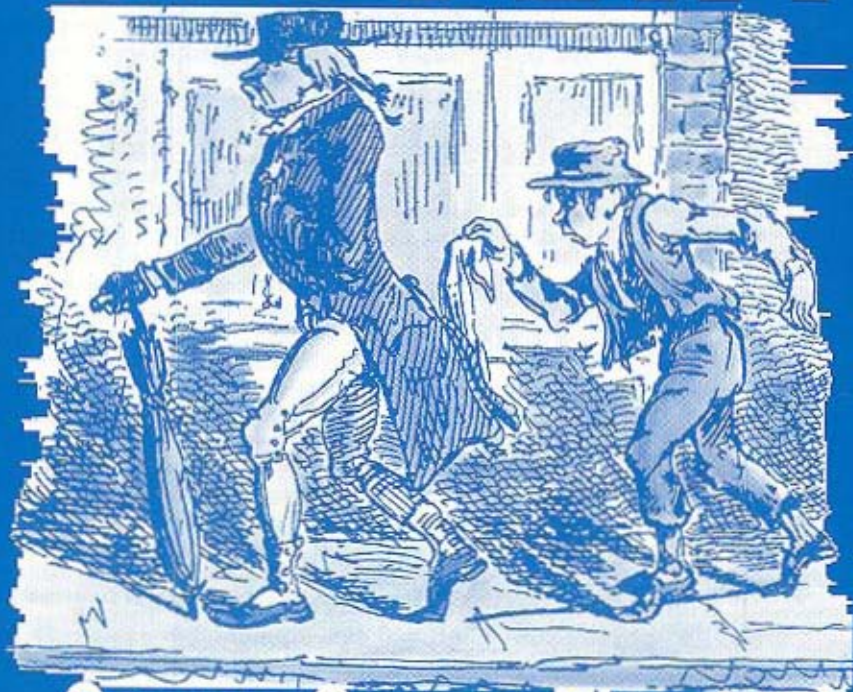


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presents

OLIVER!



George Square Theatre

Monday 15th – Sunday 28th August

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SÉANCE

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A message from Sir Andrew Lloyd Webber

The Musical Theatre now plays a major role in entertainment in the Western world. Its success as a medium for expression is largely due to it being something that can be performed very well by all age groups. The National Youth Music Theatre's productions have tremendous vitality and expertise, which make them comparable with those of more mature casts.

I strongly commend this company to you. The young performers are the up and coming generation who will be entertaining you after the year 2000.

We made it back!

To those of you who are new to the NYMT, a warm welcome to the company's 18th season in Edinburgh where you are watching either production number 40 or 41!

We're very glad to be here and it's more than likely that sitting not far from you today are some of the thousands of friends who encouraged and supported us last year in our hunt for the vital funding needed to plan a return visit at a time when our horizon looked a bit bleak! It is reassuring to know that when the chips really are down, there are those who will rally to the cause. Chief amongst these have been Thorntons plc who have become our Founding Corporate Patron and the D'Oyly Carte Charitable Trust who have contributed to our Bursary Fund. We have received generous commission funding from The Richard Gregson Williams Memorial Trust, The Esmée Fairbairn Charitable Trust and The Vic-Wells Association and we are delighted to announce that the Arts Council of England has awarded us project funding to create a new work for 1995, thereby freeing up monies to allow us to return to Edinburgh for another year.

Above all, however, our greatest thanks are due to Sir Andrew Lloyd Webber who continues to help and encourage us not only with his generous support but also with his personal interest and advice. We are extremely grateful.

This year we would also like to offer our warmest acknowledgement and sincerest good wishes to Allen Wright, Arts Editor of *The Scotsman* for 30 years, whose encouragement and support for the Fringe Festival in general and for the NYMT in particular, has been unstinting.

The level of Allen's concern for everyone and everything related to the Fringe was exemplified by the welcome he gave us in 1976 when as a tentative troupe of 22 boys and 12 adults, we made our first visit to the Fringe and put on a new musical play in a tent. Far from giving us a patronising pat on the head and a sympathetic acknowledgement in the review pages, Allen gave us a Fringe First Award. What better encouragement to a young company? Sufficiently flattered, we returned and the rest is history.

