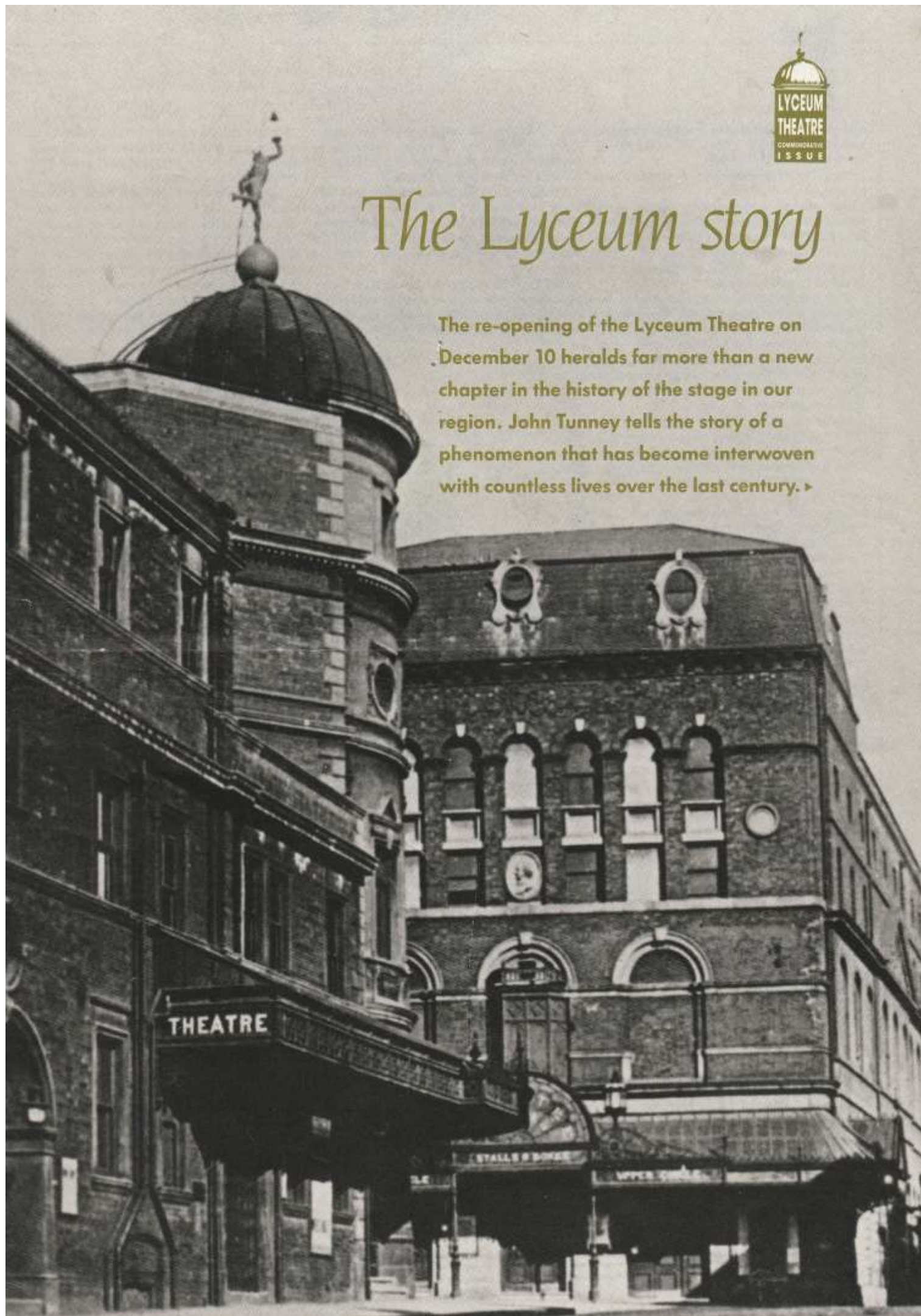


The Lyceum story

The re-opening of the Lyceum Theatre on December 10 heralds far more than a new chapter in the history of the stage in our region. John Tunney tells the story of a phenomenon that has become interwoven with countless lives over the last century. >



Speak of the Lyceum to South Yorkshire people and you speak of something very near their hearts.

There can be few buildings in Britain which mean so much to so many.

Here was the introduction to pure magic, a world far removed from the grime and sleet outside. Here was a cocoon of light and warmth, music and laughter. Here was the story of Aladdin brought to life, or Cinderella, or The Babes in the Wood, or Dick Whittington.

