe, 1958 (© Getty Images).

Gielgud Theatre photographs, 2007 (© Alberto Arzoz).

Gielgud Theatre production highlights appear near the back of this programme.

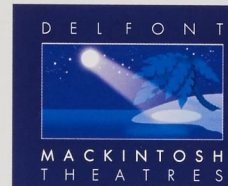
Beat the queue!



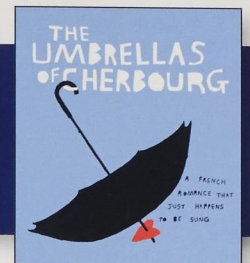
PRIORITY IS THE NEW THEATRE MEMBERSHIP SCHEME OF DELFONT MACKINTOSH THEATRES

- Priority Booking • Exclusive Member Events
- Behind the Scenes Tours • Workshops and Demonstrations
- Free Ticket Exchange • Dedicated Booking Line
- Hospitality and Partner Discounts
- Complimentary drinks and programmes

To join, call 0844 482 5153 or visit
www.delfontmackintosh.co.uk/priority



BOOK YOUR TICKETS FOR OUR OTHER GREAT SHOWS



TELEPHONE

It couldn't be easier to book your tickets through Delfont Mackintosh Theatres. Simply call us on 0844 482 5136 and speak to one of our highly trained box office clerks who will be happy to help you with any enquiry. With full access to the very best available seats at all our theatres, you're guaranteed an outing to remember. Lines are open 24 hours a day.

ONLINE

Or log on to our website www.delfontmackintosh.co.uk and you will have full access to the entire range of productions showing at any Delfont Mackintosh Theatre.

IN PERSON

You can call in to any of our box offices and book for any show in a Delfont Mackintosh Theatre.

GROUPS SALES

For a more specialised service our groups sales department delivers the ultimate booking experience to all customers wishing to purchase 10 or more tickets for any of our shows or theatres. We do not charge booking fees or any other hidden extra costs and our aim is to make the booking process as smooth, simple and efficient as possible. We are happy to reserve tickets without charge while you sort out all the details with the rest of your party. Call us on 0844 482 5100 to book, or email groupsales@delmack.co.uk for more information. In addition to all Delfont Mackintosh Theatres, the groups sales department sells for shows across the West End.

SCHOOLS & EDUCATION

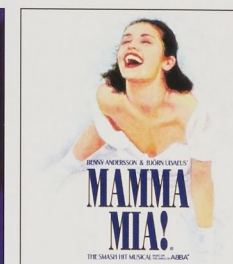
Our dedicated education team can offer expert advice and guidance on the range of products and services available to all schools. Book an all-inclusive package including backstage tours, workshops, lunch and tickets to matinee performances, or we can tailor-make a package for the needs of your party. Call us on 0844 482 5165 for more details or email education@delmack.co.uk

HOSPITALITY

Special occasion or entertaining clients?
Call 0844 482 5166 for details of our hospitality packages.



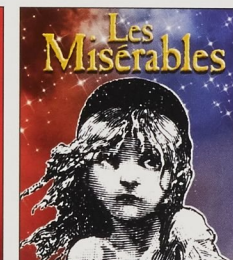
Noël Coward Theatre



Prince of Wales Theatre



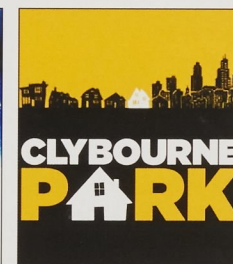
Novello Theatre



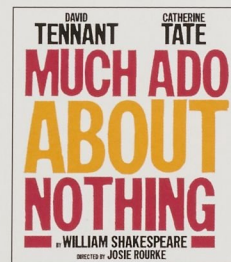
Queen's Theatre



Prince Edward Theatre

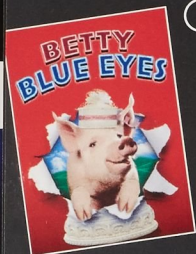


Wyndham's Theatre



Wyndham's Theatre
From 16 May

www.delfontmackintosh.co.uk



QUESTION TIME WITH REECE SHEARSMITH

OF *THE LEAGUE OF GENTLEMEN* WHO IS ABOUT TO STAR IN
THE NEW WEST END MUSICAL *BETTY BLUE EYES*

⊛ **Your first West End musical was *The Producers*. What's your favourite memory of that show?**

★ I loved performing the 'I Wanna Be a Producer' number. The choreography was so great, it really felt like I was a full on 'song and dance' man. Another treat on that show was being able to enjoy 'Springtime for Hitler' from the wings every night for a year.

⊛ **What's it like going back in time to 1947?**

★ From what I can gather, it's not much different from now. Maybe the haircuts are a bit more severe. I'm stocking up on chocolate but don't tell anybody.

⊛ **Are you enjoying being hen-pecked by Sarah Lancashire?**

★ It's fantastic working with Sarah. She really knows what's funny – and I really admire that. I hope we make a good team. Not since *Sweeney Todd* and Mrs Lovett has there been such a determined couple ready to exact revenge.

⊛ **Is it good to be back singing and dancing again?**

★ Very exciting. This world is not unknown to me, but it's not necessarily my comfort zone. But having said that, this is a great new musical and Gilbert is a wonderful part that I'm getting the chance to create. (As long as you don't count Michael Palin.)

⊛ **Stage or screen? Which one would you pick?**

★ It's very hard to choose one over the other. When I'm doing one, I often miss the other. But when all is said and done, you can't beat the feeling of a live audience – and that immediacy of creating something unique every night.

⊛ **What would you do if you ruled the world?**

★ I would give everyone a free tie. Oh, and also make littering punishable by death.

⊛ **What's surprised you lately?**

★ I was recently surprised to hear that the earth gets

100 tons heavier every day due to falling space dust. How about that?

⊛ **What was the last play or musical you saw that you really loved?**

★ I really enjoyed *Ghost Stories* by Jeremy Dyson and Andy Nyman. I was such a fan before I actually ended up being in it. A dream come true. But I think it's a really powerful piece of theatre.

⊛ **What's your great online discovery?**

★ I love www.grand-illusions.co.uk. It has some wonderful optical toys and curios that really appeal to me.

⊛ **Who is your fantasy date?**

★ I would love to have gone on a date with Madeline Kahn. She was a brilliantly funny and beautiful lady.

⊛ **Which public figure is most overrated?**

★ I've no time for the statue of Eros.

⊛ **What is the best present you have ever been given?**

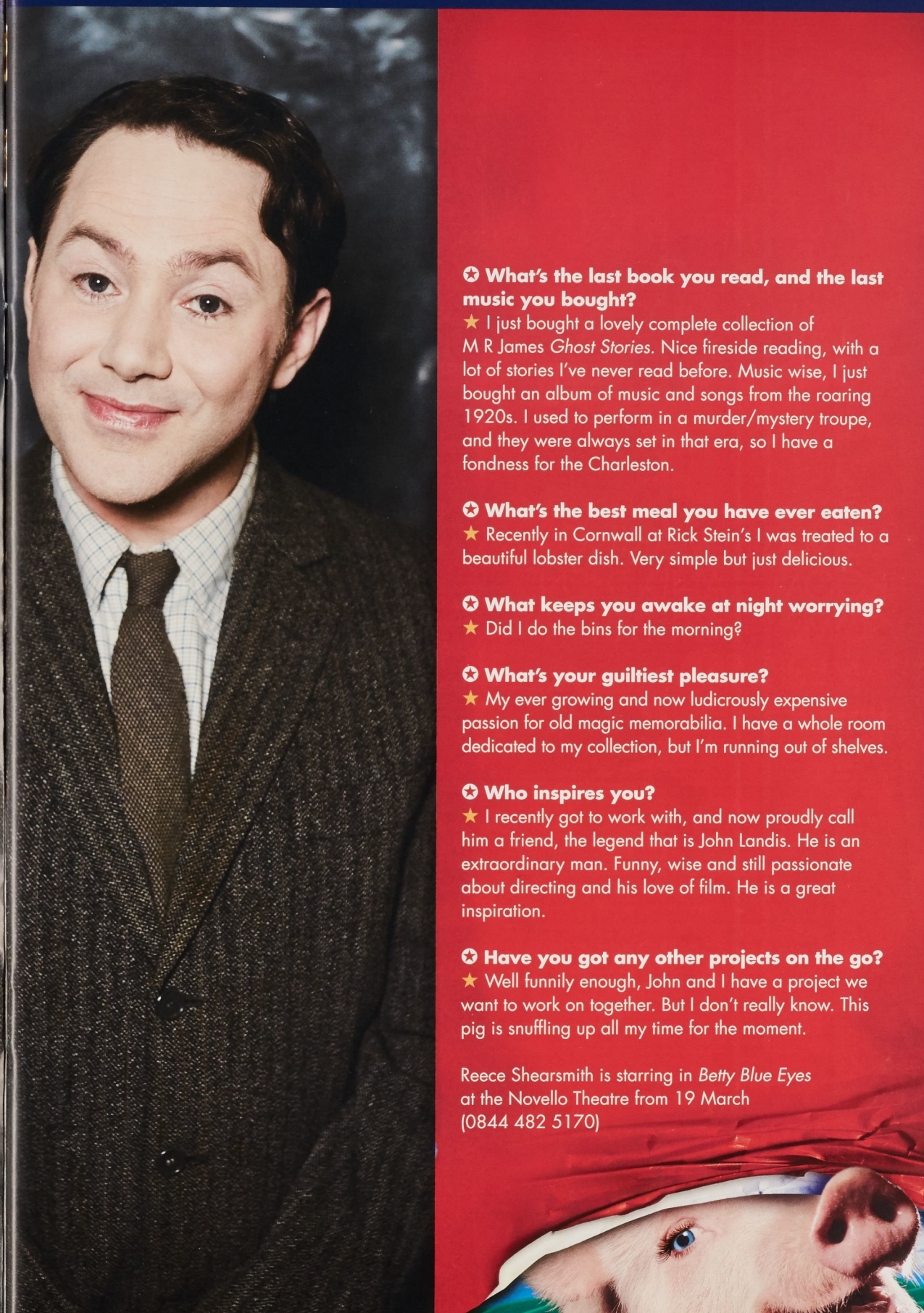
★ My uncle is an amazing carpenter – a true craftsman, and he made me a beautiful writing desk from walnut. Very stylish. I cherish it.

⊛ **If you hadn't become a performer, what would you have done for a living?**

★ I would have tried to do something more with my drawing. I love caricatures – perhaps a cartoonist, or animator.

⊛ **What stage memory has you cringing with embarrassment?**

★ When I did *Art* I played the part of Yvan, who has a particularly long speech. Pages in fact. One night I went on a loop and began saying stuff I'd already said. I eventually realised and just stopped. I don't think anyone noticed – everyone still clapped because it goes on for so long, but I was horrified.



⊛ **What's the last book you read, and the last music you bought?**

★ I just bought a lovely complete collection of M R James *Ghost Stories*. Nice fireside reading, with a lot of stories I've never read before. Music wise, I just bought an album of music and songs from the roaring 1920s. I used to perform in a murder/mystery troupe, and they were always set in that era, so I have a fondness for the Charleston.

⊛ **What's the best meal you have ever eaten?**

★ Recently in Cornwall at Rick Stein's I was treated to a beautiful lobster dish. Very simple but just delicious.

⊛ **What keeps you awake at night worrying?**

★ Did I do the bins for the morning?

⊛ **What's your guiltiest pleasure?**

★ My ever growing and now ludicrously expensive passion for old magic memorabilia. I have a whole room dedicated to my collection, but I'm running out of shelves.

⊛ **Who inspires you?**

★ I recently got to work with, and now proudly call him a friend, the legend that is John Landis. He is an extraordinary man. Funny, wise and still passionate about directing and his love of film. He is a great inspiration.

⊛ **Have you got any other projects on the go?**

★ Well funnily enough, John and I have a project we want to work on together. But I don't really know. This pig is snuffling up all my time for the moment.

Reece Shearsmith is starring in *Betty Blue Eyes* at the Novello Theatre from 19 March (0844 482 5170)

MATT WOLF ON LONDON MAKING ROOM – AND THEN SOME – FOR THE AMERICAN REPERTOIRE

Want to learn about the American theatre? You could do worse than start in London. I know that statement may sound heretical to many (American visitors, in particular) who play the authenticity card in arguing that American theatre is most properly sampled and savoured at its source – which, in an ideal world, where one can cheaply and easily hop on planes at a moment's notice, I suppose is true.

But as an American now resident in the UK for almost 30 years, I can't emphasise enough to what degree I have learned about my home country's theatre by being based here. Who would have imagined, for instance, that the American actor-turned-writer Bruce Norris's *Clybourne Park* would get a mainstream exposure that it hasn't so far had back in the USA (its Off-Broadway premiere last winter not the same level of event as the commercial transfer this season to Wyndham's, where playgoers can enjoy as scabrously witty and incisive a play as has been seen on either side of the Atlantic for some time)? Sometimes London doesn't merely showcase American plays, it actively makes their reputations.

That much was clear starting the very week of my arrival in the UK in September 1983, when the National Theatre's studio-sized Cottesloe was giving not the British but, mark you, world premiere to a then-unknown play by David Mamet that, yes, had been scheduled for a Chicago engagement as yet to happen but not yet for New York. The result meant that few of us were prepared for the thunderclap that greeted us on opening night of *Glengarry Glen Ross* in an all-British production, directed by Scotsman Bill Bryden, that to this day remains very nearly definitive.

REVELATORY PRODUCTIONS

As the National began with American work (in my experience anyway) so it was to continue over the years, introducing me to a breadth of material that I might possibly see in New York – but as often as not in variations on preceding National stagings. What was the director Howard Davies's 1990 Broadway revival of *Cat on a Hot Tin Roof*, starring Kathleen Turner, but a chance for a British director to revisit a play he had previously mounted to acclaim on the stage of the National's

Lyttelton, in a production pairing Lindsay Duncan with the supreme, much-missed Ian Charleson? Davies has virtually been a one-man champion of the American repertoire: not just Williams, the centenary of whose birth we mark this year, but, crucially, Miller and O'Neill. His revelatory take on O'Neill's marathon *The Iceman Cometh* introduced Kevin Spacey first to the Almeida and then the Old Vic before crossing the Atlantic to further kudos. Only London audiences, again at the National, were lucky enough to catch Davies's epic go at *Mourning Becomes Electra* in 2003, with Eve Best and Helen Mirren both in hurtling, hurting form.



Opposite: Lucian Msamati, Lorna Brown, Sophie Thompson and Sarah Goldberg in *Clybourne Park* at the Royal Court
Above: Lindsay Duncan and Ian Charleson in *Cat on a Hot Tin Roof*; Helen Mirren in *Mourning Becomes Electra*; Liz White and Michael Malarkey in *Spring Storm*

(Pictures: Donald Cooper, Alastair Muir)

Just this past year, the director Laurie Sansom brought from Northampton to the Cottesloe two little-known American entries, O'Neill's rather trying *Beyond the Horizon* and Williams's truly remarkable, uncelebrated *Spring Storm*, in a repertory season that amounted to the best sort of impromptu class for American theatre enthusiasts, neither play having a whisper of a chance of any kind of New York run without a London imprimatur to give understandably wary producers a prod.

The point is, British directors run toward the American repertoire, not away from it, and the theatre culture here is that much richer as a result. Richard Eyre, of course, deserves credit for more or less establishing the Frank Loesser musical *Guys and Dolls* as an invaluable component of many British theatregoers' experience. When I met with Sir Richard in the mid-1990s to collaborate on a book on his justly famous production of that show, he spoke to me of growing up in an 'etiolated' (his word, and a good one) theatrical landscape in which American drama was raw and gutsy and primal by comparison with the buttoned-up work from his brethren that he was seeing in England at the time.

CROSSING THE POND

I'm not sure that distinction still applies: it's hard to think of another play either side of the Atlantic of late as furiously energised as Jez Butterworth's *Jerusalem*, which will itself reach Broadway this spring, while the so-called 'in-yer-face' school of modern British dramatists (premiered as often as not, as with Butterworth, at the Royal Court) makes many of their American kinsmen look contrastingly tame. But the thesis still holds about the pull of several decades of American classics on successive generations of British theatre-makers. Suffice it to say that I have in my time in London seen not one but two productions of Williams's difficult but rewarding *Orpheus Descending*, first from Peter Hall, then from Nicholas Hytner. Would Hall's tempestuous take on that play have been seen on Broadway, with Vanessa Redgrave, without a prior run here? Not a chance, insofar as it was *The New York Times's* then-chief drama critic Frank Rich who gave Redgrave's blazing star turn a

sufficient seal of approval that a Broadway transfer became inevitable. Much the same is happening this season with the Comedy Theatre production of Lillian Hellman's *The Children's Hour*, an American play I first saw at the National (directed by – who else? – Howard Davies) in the 1990s but that has yet to play New York in my lifetime:

CATCHING KEIRA

Nor does the argument hold about London necessarily getting some watered-down, diluted version of the American theatrical experience. Sure, some plays and productions are better seen States-side: *Fosse*, the musical, felt as if it were made for and by Broadway when I saw it there, a leap or bend or snap too far for London when it transferred here. But Nicholas Hytner's defining *Carousel* for the National in 1992 in fact surpassed in acting chops his restaging (with different performers) of that same show for New York's Lincoln Center Theater, just as the undeniably, blissfully English Sheridan Smith remains the finest Elle Woods in *Legally Blonde* that one is ever likely to see. Stephen Sondheim deserves a column all to himself when it comes to the ability of the British to honour the musical theatre's finest living composer/lyricist. And with reference back to the current season, *Clybourne Park* boasts an almost entirely British company (headed by Sophie Thompson) but they come naturally by the wit, pain and politically incorrect verbal landmines with which Norris's play is packed full.

And sometimes, in London, the Genuine Article pitches up, as well – to wit, the Steppenwolf Theatre over time bringing over *The Grapes of Wrath* and *August: Osage County*, in both cases to the same auditorium (the Lyttelton) that hosted the entire Off-Broadway company of August Wilson's Olivier Award-winning *Jinney*. Or Stockard Channing reprising at two London venues her fabled Broadway star turn in *Six Degrees of Separation*, or *Hair* hitting Shaftesbury Avenue last season with its Broadway company intact. Come to think of it, why bother with the hassle and headache of travel these days given the ongoing American presence that I describe? There's little need to head over there when so much of the work ends up, as the song says, over here.



WEB WATCH:

THE AWARD GOES TO...

It's awards season again, culminating in the West End with the Laurence Olivier Awards on 13 March, and on Broadway with the Tony Awards, on 12 June. But they are not the only awards that recognise the theatre...