Allen's encouragement continued and in 1993 in prime festival time he devoted a third of a page to the NYMT's funding crisis and the threat to the company's future in Edinburgh.

Allen suffered a severe stroke earlier this year and we would like to extend our greatest good wishes for his enforced retirement with an equally heartfelt chorus of thanks for all he has done for so many. We and thousands of other Fringe performers will miss him.

To this year's George Square Theatre stage we bring you a brand new production of *Oliver!*, an old favourite. Lionel Bart might have written this show especially for the NYMT had the company been in existence in 1960 when *Oliver!* was first performed, going on to be hailed as probably Britain's finest and most successful musical comedy of the past 25 years. It is perfectly suited to an organisation like ours and we return to it with affection and renewed energy. We are most grateful to Cameron Mackintosh for generously allowing us to present it in Edinburgh before his own exciting new production opens at the London Palladium in November (with a good number of our own company recalled for their final auditions).

We also bring you our newest music theatre commission, *Pendragon*, which is a particular pleasure for me as it is four years since I have contributed towards a new piece for the company.

Pendragon promises much and we hope it will enhance still further the NYMT's reputation for commitment to new work. Creating *Pendragon* has involved a vast cross section of NYMT members, many more than you will see on the stage today, since workshops for the past 12 months have contributed towards this end product. Working with these numerous young people plus the three other writer/directors has been a nail-biting and nerve-racking experience but an immensely exciting one. The thrill of the chase is part of the fun and there is no doubt that these same elements of experimentation and danger have been largely responsible for the success of much of the work produced over the NYMT's past 39 productions. And if it isn't fun, why do it?

Enjoy yourselves. We will.

Jeremy James Taylor
Artistic Director, National Youth Music Theatre



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OLIVER!

Music, lyrics and book

by Lionel Bart

Produced for the Broadway stage by

David Merrick and Donald Albery

<i>Director</i>	Jeremy James Taylor
<i>Choreographer</i>	Kay Shepherd
<i>Musical Director</i>	John Pearson
<i>Set Designer</i>	Alison Cartledge
<i>Costume Designer</i>	Sheila Darlington
<i>Lighting Designer</i>	David Plater
<i>Assistant Musical Director</i>	Richard Hagon

By arrangement with MusicScope and Stage Musicals Ltd of New York; music and dialogue material furnished by MusicScope, 95 White Lion Street, London N1 9PF

The Friends of the National Youth Music Theatre GRAND SUMMER DRAW 1994

In support of the Patrons' Bursary Fund

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One Week for Two in Hotel Crans-Belvedere, at Crans Montana,
a major Ski Resort in the Swiss Alps, from Saturday 8th - 15th April 1995 :
(Half Board - Double room with en-suite shower & WC : NB - Travel Not Included)
Generously donated by Kassy & Francois Gillioz

2ND PRIZE : Centre Stage Luxury London Theatre Break for Two -
One Night at the four star Mountbatten Hotel in Covent Garden with best seats to
one of these five shows : 'The Phantom of the Opera', 'Miss Saigon', 'Cats', 'Five Guys
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Royal Shakespeare or Swan Theatres, Stratford-upon-Avon, between
Sept '94 & Jan '95 : *Generously donated by an anonymous benefactor*

A VIP Visit for two to Thorntons Chocolate Factory at Thornton Park, Somercotes,
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presentation box of chocolates) : *Kindly donated by Thorntons PLC*

Two Complimentary Tickets for show of winner's choice at Haymarket Theatre,
Leicester, between Sept & Dec 1994 : *Generously donated by Haymarket Theatre*

4 Signed First Editions of Best Selling Books : *Kindly donated by Faber & Faber*
'Mayday' by Jonathan Lynn : *Generously donated by Blackwell Books*
Two Limited Edition Pictures of Edinburgh : *Kindly donated by Mr B. Aldridge*

TICKETS 20p - ON SALE IN THE FOYER!!