What is really getting people excited about the new existence breathed into this theatre is the realisation that is all going to happen again. Pantomime just doesn't work in the Crucible, try as hard as they like. What you need is curtains going up and down and fanfares and big spiders hanging down over the head of the unsuspecting Buttons. You need trapdoors and wings.

And you need children, lots of them, to enter this world of make-believe, where as many as a dozen impossible things happen in every shifting scene. A whole generation of kids has missed out.

This is what the city has lacked these many years, a place not just a panto, but for Gilbert and Sullivan, opera and all the other things the traditional theatre is about. Even if you don't much care for the theatre as an adult, it must make those feelings of nostalgia go scampering.

This is how it must have felt a century ago, when Sheffield was full of bottle and people didn't mind spending a bob or two to bring in the best of entertainment, culture and education. The Lyceum was always regarded as a cut above the rest. Look at it now, rejuvenated.

Part of this – simple structural size apart – might lie in the name. The original Lyceum was in Athens, a garden next to the temple of the god Apollo. In this garden walked Aristotle, philosopher and father of Western thought, discoursing and teaching.

The name was transferred to literary institutions, libraries and the like, and places where lectures were delivered, including one in Sheffield which stood close by. It is a logical step to make the name stand for theatre, an education in itself, even if only in how to laugh and be happy and forget the world outside.

In the 1890s it would have seemed only quite proper. Palace and Empire are all very well; but Lyceum – the name has a certain something about it. The Lyceum was the queen of Sheffield's theatres. It kept this certain something all through those dark days, when it was thought it might be demolished, when the attempts to bring it back as a focus for the city failed one after another.

Now what has happened is nearly as theatrical as anything that has taken place on its stage. Who could have imagined three years ago that it could look the way it does now, larger than life? Bring down the curtain on one act; raise it on another.

The expression "The ghost walks" means in stage circles that the actors are about to be paid, an event not always certain to take place in what can be a precarious business. Now at the Lyceum the ghost will walk again; actors will be paid, the box office will be busy. Of the other kind of ghost that stalks, more later.

Already 12 months ahead are booked and the future looks reasonable secure. Presumably that was the way things were in the 1890s, probably the heyday of the provincial theatre.

The site of the Lyceum was the eighteenth cen-

tury home of one Mr Tudor, who gave his name to the street and then the square. According to Leader's book on the city in that century, his grounds stretched as far as the Sheaf.

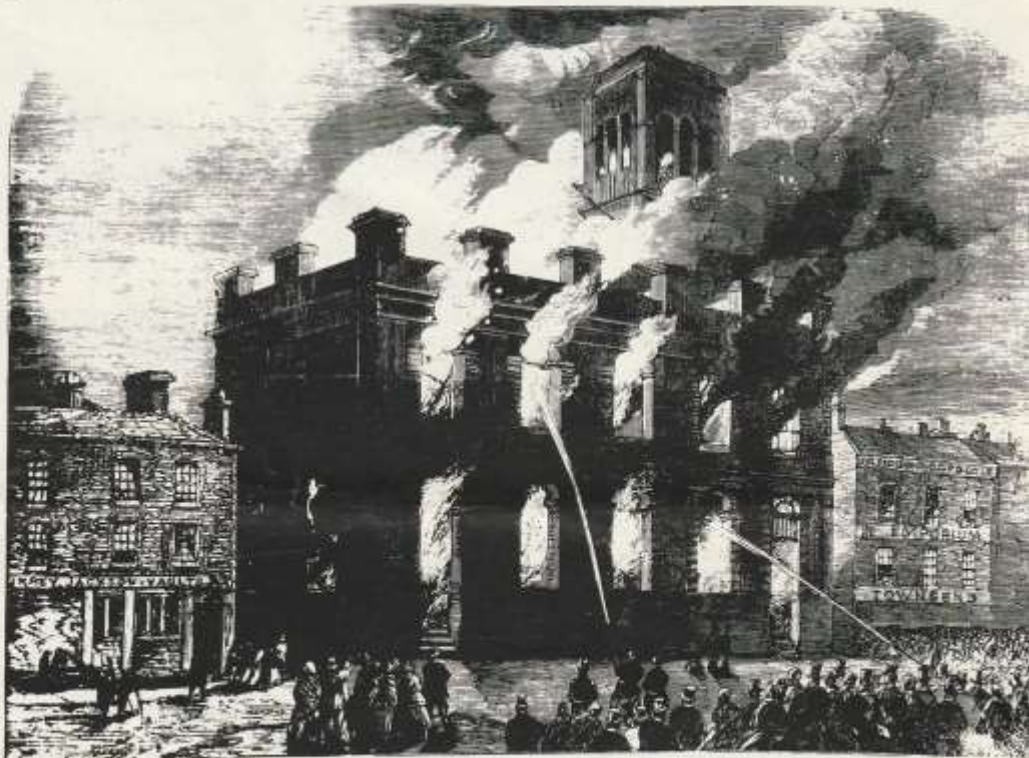
A music hall and Mechanics' Institute were built in the vicinity in the 1820s, followed by an artillery depot in the 1830s. In 1870 the enterprising owner of a railway station cab rank took over the depot and turned it into what was known as Tudor's Circus.

