



**LOCK  
UP  
YOUR**

# **DAUGHTERS**

**ADAPTED BY Bernard Miles**

**MUSIC BY Laurie Johnson**

**LYRICS BY Lionel Bart**



**LEEDS CIVIC THEATRE**

**TUESDAY, 15th JUNE**

**TO SATURDAY, 19th JUNE 1971**

# LOCK UP YOUR

## C A S T

(in order of appearance)

Staff, a Constable

Edward Lakeland

A Gentleman

John Armitage

Watchmen

George Teal

Philip Coupe

Squeezum, a corrupt Justice

Michael Dak

Quill, Squeezum's Clerk

David Nicholls

Mrs. Squeezum

Thelma Stoker

Sotmore

Trevor Money

Two Gallants

Ramble

Tony Nelson

Brazencourt, an Innkeeper

John Stevens

A Wench

Barbara Gilmore

Politic, a Coffee-house Politician

Dennis Stevenson

Hilaret, his daughter

Angela Stringer

Cloris, Hilaret's Maid

Sheila Wilson

Dabble, Politic's friend

George Westmorland

Faithful, Politic's servant

Jack Clark

Worthy, an honest Justice

Arthur Cockerill

Captain Constant, a military Gallant

Derek Harrison

Gentlemen of the Chorus: David Lunn, Eric Parker,  
John Passelow.

Ladies of the Chorus and Dancers: Gillian Rule, Vikkie Ball,  
Pat Appleson, Jean Blundell, Betty Triggs, Betty  
Johnson, Dorothy Money, Ruth Wilkinson, Jean  
Armitage, Ann Flint, Hazel Spray, Maureen Clarke,  
Pam Stevens, Margaret Hall, June Stevenson, Mavis  
Ripley, Jean Tomlinson, Barbara Watts.

Musical Director

David Carrack

At the pianos

David Carrack

John Hooley

Percussion

George Dene

Dances arranged by

Pat Appleson

Jean Blundell

DIRECTED BY JACK LEWIS

# DAUGHTERS

## MUSICAL NUMBERS

### ACT I

Overture

Prologue — Act I

A Proper Man (Hilaret and Cloris)

It must be true (Politic and Dabble)

Red Wine and a Wench (Ramble and Sotmore)

'Tis plain to see (Hilaret and Ramble)

On the side (Squeezum)

When does the ravishing begin? (Mrs. Squeezum)

Lovely lover (Constant and Hilaret)

Lock up your daughters (Sotmore, Constable and Ramble)

Reprise: Lovely lover (Constant and Hilaret)

### ACT II

Entracte — Act II

There's a plot afoot (Ensemble)

When does the ravishing begin (Mrs. Squeezum and Ramble)

Reprise: It must be true

The gentle art of seduction (Mrs. Squeezum and Ramble)

Mr. Jones (Squeezum)

Sunny Sunday morning (Hilaret and Squeezum)

If I'd known you (Sotmore)

Kind Fate (Ensemble)

Reprise: Kind Fate (Ensemble)

I'll be there (Mrs. Squeezum)

Epilogue

Finale: Lock up your daughters (Ensemble)

The play is set in the City of London in the Eighteenth Century.

There are two Acts, with one interval of 15 minutes duration.

|                         |  |
|-------------------------|--|
| Set Design              | Hazel Irving   |
| Set Construction        | Fred Mower   |
| Stage Manager           | Joe Clark  |
| Assistant Stage Manager | Bill Rogerson  |
| Lighting Design         | Sydney Irving  |
| Lighting                | Malcolm Brown  |
| Prompt                  | Fay Jack   |
| Call Boy                | Andy Clark   |
| Costumes                | Maggie Rhodes and members<br>of the Arts Centre Wardrobe<br>Team       |
| Properties              | Gillian Rule & Barbara Scott   |
| Theatre Manager         | Derek Rose   |
| Box Office              | Hazel Irving<br>John Pemberton<br>Dennis Stevenson                     |
| Publicity               | Josephine Davy<br>Edward Macro<br>Leonard Sheldon<br>Richard Strudwick |
| Front of House Manager  | Olive Richardson   |

The drawing on the cover of this Programme is by Hazel Irving after Hogarth.

**CIVIC THEATRE, Cookridge Street, Leeds**  
**Manager: Derek Rose**

**In accordance with the requirements of the Watch Committee of Leeds City Council:—**

- (a) The public may leave at the end of the performance by all exit and entrance doors and such doors must at that time be open.
- (b) All gangways, passages and staircases must be kept entirely free from chairs or any obstruction.
- (c) The safety curtain must be lowered and raised once immediately before the commencement of each performance so as to ensure its being in proper working order.

