



Arranged by Peter Tranchell for sale at performances by the Cambridge University Musical Comedy Club in the Cambridge Arts Theatre October – November 1954

(This is not the selection arranged by Felton Rapley published by Chappell after the 1955 London run.)

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https://peter-tranchell.uk/

MUSICAL NUMBERS

	ACT I.			
Scene 1.	" Eights Week "	Chorus		
beene 1.	"Oxford, City of Repose"	Dorset and Chorus		
	"Nobody Gives A Rap"	Marraby, MacQuern, Sayes,		
	Hobody Gives II Rup	Trent-Garby and Noaks		
	*" Zuleika "	Undergraduates		
	*" My Travels	Zuleika		
	"A Lovely Time "	Zuleika and Undergraduates		
	Reprise: "Zuleika"	Undergraduates		
Scene 2.	*" The Man for Me"	Zuleika		
Scene 3.		Dorset		
scene 3.	" Just a Mother at Heart"	Mrs. Batch		
	"Dorset's Proposal"	Dorset		
	Reprise: "Life Without Love"	Dorset		
Scene 4.		MacQuern and the Junta		
Scene 5.	"Anything Can Happen"	Zuleika		
occine 3.	*" The Last Dance	MacQuern and Chorus		
	Reprise: "Life Without Love"	Dorset		
	Atopito.			
	ACT II.			
Scene T	"What Has She Got"	Six Girls		
Scene 2.		Dorset and Noaks		
Beene 2.	*" Someday	Katie		
	*" All Over Again "	Zuleika and Dorset		
Scene 3.		Marraby, Sayes and Chorus		
50020 3.	" All for Love "	Zuleika		
Scene 4.	"Seventeen Years from Now"	Noaks		
	Reprise: "Someday"	Katie		
	" Just One Year and Maybe"	Mrs. Batch		
Scene 5.	"My Youth"	The Warden		
Scene 6.		Chorus		
	Reprise: "Zuleika"	Undergraduates		
	Reprise: "All Over Again"	The Company		
* Published in Piano Selection on Sale in the Theatre				
	Lyric for "Nellie O'Mora" by	y Harry Porter.		

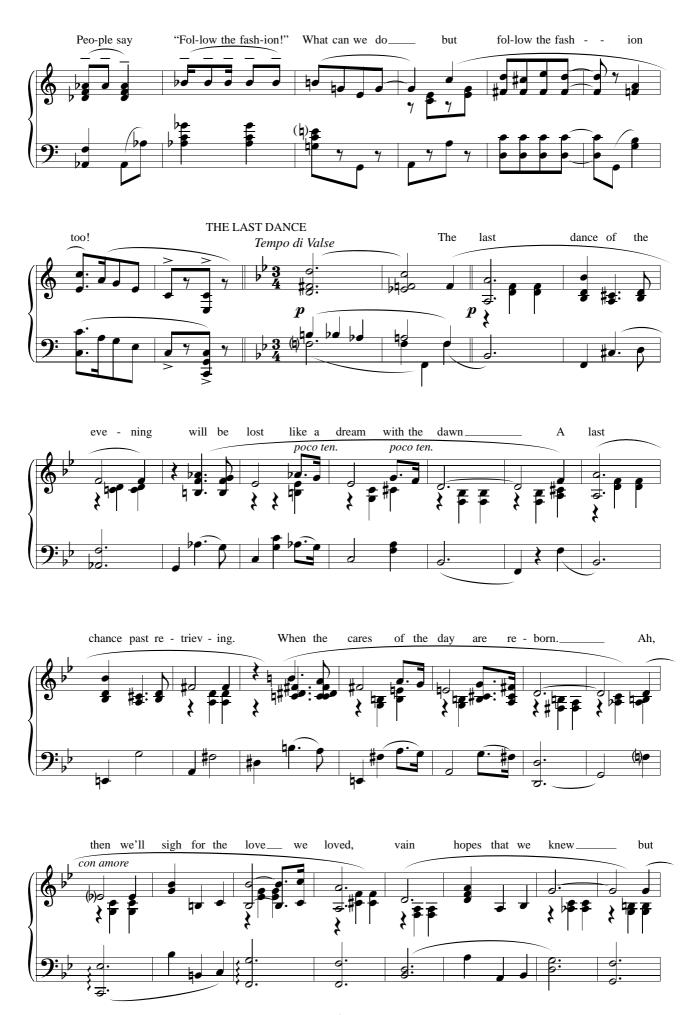
Lyric for "Nellie O'Mora" by Harry Porter. Lyric for "All Over Again" by Maurice Holt.