This tradition was to be followed. One Stacey took the lease just over a century ago and gave his name to the circus. Later he called it a theatre, presumably a music hall rather than a real theatre.

have been the Theatre Royal, also in Tudor Street, opened originally in 1773. Large amounts were spent on it between 1847 and 1880 and in 1895 electricity was installed.

The Alexandra, near the Cattle Market in Blonk Street, opened in 1836-37. The 1890s saw the arrival of the Empire Palace of Varieties in Charles Street with its 3,500 seats, the remodelling of the Grand Theatre of Varieties in West Bar and the Alhambra Theatre of Varieties in Attercliffe Road.

Shortly after the turn of the century came the city's biggest theatre, the Hippodrome, which stood on the site of the Grosvenor House Hotel. In 1908 there were 11 theatres and music halls. Only the



The fire at the Surrey Theatre, Sheffield, March 1865.

At this time the city was full of such places, which ranged from purpose-built establishments to rooms at the backs of pubs with what can only be described as earthy entertainment.

By 1892 Alexander Stacey was confident enough to take a 21-year lease and planned a new 2,500-seat theatre, designed by the London architect Walter Emden and two Sheffield architects named, funnily enough, Holmes and Watson.

Great stress was laid on fire precautions at what was to be known as the City Theatre, which opened on Boxing Day, 1893.

In March, 1865, the Surrey Theatre or Music Hall in West Bar burned down (oddly just a few weeks after another theatre of the same name was destroyed by fire in London). This coincidence did not account for the lengthy account and engraving of the blaze in the Illustrated London News, however.

The reason for the attention was that the Sheffield Surrey was regarded as being one of the finest theatres in the country. The proprietor, a Mr Youdan, had spent a vast sum on it.

The first major theatre in the city appears to

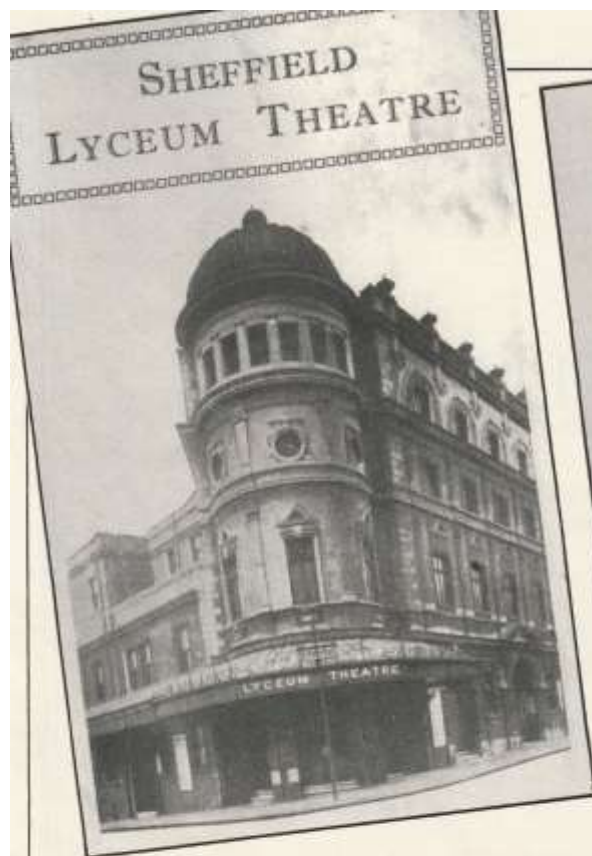
Lyceum survives. The Royal went in 1935, the Empire in 1959 and the Hippodrome in 1963.