LONDON



• The Laurence Olivier Awards, presented under the auspices of the Society of London Theatre, are the industry's pat on the back to itself. For facts and figures, breaking news and live streaming of the awards on the

night visit www.officiallondontheatre.co.uk/olivier_awards

• The *Evening Standard* Theatre Awards have been presented since 1955, making them the longest standing of all the theatre awards. Visit Wikipedia (http://en.wikipedia.org/wiki/Evening_Standard_Award) for lists of previous winners; keep an eye peeled on the *Standard* itself (www.thisislondon.co.uk) in November for details of the next award round.

• The Critics' Circle Theatre Awards, presented since 1989, are highly regarded since they mark the collective approval of people paid to sit in judgement: namely the theatre critics. Visit Wikipedia (http://en.wikipedia.org/wiki/Critics%27_Circle_Theatre_Award) for lists of previous winners; or for up-to-date news visit www.criticscircle.org.uk

• The Whatsonstage.com Awards bill themselves as 'the Theatregoers' Choice', voted for online by visitors to the site. A presentation ceremony and concert is being held at the Prince of Wales on 20 February: <http://awards.whatsonstage.com>

• The Empty Space... Peter Brook Awards, created in 1989, honour the leading studio theatres around the country. Visit www.blanchemarvin.com



• London's fringe is being honoured in the inaugural Offies Awards, presented on 27 February under the auspices of www.offwestend.com, a website that promotes smaller London venues.

• Regional theatre is honoured in the TMA Awards (Theatrical Management Association) presented every November: www.tmauk.org/awards

• The Theatre Book Prize is presented under the auspices of the Society for Theatre Research for books on theatre history and practice: www.str.org.uk/events/bookprize/

NEW YORK



• The biggest awards for Broadway theatre, of course, are the Tonys. Visit www.tonyawards.com for past winners and breaking news.

• The Drama Desk Awards spread their net to embrace all

of New York Theatre: www.dramadesk.com

• The Obie Awards, honouring Off-Broadway, are now in their 56th year: www.villagevoice.com/obies/



MATT WOLF ON THE ROLE PLAYED BY THE AUDIENCE, FOR GOOD OR ILL

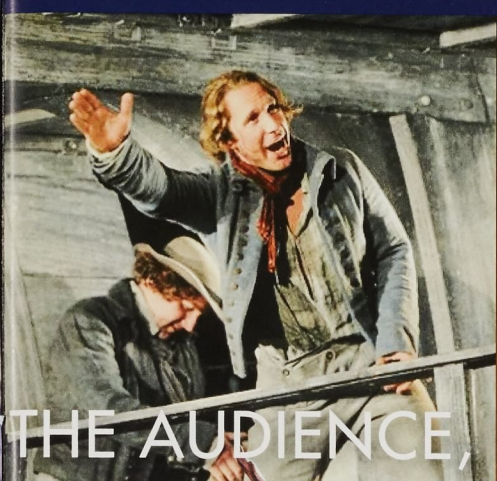
Elena Roger and David Thaxton in *Passion*

It's often forgotten in all the talk about what makes the theatre tick that the audience – yes, that's you (and me) – plays a crucial role, as well. How many times has one been in the middle of a tense or climactic scene when the crunch of a Malteser or someone's rustling of a raincoat spoils the mood for 900 people in a single (mis-)stroke? Conversely, the quality of held silence – of a shared stillness of which everyone is aware but about which no one dare comment lest it spoil the mood – can ramp up the excitement of an evening beyond all measure. On that front, I think immediately of the Donmar's thrilling autumn revival of the Stephen Sondheim/James Lapine musical *Passion*: on press night it was as if the audience had inhaled as one and then held their breath for just under two hours, exhaling collectively on the shimmering vocal dying fall with which the remarkable David Thaxton, as Giorgio, closed out the show.

I don't know why it is that certain venues – or performances – seem to bring with them a distinctive audience. The National's Cottesloe, for instance, almost never is subject to the heaving coughs and wheezes that attended the (non-press night) performance I caught in the far-larger Olivier auditorium of the Rory Kinnear *Hamlet*, at a show so given over to an audience in evident respiratory distress that the National's most capacious theatre seemed like an adjunct to a nearby A&E. Perhaps the lure of a vaunted actor in a great play had brought out theatregoers who weren't entirely prepared for a nearly four-hour sit? Or maybe it's that people were so keen to attend that they thought: ill health be damned – as was clearly the case the night I saw the latest DV8 dance performance in the Lyttelton only to find myself seated next to a young woman in extreme thrall to a cold and cough that began to engender its own drama entirely incidental to what was happening on stage.

INTERVAL DRINK...?

Perhaps London ought to take a leaf from New York's Carnegie Hall, just one of several tony Manhattan establishments to make lozenges available in the foyer for throaty, chesty concertgoers who have decided (sometimes against all common sense) to give the event a go. And although I am probably too quick to glare when those near me at a theatre are succumbing to one or another expectation, I know first-hand the feeling of



Jacques Imbrailo in *Billy Budd*

Ruth Negga and Rory Kinnear in *Hamlet*. Below: 'On the Town' from Jerome Robbins' *Broadway* (Pictures: Johan Persson, Marc Brenner)

needing to be in attendance when common sense dictates otherwise. So busy is the London theatre calendar across much of the year that one is loath to cancel or postpone scheduled performances, if only because they then have to be slotted in at some later time.

And so it was that I found myself a season or two ago in the middle of a very long row at the National's Lyttelton, listening attentively to the actor Brian Cox deliver a virtuoso treatment of Nabokov's *Lolita*.

The only problem: said evening marked my first, tentative foray out after a bout of bronchitis that was beginning to put paid to my paid work, the result being that I spent nearly all of a no-interval, two-hour show suppressing one of many seismic coughs. Thank God for the final applause when I could finally in other ways let rip.

Sometimes, in New York especially, audiences seem reluctant to embrace silence, lest that seem to indicate a failure of participation when often the very opposite is true. Ask any musician and they will tell you how pleased they are when audiences allow the last note of a string quartet or symphony that final enveloping silence before the public starts to clap. Last summer, attending Michael Grandage's altogether thrilling opera debut at Glyndebourne with *Billy Budd*, I was entirely gratified to hear Benjamin Britten's orchestral passages treated as part of the overall fabric of the piece, which of course they are. I have been in houses where comparable music – the *Four Sea Interludes* in Britten's *Peter Grimes*, say – were responded to like so much wallpaper, a clamorous attitude that is disrespectful to both the composer and those who are actually there to hear his work. The worst audience is often one gathered together to see and be seen but not necessarily to see the show at hand, as was the case the night I attended the revelatory *Jerome Robbins' Broadway* in New York 20 years ago, or thereabouts. Although the musical was at the time the hottest new show in town and went on to

win every award going, you couldn't impress that on a benefit performance of playgoers, many of whom shouted hellos and made dinner plans across multiple rows. Jerome Robbins: who he?

All manner of unexpected factors can affect the demeanour of an audience on a given night. Often, a star in the house impacts what is happening on stage. I vividly recall the night I attended Sean Combs on Broadway in *A Raisin in the Sun* only to find Muhammad Ali among a sell-out crowd that was at least as interested in glimpsing the iconic fighter as it was in watching whether P Diddy/Puff Daddy or whatever moniker Combs was then going by could cut it in his New York stage debut. (A majority of them queued at the interval for autographs from an obliging Ali.) Conversely, Barbra Streisand was visible several rows in front of me when I attended last spring's Broadway revival of *Fences*, starring another African-American notable in Denzel Washington. That night's public seemed not to take much notice of the legend in the stalls when they had come to watch their double Oscar-winning main man do his thing on stage (for which he later won a Tony Award).

...MAKE MINE A LOZENGE

There are other occasions, of course, when a little love from the audience, vocally shared, makes all the difference. Last summer's American cast of *Hair* at the Gielgud Theatre used to tweet about the difficulties involved in getting a sometimes recalcitrant British public into that show's Vietnam-era, counterculture groove. But when they did, audience and actor alike rocked out like there was no tomorrow, sharing a wave of affection that transcends any script. Of such nights are the rewards of live theatre joyfully made, and good audiences should know that they, too, play a part even if they haven't (yet) begun standing at the end to take a bow.

Matt Wolf is London theatre critic of *The International Herald Tribune* and theatre editor of the website www.theartsdesk.com



Les
Misérables
25 YEARS YOUNG

0844 482 5160 • www.lesmis.com

QUEEN'S THEATRE
Shaftesbury Avenue, London W1



TM © CMOI, 1986



THE RAYMOND MANDER & JOE MITCHENSON THEATRE COLLECTION

continues to help Delfont Mackintosh Theatres with research into theatre history.

For further information about the Collection please contact
Jo Elsworth, Director, University of Bristol Theatre Collection, Cantocks Close, Bristol BS8 1UP

Telephone: 0117 331 5086 • Email: theatre-collection@bristol.ac.uk

www.bristol.ac.uk/theatreollection

6 March 2011 marks the 60th anniversary of Ivor Novello's death.
He is seen here with Ursula Jeans in *I Lived with You* at the Prince of Wales Theatre, March 1932

Let Us Entertain You

Next time you visit a Delfont Mackintosh Theatre, add some extra sparkle to your evening by booking one of our exclusive hospitality receptions



CHAMPAGNE RECEPTION

Whether you're celebrating a birthday, anniversary or special occasion, or you simply want to give yourselves and your guests an extra special treat, our Champagne Reception will make your trip to one of our theatres an even more memorable occasion.

You will be met upon arrival or at the start of the interval and escorted to a reserved table in the bar, where each person will enjoy half a bottle of house champagne and a show programme.

From £35 per person inclusive of VAT (exclusive of a ticket)
From £70 per person inclusive of VAT (inclusive of a top price ticket)

VIP RECEPTION

If you are entertaining clients or simply want to indulge yourselves in the luxurious surroundings of our theatres, then the VIP Reception is the perfect option for you.

One of our hosts will greet you upon arrival, and look after you throughout the evening so that you can relax and enjoy the experience.

You will have use of a specially designated hospitality area for 45 minutes before the performance and during the interval. Also included is a show programme, savoury canapés before the performance, dessert canapés at the interval and your choice of drinks, including house champagne, wine, beer and soft drinks.

From £85 per person inclusive of VAT (exclusive of a ticket)
From £120 per person inclusive of VAT (inclusive of a top price ticket)



D E L F O N T



MACKINTOSH
THEATRES

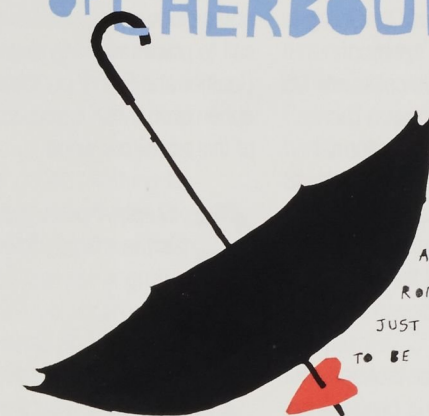
To book your hospitality reception,
call 020 7766 2112 or email hospitality@delfontmackintosh.co.uk
www.delfontmackintosh.co.uk/hospitality

DANIEL SPARROW & MIKE WALSH PRODUCTIONS
CURVE, CITY LIGHTS ENTERPRISES AND RAISE THE ROOF &
in association with BE MY PRODUCTIONS, JANE DUBIN, TRUE LOVE/FABULA MEDIA, WATSON/MANOCHERIAN

present

Kneehigh

THE UMBRELLAS OF CHERBOURG



A FRENCH
ROMANCE THAT
JUST HAPPENS
TO BE SUNG

Directed and Adapted by
EMMA RICE

Music by
MICHEL LEGRAND

Based on the film by
JACQUES DEMY

English Lyrics Translated by
SHELDON HARNICK

in association with
CHARLES BURR

Starring
JOANNA RIDING **MEOW MEOW**

with
**CARLY BAWDEN LAURA BRYDON GILLIAN BUDD GARETH CHARLTON ANDREW DURAND
CYNTHIA ERIVO CHRIS JENKINS DOMINIC MARSH AHI OMOSHAYBI MATT WILMAN**

Orchestrations & Vocal Arrangements	MICHEL LEGRAND
Maitresse's Interludes	CARL GROSE
Choreography	EMMA RICE
Set & Costume Design	LEZ BROTHERSTON
Lighting Design	MALCOLM RIPPETH
Sound Design & Recorded Music Remixing	SIMON BAKER
Musical Supervisor/Director	NIGEL LILLEY
Casting Director	GABRIELLE DAWES CDG
Associate Choreographer	ETTA MURFITT
Associate Producer	PAUL CREWES

First performance of this production at Curve, Leicester: 11 February 2011
First performance of this production at the Gielgud Theatre: 5 March 2011

GIELGUD THEATRE
A DELFONT MACKINTOSH THEATRE

21 ASIDES ABOUT THE UMBRELLAS OF CHERBOURG

by EMMA RICE – director and adaptor of *The Umbrellas of Cherbourg*

1 I didn't find *The Umbrellas of Cherbourg*, *Umbrellas* found me. Michel Legrand had been to see *Brief Encounter* and decided that I should direct the first version of *The Umbrellas of Cherbourg* in 30 years. The courtship started with a series of very passionate, charming and persuasive calls until I agreed to watch the film. And then, and then... The courtship was no more – the love affair had begun. I adored this piece from the moment I saw its colours, felt its heartbeat and recognised its characters. Michel Legrand and Jacques Demy were rare magicians and I said 'yes' with no questions or doubts. The love affair continues to this day.

2 I have always loved fairy tales, or Wonder Tales as I prefer to call them, and *Umbrellas* unexpectedly fits into this canon of work. *Umbrellas* is an unusual story structure – this is no simple 'happily ever after' tale. This fits into the best of grown-up tales, those of endurance. These tales are the ones I love most. They remind you that, whatever life throws at you, the chances are you will still wake up in the morning and still keep going. Geneviève has a line that says, 'Why, if I would have died for him, am I still alive?' This perfectly sums up endurance. Life goes on, and this alone is a wonder indeed.

3 *Umbrellas* is French from the tips of its painted fingers to its dancing toes. It smells of brie, tastes of vin rouge and smoulders like a Gitanes cigarette. It makes us long for romance, style and walks by the Seine. It is exotic yet familiar, sensuous and cool. Simply, *Umbrellas* is the definition of chic.

4 Wallpaper will always be a disappointment for me now.

5 Cherbourg is a port. People come and go here, passing through. And yet our heroes and heroines live bang in the middle of these shifting stories. They look out, sometimes dreaming of being somewhere else, sometimes just wishing to stay still forever. But the port carries on working. It is

industrial and heavy but there is great romance in this. A port is the gateway to the world. Cranes swing out across the oily shore as if reaching for a different life, and sailors – dreamboats in crisp blue and white – sail to places we long to go. They reek of Jean Paul Gaultier and Pierre et Gilles. Strong, sexy and ephemeral, these sailors are watery angels, guardians of this transitory world.

6 Surely, the most eccentric shot in film history is the magic moving bike shot?

7 Music is the beating heart of this beauty. The rolling score is like the lapping waters at the edge of the stinky harbour. I love the fact that the music never ends, that there are no numbers and no big finishes. This score doesn't break the rules, it doesn't even acknowledge they exist. This is a whole new world where conversations just happen to be sung and tunes bubble up through the intricate layers of rhythm and harmony. Howard Barker once remarked that there is no sound more hollow than that of an audience clapping in unison. There are no such invitations in this complex and meaningful score. The beat is deeper, darker and more personal as the themes tap each human heart differently. We are joined together in a much more satisfying way: that of recognition.

8 *'I Will Wait for You' is the best tune, ever.*

9 This is a love story. We have our young lovers, and everybody loves first love. But what of the other love stories? Madeleine with her consistent care for Guy; Cassard with his acceptance and unconditional love of Geneviève; Mme Emery with her girlish infatuation with Cassard? Not to mention Guy's growing, mature love for Madeleine, and Geneviève's practical, businesslike acceptance of Cassard. All of human frailty, hope and foolishness are here. But, perhaps, my favourite love story of them all is that one between mother and

daughter – one of such deep knowledge, practicality and comfort.

10 Our lovers are very ordinary. They don't ask for much. All they want is an umbrella shop, or a petrol station, or a baby. It is one of the most moving parts of this story that it is so domestic. Can't we give these undamaged young people what they ask for? No, no, no. Nothing is gained if you achieve your dreams too easily. Like all heroes and heroines of Wonder Tales, these fresh babies, pink and shiny, need to feel some grub and grit to endure. As we all do. None of us are exempt.

11 Umbrellas protect us from the elements, shield us from the cold and wet. Guy and Geneviève never appear under an umbrella at any point in the film.

12 Madeleine is a delicious surprise. It is her constancy, patience and generosity that ultimately get the guy. On the surface, *Umbrellas* is a love story between Guy and Geneviève and, yet, this expectation is subverted. We see their love dissolve and find another path. Narratively, we want to mourn this first love. We are heartbroken at the loss; we want to believe that first love is the strongest love and, yet, there is Madeleine. Quiet, gentle and strong, the girl we have taken for granted finds a voice and displays a devastating emotional intelligence. She sings of her grief, and of her love, and of her self. And we see her afresh and Guy sees her afresh. One of my favourite moments in the film is when Madeleine and Guy are in the garage and he kisses her neck and rubs her tummy. This couple have sex, have intimacy, have knowledge. I believe they will make it. She is the romantic lead now and life goes on.

13 Did young French mechanics really go to the opera?

14 Mme Emery is my hero. Glamorous, complex, vulnerable and loving, she is nothing we expect her to be. She is so chic and so controlling and, yet, she doesn't steal letters or judge her daughter for having sex. She comes alive with the twinkle of anticipation that Cassard may love her, but does nothing to prevent her daughter from finding security and happiness. She has endured, she understands and yet she shows no bitterness or cruelty. When Cassard sings of Geneviève, my heart breaks for her...she is now in the shadow of the daughter she raised and she conceals her disappointment with dignity and compassion. She is me, and you, and any woman who has known love and the opposite. She, for me, is womanhood at its most complex, most tragic and most brilliant. I cheer her from the tops of her stockings to the tears on her floral pillow. She is the adult, knowing, generous heart of the story.

15 Maitresse (lover and teacher!) is my mystery guest. She doesn't appear in the film of *The Umbrellas of Cherbourg*, she 'fills the holes' as she cheekily tells us at the start. She is an everywoman – buying an umbrella, fixing a car, materialising as Cassard's lost love and finally becoming the prostitute Genny. She watches over the fragile lovers of our story: an exotic bird, a knowing angel. I think that I may be a little in love with Maitresse with her warm heart, razor wit and deep care.

16 The character of Lola, described by Cassard in *The Umbrellas of Cherbourg*, appears in the earlier Jacques Demy film of the same name (*Lola*, music by Michel Legrand) in 1961. In this film, we follow Roland Cassard before he reaches Cherbourg. We see his heart broken and his interest in diamonds spark. After her reference in *Umbrellas*, Lola makes a final appearance in Demy's later film *Model Shop*, in 1969.