## **“Lock up your Daughters”**

**“Well, sir, if you cannot pay for your transgressions like the rich, you must suffer for them like the poor.”**

Henry Fielding published his play “Rape Upon Rape” in 1730, apparently under the title “The Coffee-house Politician”. It was discovered by Bernard Miles in 1952 and his adaptation of it, with music by Laurie Johnson and lyrics by Lionel Bart, opened the Mermaid Theatre on Puddle Dock in 1959 and played for 330 performances. A revival opened at the Mermaid in 1962 and played for three months, after which it transferred to Her Majesty’s Theatre and ran in the West End for another eighteen months.

Fielding, born 1707, died 1754, was highly regarded by many great literary figures who spanned the 18th and 19th Centuries. Gibbon said that his work would outlive the Escorial and the Hapsburgs; Byron called him “the prose Homer of human nature” and Scott wrote that “Of all the works of the imagination to which English genius has given origin, the writings of Henry Fielding are perhaps the most decidedly and exclusively her own”. Fielding was, in fact, a practical moralist. In an age fallen into a “desperate State of Vice and Folly”, in which corruption extended to the political and legal administration, he attacked vice and corruption, cruelty and hypocrisy, which inevitably brought him into conflict with the Establishment. It was he who, in 1736, provoked Sir Robert Walpole, the Prime Minister of the day, into introducing the Bill which set up the Lord Chamberlain as theatrical censor, by his daring political satires “The Historical Register” and “Euryduce Hissed”, which ridiculed Walpole and his Government, and by the subsequent publication of a pamphlet containing the two plays and a “Dedication to the Public” which was even more insulting to Walpole.

Even in this century it seems to be the fate of Fielding’s plays to have censorship trouble. When the Mermaid production of “Lock up your Daughters” was presented at the Shubert Theatre in Boston in 1960, the licensing chief of the City demanded extensive cuts in both dialogue and songs and the deletion of the entire bedroom scene between Ramble and Mrs. Squeezum. Ten policemen were sent to the Theatre to ensure that Ramble did not get into bed with Mrs. Squeezum, threatening to close the show if he did. We are told that they later moved further down the street, where they arrested twelve dancing girls. Since we are sure of a more liberal (and adult) attitude here, we are hoping that the Chief Constable (and as many of his men as possible) — and the Watch Committee en masse — will attend our opening night — and return as many times as they are able throughout the run, provided they pay for admission.

L.S.



We are pleased to announce our selection of plays for presentation next season. Once again we have chosen as varied a programme as possible, to appeal to all tastes. We hope to have your support — and remember that if you purchase a season ticket for the modest sum of £1. this entitles you to a reserved seat for each of the five plays in any part of the theatre. Our Box Office Manager, Mrs. Hazel Irving, will be pleased to help you — write to her at No. 1, North Park Road, Leeds 8 — or ring Leeds 661488.

**OCTOBER.** Monday 4th to Saturday 8th.  
“TWELFTH NIGHT” by William Shakespeare.  
Produced by Gerald Armytage.

**DECEMBER.** Tuesday 14th to Saturday 18th.  
“THE WIDOWING OF MRS. HOLROYD” by D.H.Lawrence.  
Produced by Edward Lakeland.

**FEBRUARY.** Tuesday 8th to Saturday 12th.  
“HOTEL PARADISO” by Georges Feydeau.  
Produced by Margaret Rhodes.

**APRIL.** Tuesday 18th to Saturday 22nd.  
“TIGER AT THE GATES” by Jean Girardoux.  
Produced by Tony Nelson.

**JUNE.** Tuesday 13th to Saturday 17th.  
“FOLLOW THAT GIRL”. A musical by Julian Slade and  
Dorothy Reynolds.  
Produced by Arthur Cockerill.

The Leeds Arts Centre is an Amateur Society which mounts five plays each season at the Civic Theatre.

It also has a Green Room Group which mounts plays and evenings of Drama in the Rehearsal Rooms and in the theatre, which is intended to give new members some acting experience before performing at the Civic Theatre.

If you are interested in joining the “Leeds Arts Centre” and would like more information about the society and the Fine Arts Group, please write to:-

The Secretary,  
LEEDS ARTS CENTRE,  
43, Cookridge Street,  
Leeds, 2.