The blaze at the Surrey began in the early hours of a Saturday morning, which is just as well. If there had been an audience it is unlikely that many would have got out because within a matter of minutes the building was an inferno threatening the whole area.

The people who lived in the neighbouring rabbit warren of back-to-backs in West Bar, Spring Street and Hick's Lane fled in terror, dressed or not. Incidents like this led to stringent safety regulations.

Fire precautions or not, Stacey's City was sold to John Hart, managing director of a company with establishments in six other cities, Leeds and Hull among them. The name was changed to the Lyceum and a lot of alterations done, to the design of the leading man in the field, WGR Sprague.

Sprague, appropriately, was a theatrical character himself, born in Australia in 1865 (coincidentally the year of the Surrey fire), the son of an English actress named Dolores Drummond. ▶



She returned to Britain in 1874 and her son followed her into the theatre – as a trainee architect rather than actor. He was articled to Frank Matcham for four years, Walter Emden for three, and went on to become the most famous theatre architect of the time.

His obituary in 1933 lists his creations like a roll-call, St Martin's, Wyndham's and Kilburn Empire among them. It also says, charmingly, that he was well trained in practicality "but uninhibited by the pedantries of an academic education."

Of the reopening, on Monday, October 11, 1897, the Sheffield Weekly Independent had this to say: "It is beautifully decorated, brilliantly lighted, one can hear in it perfectly and everybody can see the stage."

"What more can be wanted, except, first class companies on the stage, and first class audiences before the curtain?"

"All in the house that will burn, except the stuffing of the seats, is behind the curtain. The new theatre is also warm, when doors are not unnecessarily left open."

The first performance in the revamped theatre was of Carmen, given by the Carl Rosa Opera Company, top performers of the day. Sir Henry Irving and Ellen Terry had to wait for the second week.

The custom was for a lot more variety than now, presumably so that the same customers would return night after night to see something new. On the Monday it was Merchant of Venice; Tuesday and Wednesday, Madame Sans Gene; Thursday, Journey's End in Lovers' Meeting and The Bells ("The Bells, the Bells!"); Friday, Merchant of Venice again and The Bells tolled once more on the Saturday.

The first into the 1990 version of the Lyceum will see what the 1897 theatregoers saw – ornate decoration in the rococo style of Louis IV or XV, gilt, cherubs and partially clothed ladies.

They wouldn't, at first glance, notice much change in the auditorium, either. It is still a splendid late Victorian theatre, on the surface. It is when the differences are compared, rather than the similarities, that you begin to realise just how

much has been done to redress this grand old lady.

A list of the famous who have trodden the boards at the Lyceum would be like a who's who of the theatre over the last century, and not just the British theatre.

Sarah Bernhardt, July 14, 1904, in La Dame aux Camelias, with what appears to be an all-French cast. Madame Patry, Madame Seylor, Madame Germain; Monsieur Docoeur, Monsieur Chameroiy, Monsieur Cealis.

What would they have made of the programme and its advertisements?

"When out for a Drive call at the King's Head Hotel, Pool Road, Darnall (one minute's walk from the station). Fine selection of Wines, Spirits, Ales and Cigars."

"Ask everywhere for Strout's Noted Ales and Stout."

Admission was four guineas or three guineas for a box (£4.20 or £3.20); Grand Circle and stalls, 10s 6d (52½p); Upper Circle, 8s (40p); balcony, 4s (20p); pit, 3s (15p) and gallery 2s (10p).

There was a list of late trains: Midland: 10.58 to Heeley, Ecclesall, Beauchief, Dore and Totley, Dronfield and Chesterfield; 11.20, all stations to Rotherham; 11pm all stations to Barnsley via Chapelton; 11.29, Derby, Burton, Birmingham, Nottingham and Leicester. Victoria: 10.50 to Kiveton Park, Worksop and Retford; 11.10, all stations to Chesterfield; 11.26, all stations to Rotherham; 11.26, all stations to Doncaster except Rotherham Road; 11.46, Nottingham and Leicester.

All this information is courtesy of Ray Kelly and John Fern, archivists first for the Crucible and then for the Lyceum when it was decided it would live again.

To Ray the reason for the affection in which the Lyceum is held can easily be explained: "I think it's because it's the last one in a great theatre tradition. Of course a lot of it was music hall, but Sheffield was certainly the centre for a number of great impresarios who owned a number of theatres in the north.

"I have a playbill for the old Empire in around the turn of the century and the number of acts was fantastic. There was a one act play and then there

were about 20 individual acts in one show. They certainly got their money's worth.