THE UMBRELLAS OF CHERBOURG BOUTIQUE



DVD AND POSTER ALSO AVAILABLE

ON SALE IN THE FOYER AND ON
www.umbrellasofcherbourg.com

seize, dix-sept, dix-huit, dix-neuf, vingt, vingt et un

17 There is a war on. Never forget the backdrop of conflict and something far more damaging than the quest for love. This is the reminder of what we humans are also capable of; the desire for power, independence and violence. Guy is injured whilst in Algeria. He wears the physical and emotional scars of human hatred. He is, in Wonder Tale terms, becoming a man: a man who has seen the dark and chooses the light. For light is worthless without the knowledge of the opposite.

18 After an overwhelming turnout and a nearly unanimous vote, Algeria's independence was announced on 3 July 1962.

19 I wish I could have met Jacques Demy. He understood and revealed the human condition in more depth than almost any other artist I could name. He took his insight, mastery of narrative and domestic sensibility, and fused it with film, image and music. He was brave, innovative and tender, a trail-blazer and a constant surprise. Is it possible to miss a man you have never met?

20 At the end of *Umbrellas*, we are given back to the world, back to Cherbourg with all its glistening greyness, and back to ourselves. The fairy dust is finished and we have all survived the storm. If only the back of the theatre could crumble and reveal the street behind. We could feel the cool breeze on our faces, and breathe in real life, sweet and heavy.

21 LIFE GOES ON
 WE HAVE ENDURED

The mood among the young French *bourgeoisie* in the mid-1950s was one of rebelliousness and cynicism, qualities that gave birth to the so-called New Wave in the cinema and literature, notably in films such as Jean-Luc Godard's *Breathless* (1960), and novels like Françoise Sagan's *Bonjour Tristesse* (1954). Sagan's novel, written when she was 18, concerns a sexually precocious French girl, Cécile, sabotaging her widowed father's attempts to remarry. Yet Cécile is conflicted. On the one hand she wants her precious father to herself, on the other she idly brushes off his philandering with an Oscar Wilde aphorism, 'Sin is the only note of vivid colour that persists in the modern world'.

A lot of the thinking of educated, middle class French women in the 1950s was coloured by the writings of Simone de Beauvoir, a prototype feminist intellectual, whose 1949 book *Le Deuxieme Sexe (The Second Sex)* anticipated the sexually charged feminism of Erica Jong and Germaine Greer. De Beauvoir urged women to be more assertive in their professional as well as their sexual dealings with men.

Meanwhile, across the Channel, nice girls who got themselves 'into trouble' were still regarded as social pariahs, at least according to Lynne Reid Banks in her 1960 novel *The L-Shaped Room*. Her anti-heroine, Jane, an out-of-work actress, finds herself pregnant after a fling with an actor. Chucked out of the family home by her father, Jane gravitates to a dingy room in a boarding house in Fulham and goes to great pains to conceal her burgeoning waistline from the world. Published in the same year, Edna O'Brien's autobiographical *The Country Girls* echoed *Bonjour Tristesse* in its precocity and devilment. The two eponymous convent girls delight in shocking their Catholic mentors with their spirited antics, which seem rather tame half a century on. At the time, however, O'Brien's local priest ordered his congregation to hand over their copies for a ritual burning, such was the ribaldry of the young author's prose.

Another female rite of passage, *The Millstone* by Margaret Drabble, appeared a little later, focusing once again on a young unmarried mother, this time an attractive yet naive Cambridge graduate, Rosamund, who fails to take precautions when she succumbs to the charms of a BBC newsreader. Adamant she does not want an abortion, Drabble's heroine makes a conscious decision to become a single mum. Like Geneviève in *The Umbrellas of Cherbourg*, Rosamund summons the strength to face parenthood without the love and support of the baby's father.

Girl
Single
Sex and the



1957

- French author Albert Camus wins the Nobel Prize for Literature with *La Chute (The Fall)* about man's spiritual fall and moral responsibility.
- France, West Germany, Italy, Belgium, Luxembourg and the Netherlands establish the European Economic Community (EEC), to introduce a single tariff on imports and lower customs duties.
- The world's first artificial satellite, Sputnik 1, equipped to record and transmit data about the atmosphere, is launched into space, kicking off the so-called Space Race between Russia and America. Soon afterwards the Russians launch Sputnik 2, carrying a black and white husky dog, Laika, as a passenger.
- At a general meeting of the Channel Tunnel Co Ltd, a British delegate says, 'our economic and military security will in the future depend upon closer integration with the Continent'.
- *West Side Story*, a new musical by Leonard Bernstein, Arthur Laurents and Stephen Sondheim, opens on Broadway. It transplants the *Romeo and Juliet* story to the streets of 1950s New York, where clashes between racially hostile gangs are rife.

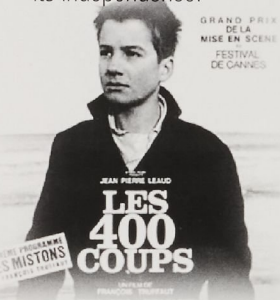
1958

- The French colonial war in Algeria, which started in 1954, comes to a climax with the seizure of power in Algiers by the French army. General Charles de Gaulle, a hero of World War II, is invited by French president Rene Coty to form an emergency government to prevent a civil war in Algeria.
- Representatives of 50 African political parties, trade unions and organisations assemble for an All-African Peoples' Conference in Accra, Ghana. The purpose is to speed up independence for the remaining European colonies.
- Vladimir Nabokov's controversial novel *Lolita*, about a middle-aged man's sexual obsession with a 12-year-old girl, sells 100,000 copies in its first three weeks of publication in America.
- The film musical *Gigi*, based on a story by the French writer Colette, wins Best Picture and Best Director (Vincent Minnelli) at the Academy Awards.
- Elvis Presley, the king of rock 'n' roll, becomes a private in the US Army.



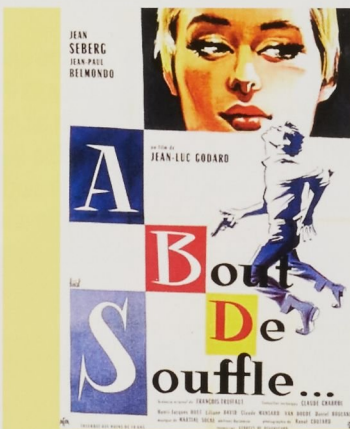
1959

- Charles de Gaulle becomes president of France, ushering in the country's Fifth Republic.
- Rioting on the streets of Leopoldville in the Belgian Congo, with heavy loss of life, leads Belgium to commit to granting the African state its independence.
- A new wave of challenging young filmmakers emerges in France with François Truffaut's *The 400 Blows* and Alain Resnais's *Hiroshima Mon Amour*. They are to influence filmmakers around the world.
- Fidel Castro, a 32-year-old lawyer, seizes power in Cuba, toppling the tyrannical regime of President Batista who flees to the Dominican Republic.
- *The Sound of Music*, a new musical by Rodgers and Hammerstein, opens on Broadway to rave reviews.



1960

- NASA launches Echo, the first communications satellite, a spacecraft based on a balloon design, its purpose being to bounce communication signals from one point on Earth to another.
- The world's first Playboy Club opens in Chicago, staffed by scantily clad girls wearing bunny ears, and very soon becomes the busiest nightclub in the world.
- *Ben-Hur*, a biblical epic starring Charlton Heston, wins 11 Academy Awards, including Best Picture.
- The availability of the contraceptive pill, to become known simply as The Pill, makes pre-marital sex a lot less risky for a whole generation.



- Jean-Luc Godard bursts on to the filmmaking scene in France with *A Bout de Souffle (Breathless)*, the story of an amoral young thug and his American girlfriend.

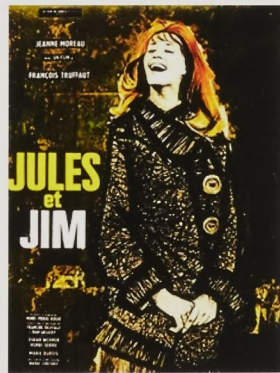
1961

- The German Democratic Republic begins constructing a barrier that will completely cut off West Berlin from surrounding East Germany and from East Berlin. The barrier includes guard towers placed along large concrete walls containing anti-vehicle trenches. The world knows it as the Berlin Wall.
- John F. Kennedy, newly elected president of the United States, brings with him a spirit of youthful optimism, hope and glamour.
- The Peace Corps is established in America, a voluntary organisation aimed at promoting world peace and friendship, which has since served in 139 countries.
- Adolf Eichmann, one of the main perpetrators of the Holocaust, faces trial in an Israeli court on 15 charges, including crimes against humanity. He is found guilty and executed by hanging in 1962.
- Jacques Demy's film *Lola* released.



1962

- The world teeters on the brink of a nuclear war after Cuba invites the Russians to build a missile base on the island. President Kennedy lifts his blockade on Cuba when the Russians back down.
- Marilyn Monroe, the Hollywood icon, is found dead at her home in Brentwood, Los Angeles, aged 36.
- France shortens the term for military service from 26 to 18 months.
- Britain and France sign an agreement to develop the Concorde supersonic airliner.
- Fran ois Truffaut establishes himself at the forefront of the French New Wave with the movie *Jules et Jim*.
- Algeria obtains independence from France after nearly eight years of violent conflict.
- Martin Luther King Jr makes his famous 'I Have a Dream' speech in Washington, DC, in front of a crowd of 200,000 peaceful demonstrators demanding equal rights for blacks and whites.
- Beatlemania sweeps across the UK.



1963

- President Kennedy is assassinated in Dallas, Texas.
- Edith Piaf, the great French singer, nicknamed the Little Sparrow because of her tiny stature, dies aged 47.
- France and West Germany sign the Elys e Treaty of co-operation, ending four centuries of hostility.
- President de Gaulle vetoes the UK's entry into the European Economic Community.



1964

- France and China announce their decision to establish diplomatic relations.
- Mohammed Ali beats Sonny Liston in Florida to become Heavyweight Boxing Champion of the World.
- Nikita Khrushchev is deposed as leader of the Soviet Union, to be replaced by Leonid Brezhnev.
- The Warren Commission is published in America, concluding that Lee Harvey Oswald acted alone in assassinating John F. Kennedy.
- Nelson Mandela, the anti-apartheid activist, is sentenced to life imprisonment in South Africa.
- The Rolling Stones release their debut album.
- Richard Burton and Elizabeth Taylor marry in Montreal for the first time.
- Jacques Demy's film *The Umbrellas of Cherbourg* released, and wins Palme d'Or at Cannes.





CARLY BAWDEN

Geneviève Emery

My first love was: 'Blankie', my comfort blanket that was always with me wherever I went.

Training: Guildford School of Acting, graduated 2009. Credits whilst training: Nurse Fay Apple in *Anyone Can Whistle*, Johanna in *Sweeney Todd* and Blondette in *Blondel*. Carly was a finalist in the BBC's Carleton Hobbs Award.

Theatre includes: Belle in *Sleeping Beauty* (Wakefield Theatre Royal), Swallow in *Whistle Down the Wind* (Bill Kenwright tour) and The Mistress in *Evita* (Bill Kenwright tour, TMA Award nomination).

Radio includes: Lily in *Glass Eels*, Mary in *The House in the Trees* and Iris in *Black Dirt* (BBC Radio 3 and 4). Carly would like to thank her family and friends for all of their love and support.



GILLIAN BUDD

Swing

My first love was: Ryan Divito. We were both five years old.

Training: Royal Academy of Music and Arts Educational, London.

Theatre includes: most recently, Sally in *When Harry Met Sally*, Whore/soloist in the *Les Misérables 25th Anniversary Concert* (O2 Arena), *Enron* (world premiere, Noël Coward, Royal Court and Chichester Theatres) and Celia Clemence in *Restoration* (world premiere, Salisbury Playhouse). Also, Jean Armour in *Clarinda* (premiere, Netherbow, Edinburgh), soloist in *Night at the Musicals*, Rita in *Educating Rita* (Théâtre Les Salons, Geneva, and Madinat Theatre, Dubai), covered and played Cosette in *Les Misérables* (Palace and Queen's) and was invited to perform a concert version of the show for The Queen and Jacques Chirac at Windsor Castle, Brenda in *Brenda Bly: Teen Detective*, *A Grand Night for Singing* and *Desire* in *Jason and the Argonauts*.

Other work includes: gala concert *Elton John at the Royal Opera House* (Covent Garden, for the BBC) and *Friday Night Is Music Night* (BBC Radio 2).



LAURA BRYDON

Ensemble

My first love was: Philip Price – I was 7 years old.

Training: Scott-Stevenson School of Dancing (Doncaster) and Bird College.

Theatre includes: *Jersey Boys* (Prince Edward), *The Perfect Wife Roadshow* (Plested & Brown tour), Linda in *Blood Brothers* (Madinat Theatre, Dubai), *Perfect Pitch in Concert* (George Square, Edinburgh Fringe) understudied and played Eponine in *Les Misérables* (Queen's), Rumbleteazer in *Cats* (UK tour), lead singer in *The Music of Dirty Dancing* and Miranda in *The Tempest* (Studio Theatre). Workshops: *Matilda* (RSC), *From Up Here* (Perfect Pitch) and *Thérèse Raquin* (Mercury Musicals).

Other work includes: backing singer for the band Tarras on their *Walking Down Main Street* album (Topic Records) and *Les Misérables 25th Anniversary Concert* (The O2).



GARETH CHARLTON

Dubourg/Sailor/Animator and other roles

My first love was: and still is, my girl, Sorcha.

Training: London Studio Centre and National Youth Ballet.

Theatre, opera and dance include: *Don Giovanni* (ENO, London Coliseum), Wyatt in *Crazy for You* (Kilworth House), *Cinderella* (Southampton Mayflower), *Chitty Chitty Bang Bang* (UK tour), Stephen Fry's *Cinderella* (Old Vic), Mayor Upton in *Edward Scissorhands* (Matthew Bourne's New Adventures, Sadler's Wells, Asia and USA tours), Seyton in *Macbeth* and Hortensio in *The Taming of the Shrew* (Chapterhouse Theatre Company) and Pink Gobstopper in *The Nutcracker* (Matthew Bourne's New Adventures, USA tour).



ANDREW DURAND

Guy Foucher

My first love was: Jennifer Schoolfield. I spent my life savings to buy her a bracelet when I was 11.

Andrew can't possibly put into words how excited he is to be a part of this production. Born and raised in Roswell, Georgia, USA, Andrew feels so very honoured to be working with Emma Rice and Kneehigh – what an amazing way to experience Europe for the first time.

Training: Andrew holds a BFA in theatre from the Boston Conservatory. **Theatre includes:** on Broadway, *Spring Awakening*. Off-Broadway: *The Burnt Part Boys* (Playwrights Horizons) and *Yank!* (York Theater Company). He has been involved in numerous readings and workshops, including a recent favorite, *Iron Chef the Musical*. Much love and thanks to Richard and everyone at Abrams, Carnahan Casting, AEA, Daniel Sparrow, Emma and, of course, his family and friends.



CYNTHIA ERIVO

Madeleine

My first love was: Stephanie Erivo, my little sister; ever since I can remember I have loved her wholeheartedly and would do anything for her. Love you Steph.

Training: RADA, graduated 2010.

Theatre includes: her stage debut as Ellie Jackson in Simon Stephens's new play *Marine Parade* (Brighton Festival), Leila in *I Was Looking at the Ceiling and Then I Saw the Sky* directed by Kerry Michael and Matthew Xia (Theatre Royal, Stratford East) and, most recently, Constance in *The Three Musketeers and the Princess of Spain*, directed by Dominic Hill (ETT/Traverse/Coventry Belgrade co-production).

Other work includes: Cynthia has enjoyed much success with her singing career, as a solo artist. She has played numerous venues, including the O2 Indigo as a supporting act for *American Idol* winner Fantasia Barrino, and has been nominated for a BEFFTA for Best Female Act 2010.

CHERBOURG The town of Cherbourg, perched on the tip of the Cotenin Peninsula which juts out into the English Channel on the Normandy coast, is very much as it is depicted in Jacques Demy's 1964 film – stylish, businesslike and unremarkable.

A busy port since the Viking invasion of the 9th century, Cherbourg was fortified in the Napoleonic era to

prevent British naval incursions. In 1909 Tsar Nicholas II and the French president, Armand Fallières, met in Cherbourg to reinforce the Franco-Russian Alliance. Three years later it was the first port of call for RMS Titanic after it left Southampton.

In 2000 Cherbourg was renamed Cherbourg-Octeville when it absorbed the neighbouring town of Octeville. Passenger and freight ferries currently operate out of

Cherbourg-Octeville to Portsmouth, Poole and Rosslare, County Wexford.

Set back from the harbour, the town of Cherbourg fans out from a central square that is dominated by the ornate facade of an old theatre. The inner maze of streets is packed with stylish boutiques, gift shops, bars, restaurants, delicatessens and, who knows, maybe even an umbrella shop. Historic walks and guided tours

proliferate around the town, taking in imposing old churches, attractive parks, a hilltop fort and the Cité de la Mer, a permanent exhibition housed in the old transatlantic terminal where ocean liners, including the Titanic, once steamed into town. A short drive out of town takes you into the verdant countryside of the Cotenin Peninsula, distinguished by low stone walls and green fields bordered by wild fuschia and hydrangea.



CHRIS JENKINS

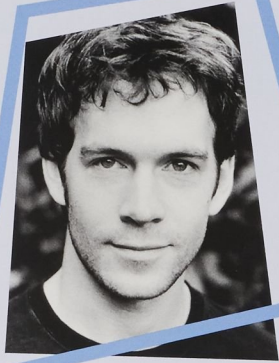
Swing

*My first love was:
Miffy, the best cat in the world.*

Training: graduated from Guildford School of Acting.

Theatre includes: Jamie Wellerstein in *The Last 5 Years* (Theatre Severn, Shrewsbury), Larry Foreman in *The Cradle Will Rock* (Arcola), assistant fight captain in *Roméo et Juliette* (Royal Opera House, Covent Garden), singer in *The Beatles Philharmonic 50th Anniversary Tribute* (Royal Albert Hall), Adraste in Molière's *The Sicilian* (tour), John Milton in *Devil's Advocate* (workshop, Upstairs at the Gatehouse), *Simon Boccanegra* and *Aida* (Royal Opera House, Covent Garden), Cecco/Medicine Man in *Peter Pan* (Liverpool Empire), Callum in *Super Alice Smith* (Trafalgar Studios), Bobby Duval in the new big band musical *Come Fly with Me* (world premiere, Wales Millennium Centre), West End Chorus in *Chess in Concert* (Royal Albert Hall), Demetrius/fight director in *A Midsummer Night's Dream* (Welsh tour), Prince Tarrogan in *Tickledom* (Wales Millennium Centre) and Michael Spoffard in *The Witches of Eastwick* (Welsh premiere, New, Cardiff).
Film includes: Iwan in *Loose Ends* (Kim Strobl/Central Film School London).