THE ORCHESTRAS

Conductor: PETER TRANCHELL Assistant Conductor: ALAN VENING

2135737471	Committee . Indian . Indian	
ist Week:		2nd Week:
Roger Norrington	(David Stone
John Davies		Julian Webb
Peter Renshaw	Violins	Alan Warren
Peter James		Jonathan Fairn
John Tyldesley		Peter Phillips
Gillian Chadwick	'Cello	Helen Levy
Jennifer Crawley	Double-Bass	Edward Munir
Nicholas Steinitz	Flute	John Maurice
Charles Gane	Clarinet	David Roseveare
John Jones or Alan Smith	Trumpet	David Jones
Richard Lloyd	Trombone	Colin Nicholls
Trevor Tyson	Percussion	Alan Hakim
Alan Vening	Piano	Peter Stroud







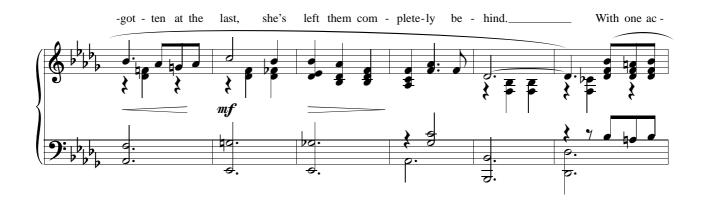


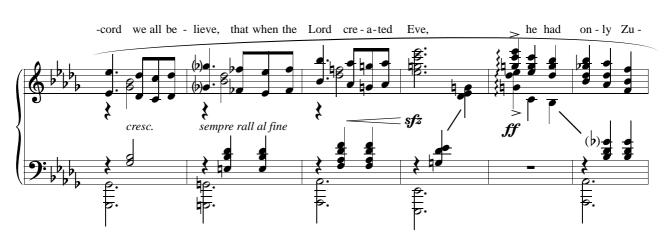


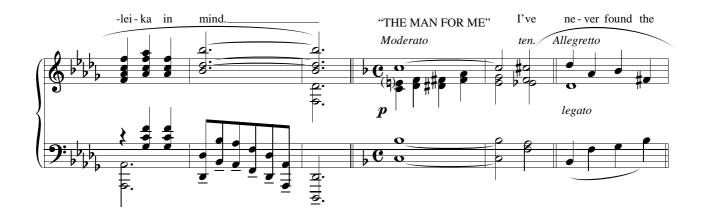




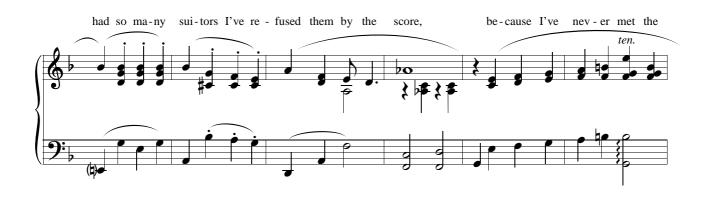


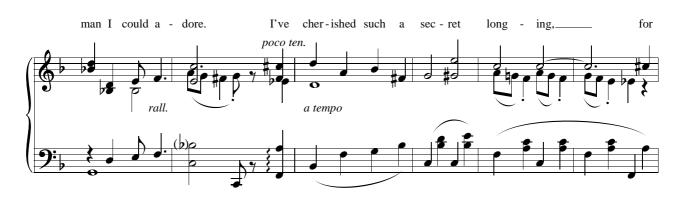








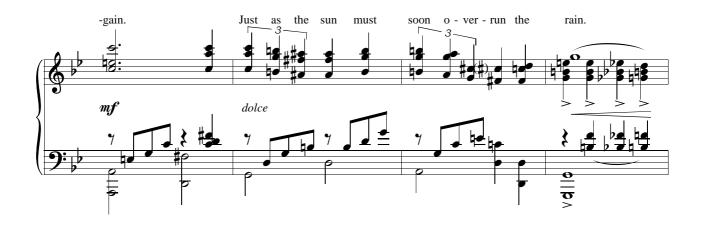




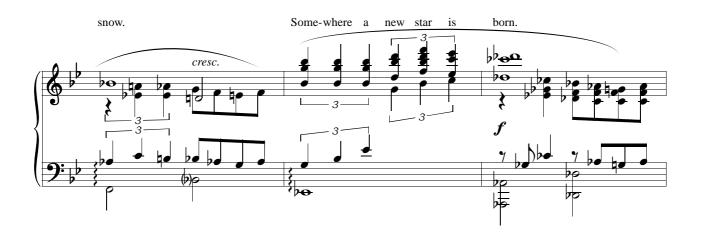


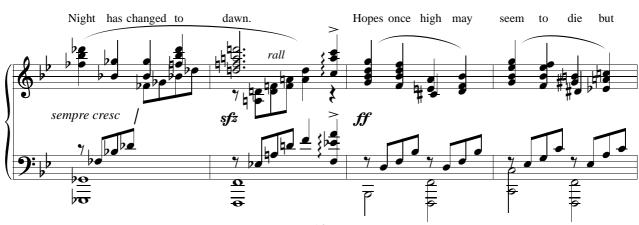
^{*} perhaps nowadays better 'bullish' or 'brutish'

