PRINCESS OF WALES THEATRE

Program

February/March 2015

NOËL COWARD's

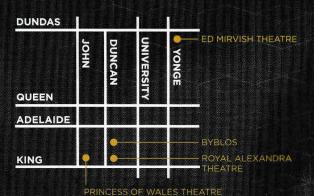


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PRINCESS OF WALES THEATRE

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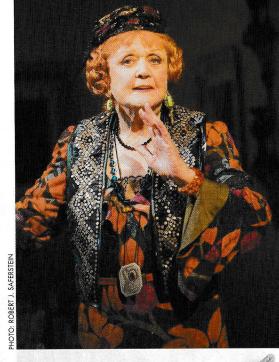
PRINCESS OF WALES THEATRE INFORMATION

For information about today's program, please turn to page 11.



Publisher Catharine Dunlop Editor Laurie Payne Associate editor J. Randy Alldread Director of advertising Geri Cansick Advertising sales Betty Coulter, David Thom Director of finance Camillo Casciato Production Marylou Morris Art director Otto Pierre Printer Sunview Press Limited

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NOËL COWARD: THE MAN



Sir Noël Coward, playboy of the West End world, jack of all its entertainment trades and master of most, was born on 16 December 1899, just before the last Christmas of the 19th century, hence the name Noël. The second son of an unsuccessful piano-tuner-cum-salesman and a doting, dominant mother, he grew up in suburban, lower middle-class South London in what he would later describe as "genteel poverty."

WHEN HE WAS 10, HIS MOTHER

answered a Daily Mirror advertisement for "a star cast of wonder children" to appear in a fantasy play called The Goldfish at the Little Theatre. He auditioned successfully, singing Liza Ann to his mother's la-la accompaniment, and within a few weeks was on the stage he seldom left thereafter. Two years later he was Slightly in Peter Pan (Kenneth Tynan was to say that he was Wholly in it ever afterwards) and, like his beloved friend and partner Gertrude Lawrence, he then settled through the First World War into the life of a fairly successful touring child actor around the British regions: Michael MacLiammoir (then Alfred Willmore and later co-founder of Dublin's Gate Theatre) was another of the "wonder children" of the time.

In Noël's own view, he was "when washed and smarmed down a bit,



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At the age of 24 Coward went from being a mildly unsuccessful playwright, actor and composer to being the hottest theatrical figure in London.

passably attractive; but I was, I believe, one of the worst boy actors ever inflicted on the paying public." Nevertheless he survived, and by 1917 had already made his first movie, D.W. Griffith's wartime epic *Hearts of the* World, for which he was paid a pound a day for making up his face bright yellow and wheeling a barrow on location down a street in Worcestershire with Lillian and Dorothy Gish.

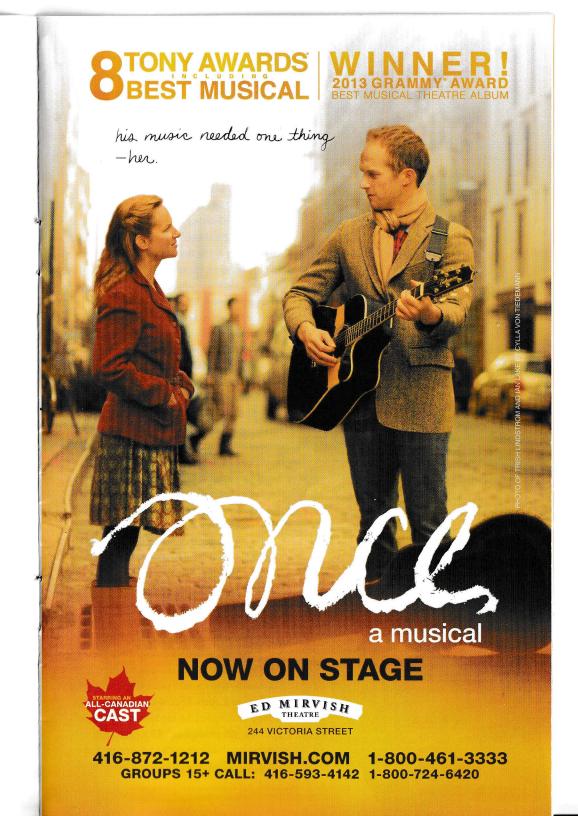
There followed a brief, uneventful and unhappy spell in the army, for which he was summoned to the Camberwell Swimming Baths for training, another five years in the touring theatre with the occasional very minor West End role, and then an unsuccessful trip to Broadway where he hoped to sell some of the early scripts with which he had already failed to impress London managements.

