

Monday 16 to Friday 20 June 1969

The Cambridge Arts Theatre Trust
presents

The 1969 Footlights Revue

FOOLS RUSH IN

Directed by CLIVE JAMES

THE FOOLS

BARRY BROWN

BILL GUTTERIDGE

ROBERT BUCKMAN

NEILL ROSS

DAI DAVIES

IAN TAYLOR

ADRIAN EDWARDS

THE BAND

Robert Orledge	:	Piano, Musical director
Gordon Davies	:	Alto sax, clarinet, flute
David Mitchell	:	Alto sax, tenor sax, clarinet
Paul Godwin	:	Tenor sax, clarinet, piano
Steve Cook	:	Bass, trumpet, tuba
Steve Frenkel	:	Drums

— plus the following musical cast —

Dai Davies	:	Trumpet, trombone, E-flat tuba
Ian Taylor	:	Guitar
Bill Gutteridge	:	Guitar, flute, bass
Robert Buckman	:	3-chord "Ukette," washboard, nose-flute, sackbutt

Directed by CLIVE JAMES
Musical Director ROBERT ORLEDGE
Business Manager IAN TAYLOR
Set and Poster design BARRY BROWN
Stage Manager and Lighting NICK SALMON
Assistant Stage Manager WILLIAM SCOTT
Costumes and Wardrobe JUDY BIRDWOOD
HELEN FULCHER
Sound Recordist BARRY McCURDY
Set Construction ALEX MACPHERSON
Painted by MARY PURVIS
Props LESLEY CARTER
Production Secretary PATTI McCORMACK
Photographs PETE LLOYD

FOOTLIGHTS COMMITTEE

President	BARRY BROWN
Vice-President	ROBERT BUCKMAN
Secretary	DAI DAVIES
Senior Treasurer	DR. H. C. PORTER
Junior Treasurer	JOHN GREEN
Major Domo	NEILL ROSS
Cabaret Director	DAVID TURNER
Musical Director	ROBERT ORLEDGE
Executive Secretary	IAN TAYLOR
Falconer	BILL GUTTERIDGE
Victualler	ADRIAN EDWARDS
Without Portfolio	STEPHEN WYATT

Licensee D. A. SCHOFIELD
Business Manager JOAN H. ABBS
Technical Manager STANLEY RIXON
Chief Electrician DEREK JONES
Technical Staff provided by Stage Admin, Students' Union

THE FOOTLIGHTS DRAMATIC CLUB

PRESENTS A REVUE WITH

NO GORGEOUS GIRLS. COUNT THEM! NONE!

FOOLS RUSH IN

FOOLS RUSH IN

Written by James and
Orledge

Performed by Everybody

UNDERGRADY DADDY

Turner

Taylor, Gutteridge, Ross,
Edwards, Davies

AL ITALIA

Buckman

Buckman

POLICEMAN'S LAMENT

Davies

Davies, Taylor, Gutteridge

BUSY BUSY

Gutteridge, Edwards,
Buckman

Gutteridge, Edwards

WESTERN HO

Davies

Davies

THIS ISLAND RACE

Gutteridge, Orledge

Everybody

GONE IN THE WIND

Brown, Orledge

Brown, Davies

MONTY AND MOUNTY

Ross, James

Ross, Edwards

EVERLEY EYES

Taylor and Turner

Taylor, Gutteridge and
The Vyellas

A CARICATURE OF THE ARTIST

Brown

Brown

CHIPPENHAM

WREXHAM

Buckman, Davies

Buckman, Davies

THE FANTASTOGRAD

DANCE ENSEMBLE

James, Orledge and cast

Everybody

INTERVAL when the fully-licensed theatre bar will be open.
Coffee, soft drinks, chocolates and ice cream also available.

THE FOOTLIGHTS PRESENTS THE OTHER HALF OF A
REVUE WITH NO FRIVOLOUS FEMALES.
COUNT THEM! NONE!

FOOLS RUSH IN

(or Seven Shaved Together)

REPRISE

Already mentioned

You'll recognise them

UNCLE FILTHY

Buckman, Davies,
Orledge, Taylor, Turner

Buckman, Davies and
The Popettes

TARZ'N ME

Ross

Ross

PARACHUTES

Gutteridge, Edwards

Gutteridge, Edwards

STRIPPER, OR ROBERT DOES HIS THING

Buckman

Buckman

GYMNASTICS

James, trad, Orledge
and Cast

Everybody

(for the climactic drum-roll Mr. Steve Frenkel plays
RUMBOLD THRASHMASTER exclusively)

