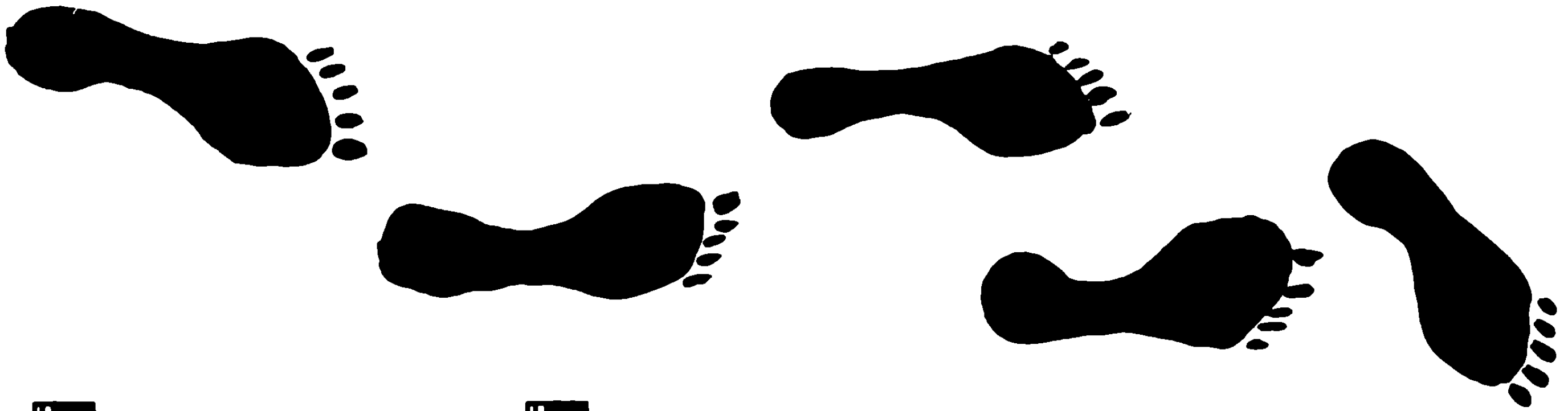


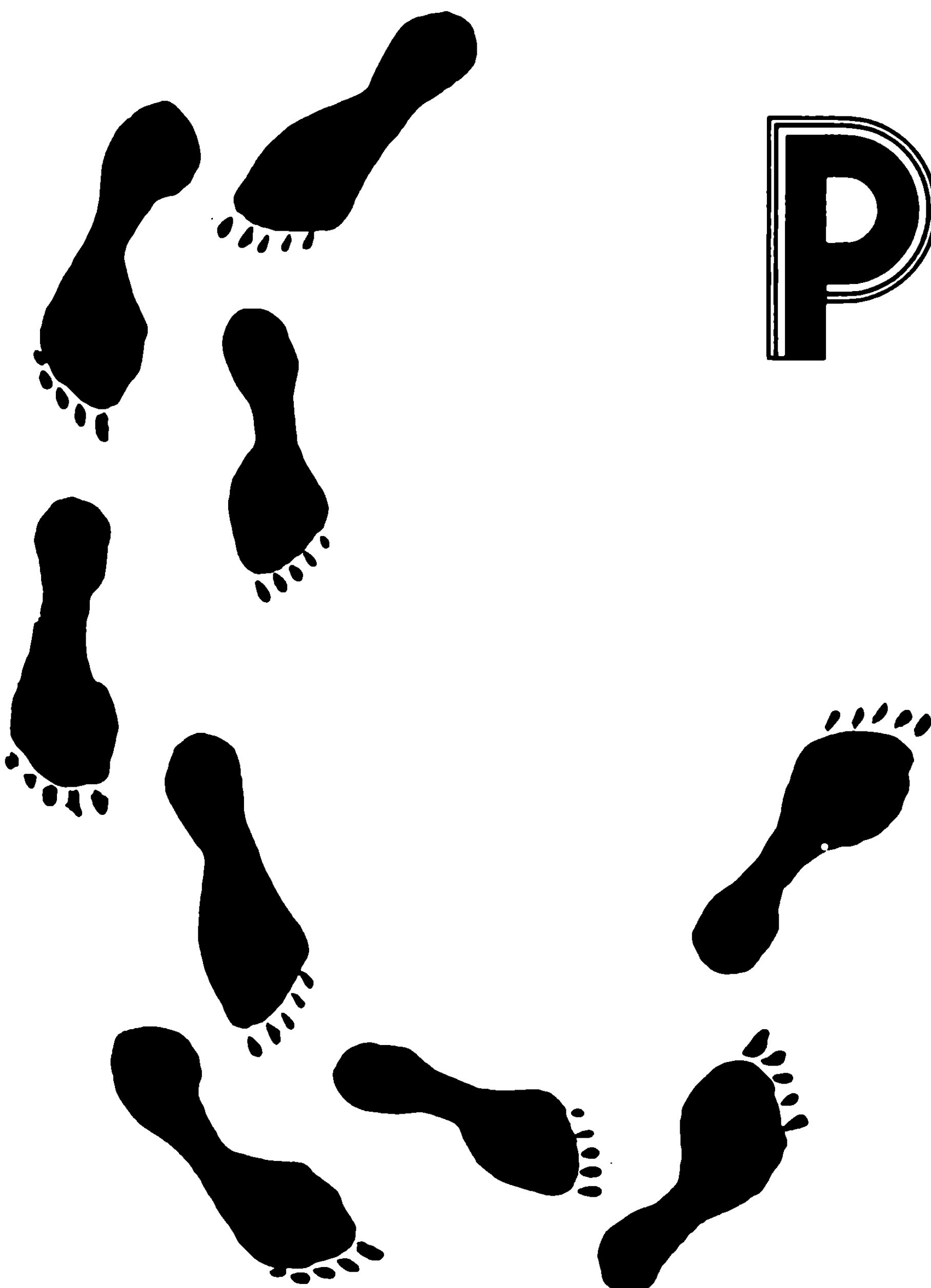
BAREFOOT



in the



PARK



BAREFOOT in the

NEIL SIMON was born in New York in 1927. Brought up in the Bronx, he graduated from high school at sixteen and studied Engineering at New York University. After a short spell in the U.S. Airforce, where he edited the local station newspaper, he teamed up with his brother Danny to write scripts for radio shows and later television. By 1960 he was also a TV director but as he began to find it “.... degrading to try to be funny when you do not feel like it”, he turned from writing television scripts to full length comedies.

His first play – *Come Blow Your Horn* (1961) was a semi-autobiographical piece about two brothers exchanging the confined security of middle class Jewish family life for an elegant bachelor apartment in New York and after being rejected by eight producers it ultimately became a Broadway Hit. He followed it up with *Little Me*, *Barefoot in the Park* (1963), *The Odd Couple* (1965), the musical *Sweet Charity* (1966), *Plaza Suite* (1968) and *Promises, Promises*, (a musical version of *The Apartment*), in 1969.

His later successes have included *Prisoner of Second Avenue* (1972), *The Sunshine Boys* (1973), *The Good Doctor* (1973) and most recently *The Gingerbread Lady*.

Many of his plays have repeated their theatrical success as films and he has received several richly deserved “best playwright” awards.

Married, with two children, he now lives in Manhattan and lists his recreations as golf, the theatre and rewriting. His idea of the ultimate comedy is one that “makes the whole audience fall onto the floor, writhing and laughing so hard that some of them pass out”. Of himself and his work he says “I am a writer of human comedy; for myself there is nothing more important”.

he PARK by Neil Simon

Written and first produced in 1963, *Barefoot in the Park* has been described as “a bitter-sweet comedy about a stuffy lawyer’s adjustment to his exhaustingly uninhibited bride”. An immediate smash hit, the play ran for four years — 1,532 performances — on Broadway and was equally successful when translated to the cinema.