This plan did not work out too well, not

least because nobody had bothered to inform Noël that, in those days before air conditioning, Broadway theatre managements were virtually all closed for the summer. Until taken in by Gabrielle Enthoven, whose theatre collection later became the basis for the Theatre Museum. he was reduced to the prospect of a park bench, but even then Coward's luck did not run out entirely. One evening he was invited to dinner at an apartment up on Riverside Drive by the eccentric actress Laurette Taylor and her husband, the playwright Hartley Manners.

After dinner it was the custom of the Taylor clan to play games of charades which grew increasingly acrimonious as the guests began to wish they had never come, let alone joined in; although countless other theatre writers had been to the parties, it was Noël who first realized there might be a play here, and 80 years later the result was still seen in 2006's Hay Fever with Dame Judi Dench − a resounding hit at the Haymarket. Then, in 1924 at the tiny Everyman Theatre in Hampstead, one of the very first London fringe theatres, came the overnight success of The Vortex, a play about drug addiction written at a time when even alcoholism was scarcely mentioned on the stage. The roughly equal amounts of interest, indignation, admiration and money generated by the play, which Noël had written, directed and starred in and for which he had also helped paint the scenery outside the stage door on Hampstead High Street, meant that at the age of 24 he went from being a mildly unsuccessful playwright, actor and composer to being the hottest theatrical figure in London a change that came about so fast even he took several months and one nervous breakdown to come to terms with it.

On transfer, The Vortex was joined in the West End by Hay Fever, Fallen Angels and the revue On with the Dance, thereby giving Noël a four-hits-in-one-season triumph only rivalled in the 20th-century London theatre by Alan Ayckbourn and Somerset Maugham.



But there followed a year of total critical and public reversal, when boos greeted the opening of Sirocco and Noël was actually spat upon in the street by disappointed theatregoers, happily not a practice which caught on along Shaftesbury Avenue. Within the next two years however, as the 1920s ended and the 1930s began, Noël wrote and staged three of his greatest successes — the operetta Bitter Sweet, the definitive Cowardly comedy Private Lives and the epic Cavalcade, so that by 1931 the boy wonder of the 1920s had settled into an altogether more stable pattern of theatrical

"The 20th century would be incomplete without Noël Coward: he was simply a genius, and anyone who cannot see that should kindly leave the stage."



triumph, one which was best characterized by the partnership he had formed with Gertrude Lawrence. For her he had written Private Lives, redolent of Riviera balconies, filled with the potency of cheap music and shot through with the sadness of a couple who could live neither together nor apart, a couple who were in many incidental ways Noël and Gertie themselves. Six years later they played the West End and Broadway together again, though for the last time, in the nine short plays (among them Red Peppers, Shadow Play and the Still Life that became the movie Brief Encounter) which made up the three alternating triple bills of Tonight at 8.30.

Between those two towering landmarks of their relationship, Coward also found the time to write Design for Living for Alfred Lunt and Lynn Fontanne, the revue Words and Music for the producer Charles Cochran, Conversation Piece for Yvonne Printemps and soon afterwards Operette for Fritzi Massary. "Throughout the 1930s in fact," he wrote later, "I was a highly publicized and irritatingly successful figure, much in demand. The critical laurels that had been so confidently predicted for me in my 20s never graced my brow, and I was forced to console myself with the bitter palliative of commercial success. Which I enjoyed very much indeed."

Just before the outbreak of the Second World War, Coward had been sent to Paris to set up a propaganda operation, and when hostilities broke out he toured the world extensively doing troop shows which incidentally taught him a new art, the one that was to rescue him in Las Vegas and elsewhere when, in the 1950s, theatrical fashion turned against him - that of the solo cabaret concert.

By now he had found a place in the sun in Jamaica where he could indulge his late-life love for painting, but his writing output was still prodigious: plays, films, poems, short stories, musicals, even a novel poured out of him, and increasingly he

found character-acting roles in movies as varied as The Italian Job and Bunny Lake Is Missing. The truth is that, although the theatrical and political world had changed considerably through the century for which he stood as an ineffably English icon, Noël himself changed very little. He just grew increasingly Cowardly, and well into his 60s was ever quick to find new ways to market himself: in 1955 he and Mary Martin starred alone in Together with Music, the first-ever live 90-minute colour special on American television.

Noël Coward died, peacefully in Jamaica, on 26 March 1973 but (as John O'Hara said of George Gershwin) I don't have to believe that if I don't want to, and in any case he lives on in constant revival – not only the Haymarket Hay Fever but Simon Callow with Present Laughter and, at Chichester, several of the plays from Tonight at 8.30.

It would be difficult if not impossible to summarize his success, the way he caught the mood of the 20th century's successive but often very contrasted decades, the sheer energy of the workaholic output of a man who believed that work was always so much more fun than fun. I'd be happy to leave the last words though with the man many thought of as Noël's polar opposite, writer of the play which many believed (wrongly, as it turned out) would destroy him, but who in fact was always among his greatest fans. As John Osborne memorably once said: "The 20th century would be incomplete without Noël Coward: he was simply a genius, and anyone who cannot see that should kindly leave the stage."