Draw will take place on Sun 28th August 1994 at George Square Theatre, Edinburgh
PROMOTOR : Mathew Russell, Walton House, Walton Hill, Deerhurst, Glos

From Oliver Twist to Oliver! The Musical

Oliver Twist was Charles Dickens' first venture as a professional novelist and for his theme he fixed upon a current issue. The 1834 Poor Law had intended to bring under central control and proper administration a haphazard and corrupt system of parochial relief, focusing on the workhouses that had sprung up all over the country since the 1780s. Its aim was to remove outdoor relief, to encourage the destitute to help themselves rather than face the workhouse, to segregate the sexes (breaking up families in the process) to discourage population growth among the destitute - all these Utilitarian aims created an institution of oppression and unnecessary suffering.

Dickens does not offer any solutions of his own in *Oliver Twist* but his indictment of the inhumanity with which the parochial system of relief is applied makes a powerful plea against 'philosophical' legislators and corrupt administrators.

Oliver Twist is a melodramatic story - the book's plot is preposterous - and it is told with theatrical energy and histrionics through characters that might have graced any popular melodrama. Many readers can recall the vigorous energy of the bad characters: the brutal Sikes, the demonic Fagin, the misguided Nancy and the worldly Artful Dodger as well as the grotesque romance between Bumble and Corney; few can remember the sentimental and pallid Maylies.

This must explain *Oliver Twist's* huge success on stage and screen. The book was dramatised immediately and frequently in Dickens' day. The imaginative power of the story, settings and characters - perhaps above all, Fagin's - has carried the book into the cinema and musical stage. It is interesting to note that David Lean's 1948 film was banned (and then only shown abridged) in America because of Alec Guinness' portrayal of Fagin. The dark, almost supernaturally villainous Jew of Dickens' book must become in performance the villain the audience loves to hate; in Bart's musical, Fagin like Dodger is softened into a lovable rogue, while the true villainy rests with Sikes and his cruelty to Nancy. Bart also seizes the chance to make comic operetta of Bumble and Corney.

Lionel Bart's musical *Oliver!* was first performed in the summer of 1960 with Ron Moody as Fagin and Georgia Brown as Nancy. It was an overnight sensation with standing ovations and eighteen curtain calls at the premiere and the critics were unanimous in hailing *Oliver!* as a landmark in British musical theatre. Above all, the dramatisation and score revealed an outstanding genius, on which depends the musical's continuing popularity and success. The Queen saw *Oliver!* twice and the London production ran for 2,618 performances (six years). Before the original London production ended in 1966, a national tour had taken place and there had been productions in Australia, Canada, Israel and Europe. In January 1963 *Oliver!* repeated its success on Broadway and the 1968 Carol Reed film won two Oscars.

The impact of this success can best be judged from contemporary comments:

"The most successful songwriter since Ivor Novello and Noel Coward."

"The most ecstatic (opening) London has witnessed since Oklahoma!"

"Bart has done so much for the British musical."

"A splendid and memorable work in the musical theatre."

Tim Tubbs

SYNOPSIS OF SCENES

The action is set in the Workhouse of a Northern town and in London, about 1840.

ACT I

The Workhouse
- early evening

The Workhouse Parlour
- later

The Undertaker's

The Undertaker's
- next morning

Paddington Green
- morning, a week later

The Thieves' Kitchen
- later

A Street Market
- later

INTERVAL

MUSICAL SYNOPSIS

ACT I

Food, Glorious Food, Chorus with Oliver and Boys

Oliver, Chorus with Mr Bumble and Widow Corney

I Shall Scream, Widow Corney and Mr Bumble

Boy for Sale, Mr Bumble

That's Your Funeral, Mr Sowerberry, Mrs Sowerberry, Mr Bumble

Where is Love? Oliver

Consider Yourself, The Artful Dodger, Oliver and Chorus

Pick a Pocket or Two, Fagin with the Boys

It's a Fine Life, Nancy and Bet with the Boys

I'd Do Anything, The Artful Dodger, Nancy, Oliver, Bet, Fagin and the Boys

Be Back Soon, Fagin, The Artful Dodger and the Boys

ACT II

Oom-Pah-Pah, Nancy and Chorus

My Name, Bill Sikes

As Long as He Needs Me, Nancy

Who Will Buy?, Oliver, Street Criers and Chorus

Reviewing the Situation, Fagin

Oliver, Widow Corney and Mr Bumble

Finale, Full Company

The George Square Theatre is a No Smoking venue and your kind co-operation would be greatly appreciated