While they have amassed what appears to be a very fair number of programmes they reckon there is still a lot of material around waiting to be discovered – at the Leeds Grand, for example. The reason for that is that they were on the same circuit.

Even a superficial look at their archive shows that the variety performance was not the Lyceum's style. Their fare was very much the traditional play, the opera, the ballet.

Possibly (they are still arguing about this) Charlie Chaplin appeared in Sherlock Holmes in December that same year of Bernhardt's performances. Chaplin would have been 16, so possibly he was one of the Baker Street Irregulars. It would be easy to imagine him in such a role.

On Monday, August 30, 1909, began what would appear to us now a curiosity, a play called The Passing of the Third Floor Back. The programme does not give the playwright's name, although it would help explain the play's popularity. Jerome K Jerome had written the much better known Three Men in a Boat 20 years previously.

August 6, 1911: Tales of Hoffman, Beecham Opera Comique Company, conductor Howard Carr, two intervals of 12 minutes each.

Even a superficial look at their archive shows that the variety performance was not the Lyceum's style. Their fare was very much the traditional play, the opera, the ballet.

May 13, 1912: As You Like It, with Florence Glossop Harris as Rosalind and Murray Kinnell as Orlando.

May 20: D'Oyly Carte Opera Company. Performed: Yeomen, Gondoliers, Pinafore, Trial by Jury, Patience. Cancelled: Mikado, for fear of offen-

Photographs and archive material used in this article courtesy of: Sheffield City Libraries; Lyceum Theatre Appeal; Theatre archives



ding Japanese government, although how many Japanese there were in Sheffield at the time is not clear.

October 20, 1915: *Twelfth Night*: Orsino, Basil Rathbone; Malvolio, FR Benson.

September 18, 1922: *Blood and Sand*, with the Matheson Lang Company.

Lang, incidentally, was a brother of Cosmo Lang, the former Archbishop of Canterbury. He used to read the lesson on Sundays at St Paul's Church.

The pantomime of 1928 was *The Forty Thieves*. It began on Christmas Eve and smoking was allowed at the evening performances. The theatre's beer came from Wheatley and Bates; Henry Brady was producing ropes and twines at 7 Cambridge Street and further along the street you could get your suit cleaned by the Quick Press company for 5s 6d (27½p).

The 1931 season saw FR Benson – now Sir Frank – make his farewell and final appearance in Sheffield as *Shylock*. Some of the names in the programmes are becoming more familiar to people not then born. Kynaston Reeves crops up in the same cast as *Bassanio*.

In 1932 Donald Wolfitt made his first appearance, in Shaw's *Too True to be Good*. A newspaper cutting says: "He is regarded in London as an actor with a very bright future."

March 14, 1933: Jean Forbes-Robertson in *Peter Pan*. A years later Robert Morley was the Duke of York in *Richard of Bordeaux*, with Angela Baddeley as Anne of Bohemia. Next month the *Mikado* was back in town with, presumably, no fear of offending Tokyo. Darrell Fancourt was the D'Oyly Carte star.

By 1938 the motto on the programme had changed, some would say for the worse. Previously it had been: "The drama's laws, the dramas patrons give, For they that live to please, must please to live." Now it was: "Variety is the spice of life", which seems a bit of a comedown.

1941, March 24, Emlyn Williams and Angela Baddeley in *The Light of Heart*; December, *Les Sylphides* with Margot Fonteyn; 1945, gallant effort after gallant effort to get people's minds off the

war, Arthur Askey in *The Love Racket*.

Kenneth More, Celia Johnson, Sybil Thorndyke, Jewel and Warriss, Robertson Hare, Leslie Henson, Frank Randle, Jack Buchanan, Dennis Price, Evelyn Laye, Flora Robson, Dora Bryan, Yvonne Arnaud, Harry Secombe, Lionel Blair, Ken Platt, Morecambe and Wise, Andrew Cruikshank, Kathleen Harrison, Miles Malfeson, Raymond Huntley, Stan Stennett... they all appeared.

Even into the 1960s the stars were still visiting. Alastair Sim was the main attraction in the pantomime of 1962. That era of the Lyceum's life was drawing to a close, however. There were too many other attractions for people. The audience capacity was also being reduced – from the original 3,000 to 1,719 in 1946 and to 1,300 in 1961.

The workingmen's clubs had replaced the music halls as cheap and cheerful entertainment for those who wanted it live. The television had come for those who wanted to stop at home.