Other work includes: modelling for *Tatler*. Whilst at GSA he underwent extensive training to an advanced level of stage combat and assists with teaching at Italia Conti, Shakespeare's Globe Exhibition and the Royal Opera House, Covent Garden. Chris would like to thank his family and friends for their constant support.
www.chris-jenkins.co.uk



DOMINIC MARSH

Roland Cassard/Aunt Elise

*My first love was:
Deidre d'Auria – my mouse-wife in the windmill. Sadly we grew apart and as we started primary school we went our separate ways.*

Theatre includes: *The Merchant of Venice* (Bury St Edmunds), *Mimi and the Stalker* (Theatre503), *The Woman in Black* (West End), *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Cymbeline*, *Twelfth Night*, *HMS Pinafore*, *Romeo and Juliet*, *As You Like It* and *Oh What a Lovely War* (Regent's Park Open Air), *Longitude* (Greenwich Theatre), *Cinderella* (Oxford Playhouse), *The Shell Seekers* (UK tour), *Hay Fever* (Haymarket, Basingstoke), *Dracula* (Derby Playhouse), *Murmuring Judges*, *Racing Demon* and *The Absence of War* (Birmingham Rep), *The Lion, the Witch and the Wardrobe* and *Alice in Wonderland* (RSC).

Film and television include: *Missing*, *Doctors* and *The Undertow*.



MEOW MEOW

Maitresse

*My first love was:
the dance, of course.*

Meow Meow (no fixed address) has been named one of the top performers of 2010 by *The New Yorker*, Top 10 Best of Cabaret by *Time Out New York*, 'cabaret diva of the highest order' by *The New York Post*, 'sensational' by *The Times* and 'a phenomenon' by the Australian press – the 'post-post-modern diva' Meow Meow has wowed audiences globally with her unique brand of 'kamikaze cabaret' and performance art exotica. With an extraordinary voice described as 'Diamanda Galas drowned in cherry liqueur', the spectacular crowd-surfing queen of song 'drags cabaret kicking and screaming into the 21st century' (*Time Out NY*), with trail-blazing sell-out seasons from New York and Berlin to London's Soho Theatre and Sydney Opera House.

Multi-award-winning Meow's solo programmes have been curated by David Bowie, Pina Bausch and Baryshnikov, amongst others, for their European and USA festivals, and Sydney Opera House recently commissioned her original music theatre work *Vamp* (with composer Iain Grandage). In New York she has performed at Lincoln Center, the Carnegie Hall-curated *Berlin in Lights* series at Neue Galerie, and regularly at Joe's Pub. Most recently, she performed with Opera Australia, and with the Australian National Academy of Music in *Wunderschön*, Reinbert de Leeuw and the Schönberg Ensemble's reworking of Schubert and Schumann *Lieder*. In collaborations she has toured the USA with the Dresden Dolls, recorded the album *Here Kitty Kitty... The Lost Sessions* with Pink Martini's Thomas M Lauderdale (due for release in 2011) and is a frequent guest in *La Clique* and *La Soirée* globally.

Meow Meow was awarded the Edinburgh International Festival Fringe Prize in 2010 for her Edinburgh season of *Feline Intimate*.
www.meowmeowrevolution.com



AKI OMOSHAYBI

Sailor/Animator and other roles

*My first love was:
kicking a ball.*

Training: Arts Educational (2007).

Theatre includes: Breeze and understudy Hud in *Hair* (Broadway revival cast, Gielgud), Thad in *Hairspray* (Shaftesbury), Chino in *West Side Story* (50th anniversary production, UK tour) and Stewpot in *South Pacific* (UK tour). Aki is absolutely thrilled to be a part of the cast for *The Umbrellas of Cherbourg* and working with such an amazing team.



JOANNA RIDING

Madame Emery

*My first love was:
chocolate...or Dolly Daydream – the puppy. I also remember having a bit of a thing for Lee Majors aka The Six Million Dollar Man.*

Theatre includes: most recently, Mrs Wilkinson in *Billy Elliot* (Victoria Palace), Mark Ravenhill's cycle of plays *Shoot/Get Treasure/Repeat* (Royal Court), Mrs Cheveley in *An Ideal Husband*, Maggie in *Hobson's Choice* (Manchester Evening News Award nomination) and Miss Gossage in *The Happiest Days of Your Life* (Manchester Royal Exchange), Ruth in *Blithe Spirit* (Bath Theatre Royal and Savoy), Eliza Doolittle in *My Fair Lady* (Theatre Royal, Drury Lane, Olivier Award for Best Actress in a Musical), Jane in *The Witches of Eastwick* (Theatre Royal, Drury Lane, Olivier Award nomination), *Martin Guerre* (West Yorkshire Playhouse and UK tour), *No Way to Treat a Lady* (Arts), *The Portrait of Dorian Gray* (Lyric, Hammersmith) and, at the NT, Julie in *Carousel* (Olivier Award for Best Actress in a Musical), Sarah in *Guys and Dolls* (Olivier Award nomination), *A Little Night Music* and *Oh What a Lovely War*. Also, *Hey, Mr Producer!* (Lyceum), *Lady Be Good* (Regent's Park Open Air), *Me and My Girl* (Adelphi), Dorothy in *The Wizard of Oz*, *My Mother Said I Never Should* and *The Merry Wives of Windsor* (Chichester Festival Theatre).

Television includes: most recently, *Holby City*, *Doctors*, *Heartbeat*, *Where the Heart Is*, *The Royal*, *Midsomer Murders*, *The Brian Conley Show*, *Sean's Show*, *Casualty*, *Strike Command* and *Wings of a Prayer*.



MATT WILMAN

Ensemble

*My first love was:
Jet from Gladiators.*

Training: Phil Winston's Theatreworks.
Theatre includes: understudy Che in *Evita* (European tour), Rum Tum Tugger in *Cats* (arena tour), David in *Calling* (King's Head), narrator in *Four Cars and a Clown* (London Bridge Festival), Eddie in *Mamma Mia!* (Prince of Wales), Prince Charming in *Cinderella* (Preston Charter and Hastings White Rock) and Dandini in *Cinderella* (Assembly Rooms, Derby).

CAST

in alphabetical order

Geneviève Emery

Swing

Ensemble

Dubourg/Sailor/Animator

Guy Foucher

Madeleine

Swing

Roland Cassard/Aunt Elise

Maîtresse

Sailor/Animator

Madame Emery

Ensemble

CARLY BAWDEN

GILLIAN BUDD

LAURA BRYDON

GARETH CHARLTON

ANDREW DURAND

CYNTHIA ERIVO

CHRIS JENKINS

DOMINIC MARSH

MEOW MEOW

AKI OMOSHAYBI

JOANNA RIDING

MATT WILMAN

Andrew Durand is appearing with the support of UK Equity, incorporating the Variety Artistes' Federation, pursuant to an exchange programme between American Equity and UK Equity

UNDERSTUDIES

Guy Foucher, Roland Cassard

Geneviève Emery, Madeleine

Madame Emery, Maîtresse

MATT WILMAN, CHRIS JENKINS

LAURA BRYDON, GILLIAN BUDD

GILLIAN BUDD, LAURA BRYDON

BAND

Musical Director/Keyboard

Keyboard/Accordian/

Assistant MD

Clarinet/Alto Saxophone/

Flute/Piccolo

Horn

Harp

Double Bass

Drum Kit/Percussion

Orchestra Management

NIGEL LILLEY

ROS JONES

MIKE DAVIS

PAUL GARDHAM

CAMILLA PAY

BETH SYMMONS

MATTHEW SENIOR

SYLVIA ADDISON

for MUSIC SOLUTIONS LTD

THE UMBRELLAS OF CHERBOURG



A FRENCH
ROMANCE THAT
JUST HAPPENS
TO BE SUNG

La Place: CHERBOURG, FRANCE, 1957-63

Part I: LE DÉPART (or 'Je t'aime!')

ENTR'ACTE (or Interval)

Part II: L'ABSENCE (or 'Pourquoi?')

Part III: LE RETOUR (or 'C'est la vie!')

The performance lasts approximately 2 hours 10 minutes including an interval

CREATIVE TEAM

Director, Adaptor &

Choreographer

Composer

Author

English Lyrics Translation

Translation in association with

Orchestrations &

Vocal Arrangements

Maîtresse's Interludes

Set & Costume Design

Lighting Design

Sound Design &

Recorded Music Remixing

Musical Supervisor/Director

Video and Projections Design

Film Segment Director

Casting Director

Associate Choreographer

Assistant Director

Dance Captain

PRODUCTION STAFF

Production Manager

Company Stage Manager

Deputy Stage Manager

Assistant Stage Managers

Costume Supervisor

Property Supervisor

Sound Operator Number 1

Sound Operator Number 2

Wardrobe Mistress

Deputy Wardrobe Mistress

Head of Wigs & Make Up

Assistant Wig Supervisor

Wigs Mistress

EMMA RICE

MICHEL LEGRAND

JACQUES DEMY

SHELDON HARNICK

CHARLES BURR

MICHEL LEGRAND

CARL GROSE

LEZ BROTHERSTON

MALCOLM RIPPETH

SIMON BAKER

NIGEL LILLEY

SPOOKY

MARK JENKIN

GABRIELLE DAWES CDG

ETTA MURFITT

KEZIAH SERREAU

GARETH CHARLTON

DOMINIC FRASER

JANE SEMARH

EMILY PEAKE

TRACEY FARRELL

LINDSEY KNIGHT

SARAH BOWERN

LILY MOLLGAARD

VERONIQUE HADDELEY

SCOTT CARTER

NICOLA WEBLEY

HEATHER JUDGE

DARREN WARE

PAV STALMACH

HELEN KEELAN



Kneehigh

Kneehigh now finds itself celebrated as one of Britain's most innovative theatre companies. For 30 years the company has created vigorous, popular and challenging theatre for audiences throughout the UK and beyond. Kneehigh perform with the joyful anarchy that audiences have come to expect from this groundbreaking theatre company. Kneehigh tell stories. They make world-class theatre. Based in Cornwall in breathtaking barns on the south coast, the company create theatre of humanity on an epic and tiny scale. They work with an ever-changing ensemble of performers, musicians, artists, technicians and administrators and are passionate about their multi-disciplined creative process.

They choose to be based and work in Cornwall, within a community but outside the 'business'. They are inspired by Cornwall and calmed by Cornwall. They dedicate themselves to thinking outside the constraints of fear and neurosis. They fight for their process and each other. They believe in the principles of play, generosity, vulnerability, ambition, bravery, anarchy and instinct.

Kneehigh productions include: *The Red Shoes* (2000, TMA Award for Best Director 2002, and 2010 UK tour, USA and Australia), *Hansel & Gretel* (UK tour 2010-11), *Don John* (UK tour 2008-09), *Brief Encounter* (West End 2008, UK tour and USA tour 2009, Broadway 2010), *A Matter of Life and Death* (NT 2007), *Rapunzel* (BAC, UK tour and New York 2007-08), *Cymbeline* (UK and international tour 2007-08) and *Tristan & Yseult* (NT and UK tour 2006).

EMMA RICE

Director, Adaptor & Choreographer

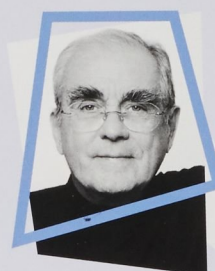


*My first love was:
Joe French.*

As joint artistic director of Kneehigh, Emma Rice has directed and adapted *Brief Encounter* at Studio 54 on Broadway, the Haymarket Cinema in London's West End and successive national and international tours. Other productions for Kneehigh include *The Red Shoes* for which she won the Best Director in the 2002 Barclays TMA Awards; *The Wooden Frock* for which she won the TMA Best Touring Production 2004; *The Bacchae* for which she won the TMA Best Touring Production 2005; *Nights at the Circus* for the Lyric Hammersmith; *Tristan & Yseult* on tour and for the NT; *A Matter of Life and Death* for the NT; *Cymbeline* in association with the RSC for the Complete Works Festival; and *Don John* as a co-production with the RSC.

MICHEL LEGRAND

Composer and Orchestrator



*My first love was:
the first upright piano I played
when I was a kid.*

A multi-Oscar, multi-Grammy nominee and winner, jazz pianist and arranger, classical performer, orchestra conductor, composer of movie and stage musicals and songwriter, Michel Legrand (born 1932) was most recently in the West End with his critically acclaimed musical *Marguerite*. Since his first visits to Hollywood as a jazz musician around 1960, Michel Legrand has produced some of the most imaginative music films of the 1960s and 1970s, among other hits, 'The Windmills of Your Mind' (from *The Thomas Crown Affair*, 1968), 'The Summer Knows' (from *Summer of '42*, 1971), 'Papa Can You Hear Me?' (from *Yentl*, 1983) and 'I Will Wait for You' (from *The Umbrellas of Cherbourg*). Michel Legrand ranks amongst the greats of film composing through a distinguished career that spans half a century and over 250 films. His attributes range from singer, jazz pianist and songwriter to conductor, actor, screenwriter and film director – so far he has received three Oscars and five Grammys. Not many composers can claim to have written for so many diverse great artists and it is the fusion of European romance and Hollywood dynamism that has made Legrand one of the soundtrack world's most important names. He has worked with many of the greatest artists of the 20th century, including Frank Sinatra, Miles Davis, Barbra Streisand, Edith Piaf, Aretha Franklin and Ray Charles. He collaborated with French *nouvelle vague* directors Jacques Demy and Jean-Luc Godard, as well as Norman Jewison, Richard Brooks, John Sturges and Hollywood stars Clint Eastwood and Orson Welles. www.michellegrandofficial.com

JACQUES DEMY

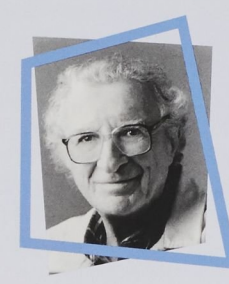
Film Writer & Director



Jacques Demy (1931-1990) is the architect of a singular, poetic and colourful universe. His first collaboration with the composer Michel Legrand was for the film *Lola* (1960). Like two brothers, they continued to work together on *Bay of Angels* (1962), *The Umbrellas of Cherbourg* (1964), *The Young Girls of Rochefort* (1967), *Peau d'Ane* (1970), *A Slightly Pregnant Man* (1973), *Parking* (1985) and *Three Places for the 26th* (1988), his last film. For *The Umbrellas of Cherbourg*, it took one year for Legrand to find the musical style that could fit Demy's dialogue. Catherine Deneuve played the unforgettable character of a passionate young girl who betrays her first love because of social pressures. The film was a huge success all around the world, won the Palme d'or at the Cannes Film Festival (1964) and was nominated for the Best Foreign Film Oscar in 1965. Demy made films in English: *Model Shop* (1969) in Los Angeles, *The Pied Piper of Hamelin* (1972), starring Donovan, in Germany and London, and *Lady Oscar* (1979) at the Versailles chateau and around Paris. Demy made a second completely sung film, *A Room in Town* (1982), with composer Michel Colombier this time, starring Dominique Sanda. Jacques Demy was married to filmmaker Agnès Varda. They had two children, Rosalie (costume designer) and Mathieu (actor and film director). Agnès Varda made films about her husband: the story of his childhood – *Jacquot de Nantes* (1990), memories of shooting *The Young Girls of Rochefort* – *The Young Girls Turn 25* (1992) and a documentary about his work – *The World of Jacques Demy* (1995).

SHELDON HARNICK

English Lyrics Translation



*My first love was:
a young charmer I met in Hebrew
School. We were both ten years old.
Her name was Shirley Rosner and she
had long curls, sparkling blue eyes and
rosy cheeks. We consummated our
romance by going to the local
automobile dealers and looking at the
new model cars. Then her family
moved and that was the end of
our idyll.*

After working as a professional violinist in and around Chicago, Sheldon Harnick moved to New York in 1950 to pursue a career in the musical theatre. His first song for a Broadway show was the hilarious 'Boston Beguine' for *New Faces of 1952*, after which he continued to contribute songs to revues both on and off Broadway. His collaboration with composer Jerry Bock produced such Broadway classics as *Fiorello* (1959, Pulitzer Prize, Tony Award), *She Loves Me* (1963, Grammy Award), *Fiddler on the Roof* (1964, Tony Award), *The Apple Tree* (1966) and *The Rothschilds* (1970). His collaborations with other composers have yielded *Rex* (Richard Rogers, 1976), *A Christmas Carol* (Michel Legrand, 1981), *A Wonderful Life* (Joe Raposo, 1986), *The Phantom Tollbooth* (Arnold Black and Norton Juster, 1995) and *The Audition* (Marvin Hamlisch, 2006). For *Dragons* and *A Doctor in Spite of Himself*, Sheldon Harnick provided book, lyrics and music. He has written songs for the films *The Heartbreak Kid* and *Blame It on Rio* with Cy Coleman and for *Aaron's Magic Village* with Michel Legrand. *The Merry Widow*, featuring Beverly Sills and using Sheldon Harnick's translation, won a Grammy for best opera recording in 1980. He has also been awarded two New York Drama Critics Circle Awards, three gold records and a platinum record. He resides in New York with his wife, artist Margery Gray. They have two children: Beth and Matthew.

CHARLES BURR

Additional Lyrics

*Charles's first love was:
a Welsh terrier named Beedie.*

Charles Burr was a lyricist, composer and librettist who worked in theatre, film and the recording industry. As a lyricist, Charles Burr was a frequent collaborator with Michel Legrand. In addition to collaborating on *Umbrellas*, Charles Burr wrote lyrics for 'Wonder Where I'll Be Tomorrow', the main song in Legrand's score for the film *Sheila Levine Is Dead and Living in New York*; the French hit 'La Petite Musique d'Amour'; the title tune 'Something Else' for the Orson Welles film *F for Fake*; and the musical *Montparnasse* with book by Dale Wasserman. Charles Burr wrote lyrics for the musical *Home Sweet Home*, music by Mitch Leigh, produced at the Kennedy Center and on Broadway, and was composer/lyricist for *On Time*, a musical revue produced at the Goodspeed Opera House. Other pop lyrics include 'Send for Me in Summer', the theme from the film *The Swimmer*, music by Marvin Hamlisch; 'When You're Young', music by Thomas Z Shepard, recorded by Richard Tucker; and 'Solitaire', music by Luther Henderson, recorded by Eileen Farrell. A musical revue of Charles Burr's songs, *Let's Try Love*, is currently in development by his daughter, playwright Suzanne Burr Baldwin, of the USA's Midwest New Musicals Workshop.