Sheridan Morley was drama critic of the Daily Express. He wrote the first Coward biography, A Talent to Amuse, and devised the stage show Noël and Gertie; he was also a trustee of the Noël Coward Foundation.





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PRINCESS OF WALES THEATRE

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in association with

KEN DAVENPORT KATHLEEN K. JOHNSON JAM THEATRICALS

ANGELA LANSBURY JEMIMA ROOPER

CHARLES EDWARDS CHARLOTTE PARRY

NOËL COWARD's

SIMON JONES SUSAN LOUISE O'CONNOR SANDRA SHIPLEY

Designed By SIMON HIGLETT

Lighting By MARK JONATHAN

Sound By BEN and MAX RINGHAM

Angela Lansbury's Costumes By MARTIN PAKLEDINAZ

Casting

TELSEY + COMPANY

UK Casting Director

Associate Director

Associate

Production

WILLIAM CANTLER, CSA

GABRIELLE DAWES, CDG

JENNY EASTOP

Costume Designer BILL BUTLER

Stage Manager JOHN M. ATHERLAY

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Marketing and **Publicity Direction** **UK General**

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Directed by

MICHAEL BLAKEMORE

THE CAST

(in order of appearance)

Edith	SUSAN LOUISE O'CONNOR
Ruth	
Charles	
Dr. Bradman	
	SANDRA SHIPLEY
Madame Arcati	ANGELA LANSBURY
Elvira	JEMIMA ROOPER

STANDBYS

Standbys never substitute for the listed players unless a specific posting or announcement is made at the time of the performance.

For Charles, Dr. Bradman – MARK CAPRI; For Ruth, Mrs. Bradman – REBECCA DINES; For Madame Arcati – SANDRA SHIPLEY; For Edith, Elvira – TONI SMITH

Interlude Vocals Sung by Christine Ebersole.

SETTING

The living room of the Condomine's house in Kent, England.

There will be one 15-minute intermission.

Charles Edwards and Jemima Rooper are appearing with the support of Actors' Equity Association pursuant to an exchange program between American Equity and UK Equity.

THE CAST



Angela Lansbury



Charles Edwards



Jemima Rooper



Charlotte Parry



Simon Jones



Susan Louise O'Connor



Sandra Shipley



Mark Capri



Rebecca Dines



Toni Smith

THE COMPANY

ANGELA LANSBURY

Madame Arcati

Angela Lansbury has enjoyed an unprecedented career of more than 70 years beginning as a star of motion pictures before continuing as an award-winning stage actor in New York and beyond. This production of Blithe Spirit began in London in January 2014, and in 2013 she toured Australia in Driving Miss Daisy with James Earl Jones and Boyd Gaines. Other recent Broadway appearances include: Gore Vidal's The Best Man (2012); A Little Night Music (2010); her first appearance as Madame Arcati in a 2009 revival of Blithe Spirit, winning her a fifth Tony Award; and in Terrence McNally's Deuce (2007). Her 1957 Broadway debut was as Bert Lahr's wife in Hotel Paradiso. In 1960, she returned as Joan Plowright's mother in Shelagh Delaney's highly acclaimed A Taste of Honey and in 1964 she starred in her first musical, Anyone Can Whistle. Lansbury returned to Broadway in triumph in 1966 in Mame, for which she won her first Tony Award. She received others for Dear World (1968), Gypsy (1974) and Sweeney Todd (1979). From 1984-1996 she starred as Jessica Fletcher, mystery-writing amateur sleuth, on Murder, *She Wrote,* the longest-running detective drama series in television history, winning her four Golden Globe Awards. A three-time nominee, she received an Oscar for Lifetime Achievement in 2013. A member of the Theater and Television Halls of Fame, a Kennedy Center Honors and National Medal for the Arts recipient, in 2014 Queen Elizabeth II named her a Dame of the British Empire.

CHARLES EDWARDS

Charles Condomine

Charles Edwards plays Lady Edith's publisher lover Michael Gregson in *Downton Abbey*. As well as *Blithe Spirit*, recent performances in

London's West End include Bertie in the original stage play The King's Speech, and Benedick in Much Ado About Nothing at Shakespeare's Globe; he was nominated as Best Actor at the Evening Standard Awards for both of these. On Broadway he led the Tony-winning production of The 39 Steps, having originated the role of Richard Hannay in London, where it won the Olivier Award for Comedy. Work at London's National Theatre includes Marsden in Eugene O'Neill's Strange Interlude, for which he won the 2014 Clarence Derwent Award, and This House, for which he was again nominated by the Evening Standard. For television he recently completed work on Arthur and George, a new series about Sherlock Holmes author Arthur Conan Doyle, and on Ripper Street for the BBC. He played Michael Palin in the BAFTA-nominated TV film Holy Flying Circus (BBC). Films include Philomena, Batman Begins, and Mansfield Park.