Theatre management turned to bingo as the solution, as their colleagues were doing all over the country and for a time the housey-housey ran as an uneasy companion to the annual pantomime. The last panto was in 1969, with Vince Hill in Dick Whittington.

It closed as a theatre that year, the last performance being *The Gondoliers*, with the D'Oyly Carte. The fact that Gilbert and Sullivan will be the first performance in the revamped auditorium is no coincidence.

The city council wanted to demolish it, ostensibly to make way for the proposed new civic centre. Some people feel that the real reason was that the city had decided to build the *Crucible* – an irony indeed, if true.

The effective means of preventing this was its listing as a grade two building in 1972, even though the registry entry of the time seems to damn with faint praise: "Circa 1900. Cemented exterior of no merit with domed circular entrance pavilion at north-east corner.

"Irregular returns and rear of red brick and stone. Number 9 is a small shop at south-west corner. Auditorium arranged in 3 tiers with elaborate coarse plaster decoration to stage arch, groups of

3 boxes, ceiling and balcony fronts. Interesting example of its kind."

It was used as a bingo hall for the next two years. In 1974 the government refused a joint application from the city and the theatre's owners for its demolition. In 1976 another application was similarly rejected by the then environment secretary, Anthony Crosland.

In the report of his inspector comes the first note of optimism for many a year: "As there has been a revival of interest in the theatre in the last few years, it is likely that the Lyceum could be brought back to use for live entertainment."

A list of the famous who have trodden the boards at the Lyceum would be like a who's who of the theatre over the last century, and not just the British theatre.

The Lyceum Theatre Trust had been formed to fight for its preservation and fight it did. Meanwhile the Lyceum stood empty and quietly decaying.

Ghosts walked in the Lyceum, but they were spectres and omens of bad times as well as spooks. In the late sixties Melvyn Humphreys was manager and he says that there were all sorts of mysterious things happening in the place.

Boards creaked, making it sound like someone invisible being was walking the stage, ropes moved, gaslights flickered.

"I never saw anything that I could honestly say was a ghost's face, but there were various occasions when the hair on the back of my neck literally stood on end. I could swear I saw the figure of a Victorian lady in the backstage and box areas.

"Some cleaners swore that they saw a figure walking across the main gallery when there was no one but them around. John Beaumont, the former managing director, said there was a lady walking around the place. Some people just wouldn't stay in the building." ▶

In 1981 Limit Club partners George Webster and Kevan Johnson bought the theatre from the city council to turn it into a venue for rock. In spite of spending of up to £500,000 the venture ran for only a few months because of cash flow problems.

A second launch for rock the following year by a company called Thermabbe was also unsuccessful, this time because of the difficulties involved in a drinks licence. In April 1983 a meeting of its creditors was told it owed £119,000.

The city council decided to buy it, but were outbid by a company called Academy Enterprises of Bournemouth. They wanted to flatten the stalls and alter the stage and circle and make it a disco. Their plans fell through.

The liquidators still had a major Victorian theatre on their hands. They cast about and found two people who were willing to take a risk with their own money to find the £101,000 necessary to buy it. Enter David Heugh and Norman White of South Yorkshire Opera, riding high because of its successes in attracting Prince Charles and Kiri Te Kanawa to the city.

David Heugh: "We persuaded the city council to give a grant of £70,000 towards the cost but we had to find the other £31,000. This meant using our homes as collateral.

"For 18 months it stayed in our names, but eventually we did get the money back. One of the problems was the existence of the original Lyceum Trust. We had to find out who was in it and if they would wrap it up.

"At one stage we did consider running the theatre as a commercial theatre, but we got an awful lot of bad vibes from the Crucible. They were obviously worried about another theatre in opposition next door. It would also have put the city council in a quandary.

"The other thing, of course, was the amount it would have cost for refurbishment. It would have been practically impossible for a couple of individuals to raise the £4 million to £5 million needed."

The city then acted as honest broker, bringing the Lyceum and Crucible together, the three forming the Sheffield Theatre Trust in early 1986. The advent of the World Student Games was the next significant event - a catalyst, as David says. The decision to go for Britain's biggest single theatre refurbishment was made.

As vice-chairman of the Lyceum Trust, he has had the task of organising the gala night of D'Oyly Carte on December 10, which heralds the civic week of events before the public opening on December 17.