CARL GROSE

Maitresse's Interludes

*My first love was:
My dog Czar. It was strictly platonic.
The dude just rocked.*

Carl Grose has worked extensively with Kneehigh Theatre for the past 15 years as both a writer and an actor. His writing for Kneehigh includes *Quick Silver*, *Tristan & Yseult*, *The Bacchae*, *Blast!*, *Cymbeline* and, most recently, *Hansel & Gretel*. Carl has also written for BBC TV and Radio, Vesturport, Told by an Idiot, o-region and the NT. His recent plays include *Superstition Mountain*, *Grand Guignol* and *Gargantua*. He is currently under commission from the Drum Theatre, Plymouth, Soho Theatre and the RSC.

LEZ BROTHERSTON

Set & Costume Design

*My first love was:
...difficult.*

Theatre includes: *Under the Blue Sky, In Celebration* and *Acorn Antiques* (West End), *Design for Living, The Real Thing* and *Dancing at Lughnasa* (Old Vic), *Duet for One* (and West End) and *Measure for Measure* (Almeida), *Hedda Gabler* (Dublin), *Women Beware Women* and *Really Old Like Forty Five* (NT) and *French and Saunders* (UK tour). Musicals: *Sister Act, The Rise and Fall of Little Voice, Spend, Spend, Spend* and *Tonight's the Night*.

Dance includes: *Dorian Gray, Edward Scissorhands* and *Play Without Words* (New Adventures), *The Car Man, Cinderella* and *Swan Lake* (Adventures in Motion Pictures), *Giselle* and *The Seven Deadly Sins* (Royal Ballet), and *Dracula, Swan Lake* and *Romeo and Juliet* (Northern Ballet).

Opera includes: *L'Elisir d'Amore* (Glyndebourne), *The Cunning Little Vixen* and *Le Roi Malgré Lui* (Opera Zuid), *Dido and Aeneas/Venus and Adonis* (Antwerp), and *Der Rosenkavalier* and *Figaro* (Hong Kong Arts Festival).

Film includes: *Letter to Brezhnev, Swan Lake* and *The Car Man*.

Awards includes: for *Swan Lake* (AMP), New York 1999 Tony Award, Drama Desk Award for Outstanding Set Design/Outstanding Costume Design, and Los Angeles Outer Critics' Circle Award for Outstanding Costume Design. For *Cinderella* (AMP), 1998 Olivier Award for Outstanding Achievement in Dance for Set and Costume Design, and Los Angeles Backstage Garland Award for Set and Costume Design. Lez won the 2003 Critics' Circle Dance Award and the Barclays Theatre Award for Achievement in Dance.

Lez is an associate artist of Matthew Bourne's New Adventures.

MALCOLM RIPPETH

Lighting Design

*My first love was:
Robin who opened my eyes.*

Malcolm Rippeth has worked with Kneehigh Theatre since 2002, lighting *Brief Encounter* (also West End, Broadway, UK and USA tours), *Don John* (also Spoleto Festival, USA), *Blast!*, *The King of Prussia, The Red Shoes*,

Cymbeline, Nights at the Circus, The Bacchae, Antigone at Hell's Mouth and *Pandora's Box*.

Other theatre includes: *Calendar Girls* and *Six Characters in Search of an Author* (West End), *Kin* and *Spur of the Moment* (Royal Court), *The Devil Inside Him* (National Theatre of Wales), *The Field* (Olympia, Dublin), *The Winslow Boy* (UK tour), *Dumb Show* (Rose, Kingston), *Dark Side of Buffoon* (Coventry/Lyric, Hammersmith), *Edward Gant's Amazing Feats of Loneliness and Faustus* (Headlong Theatre), *Jack and the Beanstalk* (Lyric, Hammersmith), *His Dark Materials* (Birmingham Rep), *Crash, The Grouch, The Lion, the Witch and the Wardrobe* and *Homage to Catalonia* (West Yorkshire Playhouse), *Mother Courage* and *Hamlet* (English Touring Theatre), *James and the Giant Peach* (Northampton Royal), *The Bloody Chamber* and *The Little Prince* (Northern Stage), *Trance* (Bush), *Confessions of a Justified Sinner* and *Copenhagen* (Royal Lyceum, Edinburgh) and *Tutti Frutti* (National Theatre of Scotland).

Opera and dance include: *Armida, Le Nozze di Figaro* and *The Philosopher's Stone* (Garsington Opera), *Carmen Jones* (Royal Festival Hall), *The Seven Deadly Sins* (WNO/ Diversions Dance) and numerous productions for ballet LORENT, most recently *Blood Sweat and Tears, La Nuit Intime, Designer Body* and *Angelmoth*.

Awards includes: 2009 Theatregoers' Choice Award for Best Lighting Designer for *Brief Encounter* and *Six Characters in Search of an Author* and, as a member of the design team, 2010 OBIE Award for *Brief Encounter* in New York.

SIMON BAKER

Sound Design

*My first love was:
Donna Chase.*

Simon Baker's most recent work with Emma Rice for Kneehigh includes *Brief Encounter* (London, UK and USA tours/St Anne's Warehouse and Studio 54, New York, 2008 Olivier Award nomination for Best Sound), *Don John* (RSC, UK and international tour) and *Asylum* 2010 including *The Red Shoes* (UK, USA and Australian tours). Simon trained at the Guildhall School of Music (of which he was made a Fellow in 2010) and has worked extensively in theatre sound. He has served time in the sound

departments of the RSC, Royal Court and NT. In 1998 he joined Autograph Sound Recording Ltd and in early 2010 he left to pursue a freelance sound design career.

Theatre includes: recently with Andrew Bruce, *The Witches of Eastwick* (London), *Chitty Chitty Bang Bang* (London and Broadway) and *Mary Poppins* (London). Also, *Closer to Heaven* (Art), *Jailhouse Rock* (Piccadilly), *125th Street* (Shaftesbury), *Spamalot* (Palace), *The Play What I Wrote* (London, Broadway and UK tours), *The Lord of the Rings* (Toronto and Theatre Royal, Drury Lane, 2008 Olivier Award nomination for Best Sound), *Boeing-Boeing* (2008 Tony Award nomination for Best Sound), *God of Carnage* (London, Broadway and UK tours), *Our House* (UK tour), *The Norman Conquests* (London and Broadway), *Arcadia* (London), *Complicit* (London), *The Tempest* and *As You Like It* (Bridge Project 2010, London, BAM and international tours), *The Birds* (Dublin), *The Real Thing* (Old Vic), *The Late Middle Classes* (Donmar Warehouse), *La Bête* (London and Broadway), *Deathtrap* (London), *Matilda* (RSC), *Me and My Girl* (Sheffield) and, currently, *Batman Live*.

NIGEL LILLEY

Musical Supervisor & Musical Director

*My first love was:
David Bowie in Labyrinth.*

Nigel Lilley studied at King's College London and the Royal Academy of Music, where he was the recipient of the DipRam award. **Theatre includes:** *Sweet Charity* (Menier Chocolate Factory and Theatre Royal, Haymarket), *The Rise and Fall of Little Voice* (Vaudeville), *Spring Awakening* (European premiere, Lyric, Hammersmith, and Novello), *La Cage aux Folles* (Menier Chocolate Factory and Playhouse), *Piaf* (Donmar Warehouse), *The Bacchae* (National Theatre of Scotland), *Lauren Kennedy in Concert* (Menier Chocolate Factory), *The Most Happy Fella* (London workshop), *Les Misérables* (Bournemouth Symphony Orchestra), *Sinatra* (London Palladium), *The Last Session* (UK premiere, Hackney Empire Studio), *The Far Pavilions* (Shaftesbury), *Putting It Together* (Harrogate), *Glitter and Twisted* (Beckett Theatre, New York), *Les Misérables* (Denmark), Maury Yeston's *December Songs* (UK premiere, Greenwich), *Philip Quast at the Donmar* (Divas season), *Pacific Overtures* (Donmar

Warehouse) and the C4 series *Musicality*. **Other work includes:** performing extensively with Clare Burt in cabaret and their album *Now You Know* was released in 2010. Nigel has enjoyed regular collaborations with Victoria Wood on projects including *The Giddy Kipper* (Sky Little Crackers season), *Eric and Ernie* (BBC), *Victoria Wood's Christmas Special* (BBC), *Talent* (Menier Chocolate Factory) and *Acorn Antiques* (UK tour). He is co-author, alongside Mary Hammond, of the audition handbook *Thank you, that's all we need for today* published by Edition Peters.

ETTA MURFIT

Associate Choreographer

*My first love was:
a boy called Evan who gave me a red rose every Friday night.*

Etta trained at London Contemporary Dance School. She is associate director for Matthew Bourne's New Adventures and is a founder member of the company and leads the educational arm, Re:Bourne. She also created roles for his Adventures in Motion Pictures (AMP) between 1991 and 2002 and became assistant artistic director in 1995.

Theatre includes: as associate director and performer for AMP/New Adventures, *Cinderella* (Sadler's Wells 2010 and original London and LA productions), *Dorian Gray, Edward Scissorhands, Highland Fling, Nutcracker! The Car Man* and the original production of *Swan Lake* (Sadler's Wells, West End, Los Angeles and Broadway), *The Infernal Galop, The Percys of Fitzrovia, Deadly Serious* and *Town & Country*. Also, Clara in the original production of *Nutcracker!* (Opera North and Sadler's Wells). Etta is a founder member and dancer with Images Dance Theatre, Scottish Dance Theatre, Arc Dance Company and Aletta Collins Dance Company. **Film and television include:** *Nutcracker!* (BBC/NVC), *The Car Man* (C4), *Cinderella* (South Bank Show, ITV), *Swan Lake, Late Flowering Lust, Roald Dahl's Red Riding Hood* and *Mrs Hartley and the Growth Centre* (BBC) and *Storm* (Aletta Collins/BBC).

Choreography includes: *Le Nozze di Figaro* (Holland Park Opera), *The Way of the World* (Wilton's Music Hall), *The Infernal Galop* (Images of Dance and Sarasota Ballet) and *A Midsummer Night's Dream* with Dawn French (Albery).

Other work includes: teaching throughout

the UK and abroad for dance companies and dance institutions, and freelance faculty member of the London Contemporary Dance School and Young Place.

KEZIAH SERREAU

Assistant Director

*My first love was:
just too intense to be true.*

Training: Keziah graduated from RADA's theatre directing course in 2009, mentored by Peter Gill. **Theatre includes:** directing the Roundhouse Circus Company in *Narcissus* (Roundhouse), *Woyzeck* by Büchner (RADA), *Rhinoceros* by Ionesco (Cumbria University), *Don Giovanni* by Mozart (Menuiserie, Paris), *Azrir Circus* (Paris) and *Jean et Béatrice* by C Fréchette (Paris, Avignon, tour). As an assistant: *The Grimm Brothers Circus* by O Birch (Theatre Royal, Bath) and *A Miracle* by M Davies (Royal Court). She is co-artistic director of Theatre du Point d'Assemblage and Square Peg Circus Company.

ROS JONES

Assistant Musical Director

*My first love was:
my yellow clogs.*

Ros Jones was awarded an exhibition to study piano with Phyllis Sellick at the RCM and won prizes for accompaniment at the GSMD as a postgraduate. **Theatre includes:** children's musical director for *Matilda* (RSC) and *The Sound of Music* (London Palladium), assistant musical director for *La Cage aux Folles* (Playhouse), *Sunday in the Park with George* (Wyndham's), *The Woman in White* (Palace), *Bombay Dreams* (Apollo, Victoria) and *Sunset Boulevard* (UK tour), and piano for the European premiere of Adam Guettel's *The Light in the Piazza* (Curve, Leicester). Also, in the West End, *Oliver!*, *Shoes, Billy Elliot, Jersey Boys, Hello, Dolly!, Carousel, Mamma Mia!, My One and Only, The Car Man, Miss Saigon, Beauty and the Beast* and *Mack and Mabel*. **Film and television include:** *Nicholas Nickleby, The Jack Dee Show, The Inspector Lynley Mysteries* and preparing Jonathan Pryce for his pianistic role as Mahler in *Bride of the Winds*.

Other work includes: lecturer in musical theatre at Birmingham Conservatoire, coach at RADA, musical director and accompanist at the Webber Douglas Academy, répétiteur at English National Opera and the 50th anniversary production of *Albert Herring* at the Britten Pears School, and concerts at the Royal Albert Hall, Purcell Room and Symphony Hall, Birmingham.

GABRIELLE DAWES CDG

Casting Director

*My first love was:
William Shakespeare!*

Gabrielle Dawes is a freelance casting director, and an associate of Chichester Festival Theatre.

Theatre includes: at Chichester, *Pygmalion, Yes, Prime Minister* (and West End), *Separate Tables, The Grapes of Wrath, Hay Fever, The Circle, Hobson's Choice* and *Twelfth Night* (Festival Theatre), and *Bingo, The Real Inspector Hound/The Critic, The Master Builder, Wallenstein, Funny Girl, Taking Sides* (and West End), *Collaboration* (and West End), *Aristo, Macbeth* (and West End/BAM/ Broadway), *The Waltz of the Toreadors* and *Office Suite* (Minerva Theatre). Also, *The Norman Conquests* (and Broadway) and *All About My Mother* (Old Vic), *Onassis, Cat on a Hot Tin Roof, Three Days of Rain* and *Treasure Island* (West End), *Salome* and *The English Game* (Headlong Theatre), *Master Class* (Theatre Royal, Bath), *Crash* (West Yorkshire Playhouse), *The Elephant Man* (Sheffield) and *As You Like It* (Watford). As deputy head of casting at the NT 2000-06, award-winning productions included *Caroline, or Change, His Dark Materials, Elmina's Kitchen, The Pillowman* and *Coram Boy*. **Film includes:** *Perdie* (BAFTA Award for Best Short Film) and *The Suicide Club*. **Television includes:** *Macbeth* directed by Rupert Goold, Harold Pinter's *Celebration, Elmina's Kitchen* by Kwame Kwei-Armah and *Macbeth*.

DANIEL SPARROW AND MIKE WALSH PRODUCTIONS

Producer



Daniel Sparrow and Mike Walsh formed their theatrical producing partnership in late 2008. Mike Walsh is a long-established theatrical and television producer/performer and owns the Hayden Orpheum Theatre in Sydney, and Her Majesty's Theatre in Melbourne. Also Australian, Daniel developed and produced the award-winning world premiere stage adaptation of Pedro Almodóvar's *All About My Mother* at the Old Vic (co-production with the Old Vic and Neal Street) in 2007; there have since been 15 different productions in 12 different languages internationally.

They most recently transferred the hit Australian production of *Holding the Man* by young playwright Tommy Murphy to the Trafalgar Studios in the West End, for a successful 10-week season that garnered critical and audience acclaim, with standing ovations at nearly every performance. A broadcast of the West End production of *Holding the Man* will be released on cinema screens internationally in 2011-12. As co-producers, in 2009 they were represented in the West End by *Three Days of Rain* starring James McAvooy, and on Broadway by *Exit the King* starring Geoffrey Rush and Susan Sarandon. They are currently developing a new original musical, *Only the Brave*, with score by composer Matthew Brind, book by Rachel Wagstaff.

CURVE

Producer



Curve is one of Britain's most distinctive, exciting and technologically advanced new theatres. Its vision is to delight and challenge audiences of all ages with creative experiences, and involve as many people as possible in enjoying and

participating in theatre. Curve are proud supporters of new and emerging talent and actively participate in the development of the next generation of artists, writers and directors. As well as presenting some of the world's finest touring work, Curve produces a varied programme of diverse, exciting and inspiring theatre. Since opening in November 2008, highlights have included the European premiere of *The Light in the Piazza*, Martin McDonagh's *The Pillowman* and, more recently, critically acclaimed revivals of two of Brian Friel's greatest plays, *Molly Sweeney* and *Translations*, and Rodgers and Hammerstein's *The King and I* starring Janie Dee.

Previous co-production partners include Headlong, New Perspectives and Akram Khan Company, with the world premieres of Akram Khan's *Vertical Road* and *In-I*. Curve is delighted to be co-producing this exciting new Kneehigh production of *The Umbrellas of Cherbourg*.

CITY LIGHTS ENTERPRISES LTD

Producer



Philippe Guiboust and Hervé Genriès ran for many years a major PR company called Pleins Feux Communications which was based in Paris. In 1998, they organised the farewell tour of the iconic mime artist Marcel Marceau and, whilst they were co-presenting a season at the Old Vic Theatre, decided to relocate their company and move to London. They founded their management and productions company City Lights Enterprises Ltd which represented Marcel Marceau amongst other artists, and at present the Maurice Béjart ballet company Béjart Ballet Lausanne and the three-times Oscar winner and multi-awarded composer Michel Legrand. In 2000 *Roméo et Juliette*, the musical, sold more than 1.5 million tickets in France, making it one of the biggest successes in the country, and they were given the rights by Glem-TF1 to license the show abroad, and did so in more than 12 countries; some are still running. Since then they've been developing, licensing, representing and producing concerts, musicals, theatre plays, contemporary ballets and shows across the globe. 2010 was marked by a new turn as Philippe and Hervé added another branch to their company. They are currently co-producing with Zoo Films three movies including a very exciting remake of *The Umbrellas of Cherbourg* in Bollywood. For years Philippe was looking to find a director to create a stage adaptation of *The Umbrellas of Cherbourg* for the West End. He fell in love with Emma Rice's work in *Brief Encounter* and immediately contacted her. Following that, Daniel Sparrow and Mike Walsh joined the adventure and became producers of the show.

RAISE THE ROOF 6

Producer

Raise the Roof 6 is a team of New York-based producers that includes Harriet Newman Leve, Jennifer Manocherian, and Elaine Krauss. Broadway productions: the Tony Award-winning *La Cage aux Folles* starring Kelsey Grammer and Douglas Hodge, *A Little Night Music* starring Catherine Zeta Jones and Angela Lansbury, Tracy Letts's *Superior Donuts*, *Burn the Floor* and the *Burn the Floor* USA national tour. Individual Broadway credits include: Patrick Barlow's *The 39 Steps* and *The 39 Steps* USA tour, Tracy Letts's *August: Osage County* (Tony Award), *Bloody Bloody Andrew Jackson*, *Caroline, or Change*, *Coram Boy*, *The Crucible* starring Laura Linney and Liam Neeson, *Damn Yankees*, *The Diary of Anne Frank* starring Natalie Portman, Eve Ensler's *The Good Body*, *Hedda Gabler* starring Kate Burton, *Jane Eyre*, *Kat and the Kings*, *The Kentucky Cycle*, Martin McDonagh's *The Lieutenant of Inishmore*, *The Little Dog Laughed*, August Wilson's *Ma Rainey's Black Bottom* starring Whoopi Goldberg, Alan Ayckbourn's *The Norman Conquests* (Tony Award), *Spring Awakening* (Tony Award), *Sunday in the Park with George*, *Thoroughly Modern Millie* (Tony Award) and Anna Deavere Smith's *Twilight: Los Angeles 1992*. Off-Broadway: *Stomp* and the *Stomp* USA tour, *Shockheaded Peter*, Alan Ayckbourn's *Communicating Doors* starring Mary Louise Parker, and the international tour of *Chicago*.