The Band

Violin	George Crawford (15, London)	Bassoon	Daniel Syrus (18, New Malden)
	Madeleine Reeves (17, Burford)	French Horn	Lucy Jones (16, Malvern)
'Cello	Sebastian King (18, Abingdon)	Trombone	Benjamin Prentice (19, Bristol)
Double Bass	Daniel Childs (17, Newbury)	Percussion 1	Simon Maltby (18, Daventry)
Flute/Piccolo	Katrina Parton (15, Eastbourne)	Percussion 2	Timothy Brickel (18, Battle)
Oboe/Cor anglais	Helen Lofthouse (17, Northampton)	Piano	Emma Haddad (17, Woodford Green)
Clarinet	Philippa Smith (18, Buckingham)		

ACT II

The 'Three Cripples',
a public house in Clerkenwell
- the following evening

Mr Brownlow's Morning Room
- two weeks later

A Street Market

The Thieves' Kitchen

The Workhouse
- a few days later

Mr Brownlow's House

London Bridge
- midnight

The Cast

Oliver Twist, a workhouse orphan

Mr Bumble, Beadle of the workhouse

Widow Corney

Mr Sowerberry, an undertaker

Mrs Sowerberry, his wife

Charlotte, their daughter

Noah Claypole, the assistant

The Artful Dodger, a thief

Charley Bates, a thief

Jock, a thief

Harry Hawkeyes, a thief

Lifter Phil, a thief

Snakey Sam, a thief

Big Billy, a thief

Quick Fingered Freddie, a thief

Dancing Danny, a thief

Phantom Frankie, a thief

Juggler Joe, a thief

Skinny the Dip, a thief

Shorty Small, a thief

Slippery Jim, a thief

Jemmy Trotter, a thief

Mick the Knife, a thief

Ned The Nose, a thief

Fagin, a receiver of stolen goods

Nimcy, a street girl

Bet, her 'charge'

Mr Brownlow, a gentleman

Dr Grimwig

Bill Sikes, a thief-master

Mrs Bedwin, Brownlow's housekeeper

Rose seller

Milkmaid

Strawberry seller

Knife Grinder

Long Song Seller

Policeman

Soldier

Acrobats

Rich Girls

Bullseye, the dog

Other roles played by members of the company

Gregory Bradley (13, Hereford)

Reuben Jones (15, Great Yarmouth)

Victoria Beale (18, Horsham)

Danny Nutt (18, London)

Lucy Hilliar (16, Bristol)

Catherine Grimes (14, Blackburn)

Joe Beattie (16, London)

Simon Thomas (14, Tavistock)

Andrew Walkinshaw (14, Rainham)

Tom Aldridge (14, Edinburgh)

Laurence Ash (12, Henley on Thames)

Philip Carman (14, Colne)

Daniel Clarke (13, London)

Edward Crangle (11, Skipton)

Chris Dyer (12, Weston super Mare)

Rudolph Gordon (11, London)

Sam Howell (13, Pirbright)

Simon Humphrey (13, Hadlow Down)

Joe Phillips (12, Matlock)

Hugo Sheppard (11, Bath)

Joe Smith (12, Cardigan)

Dylan Turner (12, Torquay)

Robert Wheatley (12, Pinner)

John Young (14, Pickering)

Tim Steeden (18, Kingston upon Thames)

Victoria Turner (19, Warrington)

Caroline Arrowsmith (15, Northampton)

Justin Young (19, London)

Chris Swift (17, Ormskirk)

Elliot Cowan (18, Colchester)

Claire Purcell (17, Northampton)

Allison Young (15, Pickering)

Catherine Dyer (17, Weston super Mare)

Shona White (17, Markinch)

Matthew Lightowler (16, Leeds)

Alexander Evans (18, London)

Matthew Gough (16, Horsham)

Dominic Marsh (15, Abingdon)