JEMIMA ROOPER

Elvira

Most recently Jemima has been seen on the West End stage in Breeders and Blithe Spirit. Other theatre credits include: One Man, Two Guvnors (NT, Tour, West End, Broadway), Me and My Girl (Sheffield Crucible), All My Sons (West End), The Power of Yes (NT), The Great Game: Afghanistan (Tricycle), Her Naked Skin (NT), A Respectable Wedding (Young Vic), Us and Them (Hampstead Theatre), Where Do We Live (Royal Court). Film: What If, One Chance, The Black Dahlia, Kinky Boots, A Sound of *Thunder.* Television: *Blandings, Lucky 7, Atlantis* (Series 1 & 2), Frankenstein's Wedding, A Bouquet of Barbed Wire, Poirot: The Third Girl, Lost in Austen, Hex, As If, The Railway Children. Jemima was nominated for Best Supporting Actress for What's On Stage Awards 2011 (One Man, Two Guvnors), 2010 (All My Sons) and

for Best Performance in Musical for Theatre Awards UK 2011 (Me And My Girl).

CHARLOTTE PARRY

Ruth

Charlotte Parry was a member of the inaugural year of Sam Mendes' Bridge Project, performing The Cherry Orchard and The Winter's Tale at BAM, in the West End and internationally. Broadway: The Winslow Boy, Coram Boy, The Real Thing, The Importance Of Being Earnest. Off-Broadway: Equivocation (MTC), Bluebird (Atlantic), Look Back In Anger and Howard Katz (Roundabout). For Sir Peter Hall Company at BAM, Center Theater Group and London: As You Like It, The Importance Of Being Earnest. Regional: Eliza Doolittle in Pygmalion (Old Globe), World Premiere of John Patrick Shanley's *Pirate* (New York Stage and Film), World Premiere of Albee's Me Myself and 1, and The Birthday Party (McCarter Theatre). In the UK-West End: The Colby Sisters, The Real Thing, The Cherry Orchard, The Winter's Tale. TV: The Safe House (ITV), Extreme Ghost Stories (ITV). Film: The Park Bench, The Importance Of Being Earnest. Charlotte has narrated more than 50 audiobooks.

SIMON JONES

Dr. Bradman

Broadway: The Real Thing, Benefactors, Getting Married, School for Scandal, Real Inspector Hound & Fifteen-Minute Hamlet, Herbal Bed, Ring Round the Moon, Private Lives, Waiting in the Wings and Blithe Spirit (with Angela Lansbury, also in London). Off-Broadway includes: Death Takes a Holiday, Home, Privates on Parade, Cocktail Party, Long Island Sound. Television includes: Brideshead Revisited, Hitchhiker's Guide to the Galaxy, Blackadder, Newhart, Oz, Murder, She Wrote, Cosby Mysteries, Law and Order. Films include: Brazil, Twelve Monkeys, Miracle on 34th Street, Devil's Own, Club Paradise, American Friends, Privates on Parade, Monty Python's Meaning

of Life. Other work includes: 12 years as Co-Artistic Director of TACT, (Off-Broadway); award-winning work on radio; audio books. Details at: www.simonjonesinfo.com

SUSAN LOUISE O'CONNOR

Edith

Susan Louise O'Connor made her Broadway debut in Blithe Spirit with Angela Lansbury, receiving a Theatre World Award, Dorothy Loudon Fellowship and an Outer Critics Circle nomination. Her other theatre credits include productions with: Rattlestick Theatre, Urban Stages, Huntington Theatre, Premiere Stages, Cincinnati Playhouse, St. Louis Rep., Abingdon Theater, La MaMa, Collaboration Town and Barrington Stage. Susan recently guest-starred on Law & Order: SVU and Orange is the New Black. Additional film. TV and web credits include Boardwalk Empire, Law & Order: Cl, Doomsdays, Flying Scissors, Coming Up Roses, Acts of Worship, Front Cover, Project Beth and Wallflowers (Seasons 1 & 2). She stars in, co-wrote and co-produced the web series Lucy Knows Love, www.susanlouiseoconnor.com

SANDRA SHIPLEY

Mrs. Bradman, Standby Madame Arcati

Broadway: The Importance of Being Earnest, Blithe Spirit, Equus, Pygmalion, Retreat From Moscow, Vincent in Brixton, Indiscretions.