BE MY PRODUCTIONS

Co-Producer

BE MY Productions is a production company based in Paris. Founded by Yann Errera and Matthieu Bergon, it is dedicated to generating and developing live performance. Yann also runs a famous music company based in Montreal. He has developed projects with many members of avant-garde artistic scene of Montréal-Québec, and produced movie scores. He recently created an active partnership with Universal Music France and Universal Music Publishing. Matthieu, a nonconformist entrepreneur, has been involved in many activities over the years before embarking on this new challenge offered by Yann. Yann and Matthieu, enthusiastic admirers of Michel Legrand and seduced by this great adventure, are proud to be part of this stage production of *Les Parapluies de Cherbourg*. They are also taking part in various projects with Michel Legrand.

JANE DUBIN

Co-Producer

Jane Dubin is president of Double Play Connections, committed to supporting artists and playwrights in the development of new work. USA productions: *The Norman Conquests* (Tony Award, Best Play Revival), *unFRAMED* by Iyaba Ibo Mandingo, *The 39 Steps* (OB, tour), *Groundswell*, *Beebo Brinker Chronicles* (2008 GLAAD Award) and her first play – *MentalPause* by Margaret Liston. Jane is a member of the League of Professional Theatre Women and consulting producer to the Moving Mantras Performance Group. Thanks to my colleagues for sharing the ride: Craig Horsley (for Kent, Stephen, Michael), Robert Driemeyer (*La Cage, Elling*), Sarahbeth Grossman (*Irish Curse*) and Probo Productions (impacting audience viewpoints).

TRUE LOVE PRODUCTIONS

Co-Producer

True Love Productions are Jeanne Donovan Fisher and Laurie Gilmore. Broadway: *Fela!*, *The Norman Conquests*, *33 Variations*, *13, A Catered Affair*, *Well*, *Medea* starring Fiona Shaw, and *The Retreat from Moscow*. Off-Broadway: *The 39 Steps*, *Coraline*, *Shockheaded Peter*, *The Tricky Part*, *bobrauschenbergamerica*, and *True Love* at the Zipper Theatre.

FABULA MEDIA PARTNERS

Co-Producer

Fabula Media Partners is a theatrical producer formed by Chip Meyrelles and Ken Greiner, whose other credits include *Fela!*, *Priscilla Queen of the Desert*, *The Motherf**cker with the Hat*, *The Lieutenant of Inishmore*, *Orson's Shadow*, *Bug*, *Almost an Evening* and *Nightmare*, *New York's Most Horrifying Haunted House*, now in its eighth year.

JOE WATSON

Co-Producer

Joe Watson is a general manager with Frankel Green Theatrical Management in New York for *Stomp* and for the USA national tour. Broadway and USA national touring productions include: *Burn the Floor* (producer/general manager), *Forever Tango* (associate producer/general manager), *Swing!* (general manager) and *The Rocky Horror Show* (general manager).

BARBARA MANOCHERIAN

Co-Producer

Two-time Tony Award winner for *Hair* and *The Norman Conquests*. Other Broadway productions include: *Next Fall*, *The 39 Steps*, *Sunday in the Park with George*, *Cyrano de Bergerac* and *Butley*. Also involved with numerous Off-Broadway and West End productions. New York Stage and Film Board member. Broadway League member.

PAUL CREWES

Associate Producer

Before working with Kneehigh, Paul Crewes worked as producer at the West Yorkshire Playhouse, Leeds, where he set up over 40 productions as well as collaborations with Kneehigh (*The Wooden Frock* and *Bacchae*), Improbable Theatre, TeatreRomea, the NT and with commercial and West End producers. Other work includes producing the UK tour of *Doorman* with his own company in 2005, associate producer for the Lowry, producing *King Cotton* in 2007, *Fireflies* and *Beyond the Frontline* in 2009, and working for Metal with Jude Kelly on several projects including the Olympic bid for 2012. Paul has worked for Kneehigh since 2005 and for them has produced: *Tristan & Yseult* (UK, Sydney, New Zealand and USA), *Cymbeline* (UK, Columbia and Brazil), *Rapunzel* (UK and USA), *Don John* (UK and USA), *Hansel & Gretel*, *Brief Encounter* (USA tour), the launch of the Kneehigh Asylum (featuring *The Red Shoes*, *Blast!* and *The King of Prussia*) and the 2010 tour of *The Red Shoes* (UK, USA and Australia).

THE KNEEHIGH APPROACH

There is no formula to the way we make theatre. However, it always starts with the story. No, it starts before then. It starts with an itch, a need, an instinct. Stories have an ability to present themselves, to emerge as if from nowhere. But they never are from nowhere. This is the seminal moment of instinct. This is when your subconscious stakes its claim and intervenes in your carefully ordered life. I sit up when a story taps me on the shoulder. I respect coincidence. I listen to impulse. One of my most hated questions when making theatre is, 'Why?' 'Because,' I want to answer, 'Because...'

For me, making theatre is an excavation of feelings long since buried, a journey of understanding. Bruno Bettelheim, in *The Uses of Enchantment*, states that 'our greatest need and most difficult achievement is to find meaning in our lives'. He argues that by revealing the true content of folktales, children can use them to cope with their baffling and confusing emotions. In my experience, our basic needs and desires are the same – to be communicated with, to be delighted, to be surprised, to be scared. We want to be part of something and we want to feel. We want to find meaning in our lives.

The event of live theatre is a rare chance to deliver all these needs. We can have a collective experience, unique to the group of people assembled in the theatre. I don't want the fourth wall constantly and fearfully placed between the actors and their audience, I want the actors to speak to their accomplices, look at them, to respond to them. I want a celebration, a collective gasp of amazement. I want the world to transform in front of the audience's eyes and demand that they join in with the game. Theatre is nothing without the engagement of the audience's creativity. Theatre takes us right back to Bruno Bettelheim and his belief in the therapeutic and cathartic nature of stories. We tell them because we need them.

Months before rehearsals begin, I start work with the creative team. We gaze at books and films, sketch and begin to form a concept, exchange music we have heard, that inspires us or just feels right. We talk of themes and feelings. We map out the overall shape of the piece. It is this fertile palette of words, music and design that we bring to the rehearsal room. The shared imagination is greater than any individual's so we begin the rehearsal process by returning to the story. We tell it to each other, scribble thoughts on huge pieces of paper, relate it to our own experience. We create characters, always looking to serve and subvert the story. Layer upon layer, the world is created, the story released.

We lay the foundations, then we forget them. If you stay true to the fundamental relationship between yourself, your team and the subject matter, the piece will take on a life of its own. Armed with instinct, play and our building blocks of music, text and design, Kneehigh do fearless battle. One of our most used phrases in the process is 'hold your nerve'. There is no room for neurosis or doubt, these will only undermine the process; hold your nerve, stay open and delight in the privilege of making theatre.

A longer version of the article by artistic director Emma Rice appears on the Kneehigh website.

For THE UMBRELLAS OF CHERBOURG

General Management DANIEL SPARROW & MIKE WALSH PRODUCTIONS
 ADAM NEWINGTON
 Production Assistant SARAH DEMBITZ
 Production Intern ANDERSON AND
 Production Accountants PENNINGTON
 LOUISE WALDRON
 ANNA GANJOLLA
 Legal Services BARRY SHAW
 Legal Services HARBOTTLE AND LEWIS
 Production Insurance W&P LONGREACH
 RICHARD WALTON
 REBECCA WEBB

Assistant Costume Supervisor CAROLINE BRETT
 Copyist (UK) COLIN RAE
 Copyist (France) BENOIR URBAIN
 Production Photographer STEVE TANNER
 Press Representatives PREMIER PR
 (020 7292 8330)
 JANINE SHALOM
 EMMA HOLLAND
 DEWYNTERS

Advertising, Marketing & Graphics (020 7321 0488)
 TOM LITTLECHILD
 EMILY NAUGHTON
 ANNA LANCASTER
 REBECCA SLATER
 CAROLINE O'REILLY
 AKA (020 7836 4747)
 ROB CAMPKIN
 DEWYNTERS
 DARYL WALLER

Merchandising
 Souvenir Brochure
 Original Logo Artwork Design

For KNEEHIGH

Joint Artistic Director & Chief Executive
 Joint Artistic Director
 Producer
 General Manager
 Assistant Director
 Company Stage Manager
 Communications Manager
 Finance Officer
 Development Officer
 Project Administrator
 Office Administrator
 www.kneehigh.co.uk

For CITY LIGHTS ENTERPRISES LTD

Director PHILIPPE GUIBOUST
 Director HERVÉ GENRIÉS
 Production Co-Ordinator FLORENT LETURMY
 Accountancy DIANA HRISTOVA

For HAYDEN PRODUCTIONS

Chairman MIKE WALSH OBE
 Deputy Chairman MARTIN GORDON
 Company Secretary MARK BURWOOD SMITH
 PA to Mike Walsh DIANNE EDWARDS

For CURVE LEICESTER

Chief Executive FIONA ALLAN
 Artistic Director PAUL KERRYSON
 Executive Producer IAIN GILLIE
 Deputy CEO/
 Director of Communications STELLA McCABE
 Finance Director CHRIS NEWELL
 Technical Director PAUL MOORE
 Assistant Producer JULIETTE STARK
 Associate Director ADEL AL-SALLOUM
 Participation &
 Learning Co-ordinator ALEX SMITH
 Marketing & Press CURVE COMMUNICATIONS TEAM
 Technical Manager (Lighting) CHRIS FLUX
 Technical Manager (Sound) SIMON MOLONEY
 Technical Manager (Presented) JO LONGWORTH
 Wardrobe Manager SIOBHAN BOYD

PRODUCTION ACKNOWLEDGEMENTS

Metalwork & Engineering by WELD-FAB ENGINEERING
 Set Constructed and Painted by CAPITAL SCENERY
 Miniature Buildings Made by SOUVENIR SCENIC STUDIOS
 Neon & Signage by SYRETT NEON INTERNATIONAL
 Sound Equipment Supplied by AUTOGRAPH SOUND
 Projection Equipment Supplied by STAGE SOUND SERVICES
 Lighting Equipment Supplied by STAGE ELECTRICS
 Production Carpenter CRAIG EMERSON
 Production Electrician LEIGH PORTER
 Production Sound Engineer TOM ASPLEY
 Lighting Programmer VIC BRENNAN
 Model Makers EMMA BELLI, COLIN BELLI
 Puppets by LYNDIE WRIGHT
 JOHN ROBERTS (PUPPET CRAFT)
 SARAH WRIGHT
 Wigs by THE WIG ROOM
 Costume Makers JUDE WARD, KIRSTI REID,
 EMILY KINGSTON LEE, HILARY MARSCHNER,
 ELSPETH THREADGOLD,
 AMANDA BROTHWELL, SAM PICKERING,
 STEVIE McTEER, RICHARD LUSCUMBE
 CHRIS KERR
 CHRIS BEALES

Men's Tailors

Exclusive management for Michel Legrand and representation of Jacques Demy's rights for *The Umbrellas of Cherbourg*:
 City Lights Productions Ltd, UK
 www.citylights.uk.com

THANK YOU TO

ALFORD HOUSE • NICK ALLOTT • COREY BAKER • BECKY BARBER
 SACHA BROOKS • JAMIE DAGNELL • MATHIEU DEMY
 DODGER THEATRICALS • ALICE FEARN • HAZEL GARDNER
 HERVÉ GENRIÉS • EMMIE GORDON • PHILIPPE GUIBOUST
 LUCINDA HARVEY • MARTYN HAYES • BARNABY INGRAM
 RICHARD JOHNSTON • PAUL KERRYSON • ALL AT KNEEHIGH
 JAQUELINE KOLEK • CAMERON MACKINTOSH • ANNA MANSELL
 LEE MENZIES • CARO NEWLING • ROBERT NOBLE
 LOUISE NORMAN • MICHAEL PEAVOY • ROS POVEY
 LYNE ROBICHAUD • MIKE SHEPHERD • RUTH SHEPHERD
 FLORA STAMATIADIS • STEPHEN SPENCE
 LEGAULT JOLY THIFFAULT • ANDREW TREAGUS
 SHUBERT THEATRE ORGANIZATION • AGNÈS VARDA
 ROSALIE VARDA-DEMY

Make-Up by MAC



The producers of *The Umbrellas of Cherbourg* wish to acknowledge financial support received from Stage One, a registered charity, which supports new commercial productions and producers.

For further information, please visit
 www.stageone.uk.com or contact Stage One at 32 Rose Street,
 London WC2E 9ET or on 020 7557 6737.

French Military Service

Military conscription was originally introduced in the 18th century during the French Revolution, although the modern form of national service began in 1905 when conscripts had to serve two years in the armed forces. This was increased to three years during World War I but was progressively reduced to ten months.

During the Algerian war (1954-62), which is alluded to in *The Umbrellas of Cherbourg*, conscripts were made available to be deployed in a war zone.

France retained peacetime military conscription until 1996; those born before 1979 had to complete their service. It wasn't until 2001 that the last conscripts were finally demobbed. Military experts believed peacetime conscripts were too expensive to feed, clothe, house and train, while they were of little use in a modern fighting force. Increasingly in the 1980s and 1990s, large numbers of young men refused to do military service, opting instead for the civilian service that became available to conscientious objectors.



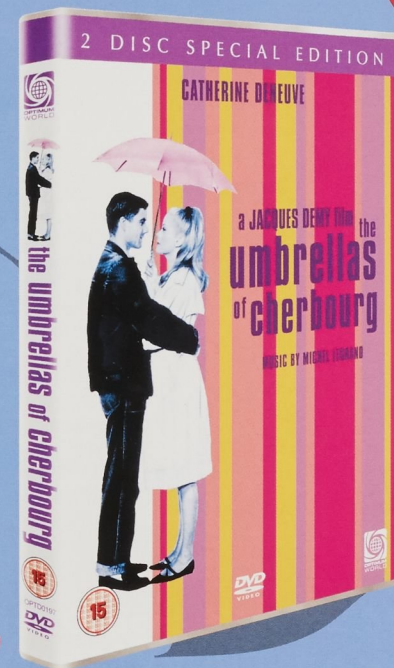
Initially the French army enforced a 'public order operation' in Algeria, which had the effect of stirring up the pro-independence factions to greater acts of violent insurrection. The Front de Liberation Nationale (FLN) emerged as the main revolutionary force, prepared to fight and die for their cause. As part of

The Algerian War

Prior to Algeria gaining its independence in 1962, the relationship between France and Algeria had been unique. Unlike the other overseas possessions France had acquired during the 19th century, Algeria alone was considered an integral part of mainland France in the same way Hawaii is considered to be part of the USA. The Algerian War of Independence (1954-62) involved a large number of rival factions, which clashed at different times during the protracted and bloody eight-year conflict.

their campaign, the FLN staged terrorist attacks and killings on the mainland and on French settlers in Algeria, nicknamed the *ped-noirs* by the natives. These so-called 'café wars' continued for years and cost hundreds of lives. In mainland France, opinion was divided on the question of Algeria's independence – whether to cut them loose or hold on to the status quo. WWII hero Charles de Gaulle was swept to power in 1958 on a mandate of Algeria's continued occupation but, once he had established his presidency, de Gaulle had a change of heart and started to back calls for independence.

Heedless of his opponents, de Gaulle called for a referendum of the Algerian people. Not surprisingly they voted for independence, and the French government went into negotiation with the FLN, leading to the Evian Accords and thus to the granting of independence in 1962. The leader of the FLN, Ahmed Ben Bella, became the independent Algeria's first president.



RE-LIVE THE MAGIC AT HOME

OUT NOW ON DVD

amazon.co.uk



Free Super Saver Delivery and Unlimited Free One-Day Delivery with Amazon Prime are available. Terms and Conditions apply. See Amazon.co.uk for details.

Kneehigh

THE ASYLUM

The Asylum is here. Our long-awaited, much dreamed about, jaw-dropping, spirit-lifting nomadic theatre space.



But, the Asylum is more than just a show...

For us, the Asylum is an opportunity for us to invite you into our world. A world of absolute, unadulterated, pure (and anarchic) entertainment. A world in which we have put together all the ingredients that we think make for a good night out. It's about more than just a show, it's also about immersing yourself in live music and dancing the night away. It's about soaking up an atmosphere, talking, dancing, watching, enjoying good food, delicious drink, relaxing with friends and family, new and old.

The Asylum is a complete night out.

If you keep your wits about you and your heart and eyes wide open, the Asylum is easy to find. Every summer, follow the path that is the A30, as you reach the middle of this beautiful land, gently step away from it... There, hidden in a clearing in the soft folds of Cornwall stands our brilliant, magical tent.

Oh, and a word of caution: once you stray from the path, it's hard to go back...

www.kneehigh.co.uk/asylum

KNEEHIGH FRIENDS

Kneehigh is celebrated as a bold and big-hearted theatre company committed to creating magical, transporting, inventive and entertaining theatre for all.

We're also a registered charity, so we need and want to work with you to make even braver work – and to share it with even more people. We want to be a beacon of pleasure, welcoming people from all walks of life to be listened to, excited and delighted.

Help us to do this by joining KneehighFRIENDS and we'll shower you with exclusive treats...

BECOME A FRIEND

Give £2.50 a month or £30 a year

Prepare for a downpour! You'll receive regular updates and access to our website's Members Area that contains exclusive goodies from *The Umbrellas of Cherbourg* and other Kneehigh shows.

BECOME AN ACCOMPLICE

Become an Accomplice

Give £5 a month or £60 a year

You'll enjoy Friend's treats, as well as priority booking for productions in our magical theatre tent, the Asylum.

TO BECOME A CHAMPION

Give £15 or £180 a month

You'll get Accomplice benefits plus a goody bag overflowing with Kneehigh whoopee. We'll invite you to special events and thank you personally in our programmes and on our website.

TO JOIN

BY PHONE

Ring our office +44 (0)1872 267910
(9.30 – 17.00 / Monday – Friday).

ONLINE

You can donate via our website: www.kneehigh.co.uk

We would love you to give more and become even more involved with the company by becoming a treasured member of the KneehighFAMILY. You can have cream tea with Emma Rice, join us for Opening Nights and party with the company – whilst also helping to support our community engagement scheme, the Connections Programme.