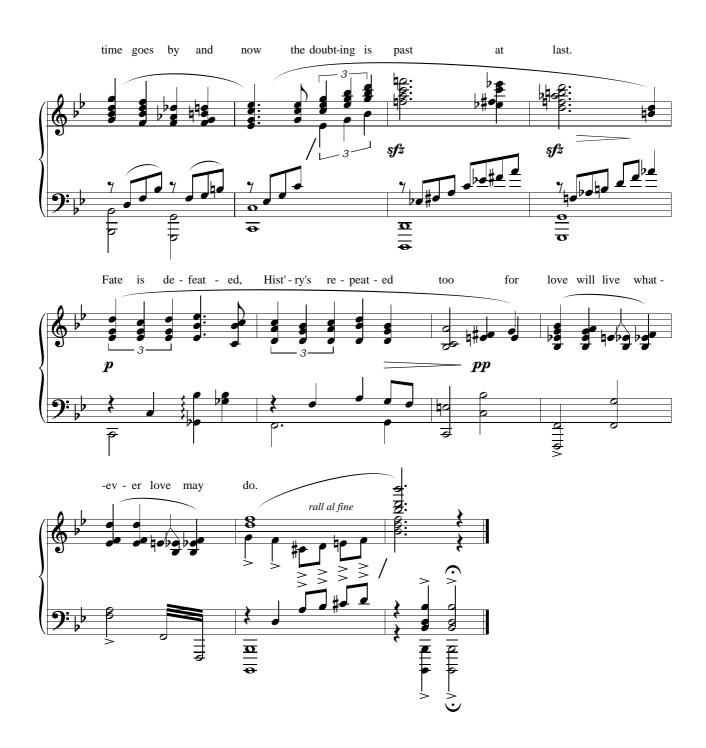












music setting by John Gwinnell June 2016

Zuleika

by Peter Tranchell

'The Musical Comedy Club at Cambridge was established by Leslie Bricusse and Freddie Raphael in 1952 or 53, as a vehicle that would enable them to stage their musical "Lady at the Wheel" at the Arts Theatre. The unspeakable James Ferman appeared on the scene [from New York] at about this time and soon hooked on to the lovelorn Monica Beament. This gave him access to Peter who disliked him from the start. Why, then, did Peter get entangled with Ferman's Zuleika book and agree, certainly by early 1954, to write the score? He did so against his better judgment and made no secret to me of his misgivings. (Ferman is dead so we can speak freely.) I can only conclude that Peter thought he could knock the book and lyrics into shape and turn out a sparkling musical. Had that happened, his career might have taken a very different path - one that I think had attractions for him at that point. In the event the Caius fellowship came up and he became a Cambridge institution. But given his huge talent and lively persona, the story of English musical theatre in the 1970s and 80s might have been so much less dreary.'

(from a note written in 2007 by Maurice Holt, who was involved in the production and contributed a lyric)

1954 was, musically, another busy year for Peter Tranchell. In 1953 he was promoted to full lecturer in the Faculty of Music with the concomitant lecturing responsibilities; he had written Friendly Grotesques, 'four amusing & witty piano duets', was toying with another opera (which never saw the light of day), had to write some emergency numbers for the Footlights Revue, music had to be produced for the Cambridge Pageant for coronation year and the annual pantomime at Windsor. 1954 saw the writing and production of Daisy Simpkins with (most of the) words by Harry Porter of Corpus, and then (from a letter home of 22 July 54):

Now the next problem is Zuleika Dobson. We are having a bit of difficulty in finding a suitable girl to play the lead. Also the orchestra is backward in coming forward. Unfortunately the budget is such that we can't pay the instrumentalists, – so naturally they're not very keen. The librettist has almost finished Act I, but the other act won't be ready for a bit. I can see myself working under pressure of time again, dammit, – which is boring, although I think I'm capable of it. I shall have to stay here all the summer.