Off-Broadway/Tour: Anything Goes (Tour), Gentlemen Prefer Blondes (Encores), Suddenly Last Summer, Deep Blue Sea (Roundabout), Kindertransport (MTC), Stuff Happens, Venus (Public). Regional: ART, Humana, Hartford, Huntington, La Jolla, Long Wharf, Old Globe, Williamstown, Guthrie. UK: RSC, Royal Court, West End. Film/TV: Monument Ave, Law and Order: SVU, Third Watch, Lipstick Jungle. Elliot Norton Award Medal for Theatre Excellence.

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MARK CAPRI

Standby Charles, Dr. Bradman

Broadway: *Private Lives, Blithe Spirit*.
Roundabout: *On Approval* (Theatre World Award). West End: *Man and Superman*.
Metropolitan Opera: *Iphigenie En Tauride*.
Mark Taper Forum: *Arcadia*. Leading roles at Shakespeare Theatre D.C., McCarter, South Coast, Berkeley and Seattle Reps, Pasadena Playhouse, Old Globe, others. Film: *The Empire Strikes Back, Titanic*, others. Royal Academy of Dramatic Art.

REBECCA DINES

Standby Ruth, Mrs. Bradman

Recent roles include Margie in *Good People* and Sarah in *Time Stands Still*. Favourite roles include Liz in *Present Laughter* and Pamela (et al) in *The*

39 Steps. Critics Circle Awards for Ruth in The Homecoming, Alexa Vere de Vere in As Bees In Honey Drown and Lorraine Sheldon in The Man Who Came To Dinner. SoCal appearances include The Laguna Playhouse and South Coast Rep. A native of Australia, Rebecca appeared in the cult TV drama Prisoner Cell Block H in its final year.

TONI SMITH

Standby Edith, Elvira

Toni Smith received her BFA from NYU and her MFA from UCLA. Representative roles: Elizabeth Benning, *Young Frankenstein*; Claudia Nardi, *Nine*; Cathy, *The Last Five Years*; Electra, *Electra*; Bobbi, *Some Girls*; The Young Wife, *Hello Again*; Helena, *A Midsummer Night's Dream*; Catherine, *Pippin*; Ghost of Christmas Past/Belle, *A Christmas Carol*.

THE **CREATIVE TEAM**

NOËL COWARD

Playwright

Born in 1899 in Teddington, England, Noël Coward maintained an illustrious and multifaceted career as actor, director, producer, playwright, songwriter, cabaret artist and author. Following his first adult role in Charley's Aunt, and the writing of his first song, Forbidden Fruit in 1915, he went on to produce and star in many of his hit plays and musicals, including The Vortex, Hay Fever, Bitter Sweet, Private Lives, Design for Living, Tonight at 8:30, Present Laughter, This Happy Breed, Sail Away and Suite in Three Keys. He became a huge star in the U.S. following his appearance in cabaret in Las Vegas in 1955 and subsequent TV specials for CBS. His film work includes Cavalcade (Academy Award, Best Picture), In Which We Serve, Brief Encounter and The Scoundrel. He published collections of short stories, verse, a novel, Pomp and Circumstance, and his two-part

autobiography, *Present Indicative* and *Future Indefinite*. Coward was knighted in 1970 and died in his beloved Jamaica in 1973.

MICHAEL BLAKEMORE

Director

Michael Blakemore is the only director ever to win Tony Awards for both a play, Copenhagen, and a musical, Kiss Me, Kate, in the same year. Other accolades include three Drama Desk Awards and Tony nominations for Joe Egg, Noises Off, City of Angels, Lettice and Lovage and The Life. Recent Broadway: Democracy, Deuce and Is He Dead? Off-B'way: Death Defying Acts. In England, he was Laurence Olivier's associate at the National Theatre, directing him in Long Day's Journey Into Night. NT productions include Afterlife, The National Health, The Front Page, Macbeth, The Cherry Orchard and After the Fall. West End successes include Three Sisters, Design for Living, Benefactors, Uncle Vanya and

The Sisters Rosensweig. RSC: Privates on Parade (also film). Royal Court: Don's Party and Shaw's Widowers' Houses. Film: Country Life and A Personal History of the Australian Surf. Books: Next Season and his memoir, Arguments With England, and, most recently, Stage Blood. He is the recipient of an Order of the British Empire, and, from Australia, the Order of Australia.

SIMON HIGLETT

Designer

Simon has designed numerous productions in London's West End, for the Royal Shakespeare Company, Donmar, Royal Court, Almeida, Old Vic, most major UK theatres and opera worldwide. His credits at the Shakespeare Theatre, Washington D.C. include *Lady Windermere's Fan*, for which he won the Helen Hayes Award for Best Design.

MARK JONATHAN

Lighting Design

Mark has created drama, opera, ballet and musical lighting designs at LA Opera, Washington National Opera, ABT, Houston Ballet, Broadway and Charleston and in the UK, Belgium, Canada, China, Denmark, Finland, France, Germany, Israel, Italy, Japan, Mexico and South Africa. He received a Drama Desk nomination for *Prometheus Bound*. www.markjonathan.com.