The action of the play passes in the Bratters’ apartment on East 48th Street, New York.

ACT I.

A late afternoon in February

ACT II

Scene 1 About 7 p.m. four days later.

Scene 2 About 2 a.m. the same night.

ACT III

The following afternoon.

TIME — THE PRESENT

There will be two intervals of fifteen minutes each, during which the theatre bar will be open. Ice cream will be on sale in the auditorium and coffee will be available in the bar.

7th September to 1st October 1977.

Coming shortly

Doctor Faustus

by Christopher Marlowe

Directed by Malcolm Brown

6th to 10th December, 1977

Our productions for the rest of the season will be:

7th to 11th **The Importance of being Earnest** by Oscar Wilde.
February Directed by Margaret Rhodes.

11th to 15th **Rookery Nook** by Ben Travers.
April Directed by Stan Smith.

20th to 24th **Another original musical revue.**
June Music and lyrics by David Carrack.
 Directed by George Westmoreland.

BOOKINGS

If you would like tickets for any of these shows
please ask at the box office during the interval
or telephone Leeds 892346.

Tickets can also be obtained from the Tourist
Information Bureau at the Leeds Central Lending
Library during the month before each show.

ne PARK by Neil Simon

C A S T

Corrie Bratter	<i>Pam Wilson</i>
Telephone man	<i>Jim Young</i>
Delivery man	<i>George Westmoreland</i>
Paul Bratter	<i>Chris Richmond</i>
Mrs. Banks	<i>Joyce King</i>
Victor Velasco	<i>Gordon Wilson</i>

Directed by Dennis Stevenson

For the Arts Centre:

Stage Manager:	George Westmoreland
Assistant Stage Manager:	Geoff Mountain
Light & Sound Effects:	David Scott
Prompt:	Anne Robinson
Publicity:	Gordon Wilson & the Publicity Team
Box Office & Ticket Sales:	John Pemberton, June Stevenson
Front of House Manager:	June Stevenson
Properties and	Gillian Thresh,
Music:	Christine Wilson, Jack Harrison

For the Civic Theatre:

Theatre Manager:	Fred Mower
Resident Stage Manager:	Julia Piggott
Lighting Technician:	Nick Morris

We should like to thank the following for the loan of equipment for the set:

The Post Office
North Eastern Gas Board
Yorkshire Television Studios

The public may leave the Civic Theatre at the end of the performance by all exit and entrance doors and such doors must at that time be open. All gangways, passages and staircases must be kept entirely free from chairs or any obstruction. The safety curtain must be lowered and raised once immediately before each performance to check that it is in proper working order.

LEEDS ARTS CENTRE

Leeds Arts Centre was formed in 1945 as an amateur Society to encourage and foster interest in the arts.

The Drama Group mounts five productions — usually including a musical or revue type show — at the Civic Theatre.

The Green Room Group puts on plays and other forms of entertainment in the rehearsal rooms to give members valuable experience of acting and producing before tackling major parts or productions in the Civic Theatre. Season ticket holders are welcome to attend these performances.

The Fine Arts Group meets twice each week throughout the year for drawing, painting and other creative work.

In addition there is a variety of social activities for members, such as theatre visits, outings, parties, etc.

New Members are always welcome so if you are interested in acting, drawing, painting (pictures or scenery), set building, making costumes, helping back stage, front of house or even with publicity and think you might like to join the Centre, or would like more information please write to:

*The Secretary, Leeds Arts Centre,
Stansfeld Chambers, Great George Street,
Leeds 1.*

costume hire

You may not realise that the costumes you have seen tonight and countless others from different periods are available for hire from the Leeds Arts Centre costume collection at reasonable rates.

If you are interested please telephone Leeds 756796 and discuss your requirements with Mrs. Margaret Rhodes, our wardrobe mistress.