GUITAR LESSON

Taylor

Taylor, Gutteridge

SPACE ODDITY

Brown

Brown

THE TOFFEE SONG

Davies, Orledge

Davies, Taylor, Gutteridge

SOLDIERS OF TODAY

James and Cast

Everybody

FLAMENCO

Taylor

Taylor

WELSHER

Davies

Davies

ACTION REPLAY

James, Buckman,
Davies, Sizer

Buckman, Davies, Edwards

ENOUGH IS ENOUGH

James, Orledge

The Magnificent Seven

IT'S OVER

The running order may be subject to alteration

THE FOOTLIGHTS

The Footlights was founded in 1883; and is the only University Club owing its initial inspiration to a Mental Hospital. A game of cricket between undergraduates and the staff of Fulbourn occasioned a return match in the form of a Concert—which developed into a May Week show in the old St. Andrew's Hall. (This, at any rate, is one version of the Club's origin; other antiquarians stress the Guildhall Concerts given by undergraduates on Saturday nights in the early 1880's—"the seeds began to grow; and, regardless of college a small band of undergraduates gave variety at Cherry Hinton, Chesterton and places far afield as B'ggleswade." But the inaugural performance of the Club under the Footlights name was in the Easter Term 1883.)

From 1886 to 1935 there was an annual Footlights entertainment in May Week at the New Theatre, St. Andrew's Street (now, unfortunately demolished, in the name of progress). Many of these were musical comedies: with titles like *THE DEAN* (1887), *THE FRESHMAN* (1899), *THE HONORARY DEGREE* (1907). In 1913 came *CHEER OH CAMBRIDGE* starring a young man from Caius called Jack Hulbert. This went on to London; as did *THE BEDDERS OPERA* (1922), part written by Norman Hartnell.

The Club in the late 1920's was characterised by Alistair Cooke of Jesus College: "The Footlights seemed to be a ribald association of racing motorists. Their shows were cheerful, rowdy and fairly pornographic. Their comedians hoped to be mistaken for Jack Buchanan, their pianists for Carroll Gibbons, and the knobbly-kneed 'ladies' for Kingsmen. None of them made it." (The revue of 1932 had three women in the cast but only in the last decade has this become regular, and females were not eligible to be members of the Club until 1964. There are, however, no females in this year's revue.)

The Arts Theatre was founded in 1936. And in that May Week came the revue *TURN OVER A NEW LEAF*, directed by George Rylands (choreographic help from Robert Helpman), with Arthur Marshall and Patrick Dickinson among the authors, Geoffrey Wright among the composers, a cast of 22, and an orchestra of 24. The following three revues were equally lavish; in 1937 there was a cast of 34, directed by Donald Beves. The June 1939 revue had Jimmy Edwards in the cast, and also in the band (trombone).

After a wartime Hiatus, and one post war revue at the ADC, the Footlights returned to the Arts in 1948 with *LA VIE CAMBRIDIENNE*, the authors including Peter Tranchell and the Rev. Geoffrey Beaumont. *COME WHAT MAY* in 1950 had a cast of 26, among them Julian More, Peter Jeffrey, the Rev. Simon Phipps and Malcolm Burgess (who also did the decor; the first of five May Week revues he was to design); Julian Slade wrote some of the music; and the Press Representative was Peter Shaffer. The 1951 revue was recorded and telerecorded by the BBC, and, in cabaret form, put on for four months at the Dorchester. In 1952 Raymond Leppard was among the composers and Leslie Bricusse a member of the cast. In 1954 Bricusse directed *OUT OF THE BLUE* with Jonathan Miller, Rory McEwen, John Pardoe and Frederic Raphael, which went on to a season of full houses at the Phoenix Theatre, London. The Scala Theatre booked the 1955 revue (again with Jonathan Miller); and in 1956 *BETWEEN THE LINES* with Daniel Massey (and Michael Frayn and Andrew Sinclair among the authors) transferred to the Lyric, Hammersmith.

The names of Timothy Birdsall and Bamber Gascoigne appeared in the programme for 1958. The 1959 revue with its cast of 9 (including Eleanor Bron and Peter Cook) set a pattern—influenced by rising costs—of

smaller companies and less elaborate production numbers. David Frost appeared in the 1960 and 1961 revues. Trevor Nunn directed the 1962 DOUBLE TAKE with Miriam Margolyes, Tony Hendra, John Cleese and Tim Brooke-Taylor. The BBC SORRY I'LL READ THAT AGAIN team (Brooke-Taylor, Cleese, David Hatch, Jo Kendall and Bill Oddie) were in the 1963 revue: director, Humphrey Barclay, music director Hugh Macdonald. This revue, under the title CAMBRIDGE CIRCUS went to London (first to the New Arts, then to the Lyrics) and later to New Zealand ("a spiffing good show": Governor General) and New York ("indescribably funny": Time Magazine). Parlophone issued an LP of songs and sketches from it. The 1964 revue introduced Graeme Garden, John Cameron and Jonathan Lynn: and MY GIRL HERBERT (1965) with Eric Idle and Germaine Greer, ran for three weeks at the Lyric, Hammersmith.