BEN and MAX RINGHAM

Sound Design

Recent credits include *Richard III* (Trafalgar Studios), *Adler and Gibb* (Royal Court), *Boeing Boeing* (Sheffield Crucible), *I Can't Sing* (London Palladium), *Blithe Spirit* (Gielgud Theatre), *Perfect Nonsense* (Duke of York's Theatre), *A Midsummer Night's Dream* (Michael Grandage Company), *The World of Extreme Happiness* (National Theatre Shed) and *Tartuffe* (Birmingham Rep).

MARTIN PAKLEDINAZ

Angela Lansbury's Costume Design

Broadway: Nice Work If You Can Get It (Tony nomination), The Normal Heart, Anything Goes (Tony nomination), The Pajama Game (Tony nomination), Lend Me a Tenor (Hewes Award, Tony and Outer Critics nominations), Thoroughly Modern Millie (Tony Award winner), Kiss Me, Kate (Tony Award winner), Blithe Spirit, Chaplin.

JOHN M. ATHERLAY

Production Stage Manager

Broadway: Fela, Xanadu, Beauty and The Beast, A Small Family Business, The Seagull, Prelude To A Kiss. National Tours: The Gershwins' Porgy And Bess, Anything Goes, Fela, Young Frankenstein, The 101 Dalmatians, Fiddler on the Roof with Topol, Little Shop of Horrors, The Producers, Stardust with Betty Buckley.

LORA K. POWELL

Stage Manager

Broadway/NY: Annie Get Your Gun, Chicago, The Life, Annie, The Wizard of Oz. LA: Harmony, The Scottsboro Boys, Backbeat, Seminar, Follies, Parfumerie, Maurice Hines is Tappin' Thru Life, Wicked, The Producers, The Lion King, Disney's Aladdin — A Musical Spectacular, Scary Musical the Musical. National Tour: Wicked.

TYPE A MARKETING

Marketing & Press

Type A Marketing is an independent, full-service marketing company specializing in Broadway and national tours. Current/upcoming roster: Broadway: It Shoulda Been You, Les Misérables, Kinky Boots, The Phantom of the Opera. Tours: Anything Goes, Blithe Spirit, Dirty Dancing, Flashdance — The Musical, I Love Lucy: Live on Stage, Nice Work If You Can Get It, and Million Dollar Quartet. www.typeamktg.com.

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AURORA PRODUCTIONS

Production Management

Current: *The Book of Mormon* (Broadway/ National Tours), *Once* (Broadway/National Tour), *Matilda*, *Hedwig*, *This is Our Youth*, *Indian Ink*, *Amazing Grace*, *A Delicate Balance*, *The Real Thing*, *The River*, *The Elephant Man*, and *Honeymoon in Vegas*. Aurora has been providing technical supervision and production management to the entertainment industry since 1989. www.auroraprod.com.

TELSEY + COMPANY

Casting

Broadway/Tours: Something Rotten!, An American in Paris, Finding Neverland, The King and I, Hand to God, Honeymoon in Vegas, If/Then, Kinky Boots, Wicked, Newsies, Pippin, Motown, Rock of Ages, Million Dollar Quartet. Film: Focus, The Last Five Years, A Most Violent Year, Into the Woods. TV: Flesh and Bone, Peter Pan Live!, Masters of Sex, commercials. www.telseyandco.com

GABRIELLE DAWES

U.K. Casting Director

Gabrielle Dawes is a freelance Casting Director, and an Associate of Chichester Festival Theatre. More than 60 productions for London's West End, Chichester and U.K. regional theatres include: King Lear (also BAM), The Norman Conquests (also Broadway), and Macbeth (also BAM and Broadway). Television credits include Macbeth directed by Rupert Goold, and Kwame Kwei-Armah's Elmina's Kitchen. Films include Perdie (BAFTA award for Best Short Film), and The Suicide Club.

RICHARDS/CLIMAN, INC.

General Management

Founded in 1997 by David R. Richards and Tamar Haimes (formerly Climan). Current: *You* Can't Take It With You, It's Only A Play, Rodgers + Hammerstein's Cinderella (Tour). Past Broadway/Tours: All The Way, Anything Goes, August: Osage County, The Gershwins' Porgy and Bess, The Glass Menagerie, Twelve Angry Men, Annie.

JEFFREY RICHARDS

Producer

Jeffrey Richards is honoured to renew his association with Dame Angela Lansbury, having presented the Broadway production of Blithe Spirit in 2009, the London production of Blithe Spirit in 2014, and the 2012 Broadway production of Gore Vidal's The Best Man, in which she co-starred. This year Mr. Richards will be represented on Broadway with You Can't Take It With You, The Heidi Chronicles and Wolf Hall, Parts 1 and 11, the latter marking his 40th Broadway production. He is a graduate of Wesleyan University. A few decades ago.