For more information on becoming a member of the KneehighFRIENDS or the KneehighFAMILY, please contact Matt Armstrong (Development Officer)
on +44 (0)1872 267910 / matt@kneehigh.co.uk

Without the support of treasured individuals, we wouldn't be able to make our bold and big-hearted work and share it with our wonderful audiences. Thanks to members of the Kneehigh FAMILY:

Anon
Francine M Austin
Angela Bissett
Glenn & Wendy Carter
Tracey Carter
Brownie Hardman
Guy Heath
Elizabeth Lindsay
Dave Mynne
Hayley Taylor
Karen Townshend
David Trenberth

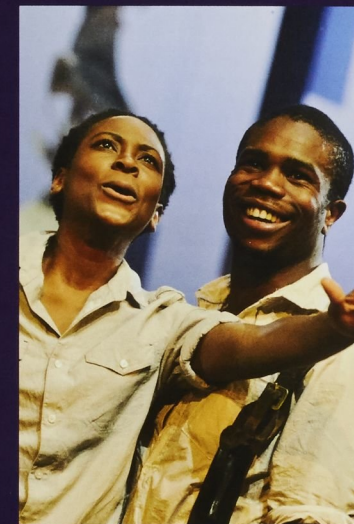
Thanks also to the Kneehigh FRIENDS, especially our wonderful CHAMPIONS:

Anon
Leigh & Emma Bagnall
Mike Beard
Kevin Brice
Archie Burnham
Sally Caudle
Jyoti Chandola
Marielaine Church
Robbie Clymo
John Doble
Martin & Annabel Dunn
Val Dunning
Ian Ellis & Charmaine Fernando
Patrick & Barbara Gallagher
John Glasswell
Ann Gray
Sheila Hancock
Chris Law
Aidan Lawrence
Anthony & Jane Lawton
Chris Martin
Clare Martin
Mary Mestecky
Jeremy Metson
Deborah Richards at Crelow
Jane Rogers
Jon & NoraLee Sedmak
Clive Shaw
Simon Shute
Pat Smith
Richard Lumley Smith
Trish Stone
Chris Tiley
Richard Toombs
Jane Turnbull
Andy Ward

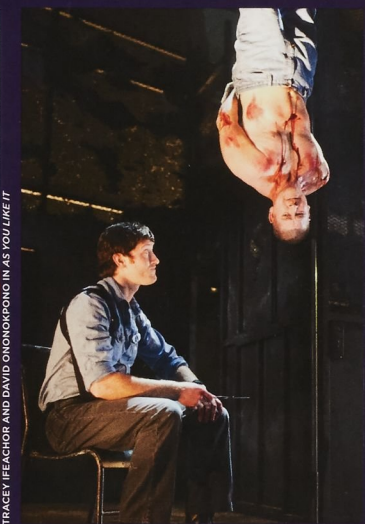


DIVERSE DARING THEATRE

Curve, Leicester, is one of Britain's most distinctive, exciting and technologically advanced new producing theatres. Its vision is to delight and challenge audiences of all ages with creative experiences, and involve as many people as possible in enjoying and participating in theatre.



TRACEY TEACHER AND DAVID ONOKONDO IN AS YOU LIKE IT



SAMUEL ROUKIN AND JOE RENTON IN THE LIEUTENANT OF INSHMORE



JANIE DEE AND CHOOK SIBTAIN IN THE KING AND I



MARC WARREN IN THE PILLOWMAN



Ticket Office: 0116 242 3595
www.curveonline.co.uk

CURVE, RUTLAND STREET, CULTURAL QUARTER, LEICESTER LE1 1SB.

Photography by Catherine Ashmore, David Brook, Johan Persson and Keith Pattison



Leicester Theatre Trust Limited gratefully acknowledges and welcomes the continued support of and partnership with the above organisations. Registered charity 230708.

CABELL
PUBLISHING
west end

Advertise with the most
prestigious and
celebrated theatres in the world
- London's West End



Call Adam Lister at Cabbell on
020 8971 8475

Bird College
dance, music and theatre performance

BA (Hons) in Dance and Theatre Performance
Foundation Degree in Creative Industries: Acting
National Diploma in Musical Theatre >lsc
MA by Research: Dance and Musical Theatre
Pre Vocational Foundation Year in
Dance and Theatre Performance

Official music and dance providers
for the London Borough of Bexley

www.birdcollege.co.uk

A unique opportunity to bring London theatre back to its roots.

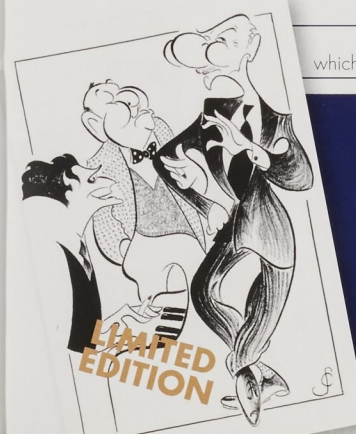
"The Theatre", Shoreditch, 1576-1598. London's first public
playhouse and the launchpad of Shakespeare's career.

Support a new theatre development which will preserve the remains of this historic
building and form a cultural hub in a vibrant part of the capital.

To learn more about this venture and how
you can support us, please visit
www.thetheatre.org.uk or contact:

"The Theatre" Appeal
The Tower Theatre Company
St Bride Foundation
Bride Lane
London EC4Y 8EQ
Telephone 020 7353 5700

THE THEATRE APPEAL



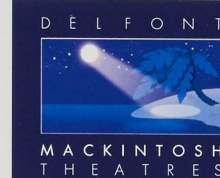
Delfont Mackintosh Theatres has established a Carbon Energy Committee
which aims to ensure the most carbon efficient and lowest energy consumption in its seven West End theatres.

EXCLUSIVE PRINT ★ STAR QUALITY ★

Limited edition print of **Ivor Novello**,
Noël Coward and **John Gielgud**
signed by caricaturist **Clive Francis**.
Available at the special price of **£25**.
Copies on sale in the foyers of the Novello,
Noël Coward and Gielgud Theatres or via
www.delfontmackintosh.co.uk

PROGRAMME
Publishing manager and designer: Thomas Mann
Editor: Annie Henderson-Begg
Design and layout: Lee Thompson
Contributors: Richard Mangan, Rosy Runciman,
Mark Shenton, Matt Wolf
Published by Dewynters, 48 Leicester Square,
London WC2H 7QD
Tel: 020 7321 0488 e-mail: info@dewynters.com
www.dewynters.com
To advertise in this programme
contact Cabbell: 020 8971 8475

March 2010 [1]



DELFONT MACKINTOSH THEATRES

Delfont Mackintosh Theatres is one of the largest London
theatre owners, with seven theatres. DMT owns and runs the
Prince Edward Theatre, the Queen's Theatre, the Prince of
Wales Theatre, the Novello Theatre (formerly the Strand)
renamed after it had a major facelift in 2005, and the also
renamed Noël Coward Theatre (formerly the Albery), with
Wyndham's and the Gielgud Theatre completing the
portfolio. The Queen's Theatre is the last of the seven to have
been refurbished, in time for the 25th anniversary of *Les
Misérables*, demonstrating the owner Cameron Mackintosh's
major financial commitment to upgrading and maintaining all
seven Delfont Mackintosh theatres to the highest possible
standards both front-of-house and backstage.

Licensed by City of Westminster to

DELFONT MACKINTOSH THEATRES LIMITED

Directors

Cameron Mackintosh
(Chairman)
Richard Johnston
(Chief Executive)
Nicholas Allott
Doug McKenzie
William Differ
Paul Oxley
Kevin Burgess
Jeff Hyatt
Mike Day
Harriet Warnock-Smith
Neil Harris
Russell Lewis
Ian Clark

Chief Financial Officer
Operations Director
Sales and Ticketing Manager
Technical Manager
Property Manager
Buildings Maintenance Manager
Database & Marketing Manager
Box Office Operations Manager
Group Sales Supervisor
Group Bars and Catering Manager
Assistant to Richard Johnston
and William Differ
Assistant to Kevin Burgess
and Jeff Hyatt
Education Officer
Business Development Manager

Sue Fowler

Sarah Dineage
John Scarborough
Lisa Sibenmann
020 7759 9669
Johanna Newhall
020 7766 2112

Hospitality Coordinator

For GIELGUD THEATRE

Theatre Manager
Deputy Theatre Manager
Front of House Supervisor
Bar Supervisor
Master Carpenter
Deputy Master Carpenter
Stage Chargehand
Chief Electrician
Deputy Chief Electrician
Electrics Chargehand
Box Office Manager
Deputy Box Office Manager
Deputy Box Office Manager
Box Office Clerks

Louise Bolland
Jaime Nabeta
Rodrigo de Oliveira
Lenka Pruzincova
Ray Boyle
Geoff Grint
Paddy Quinn
David Bodman
Jae Crisp
Laura Montalto
Rob Smith
Michelle McCaw
Vincent Van der Kraan
Frederick Bergeron
Sam Butler
Fiona Cottrill
Paul Evans
Natalie Randall
Fernando Paternesni
Manish Chamaroo
Tish Paice
Phil Sealey

Housekeeper
Fire Person
Stage Door Keepers

The use of cameras, tape recorders and personal telephones in the
auditorium is strictly forbidden. The management reserve the right to refuse
admission, also to make any alteration in the cast or programme which may
be rendered necessary by illness or other unavoidable causes. Latecomers
will not be admitted until a suitable break in the performance.

1. The public may leave at the end of the performance or exhibition by all
doors and such doors must be at that time kept open.
2. All gangways, corridors, staircases and external passageways intended
for exit shall be kept entirely free from obstructions whether permanent or
temporary.
3. Persons shall not be permitted to stand in any of the gangways
intersecting the seating or sit in any of the gangways. If standing is
permitted in the gangways at the side and the rear of the Deseating, it
shall be limited to the numbers indicated on the notices in those positions.
4. The safety curtain must be lowered and raised in the presence of each
audience.
5. Disabled Access: patrons are requested to call 0844 482 5137
for information in advance or ask a member of staff.
Please feel free to call us about signed, captioned and audio-described
performances at our other venues on 0844 482 5156.



PRODUCTION HIGHLIGHTS AT THE GIELGUD THEATRE



THE 1900s

1906 Opened as the Hicks Theatre on 27 December with *The Beauty of Bath*, a musical play by Seymour Hicks (after whom the theatre was named) and Cosmo Hamilton.

1907 *Brewster's Millions*, a comedy about a man trying to spend a fortune in 30 days in order to gain an inheritance, was the theatre's first big success, starring Gerald du Maurier.

1909 The American impresario Charles Frohman became sole manager of the theatre and changed its name to the Globe. It reopened with *His Borrowed Plumes* written by Winston Churchill's mother, Lady Randolph Churchill.

1913 *The Clock Goes Round* challenged theatrical superstition when it opened on Friday 13th with 13 characters. Needless to say it closed after 13 performances.



THE 1920s

1921 Before AA Milne became best known for *Winnie-the-Pooh* he was a popular playwright. Three of his plays were presented at the Globe in the 1920s – *The Truth About Blayds* (1921), *Mr Pym Passes By* (1922) and *Belinda* (1922).

1923 Somerset Maugham's satirical comedy *Our Betters* was the theatre's most popular play during the 1920s with 548 performances.

1928 John Gielgud made the first of 15 appearances at the theatre in a short-lived farce entitled *Holding Out the Apple*.

THE 1930s

1937 HM Tennent presented their first production, of GB Shaw's *Candida*, at the theatre that subsequently became the company's headquarters until 1991.

1939 Edith Evans received outstanding reviews for the 'handbag' role with which she is synonymous – Lady Bracknell in *The Importance of Being Earnest*, directed by John Gielgud.



THE 1940s

1941 The Welsh actor and dramatist Emyln Williams presented two of his own plays at the theatre, *The Light of Heart* and *The Morning Star*. Scenes from the latter were broadcast in the series *From the Theatre in Wartime*.

1943 *While the Sun Shines*, a wartime comedy romance by Terence Rattigan, ran for 1,154 performances, boosting morale throughout 1944 and 1945.

1949 Among the cast of Christopher Fry's poetic drama *The Lady's Not for Burning* were two future stars of stage and screen – Richard Burton and Claire Bloom.

THE 1950s

1954 Bridget Boland's tough psychological drama *The Prisoner* opened on 14 April with Alec Guinness as the imprisoned clergyman. The following year the play's producer, Peter Glenville, made a film of the play that remains one of the best in Guinness's career. Beatrice Lillie brought her show *An Evening with Beatrice Lillie* across from Broadway where it had started as a 14-day experiment and became a £265,000 sell-out.

1956 *Nude with Violin*, a comedy written by Noël Coward and directed by him and John Gielgud, enjoyed successful runs at the Gielgud, on Broadway and in Australia. The painting used in the play when it first opened in Dublin caused such a sensation that it had to be replaced for the London run.

THE 1960s

1960 Robert Bolt scored a double triumph with his play *A Man for All Seasons* starring Paul Scofield as Thomas More, showing at the Gielgud, and another play he had written, *The Tiger and the Horse*, starring Michael Redgrave and his daughter, Vanessa, playing next door at the Queen's.

1966 *There's a Girl in My Soup* became the theatre's longest-running production, opening on 15 June and transferring to the Comedy Theatre more than three years later. Donald Sinden played the TV host with a wandering eye.

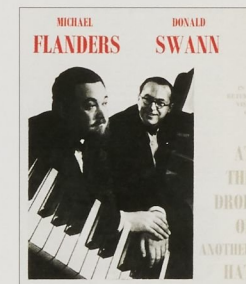
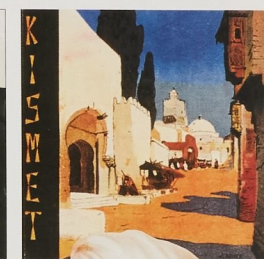
THE 1970s

1974 The first of a number of Alan Ayckbourn plays to be premiered at the theatre opened on 1 August. *The Norman Conquests* starred Tom Courtenay, Michael Gambon, Penelope Keith and Felicity Kendal and won the *Evening Standard* Award for Best Play.

1976 Michael Frayn's riotous comedy *Donkeys' Years* about a drunken college reunion where the curate turns his frock into a nun's habit and impersonates Salome won the Olivier Award for Best Comedy.



An Evening with Beatrice Lillie



Opposite: from top: Pamela Brown, Richard Burton and John Gielgud in *The Lady's Not for Burning*, 1949; Judi Dench in *All's Well That Ends Well*, 2004.

Middle top: Laurette Taylor in *Peg o' My Heart*, 1915.

Above from top: Paul Scofield, Claire Bloom and Margaret Rutherford in *Ring Round the Moon*, 1950; *An Evening with Beatrice Lillie*, 1954; *Kismet*, 1914; *At the Drop of Another Hat*, 1965; Margaret Bannerman in *The Grand Duchess*, 1925;

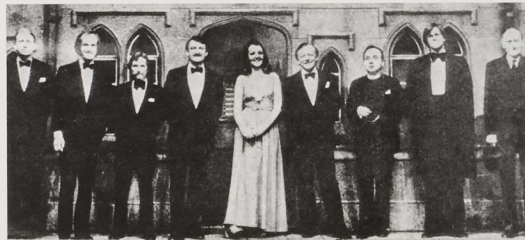
The Willow Tree, 1917; *Oranges & Lemons*, 1949.

Left: Jon Pertwee, Donald Sinden and Barbara Ferris in *There's a Girl in My Soup*, 1966 (© Getty Images).

Right: Beryl Reid in *Born in the Gardens*, 1980.



FRANKIE HOWERD
in
CHARLEY'S AUNT
By BRANDON THOMAS
"You will laugh till it hurts"



From top: Ina Claire, Joan Wyndham and Laurence Olivier in *Biography*, 1934 (© Getty Images); *Daisy Pulls It Off*, 1983; *Charley's Aunt*, 1955; Elaine Terriss and Seymour Hicks in *The Beauty of Bath*, 1906; *My Fat Friend*, 1972; *Donkeys' Years*, 1976; *Ten Times Table*, 1978; Kathleen Turner in *The Graduate*, 2000. Left: Tallulah Bankhead in *Blackmail*, 1928. Right: *The Importance of Being Earnest*, 1939.



THE 1980s

1983 Denise Deegan's send up of life in a girls' boarding school, *Daisy Pulls It Off*, entertained audiences for over 1,000 performances.

1987 In Peter Shaffer's comedy *Lettice and Lovage*, Maggie Smith played Lettice Douffet, a role especially written for her, and Margaret Tyzack was Lotte Schoen. The play transferred to Broadway where it won them both Tony Awards.

THE 1990s

1994 The theatre was renamed the Gielgud as a special tribute to Sir John and to distinguish it from the newly opened Shakespeare's Globe on the South Bank. The opening production under its new name was Peter Hall's *Hamlet* with Stephen Dillane.

1997 Mark Ravenhill's contemporary, cutting edge comedy *Shopping and F**king* about drugs, sex and money attracted a new audience to Shaftesbury Avenue.

THE NEW MILLENNIUM

2000 *The Graduate* was a big box office draw, in part because of the succession of leading ladies including Kathleen Turner, Jerry Hall and *Dallas* star Linda Gray who appeared naked on stage.

2004 Judi Dench appeared with the Royal Shakespeare Company for the first time in over ten years, giving a performance of the Countess in *All's Well That Ends Well*, described as a 'masterclass in classical acting'.

2004 The American actor Christian Slater made his West End debut in the stage version of Ken Kesey's novel *One Flew Over the Cuckoo's Nest*, that transferred from the Edinburgh Festival.

2006 Delfont Mackintosh Theatres took over operational control of the Gielgud from Really Useful Theatres and presented a series of acclaimed productions including *The Crucible* with Iain Glen, *Frost/Nixon* with Frank Langella and Michael Sheen, *Equus* with Daniel Radcliffe and Richard Griffiths and *Macbeth* with Patrick Stewart.

Rosy Runciman – Archivist

PROGRAMME AND PICTURE THANKS

We would like to thank all the picture libraries and collections that have helped us with illustrations for this article about the history of the Gielgud Theatre and with the exhibition displayed throughout the theatre. Thanks are especially due to:

- | | |
|---|--|
| Barbara Cavanagh, Motley Books | Raymond Mander & Fletcher Gallery Services |
| Mark Fox, Really Useful Theatres | The Noël Coward Foundation |
| Clive Francis | Daniel Pearson |
| Getty Images | Pleasures of Past Times |
| Louise Grant | Marcus Risdell, Garrick Club |
| Illustrated London News Picture Library | University of Birmingham, |
| Angus McBean | Special Collections Department |
| © Harvard Theatre Collection | V&A Theatre Collections |

Theatre & Performance Galleries

Admission free
www.vam.ac.uk

↻ South Kensington

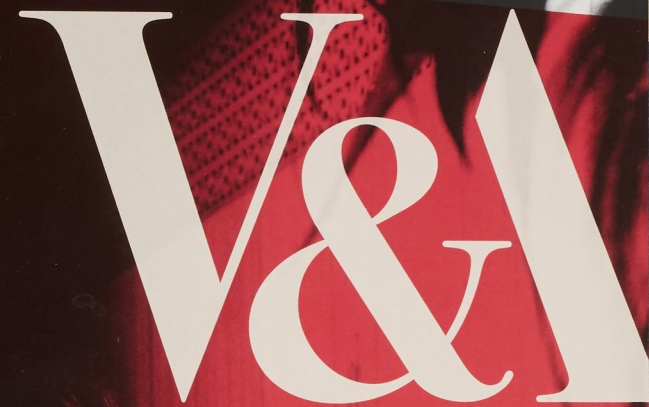


Photo ©V&A Images

THE WORLD'S GREATEST
LOVE STORY CONTINUES

ANDREW LLOYD WEBBER'S

Love Never Dies

'LOVE NEVER DIES
IS PHABULOUS'



The Independent



0844 412 4651
LoveNeverDies.com

ADELPHI
THEATRE

© TM 2009 RUC LTD

THE AWARD-WINNING BROADWAY HIT

The electrifying story of the night in 1956 when

ELVIS
PRESLEY

JOHNNY
CASH

CARL
PERKINS

JERRY LEE
LEWIS

came together to make music, and ended up making history...

