

Notes on "The Boy Friend" Company

THIS third edition of *The Boy Friend* Souvenir was published on the fourth anniversary of the play at Wyndham's Theatre. By the end of the week of publication the run will have exceeded that of any other musical with the single exception of *Chu Chin Chow*.

It is therefore not surprising that there have been further changes in the cast since the last edition was published in June 1957. Betty Huntley-Wright, now Madame Dubonnet, is a well-known West End actress and needs no introduction here. Brian Blades (Percival Browne) and Eleanor McCready (Hortense) were both already members of the company, being previously Alphonse and Nancy respectively. Sheila Bernette who now plays Dulcie is another old member of the company and is also its ballet mistress. Millicent Martin who appears as Fay played that part and at one time and another the rôles of all the girls in the American production. As a contrast to the foregoing Carole Gray as Nancy is a newcomer, not only to the company but to the stage, as she is appearing in her first part. Kim Grant who has succeeded Brian Blades in the rôle

of Alphonse is also new to the company but has played many parts before, and will doubtless be recognised by regular TV viewers. Others who have joined the company as understudies and who appear as guests at the Carnival Ball are Patricia Moore, Gwendolyn Watts, Penelope Newington, Sonny Clair and Anton Rodgers.

In spite of these changes and those referred to in the last edition of the Souvenir there are six members of the company who are playing their original parts. Anthony Hayes still appears as Tony, John Rutland is still Lord Brockhurst, and Larry Drew still dances the Charleston as Bobby Van Husen; while Beryl Cooke, Alan Dudley, and Hugh Forbes still appear as Lady Brockhurst, the Waiter, and the Gendarme, respectively.

And the play? Has it changed? That is for you to say. But speaking for ourselves we have always felt that the whole was greater than the sum of the parts and that this amazing musical of Sandy Wilson's retains in 1958 the charm, zest, and gaiety that took London by storm in 1953 and made it a smash hit in four continents.



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