JERRY FRANKEL

Producer

Jerry Frankel received Tony Awards for All the Way (2014), Who's Afraid of Virginia Woolf? (2013), Glengarry Glen Ross (2005), August: Osage County, The Gershwins' Porgy and Bess, Hair, Spring Awakening and Death of a Salesman. Past Broadway: Lady Day at Emerson's Bar & Grill, The Glass Menagerie, Gore Vidal's The Best Man, Bonnie & Clyde, The Merchant of Venice, Race, Blithe Spirit, Reasons to Be Pretty, Will Ferrell's You're Welcome America. Film: Tracy Letts' August: Osage County.

STEVE TRAXLER

Producer

Steve Traxler founded Jam Theatricals with his partner Arny Granat 20 years ago. Today the company manages 30 subscription-series markets across the country. Steve has produced many shows on Broadway, working with playwrights including David Mamet, Harold Pinter, Will Eno, and Tracy Letts. He also produced the movie *August: Osage County*, starring Julia Roberts and Meryl Streep and the HBO special *You're Welcome America*, starring Will Ferrell.

LEE DEAN

Producer

Lee Dean has more than 100 producing credits winning 31 major awards. West End/Broadway: End Of The Rainbow; Who's Afraid Of Virginia Woolf?; The Goat, or Who is Sylvia?; Copenhagen; Democracy; Arcadia; The Invention of Love; blue/orange; Dinner; Duet For One; All The Fun Of The Fair; Alarms & Excursions; Feelgood; Comic Potential; Things We Do For Love; Bedroom Farce; Damsels in Distress; Dead Funny; The Memory of Water; In Flame; Abigail's Party; Glorious!; Daytona; King Charles III; Blithe Spirit.

JOHN FROST

Producer

John Frost is Australia's most prolific and successful theatre producer, responsible for the Australian productions of *The Producers*, *Chicago*, *Doctor Zhivago*, *The Phantom of the Opera* and *Wicked*. Recent successes include *South Pacific*, *Driving Miss Daisy* with Angela Lansbury and James Earl Jones and *An Evening with Julie Andrews*. Broadway credits include the Tony Award-winning productions *The King and I*, *Hairspray* and *Exit the King*. West End credits include *Priscilla*, *Queen of the Desert*, *Lady Windermere's Fan*, *Blithe Spirit* and *The Bodyguard*.

CHARLES DIAMOND

Producer

Charles Diamond is currently co-producing the highly acclaimed King Charles III in London's West End. Recent West End includes: O'Neill's Long Day's Journey into Night (2013 Olivier Award for Best Revival); Brecht's The Resistible Rise of Arturo Ui; Duck House with Ben Miller (2014 Olivier nomination Best New Comedy); Albee's Who's Afraid of Virginia Woolf?; Tom Kempinski's Duet for One; Beckett's Endgame with Mark Rylance; Coward's Design for Living and End of The Rainbow (four Olivier and three Tony nominations).

WILL TRICE

Producer

Tony Awards for All The Way, Who's Afraid of Virginia Woolf, and Porgy and Bess as well as nominations for The Glass Menagerie and Gore Vidal's The Best Man. Also this season on Broadway — You Can't Take it With You, The Heidi Chronicles, and Wolf Hall.

KEN DAVENPORT

Producer

It's Only a Play, Kinky Boots, Mothers and Sons, Bridges of Madison County, Macbeth, Godspell, Blithe Spirit (Broadway/West End), Altar Boyz, Awesome 80s Prom and others. Created the Be A Broadway Star board game, and iPhone app AT THE BOOTH. For more, read his blog TheProducersPerspective.com. Upcoming: Gettin' the Band Back Together, Somewhere in Time.

KATHLEEN K. JOHNSON

Producer

Broadway: A Gentleman's Guide to Love and Murder (2014 Tony Award), Who's Afraid of Virginia Woolf (2013 Tony Award), David Mamet's Glengarry Glen Ross, Race and A Life in the Theatre, Nicky Silver's The Lyons, Gore Vidal's The Best Man, Tracy Letts' Superior Donuts, Noël Coward's Blithe Spirit, Hair (2009 Tony Award).

JAM THEATRICALS

Producer

Founded by Arny Granat and Steve Traxler,
Jam Theatricals manages 30 subscription-series
markets throughout North America and
recently took over the management and
programming of the National Theatre in
Washington, D.C. They have produced more
than 40 Broadway shows, winning a total of
seven Tony Awards for producing All The Way,
Who's Afraid of Virginia Woolf, Hair, August:
Osage County, The History Boys, Glengarry Glen
Ross, and Monty Python's Spamalot.