Whether the ghost found congenial the sounds created by bands like Cabaret Voltaire during the rock interlude we will never know. Whether she stayed for the renovation we will have to wait and see. Certainly, she will find a lot of the theatre barely recognisable if she still wanders.

Work began on the £12 million restoration in March last year. It was shortly afterwards that some discoveries were made that created very interesting problems for architects and engineers alike. The solutions were high-tech; they had to be.

When Sprague redeveloped the theatre he put in boxes either side of the proscenium - without foundations. His reputation has suffered somewhat as a result. Had this eminent designer really made such cardinal errors or was he simply naive?

The plan for the new Lyceum had to include a

much larger orchestra pit to accommodate top musical ensembles straight from the West End. This meant enlarging the pit right up to the walls of the boxes and digging four metres below them.

There are three tiers of boxes and the only support for them consisted of some very slender brick columns.

"Even these weren't as thick as they looked," says Chris Purves, contracts manager for Bovis, the construction contractors. "They were infilled with rubble and in theory shouldn't even have been able to stand up on their own. The result was as complex a problem as ever I have come across.

"But between us, the architects and the engineers, we found a high tech solution to the problem of how to stiffen, support and retain the brickwork. The problem with brickwork is that once it is cracked it is really no good. You have to rebuild.

"There were other vagaries to do with underpinning of other existing walls because of alterations that had not been done very well."

One was in the rotunda, now the home of a very superior ladies loo, with beautiful stained glass windows. It is perhaps a pity that only half the visitors to the theatre will have the chance to see it.

Work earlier done in the basement had resulted in cracking in the dome. A structured steel frame had to be constructed to fit carefully inside it to stop movement while the necessary remedial work was done.

"The funny thing about working in theatres is that they are more like ships than buildings. Everything - all the services like lighting and sound and ventilation - has to fit in very, very tightly. It means very close consultation and timing."

The end result is state-of-the-art sound and lighting.

The snags the constructors ran into have not delayed the opening, however. While the box problem delayed work on the auditorium there were other jobs that could be done. Some of the lost time was actually made up and the handling over is within the five weeks extension allowed.

Altogether as many as 800 workers have been directly involved in the construction, with many more indirectly participating. The first event will be a builders' night, a traditional event held, so the superstition says, to prevent the place burning down.

There is a more serious aspect to it: the contractors will be able to test the facilities before the theatre officially opens once more. Like a ship it needs a shake-down.

Visitors will see a tremendous contrast between the old and the new.

All the building behind the proscenium arch and to the right of the auditorium has been demolished for the building of a new stage house, dressing rooms and bars. A grand staircase leads to all parts of the auditorium.

The existing front facade has been restored to its 1897 appearance with the replacement of architectural features and copper dome, surmounted by the figure of Mercury. The foyers are in a new extension of modern design overlooking the newly renamed John Ruskin Square.

In the auditorium the year is 1897 also - in decoration. Plasterwork, the original preserved wherever possible, is decorated in cream and gold,

with three different gilds and gold leaf. The drapes and upholstery are rose and madder, a shade of red.

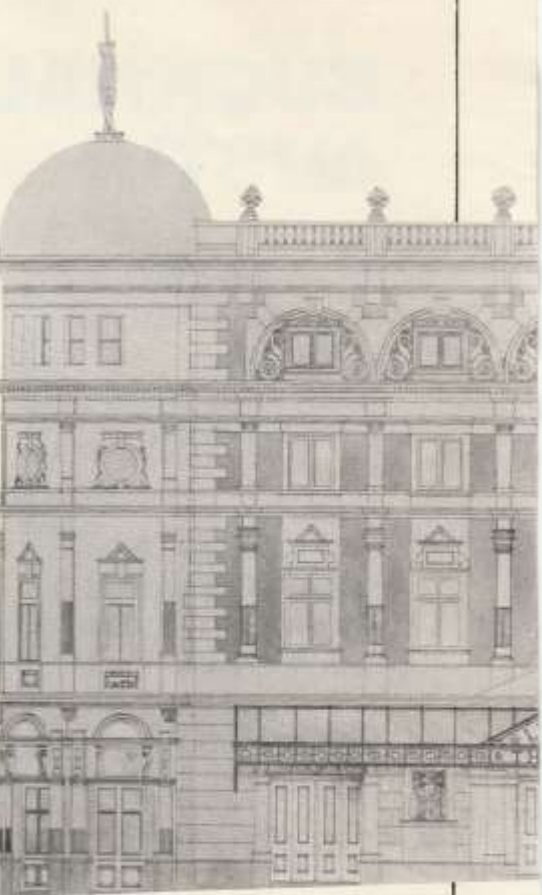
The circle is segregated no longer; there is new lobbied access; there are control rooms; the balcony has been retired and new seating has been installed for a maximum of 1131. The original capacity was about 3,000.