Zuleika is pronounced both ways, as far as I can see, but we are favouring in this production the pronunciation to rhyme with "like". I have written a delicious valse theme for the score, & am very pleased. But progress is slow. I have 18 more "hit-tunes" to write for the show. Only about 50 days to do it in, before preliminary rehearsals begin. "40 days & 40 nights, – lone & weary, dark & dreary." I forget the hymn, but it describes the ordeal I am now embarking upon.

14 Nov 54

You will be wanting to hear all about Zuleika. Of course the shouting is over, but the sweeping-up is by no means ended. I am still immersed in the back-wash of the thing, – innumerable bits of business to be tied up. And academic life still to be carried on.

The show itself was a failure, to my mind, & deserved the hostile press it got. Where kind words have been said, you may suspect the discrimination of the speaker. I feel extremely disgruntled at the way in which a good opportunity with good ingredients was thrown away through pigheaded & stubborn ignorance. Every piece of advice I gave was disregarded & I had to throw several major tantrums to get my own way with the music. I proved in the event to be right all along the line & every miscalculation was one of the librettist-producer's*. In spite of Dadie Rylands' pleas, in spite of mine, the show ran 3½ hours on the first night, of which an hour was music. The rest was the most uninspired, un-funny, incredibly unsuitable dialogue, – which was

^{*} James Ferman

held together only by the actors. The first Act lasted an hour & fifty minutes. Everyone became bored. Each new song was a kick in the stomach to the audience, already fatigued, & every new stretch of suet-like dialogue was an addition to their exhaustion. Naturally the main actors were given ill-favoured notices, naturally the music was stigmatised. The funny man of the show[†] was the only one to survive, because he could be funny (though it was his acting, not his lines that were funny.) I did not receive the libretto till the 1st August, so that I was obliged to write some 36 sections of music in 30 days, & then orchestrate them & copy bits for the soloists to learn, & for the choreographer to work out her routines from. It was a nightmare. I was promised the script in June, & was kept waiting by various forms of deceit on the part of the librettist, because he knew I could work under pressure if pushed. Irresponsible skunk! He took advantage of my abilities with a rare unscrupulousness, – & entered into the Marlowe Summer Production (without my knowledge, of course) - which delayed him a further six weeks. The result was a great loss of sleep on my part, - & I was still orchestrating when rehearsals began. Thus I was unable to be present as often as I would have wished, - & the production-side of the show was deplorable. I could do nothing about it. The dress rehearsal ran from 2 pm to 1 a.m. on the Sunday 24th Oct. The cast were almost in tears. They only got one meal – sent in tepid to the theatre during this time - & were kept at it all the time. Cuts had to be made, cuts that I had pleaded for – for months. Bits of music had to go, so that a previously well balanced & varied score lost some of its freshness, by the loss of one or two wittier pieces of music. The show was still too long. The Producer was incredibly intransigent. I have never met such crass ignorance. He did no research into the period (about 1907) & the production as a result was dismally lacking in taste or tang. I cannot finish this Jeremiad now, but there is miles of yarn to tell you. But business intervenes.

Despite all these difficulties, Peter was optimistic about the prospects for a professional London run of Zuleika ("During the second week of the Cambridge Production of Zuleika it was clear that the Show was a success, and there had been seven applications for its purchase"), and was hopeful of profits/royalties so he turned himself into a limited company to mitigate any possible tax bills. Zuleika eventually went on a provincial tour in 1957, starting in Manchester before a run at the Savile Theatre: "The money earned from Zuleika has been largely eaten up in the expense of attending upon it during the birthpangs, which was considerable. I must have travelled to London several hundred times in the last two years, solely about the show." After all this Peter had no involvement once the production finally opened – without the original director, Peter Hall, but with the music orchestrated and conducted by Charles Mackerras, sets by Osbert Lancaster, and Zuleika (initially) performed by Diane Cilento until she feigned an attempted suicide at Oxford so she could run off to join her new lover in Palermo... Chappell had such high hopes of it that they commissioned an arrangement for brass band 'so the hit tunes could be played on all the bandstands in London' and easy-to-play versions of some of the songs from Felton Rapley, a well-known arranger and theatre organist of the time.

Peter found the whole business so vexing that he wrote a long no-holds-barred account for his parents entitled 'Zuleika Saga' which is included in the Collected Letters.

Note by John Gwinnell

[†] Peter Woodthorpe. finishing his first year at Magdalene. The following year he was a sensation as Estragon in Peter Hall's production of *Waiting for Godot* and abandoned Cambridge for the professional stage. He reprised the role of Noaks in the London run of *Zuleika*, the only survivor of the Cambridge production.