MILLION DOLLAR QUARTET

Featuring over 20 classic hits including:*

BLUE SUEDE SHOES • I WALK THE LINE • HOUND DOG • GREAT BALLS OF FIRE

OPENS 8 FEBRUARY | 0844 482 5141 | MillionDollarQuartet.co.uk
NOËL COWARD THEATRE • LONDON

*Final song list subject to clearance.



AS MILLION DOLLAR QUARTET HEADS TO THE WEST END,
MELISSA ROSE BERNARDO PREPARES TO
ROCK 'N' ROLL IN THE AISLES

Broadway cast of *Million Dollar Quartet* (Picture: Joan Marcus)

Back in 2005, the Elvis extravaganza *All Shook Up* – which fused The King’s hits with Shakespeare’s *Twelfth Night* – barely made a blip on the Broadway Richter scale. (Besides, a *Twelfth Night* rock musical? How 1968 – literally... *Your Own Thing* did it Off-Broadway in 1968 and ran for 900-plus performances.) Then the Johnny Cash musical *Ring of Fire* – featuring assorted Men in Black crooning tunes like ‘I Walk the Line’ and ‘Folsom Prison Blues’ – flamed out in about three months. So what about *Million Dollar Quartet*’s concept – putting Elvis and Johnny Cash into the same musical, then adding Jerry Lee Lewis and Carl Perkins into the mix? Well, if the psychedelic, sunshine-soaked recent revival of *Hair* taught us anything, it’s that audiences still love a good rock musical. And so MDQ marched on, first into Chicago, then onto Broadway – and to a Best Musical Tony Award nomination – and now to London (previews from 8 February, Noël Coward Theatre).

Of course, it was *Hair* that got the rock category rolling in the first place, back in 1967: With its blend of soul, funk and folk and an electrified sound (hey, even Dylan had gone electric by then), it earned the semi-official title of

Broadway’s first rock musical. Then its creators – composer Galt MacDermot and lyricists/librettists Jerome Ragni/James Rado – managed to almost single-handedly wipe out the rock musical altogether with a trio of famous early 1970s flops: MacDermot and Ragni’s *Dude: The Highway Life* (a truly rambling show about a travelling man); the futuristic MacDermot/Peter Hall collaboration *Via Galactica* (which christened the Uris Theatre, and thus was forced to lose its original title, *Up!* – lest the marquee read *Up!* Uris); and Rado’s Vietnam-themed fantasy *Rainbow*. Fortunately, Jesus was there to save the genre. *Godspell*, a folk-rock musicalisation of the Gospels from (as he is best known these days) *Wicked* composer Stephen Schwartz, opened Off-Broadway in 1971, moved to Broadway in 1976, and spent nearly six years in London and touring the UK. The Andrew Lloyd Webber-scored *Jesus Christ Superstar* also premiered in 1971, but began – and arguably had more success – as a concept album starring Murray Head. (Many maintain that JCS – a rock opera if ever there was one – actually works better as a recording than a fully staged production. Interestingly, the same could be said of *Chess*, another rock musical with Tim Rice lyrics that began as a concept album starring Murray Head. Coincidence?) In fact, since *Hair* floated into the Biltmore Theatre in a patchouli-scented haze nearly 45 years ago, critics – like

emergency-room MDs slicing, dicing and stitching up a patient in critical condition – have devoted most of their discussions about rock musicals to proclaiming the death, resurrection, demise, rebirth, downfall and renaissance of the rock musical, from the Shakespearean romps *Rockabye Hamlet* and *Return to the Forbidden Planet* to the ABBA-composed *Chess* (okay, written by the two ‘B’s, Benny and Björn) and *Mamma Mia!*

DON'T STOP BELIEVING

Ever since 1996’s *Rent* – Jonathan Larson’s rock-opera redux of Puccini’s *La Bohème* – the rock musical has remained in relatively good health. (Minus, of course, the occasional regrettable vampire-themed show.) Witness the musical theatre composers creating new works drawn from the rock/pop vernacular. Most recently on Broadway: Michael Friedman’s trippy history ride *Bloody Bloody Andrew Jackson*; Tom Kitt and Brian Yorkey’s Pulitzer-winning manic-depression musical *Next to Normal*; Frank ‘Easy Listening’ Wildhorn, who will try to repeat his *Jekyll & Hyde* success with the Alice/rabbit/tea party-inspired *Wonderland*.

And every so often we’re able to persuade a rock ‘n’ roll writer to roll the proverbial dice on the Great White Way. After all, look how well it’s worked out for Elton John: He won a Tony for his *Aida* score; his *Lion King* and *Billy Elliot* – his most eclectic and musically mature score to date – both received

Best Musical Tony Awards and are still playing Broadway and the West End; and as for *Lestat*, his *Vampire Chronicles* musical, we’ll just forget about that (everyone else has). Also for Duncan Sheik, who tackled burgeoning teenage sexuality in late-19th-century Germany in *Spring Awakening* and earned multiple Tony and Olivier Awards. On the flip side – of course, there’s always a flip side – is Paul Simon; his *Capeman* played 68 performances on Broadway. And the success of Bono and the Edge’s music for *Spider-Man* remains to be seen – literally; I am actually waiting until the official press nights to attend *Spider-Man: Turn Off the Dark*. More rock musicals to look forward to: *Ghost*, scored by the Eurythmics’ Dave Stewart and songwriter/producer Glen Ballard (previews from 22 June, Piccadilly Theatre); and though there’s no timetable yet, Cyndi Lauper is penning a musical version of the film *Kinky Boots* with Harvey Fierstein.

Most of the modern-day rock/pop shows on the boards are built on pre-existing song catalogues – yes, I’m talking about the (much-maligned by some) ‘jukebox musical’. *Mamma Mia!* has proven that, with a couple dozen

infectious titles, ultra-likeable characters and an irresistibly romantic plot, you can get a 12-year run in London, a nine-year run on Broadway (and counting), and a movie with Meryl Streep and a singing ex-007.

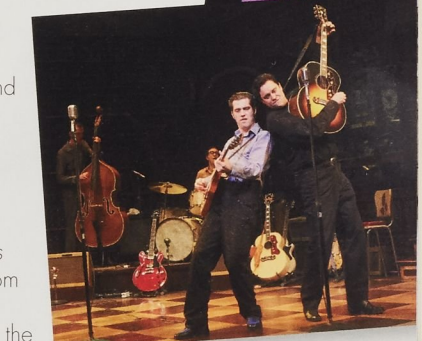
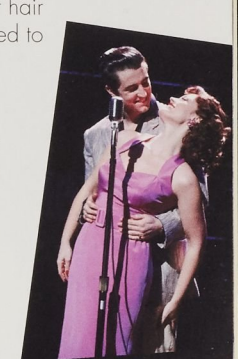
But you do need some semblance of a story and characters you can tell apart, as *Good Vibrations* – the California nightmare featuring the songs of the Beach Boys – learned when it belly-flopped onto Broadway in 2005. It needn’t be a *serious* story: The 1980s head-banging hit *Rock of Ages* doesn’t take itself seriously for a minute. No show that features the music of Journey, REO Speedwagon and Whitesnake ever could. (And you can’t fight the feeling any longer, London – *ROA* is reportedly coming your way in 2011. Start teasing your hair now.) All the songs don’t even necessarily need to fit into the storyline – a flagrant violation of musical-theatre 101, of course. But when it comes to jukebox musicals, a worse offence would be sending theatregoers home without hearing the marquee band’s biggest hit. Thus the ‘Bohemian Rhapsody’ curtain call at *We Will Rock You* and the ‘Time of Your Life’ at Green Day’s *American Idiot*.

AUDIENCE PLEASERS

In 2005, with its hit parade of Four Seasons tunes and airtight book detailing the drama behind the band, the biomusical *Jersey Boys* became the gold standard for the jukebox genre. *Million Dollar Quartet* is surely a product of the *Jersey Boys* school: Taking a page from real-life events, the show centres on a single day – the famed recording session at Memphis’ Sun Records in 1956 that brought together rock ‘n’ roll icons Elvis Presley, Jerry Lee Lewis, Johnny Cash and Carl Perkins. But MDQ has upped the ante: all four guys play their own instruments.

In 1971, *New York Times* critic Walter Kerr wrote: ‘Have you noticed how many of our new musicals, rock or otherwise, are simply and unapologetically concerts? The beat begins, one song segues into another, after 16 or 18 or 20 numbers, we are all released to go home.’ (Apparently, he was having an adverse reaction to Melvin Van Peebles’ *Ain’t Supposed to Die a Natural Death*.) I suspect he would not have the time of his life at *American Idiot*. But I like to think he would have been tapping his foot during ‘Whole Lotta Shakin’ Going On’ and *Million Dollar Quartet*’s spectacular jam sessions.

Melissa Rose Bernardo is a New York-based theatre critic



THE BRILLIANT ORIGINAL



'REMAINS ONE OF THE MOST BEAUTIFUL, SPECTACULAR PRODUCTIONS IN HISTORY'

Mark Shenton, Sunday Express, April 2009

HER MAJESTY'S THEATRE • 0844 412 2707
www.thephantomoftheopera.com

TW © 1986 RUG LTD

A ROYAL WEDDING, TWICE OVER... Prince William and Kate Middleton may be tying the knot in April, but March sees the arrival of *Betty Blue Eyes* (right), a stage version of the hit film comedy *A Private Function*, set during the wedding of William's grandparents Queen Elizabeth II and Prince Philip, with songs by George Stiles and Anthony Drewe, and a cast led by Sarah Lancashire and Reece Shearsmith (Novello from 19 March)... It is 1947 and Britain is bracing itself for the



coldest winter in memory. The only bright spark on the horizon is the impending royal wedding. To ensure local dignitaries can celebrate in style, they're illegally rearing an adorable pig called Betty for a lavish banquet...

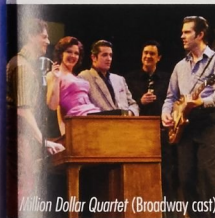


Sarah Lancashire

Other films being given the musical stage treatment include *The Wizard of Oz* (London Palladium from 7 February), *Ghost – the Musical* (Piccadilly from 22 June, after a try-out at Manchester's Opera House from 28 March) and *Shrek* (Theatre Royal, Drury Lane, from 6 May)...

ALSO MOVING FROM SILVER SCREEN TO STAGE...

Other films being given the musical stage treatment include *The Wizard of Oz* (London Palladium from 7 February), *Ghost – the Musical* (Piccadilly from 22 June, after a try-out at Manchester's Opera House from 28 March) and *Shrek* (Theatre Royal, Drury Lane, from 6 May)...



Million Dollar Quartet (Broadway cast)

MORE FROM BROADWAY...

Million Dollar Quartet, a concert recreation of a true-life recording session of four music legends Johnny Cash, Jerry Lee Lewis, Carl Perkins and Elvis Presley, comes to the Noël Coward (from 8 February) with *Coronation Street's* Bill Ward playing Sam Phillips, the producer who brought them together... Also coming soon: the celebration of 1980s rock in *Rock of Ages* and the Donmar Warehouse's British premiere of William Finn's quirky 2005 musical *The 25th Annual Putnam County Spelling Bee* (from 11 February). At the Open Air, Regent's Park, this year's musical will be Gershwin tuner *Crazy for You* (from 28 July)...



Anne-Marie Duff in *Cause Célèbre*

RATTIGAN RATTLES ON...

2011 is the centenary of the birth of playwright Terence Rattigan. Notable celebrations include the Old Vic's production of his final play *Cause Célèbre* (from 17 March) and *The Deep Blue Sea* at the West Yorkshire Playhouse in February...

RSC'S STRATFORD-UPON-AVON HOME BACK IN BUSINESS... AND SHAKESPEARE AT WYNDHAM'S, THE GLOBE AND THE OLD VIC... The RSC celebrates its 50th anniversary this year and, having completed the refurbishment of its Stratford home, will, in the words of artistic director Michael Boyd, 'formally reopen the Royal Shakespeare Theatre

David Tennant shares the stage with his *Doctor Who* sidekick Catherine Tate in *Much Ado About Nothing* (Wyndham's from 16 May)... At Shakespeare's Globe, the 2011 season will include *All's Well That Ends Well* and *Much Ado About Nothing*, Marlowe's *Dr Faustus*, the return of Howard Brenton's *Anne Boleyn* and the premiere of Chris Hannan's *The God of Soho*... At the Old Vic, artistic director Kevin Spacey will star as Richard III, under the direction of Sam Mendes, in the third and final instalment of the Bridge Project (Old Vic, 18 June to 11 September)...



RSC Stratford



David Tennant and Catherine Tate

NEW PLAYS AT THE ROYAL COURT AND IN THE WEST END...

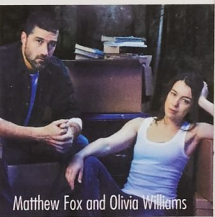
The Royal Court led the way with the best plays of last year, and has kicked off 2011 by transferring the eagerly anticipated *Clybourne Park* by Bruce Norris to Wyndham's. Audiences have already booked in huge numbers for this great piece of work... At its Sloane Square home, it launches the new season with Richard Bean's *The Heretic* (from 4 February), starring Juliet Stevenson as an academic at odds with the orthodoxy over man-made climate change. It will be followed by Simon Stephens's *Wastwater* (from 31 March), set on the edges of Heathrow Airport... In the West End, Matthew Fox (television's *Lost*) and Olivia Williams star in the world premiere of Neil LaBute's *In a Forest Dark and Deep* at the Vaudeville (from 3 March)...



Lorna Brown and Lucian Msamati

AT THE NATIONAL...

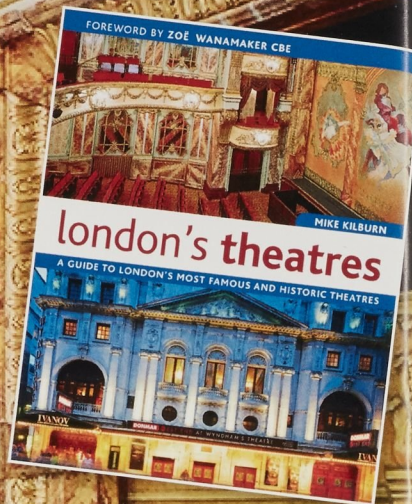
The Traveler £10 season returns in April, including Zoë Wanamaker in Chekhov's *The Cherry Orchard*, Ibsen's *The Emperor and Galilean* and Arnold Wesker's *The Kitchen*. James Corden, part of the original cast of *The History Boys*, will return in Goldoni's *The Servant of Two Masters*, and the Royal Court's artistic director Dominic Cooke will make his NT directorial debut with *The Comedy of Errors*.



Matthew Fox and Olivia Williams

You can find out all the latest breaking theatre news by following Mark Shenton on Twitter (@ShentonStage, or at www.twitter.com/ShentonStage)

SPECTACULAR THEATRES



This beautiful book by Mike Kilburn with photographs by Alberto Arzoz covers 53 of the best-known and most historic theatres within central London. Over 200 exquisite cameos capture the theatres as they are now, many having been lovingly restored in recent years, while the fascinating text brings to life each theatre's colourful and varied past. With a

wealth of information for both casual visitors and more serious enthusiasts, *London's Theatres* is the ultimate reference guide to the capital's magnificent cultural history.

New edition published by New Holland,
1 February 2011, £14.99

The Novello Theatre, where *Betty Blue Eyes* opens in March



PRE & POST THEATRE MENU 2 Courses £12.95



A few minutes walk from this theatre, Browns Bar & Brasserie is the ideal setting to enjoy pre or post theatre dinner. Award winning food and an unrivalled atmosphere will create an unforgettable evening.

FULL MENU SERVED ALL DAY

BREAKFAST & BRUNCH

until 12 noon

AFTERNOON TEAS

from 2:30pm

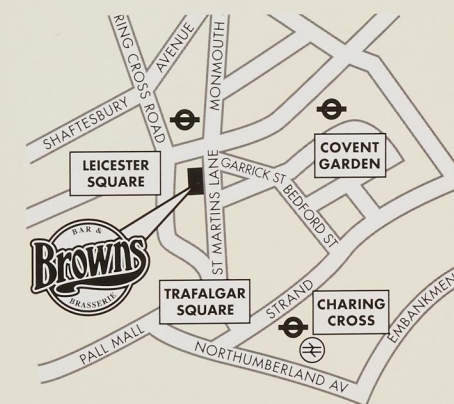
MARTINI NIGHTS

Sunday to Thursday from 4pm

a great range of Browns classic cocktails showcased at £3.50 each

LIVE PIANO

Please see website for details



"It is where everyone goes and quite rightly so" THE GUARDIAN

BROWNS BAR & BRASSERIE, 82-84 ST MARTINS LANE, LONDON WC2N 4AA

TELEPHONE: 020 7497 5050 • www.browns-restaurants.com



BELTS ARE BEING
TIGHTENED

FAIR
SHARES
FOR ALL

AUSTERITY
BRITAIN

AND
A ROYAL
WEDDING

IT IS OF COURSE
1947!



CAMERON MACKINTOSH
PRESENTS

SARAH LANCASHIRE

REECE SHEARSMITH

BETTY BLUE EYES

A MUSICAL BASED ON THE FILM 'A PRIVATE FUNCTION'



Book by
RON COWEN and **DANIEL LIPMAN** Music by
GEORGE STILES Lyrics by
ANTHONY DREWE
Based on the **HANDMADE** film and the original story by
ALAN BENNETT and **MALCOLM MOWBRAY**

0844 482 5170 | bettyblueeyesthemusical.com

HOGGING THE **NOVELLO THEATRE** FROM 19 MARCH

Aldwych, London, WC2 | A DELFONT MACKINTOSH THEATRE