Audiences will feel the benefit of the district heating scheme, doors left open or not. At a later date an air cooling system may be installed. The sound system looks impressive, with lots and lots of terms like graphic equaliser, reverberation unit and mixer. The lighting is likely to be nothing short of absolutely astonishing.

The orchestra pit, which caused so much bother can be varied in size by use of a hydraulic elevator. The stage is seven times bigger than it used to be, while the flies are 50 feet higher than they were before.

Possibly the nicest of touches; there will also be a lift for disabled performers. Altogether there are 16 dressing rooms which are anything but Victorian in their facilities. They are said to be the best-equipped in any refurbished theatre in the country.

The signal to the city that the theatre is open for business once again will be the new stained glass panels above the stage door facing Arundel Gate. When they are lit from behind at night the panels, designed by Welsh artist Catrin Jones and depicting theatre and opera sets, will be seen from miles around.



On 30th May 1960 I was among the audience for a performance of Tannhauser given by the Sadlers Wells Opera company at the Sheffield Lyceum.

That evening still provides memories of enduring pleasure. But before the decade was out, the theatre too was to be a memory after what seemed the final blow of closure.

But, on December 10th the Lyceum reopens as a glittering jewel in the crown of the regional stage.

The theatre, the only surviving work outside London of the designer W.G.R. Sprague, has now rid itself of the depressing appearance of the 1930's to be re-born with not only a superb exterior but a deeper stage and luxurious facilities for patrons and performers alike.

At last large scale touring productions will be able to visit Sheffield instead of, as in the past, passing us by in favour of Manchester, Nottingham and Leeds.

I am a traditionalist by nature and delight in the return of the proscenium arch. The West End can indeed now come to Sheffield.

In tune with the building the programme for the following six months is equally exciting. Fittingly the opera company who were the last to perform at the old Lyceum will be the first to perform in the new. The D'Oyly Carte will open with a Gilbert and Sullivan gala evening on 10th December followed by a variety night on the 11th and an amateur night on the 12th.

From 18th December to 26th January the Christmas production of *The Pirates of Penzance* (direct from the London Palladium) starring Paul Nicholas and Victor Spinetti is highly recommended. Paul Nicholas, whom I first saw in the 1960's in a performance of *Hair* quickly followed by *Jesus Christ Superstar* and latterly *Blondell* brings his ample talents to the new theatre.

Having enjoyed the *Pirates of Penzance* you might have expected a lull. But quickly following on 29th January is the extremely successful touring production of *Show Boat* straight from the West End, for two weeks only.

Devotees of ballet will be

delighted to know that the end of February brings a full performance by Northern Ballet of *Romeo & Juliet*. The soaring score of Tchaikovsky allied to this superb company adds up to a magnificent production.

In March the treats continue with the formidable combination of Frank Finlay and Tony Britton. Both actors come together in a performance of a new play, *A Slight Hangover*. I am personally looking forward to seeing Frank Finlay again after his superb performance in the David Essex musical *Mutiny*, in which he played the much maligned Captain Bligh.

At the end of March comes a local production by Crofthouse of *West Side Story*, showing that local companies as well as international stars will have access to the Lyceum.

Next on the list is the National Theatre production of *A Long Day's Journey into Night* starring Timothy West and Prunella Scales. The quality continues with a visit by the Contemporary Dance Theatre with their usual uncompromising and unique interpretation of modern dance.

It may be somewhat harsh to join with some in saying Sheffield has for many years been considered a cultural desert, but certainly, whilst we have had access to various amateur theatres and City Hall and Crucible, the traditional format has been missed. I for one openly admit I prefer traditional theatre in the form of a proscenium arch which acts as an almost voyeuristic looking glass, creating a magical barrier between audience and performers. The thrust stage of the Crucible loses some of the magic through the removal of that very barrier. But whatever your preference, we all now have the luxury of choice.

As a footnote you may be interested to know that the price of the stalls tickets of 30th May 1960 ranged from six to ten shillings and boxes were an horrendous 45 shillings. Prices have increased I know but we now have the opportunity to enjoy the quality of a West End theatre at prices considerably less than you will pay in London. Enjoy the Lyceum.

JOHN HARRISON

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