Layla Harrison (13, Steyning)

Rebecca Loudonsack (13, Preston)

Olivia Preston (11, Edinburgh)

Shona Smart (14, Edinburgh)

Penny (East Kilbride)

Production Team

Assistant to the Director
Dance Captain
Production Manager
Stage Manager
Deputy Stage Manager
Assistant Stage Managers

Clare Prenton
Catherine Dyer
Felix Davies
Maggie Ralston
Kathryn Bools
Jenny Grand (19, London)
Hannah Miller (18, Edlesborough)
Nick Williams (16, Swansea)
Chris Barstow (15, Bedford)
Nicola Gardner (16, Pinner)

Follow Spot Operators

Heads of Wardrobe

Deputy Head of Wardrobe

Wardrobe Assistants

Jennifer Gayton
Anne-Marie Horton
Claire Irving
Karen Owens (15, Liverpool)
Anna Sowerby (16, Denton)

Cats made by Alix Stone

Costumes made in the NYMT wardrobe by

Jean Clowes, Mary Collett, Jennifer Gayton,
Marion Gordon, Monica Harris,
Anne-Marie Horton, Nanda Jeebun,
Dorothy Keogh, Moya Moffat,
Alison Murray, Ann Murray,
Roz Montague, Sharon Oreley,
Karen Owens, Wendy Parke,
Anna Sowerby, Karen Stallard,
Gill Vahey, Nicola Wheatley

Set Construction V. A. Mawdsley

Set Painter Lisa Brooker

Biographies

Alison Cartledge *Set Designer*, studied theatre design at Central School of Art and Design. Since leaving, her design work includes *Armada* for the Young National Trust Theatre, *La Folie* for Harlet Theatre Company, *Last Tango on the North Circular* for the Royal Opera House Garden Venture, two seasons at Clonter Opera and last Christmas she designed *Cinderella* in Los Angeles. During the last three years she has also taught and designed at the Royal Academy of Dramatic Art, Central School of Speech and Drama and Guildford School of Acting. Her other designs for the National Youth Music Theatre include the sets for *Captain Stirrick*, *October's Children* and *Poppy* and the set and costumes for *Saint Francis*.

Sheila Darlington *Costume Designer*, has been Wardrobe Director for the National Youth Music Theatre for 16 years. She supervises the making of all the NYMT's costumes and designs extensively for the company. Costume designs so far include *Oliver!*, *The Ballad of Salomon Pavey*, *Amie*, *The Ragged Child*, *Bodywork*, *The Tailor of Gloucester*, *The Little Rats*, *Captain Stirrick*, *October's Children*, *Once Upon a War* and *Whistle Down the Wind*.

Richard Hagon *Assistant Musical Director*, is 22. He is currently the Musical Director for three theatre companies in the London area. In addition to his full-time teaching commitment, he is busy composing. His latest musical, *The Courage of Their Convictions*, is being produced next year at the Adrian Mann Theatre, Epsom.

John Pearson *Musical Director*, has taught at Tiffin School in Kingston upon Thames since 1982. Besides being a school governor, he also directs a thriving Swing Band which has won the Daily Telegraph Young Jazz competition twice and has toured extensively in Europe. A former Cambridge Choral Scholar, he now sings professionally in London. *Oliver!* is John's sixth production as Musical Director with the NYMT. Previous shows he has conducted in Edinburgh include *Pal Joey*, *Drake* and *The Roman Invasion of Ramsbottom*. Last year he conducted the NYMT's debut in New York with *The Ragged Child*.

David Plater *Lighting Designer*, trained in Stage Electrics and Lighting Design at the Royal Academy of Dramatic Art where he lit productions of *The Shelter*, *The Bright and Bold Design* and *Camille*. He has lit regularly at the Greenwich Studio Theatre, including productions of *Minna Von Barnhelm*, *Erasmus Montanus*, *And Women Must Weep*, *The Storytellers* and *The Nun* and for the touring company Gold, he has lit *Beirut* and *Single Spies*. Recent lighting designs include *The Relationship* at the Riverside Studios and *Entertaining Strangers* for the London Academy of Performing Arts at the Lyric Studio in Hammersmith. *Oliver!* is the first production which David has lit for the NYMT.