An abridged version of the 1967 SUPERNATURAL GAS (directed by Clive James) went on to that year's Edinburgh Festival: Mr. James also directed a Footlights programme (much praised by Harold Hobson) at Edinburgh last year—following performances at the Robin Hood Theatre, Averham (near Newark), during which BBC Colour TV recorded a 45 minute selection, transmitted in September 1968 (followed by a discussion on 'Late Night Line Up' by old members Richard Murdoch, John Bird and Peter Rawlinson). A programme based on this year's revue will also go to the Robin Hood Theatre, to Edinburgh and to Birmingham (where BBC 2 will film it in colour). This year's revue, as played at the Arts, goes on to the Oxford Playhouse and to the theatre at the University of Southampton.

Recent T.V. programmes in which Footlights old members have been prominent include PSST (Granada), with Julie Covington and Richard Stilgoe in the cast, and Clive James, Pete Atkin and Peter Vincent among the writers; DO NOT ADJUST YOUR SET (Thames) starring Eric Idle; NICE TIME (Granada) with Germaine Greer and Jonathan Roth (and Andrew Mavor as Programme Editor); THE FROST REPORT (BBC), and cast of which includes John Cleese, and the writers Eric Idle and Graham Chapman; and UNIVERSITY CHALLENGE (Granada) with Bamber Gascoigne. John Cameron was music director for ONCE MORE WITH FELIX; Tim Brooke-Taylor appeared with Marty Feldman; James Cullen Jones directed THE WAY WE LIVE NOW and some episodes of THE FORSYTE SAGA; Gordon Clive wrote for the Harry Secombe show; and Humphrey Barclay produced HARK AT BARKER. Producers on BBC Radio include Edward Taylor, David Hatch and John Cassels. And in 1968 SORRY I'LL READ THAT AGAIN was awarded by the Writers Guild of Great Britain the Merit Scroll for the best radio comedy series: the line up of that programme is nostalgic for those remembering the 1963 Footlights Revue—Tim Brooke-Taylor, John Cleese, Graeme Garden, David Hatch, Jo Kendall and Bill Oddie. Despite television's growing interest in booking Footlights Revues wholesale there are moves underfoot to establish a permanent Revue Centre in London where ex-members of the Club will be able to practice their fugitive art in the setting which gave birth to it—the theatre.

In 1960 a Footlights Club Room with luncheon and bar facilities was opened in Falcon Yard, Pettit Court. At the moment the Club has about 100 members: plus a number of honorary members including the Prince of Wales, Cicely Courtneidge, Fenella Fielding, Joyce Grenfell, Jack Hulbert, Dudley Moore, Angus Wilson, Charles Clore and Edward Heath. Last year's revue TURNS OF THE CENTURY directed by Kerry Crabbe (who is now with the Oxford Playhouse), broke Box Office records at the Arts.

H. C. PORTER.

FORTHCOMING PRODUCTIONS AT THIS THEATRE

Saturday 21 June at 8 p.m.

The distinguished American composer

MILTON BABBITT introduces

A CONCERT of his works

Josephine Nendick (soprano) Michael Rippon (baritone)

Paul Collins (violin) Ronald Lumsden (piano)

Instrumental ensemble conducted by Stephen Arnold

Tickets 7/6 (students 5/-, school parties 3/6)

25 to 28 June — Wednesday to Saturday

Southampton University Theatre Group

present

THE LOVE OF FOUR COLONELS

by Peter Ustinov

Evenings 7.30 p.m.

All seats 6/6

2 to 5 July — Wednesday to Saturday

Southampton University Players

present

THE CHANGELING

by Thomas Middleton

Evenings 7.30 p.m.

All seats 6/6

(This play replaces "The Homecoming" previously announced)

10 to 12 July — Thursday to Saturday

The Maskers

present

HAMLET

by William Shakespeare

Evenings 7.30 p.m.

All seats 6/6

In accordance with the requirements of the licensing authority:

- 1 The audience may leave at the end of the performance by all exit Doors.
- 2 All gangways, corridors, staircases and passageways which afford a means of exit shall be kept entirely free from obstruction.
- 3 Persons shall not be permitted to stand or sit in any of the gangways except in positions authorised by the licensing authority and in the numbers indicated in the notices exhibited in those positions.
- 4 The safety curtain shall be lowered and raised at each performance in the presence of the audience.

The management reserves the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

The taking of photographs in the theatre is forbidden