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Founded in 1913, Actors' Equity Association represents more than 49,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and

working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

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Erik Birkeland

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Production Stage Manager JOHN M. ATHERLAY
Stage ManagerLORA K. POWELL
Associate DirectorJENNY EASTOP
Associate Scenic Designer
Associate Costume Designer
Special Effects Designer ADAM POVEY
Associate Lighting Designer JARED SAYEG
Associate Sound Designer
Angela Lansbury's Wigs PAUL HUNTLEY
Production Assistant GENEVIEVE KERSH
Production PropsLIZZIE FRANKL

Production Carpenter	HECTOR GUIVAS
Production Electrician	MARK VLAHOS
Production Sound	BRUCE LANDON YAUGER
Light Programmer	CHRIS OSBORNE
Head Props	
Assistant Props	
Wardrobe Supervisor	BARBARA OLESZCZUK
Angela Lansbury's Dresser	MARY FLEMING
Hair/Wig Supervisor	SUSAN GUSTAF
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Artwork Photography	WESLEY MANN/AUGUST
Merchandise	
	RANDI GROSSMAN
Original UK Art	
L.A. Casting	MARK B. SIMION, CSA
Company Mascots	SKYE AND FRANCO

CREDITS

Set built and painted by Rocket Scenery, UK; Additional Set and Prop Modifications by F & D Scenic Changes, Calgary, Canada; Lighting Equipment from PRG Lighting; Sound Equipment from Sound Associates; Angela Lansbury's Costumes by Barbara Matera, Ltd.; Ladies' Costumes made by Sasha Kier, Hilary Wili and Robert Gordon; UK Wigs Supervisor Matt George.

SPECIAL THANKS

Jo Allan PR, Alan Brodie, Robert Callely

Rehearsed at Center Theatre Group

BlitheSpiritThePlay.com #BlitheSpirit

MUSIC CREDITS

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Maintenance Manager	KEVIN McCARTHY
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The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers of the United States.



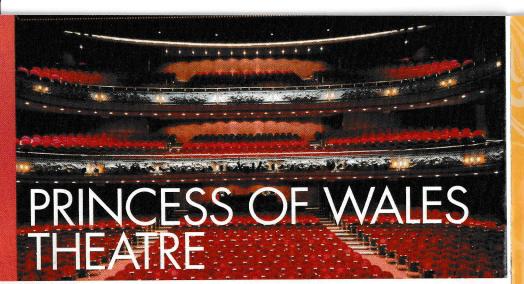
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The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



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PATRON SERVICES & INFORMATION

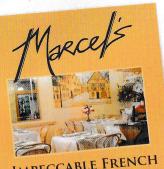
- I The use of cameras, video cameras and sound-recording devices is prohibited in the auditorium. Anyone using a camera or any recording device in the auditorium will be asked to leave. Please also turn off all mobile devices before entering the auditorium.
- I Smoking is not permitted in any area of the theatre.
- In the interest of all patrons and performers, latecomers will not be seated until there is a suitable break in the performance, as designated by the show's creative team.
- I Please refrain from wearing strong perfumes that may disturb other patrons.
- Booster seats are available at the cloakroom on a first-come-first-served basis for those under three feet tall. Parents are also welcome to bring their own cushions or pillows.
- I Flevators are located at the west and east ends of the lobbies, beside the stairs. All public areas of the Princess of Wales Theatre are accessible by elevator.
- Parking is available below the theatre. The entrance to the parking garage is off John Street. Elevators connect the parking garage to the street level.

- For your convenience, refreshments may be purchased at the concession counters prior to the performance or at intermission. We offer a selection of beer, water, wine, spirits, soft drinks and light snacks, which you may enjoy in your seats.
- I For the benefit of the hearing-impaired, the theatre is equipped with an infra-red listening system. Receivers may be borrowed at the cloakroom, beside the box office. A driver's licence or credit card is required as a deposit. Patrons using hearing aids are respectfully requested to keep levels turned down as low as comfortably possible during the performance, as the noise can be disturbing to other patrons and to the performers.
- I Items left in the theatre after each performance are held in the cloakroom for a limited period of time. To claim any items you may have left behind, patrons are encouraged to contact the office - either by phone, at (416) 351-9011 ext. 338, or by email at jsandham@mirvish.com.
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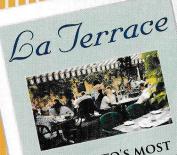
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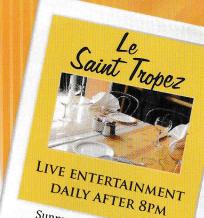
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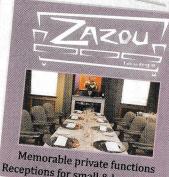


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