Kay Shepherd *Choreographer*, originally trained at Laine Theatre Arts where she completed a three year professional dancers' and teachers' course. She has worked extensively as a freelance teacher and choreographer throughout the UK and overseas. Her work encompasses everything from training full-time students at vocational schools to courses and workshops with amateurs and children. At this year's Barclays Youth Music Theatre Awards, her work won the Outstanding Choreographic Performance Award. Her work with the NYMT includes Assistant Choreographer for *Joseph and the Amazing Technicolor Dreamcoat* in 1989 and she is currently choreographing *Whistle Down the Wind*.

Jeremy James Taylor *Director*, is the Artistic Director of the National Youth Music Theatre which he founded in 1976. Since then he has written or co-written nineteen new music theatre works and directed over 26 productions for the company. He was Associate Director at the Young Vic from 1975 to 1979. His freelance work includes productions for English National Opera, Glyndebourne Touring Opera, the Royal Academy of Music, the National Theatre of Norway and the Banff Centre in Canada. He has recently been to Sydney where he directed *The Ragged Child* and *The Little Rats* and New Zealand where he directed *Captain Stirrick*.

Production Credits

The National Youth Music Theatre would like to thank Elizabeth Shearer, owner of Penny, Ben Seeley and John Guscott of Tiffin School, Kingston upon Thames for recording the band, Dennis Mycroft of the Bromley Youth Music Centre for the loan of a vibraphone in rehearsals, Michael Dovey, Simon Hurst and Clemmie Grigg for their invaluable assistance with this production.

Oliver! illustration by George Cruikshank (1837), Art and Design Library, Westminster Libraries; design by Shaun Webb, colouring by Roy Foy.



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Wirksworth Anthony Gell
School Governors
Wirksworth Town Council
Woodroffe School
Woodwich Building Society
Yeo Valley Lions

NYMT Edinburgh Season Personnel 1994

FOR THE NATIONAL YOUTH MUSIC THEATRE

Artistic Director Jeremy James Taylor
General Manager Richard Mallett
Company Manager Jill Coggins
Administrator Susie Moor
Pastoral Co-ordinator Jackie Halliwell
Administrative Assistant Vivienne Bates
Bookkeeper Sheila Baker
Production Manager Felix Davies
Wardrobe Director Sheila Darlington
Resident Head of Wardrobe Jennifer Gayton

THEATRE ADMINISTRATION, PRESS & MARKETING

George Square Theatre Manager Richard Mallett
Press & PR Manager Michelle R. Drew
Publicity Manager Kath Gorman

NYMT Platform Series
Co-ordinator John Pearson
Administration Assistants Clare Chambers
Kate Mitchell
Lynne Pilcher
Simon Wheatley
Wendy Ng
Antonia O'Neil
Linda Taylor

Press & PR Assistant
Publicity Assistants

COMPANY ADMINISTRATION

Domestic Bursar Arthur Scarrow
Catering Manager Jane Gibbs
Catering Assistant Helen Hagon
Chaperones: Muriel Allwright, Sheila Baker, Joan Bird, Adrian Connell, Margaret Ella, Bridget Fox, Keith Hewitt, Juliet Houlden, Sybil Houlden, Maureen Hull, Pauline Lewis, Stephanie Loudonsack, Christine Maltby, David Maltby, Alison Murray, Linda Norris, Sue Parker, Nell Richardson, Barbara Shorthouse, Sheila Trow, Jan White, Paul Whittles, Linda Wilson

TRANSPORT

Manager Ian Soutar
Drivers: Chris Bass, George Bird, Walter Duxbury, Mark Forsyth, Ian Lewis, Mike Lightowler, Anthony Pape

FRONT OF HOUSE

Manager Adrian Welsh
Deputy Managers Alison Crouch
Matthew Gordon
Assistants: Lucy Chalkley, Luci Cox, Liz Crombie, Tim Davies, Hannah Dean, Michelle Doherty, Anita Edmunds, Zoe Graves, Nicky Hudswell, Cheryl Jack, Debra John, Ziona Lewin, Kathryn Merrick, Sarah Neighbour, Sophie Russell, Rajni Shah, Ruth Tyrrell, Jolyon Winstone, Peter Wood, Kirsty Yates

BOX OFFICE

Manager Ann Austin
Systems Manager Chris Skinner
Deputy Managers Helen Askins
Mathew Russell

Assistants: Alix Abram, Graham Ford, Poppy Gillioz, Clare Granger, Catherine Hamilton, Kathryn Kershaw, Iain Micklewright, Amy Neil, Joanne O'Meara, Joanne Taylor

PRODUCTION

Production Manager Felix Davies
Venue Stage Manager John Spy
Chief Electrician Stuart Willcocks
Chief Sound Paul Johnson
Deputy Chief Electricians Daniel Bound
Michael Hume

Deputy Chief Sound Andrew Zino
Music Co-ordinator Adam Powell
Fit-up Crew: Steve Abbiss, Tim Ainger, Max Bingham, Daniel Bridge, Mark Bridges, Chris Davey, Sue Dixon, Janice Hayes, David Holmes, Kemal Husain, Sandy Imry, Tom O'Malley, Adam Pulley, Chris Sheehan, Samuel Thornley, Adriene Whitwell
Advance Wardrobe: Jean Clowes, Marion Gordon, Nanda Jacobson, Dorothy Keogh, Sharon Oreley
Production Assistant Emily Grimes
Assistant Electricians Martin Lucas-Smith
Erlend Webb

Assistant Stage Crew: Norman Barrett, Simon Freakley, Joanna Randall, Simon Thompson

Acknowledgements

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With special thanks to Thorntons plc for transport of sets and costumes and to IMAGES, Edinburgh, for their invaluable assistance with this season.

NYMT Merchandise on sale now in the foyer - T-shirts, sweatshirts and production photographs.

NATIONAL YOUTH MUSIC THEATRE

Supported by
SIR ANDREW LLOYD WEBBER

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HRH The Prince Edward CVO

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The Children's Music Theatre Ltd. trading as The National Youth Music Theatre; Company Registration No. 1508781
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SADLER'S WELLS



Administrative Office

The National Youth Music Theatre 2 Bow Street, Covent Garden,
London WC2E 7BA. Telephone: 071-836 9791 - Fax: 071-240 7949

Directors

David Nield (Chairman)
Peter Allwood (Secretary)
Sir Michael Checkland
Wendy Cook
Emma Curran
Brigadier A. B. D. Gurdon CBE
Richard Stilgoe
Richard Toeman
Alan Williams

President of the Friends

Ned Sherrin

Artistic Director

Jeremy James Taylor

General Manager

Richard Mallett

Company Manager

Jill Coggins

Administrator

Susie Moor

Pastoral Co-ordinator

Jackie Halliwell

Administrative Assistant

Vivienne Bates

Bookkeeper

Sheila Baker

Production Manager

Felix Davies

Wardrobe Director

Sheila Darlington

Resident Head of Wardrobe

Jennifer Gayton

The National Youth Music Theatre is generously supported by Sir Andrew Lloyd Webber and works in association with Sadler's Wells, the Royal Opera House and The Duke of Edinburgh's Award. The National Youth Music Theatre would also like to acknowledge with thanks grants received from the Foundation for sport and the arts, the Arts Council of England, The D'Oyly Carte Charitable Trust, The Esmeé Fairbairn Charitable Trust and The Royal Victoria Hall Foundation.

HELP! If you've enjoyed this performance, please help support future projects by the National Youth Music Theatre

The National Youth Music Theatre's primary aim is to encourage the creation and performance of new music theatre work of the highest standard. Our intention is to build a truly national network of performance and education-related activities involving young people throughout the United Kingdom.

The National Youth Music Theatre is supported by Sir Andrew Lloyd Webber. In addition, we receive some box office income from performances, course fees from our young actors, dancers, musicians and technicians and project funding from the Arts Council of England.

If we are going to maintain and develop the work of the National Youth Music Theatre we urgently need additional financial support from the corporate sector, trusts and private donors.

For further information about NYMT funding opportunities, please contact:

Richard Mallett, General Manager, National Youth Music Theatre,

2 Bow Street, Covent Garden, London WC2E 7BA • Telephone 071 836 9791 • Fax: 071 240 7949

The National Youth Music Theatre

President HRH The Prince Edward CVO • Supported by Sir Andrew Lloyd Webber

The National Youth Music Theatre is one of Britain's premier youth theatre organisations which is rapidly gaining an international reputation with tours to Europe, Japan, Canada and the USA. The NYMT is unique. It exists to encourage young people to participate in all aspects of the performing arts with the emphasis on ensemble, quality and above all, enjoyment.

How Can You Become Involved?

Auditions and Productions: The NYMT tours three or four productions every year throughout the UK and abroad; rehearsals and performances are during school holidays or weekends and are mostly residential. **FIRST ROUND AUDITIONS** in EDINBURGH will be held on Monday 22 August. Application forms available in the foyer or from NYMT, St Denis & Cranley School, Eltrick Road, Edinburgh EH10 5BJ. Anyone between the ages of 11 and 19 can apply; no formal qualifications are needed.

Workshops: The ever-expanding programme of music theatre and technical workshops is playing an increasingly important part in the NYMT's work and is often a young person's first contact with the company. Participants work intensively with drama, music and movement directors exploring all forms of music theatre in a relaxed and highly stimulating atmosphere. Workshops can be residential or non-residential and vary in length between two and ten days. Anyone between the ages of 11 and 19 can apply; applications are accepted in order of receipt.

Other Theatre Skills: The NYMT offers valuable work experience opportunities to young people interested in the technical and backstage areas of music theatre, wardrobe, front of house, box office, press, publicity and theatre administration. Interviews are held every year in the early spring.

Course Fees and Student Funding Scheme: For all the above activities the NYMT charges course fees of varying amounts. For help with larger course fees, the NYMT provides a comprehensive booklet offering advice on raising money from trusts, grants and sponsors. The Patrons of the NYMT have generously established a Bursary Fund which makes discretionary awards to individuals. It is the NYMT's wish that no-one invited to join the company should be unable to accept for financial reasons.

The Friends of the NYMT: The Friends support the NYMT in all its activities in both practical and financial terms; they also administer the Patrons' Bursary Fund. Membership of the Friends entitles you to four newsletters a year plus regular mailings to keep you fully in touch with the company's work. Full details available in the foyer.

Forthcoming Events

Edinburgh Auditions, 22 August

The NYMT starts its national audition campaign for the 1995 season with first round workshop auditions in Edinburgh for 11-19 year olds. Full details available in the foyer.

Oliver!, 15-28 August

George Square Theatre, Edinburgh
A new production of Lionel Bart's masterpiece.

Pendragon, 17-29 August

George Square Theatre, Edinburgh
A fantastical new music drama exploring the deeper and darker regions of Arthurian legend. Full of visual, musical and magical splendour.

The Ragged Child, 23 October

New York, USA. Charity gala performance in aid of Childhope USA.

HORSHAM ARTS CENTRE. Following the success of *Pendragon* last June, the NYMT develops its association with this thriving arts centre with:

The Emperor and the Nightingale Workshop,
1, 2, 17-19 October

Whistle Down the Wind, 28, 29 October

Gala Evening at St. James's Palace,
16 November

Attended by HRH The Prince Edward CVO, President of the NYMT. A glittering evening in support of the NYMT including a champagne reception, a special entertainment hosted by the inimitable Ned Sherrin - 'A Little Dry Sherrin & Assorted Nuts' - featuring celebrity friends and members of the NYMT followed by a splendid dinner!

Technical Skills Workshop 19, 20, November, London
Music Theatre Workshop 25-27 November,
Bishop's Stortford, residential.

For details of all the above, please write enclosing a stamped addressed envelope to
NYMT, 2 Bow Street, Covent Garden, London WC2E 7BA

*We are very happy to be associated with the
National Youth Music Theatre and wish
their 1994 Edinburgh productions every success*

Weinberger shows performed by NYMT

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Billy

Brilliant the Dinosaur

Captain Stirrick

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