

Hey Mr Producer Musicals Of Cameron Mackintosh

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The Musical - William Everett 2011-06-02

The musical, whether on stage or screen, is undoubtedly one of the most recognizable musical genres, yet one of the most perplexing. What are its defining features? How does it negotiate multiple socio-cultural-economic spaces? Is it a popular tradition? Is it a commercial enterprise? Is it a sophisticated cultural product and signifier? This research guide includes more than 1,400 annotated entries related to the genre as it appears on stage and screen. It includes reference works, monographs, articles, anthologies, and websites related to the musical. Separate sections are devoted to sub-genres (such as operetta and megamusical), non-English language musical genres in the U.S., traditions outside the U.S., individual shows, creators, performers, and performance. The second edition reflects the notable increase in musical theater scholarship since 2000. In addition to printed materials, it includes multimedia and electronic resources.

MOBY-DICK OR THE WHALE - Herman 1819-1891 Melville 2016-08-27

The Oxford Handbook of the British Musical - Robert Gordon 2016-11-21

The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical's development from 1728 and a range of in-depth critical analyses of the unique forms and features of British musicals, which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre-eminence. After a consideration of how John Gay's *The Beggar's Opera* (1728) created a prototype for eighteenth-century ballad opera, the book focuses on the use of song in early nineteenth century theatre, followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan; it then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End, before analysing the new forms of the postwar British musical from *The Boy Friend* (1953) to *Oliver!* (1960). One section of the book examines the contributions of key twentieth century figures including Noel Coward, Ivor Novello, Tim Rice, Andrew Lloyd Webber, director Joan Littlewood and producer Cameron Macintosh, while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* (1970) and *Les Misérables* (1980). There is a consideration of "jukebox" musicals such as *Mamma Mia!* (1999), while essays on overtly political shows such as *Billy Elliot* (2005) are complemented by those on experimental musicals like *Jerry Springer: the Opera* (2003) and *London Road* (2011) and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues. The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today.

The Encyclopedia of Popular Music - Colin Larkin 2011-05-27

This text presents a comprehensive and up-to-date reference work on popular music, from the early 20th century to the present day.

Mary Poppins - Richard M. Sherman 2011

Musicals/Movies/Kids Piano Solos

European Culture in a Changing World - Daniel Meyer-Dinkgräfe 2004

In the words of Ezra Talmor: To deal with European Culture in a Changing World is to deal, in fact, with the reciprocal relation between Politics and Economics on the one hand, and Culture on the other. In an era when economic forces are pushing towards European Economic Unity or towards the Globalisation of National Markets it is rather difficult to demarcate the role of Culture. While the European Narrative may have been written by Monnet, De Gaulle, and Adenauer, the Global Narrative is written by an unknown author or rather by Adam Smith's (TM)s Invisible Hand. On the one hand the postmodernist claim that the Grand Narrative is dead is given the lie. A Grand Narrative is now being

written not by Philosophers but by Managers of Multinationals. The Foucauldian *â oea parleâ* (it speaks) is instantiated by the anonymous authors of the Global Narrative. The question to be asked is: What will happen to the rich mosaic of National European Cultures? The answer to this question is not only a matter of National Memory and National Identity, it is also a matter of the sources of cultural creativity. Lâ (TM)Europe de nations may have been the theatre of endless national wars but it was also the cradle of a very rich mosaic of national cultures. The point is: how will creative genius adapt to the two new trends - European Unification and Globalism? This volume brings together essays by leading scholars in a myriad of disciplines, all of which attempt to shed light on these issues. Contributions by: Nicholas Perdakis, Shari L. Boyd, William A Kerr, Sylvia MacPhee, Marcela Cristi, Anu Randveer, Martti Randveer, Viljar Jaamu, Vello Vensel, Anatoly Zotov, Warren Breckman, Douglas Moggach, Malgorzata Bogunia-Borowska, Alexandros Kioupiolis, Eric W. Ruckh, Avron Kulak, Kevin P. Spicer, Bernard Zelechow, Dorothy M. Betz, Robert Stanley, Rosemary Gray, Jean-François Thibault, John Danvers, Ewa Macura, William A. Everett, Armand Singer, Daniel Meyer-Dinkgräfe

The Mikado to Matilda - Thomas S. Hischak 2020-06-15

In *The Mikado to Matilda: British Musicals on the New York Stage*, Thomas Hischak provides an overview of British musicals that made their way to Broadway, covering their entire history up to the present day. This is the first book to look at the British musical theatre with reference to those London musicals that were also produced in New York City. The book covers 110 British musicals, ranging from 1750 to the present day, including the popular Gilbert and Sullivan comic operettas during the Victorian era, the Andrew Lloyd Webber mega-musicals of the late twentieth century, and today's biggest hits such as *Matilda*. Each London musical is discussed first as a success in England and then how it fared in America. The plots, songs, songwriters, performers, and producers for both the West End and the Broadway (or Off Broadway) production are identified and described. The discussion is sometimes critical, evaluating the musicals and why they were or were not a success in New York.

Focus On: 100 Most Popular Tony Award Winners - Wikipedia contributors

Broadway Babylon - Boze Hadleigh 2013-02-20

The first book of theater celebrity gossip, can you believe it? Here's the book that airs Broadway's dirty laundry! Inspired by the classic *Hollywood Babylon* (in print for more than forty years, more than 100,000 copies sold), *Broadway Babylon* presents a hyper-entertaining look at the Great White Way's biggest scandals, best-kept secrets, and most over-the-top feuds. Author Boze Hadleigh, the preeminent disher of celebrity dish, serves up 400 pages of tasty, never-before-told stories about such show-biz icons as Ethel Merman, Tennessee Williams, Lucille Ball, Bette Davis, and many, many others. Get it while it's hot!

The National Theatre Story - Daniel Rosenthal 2013-11-07

Winner of the STR Theatre Book Prize 2014 *The National Theatre Story* is filled with artistic, financial and political battles, onstage triumphs - and the occasional disaster. This definitive account takes readers from the National Theatre's 19th-century origins, through false dawns in the early 1900s, and on to its hard-fought inauguration in 1963. At the Old Vic, Laurence Olivier was for ten years the inspirational Director of the NT Company, before Peter Hall took over and, in 1976, led the move into the National's concrete home on the South Bank. Altogether, the NT has staged more than 800 productions, premiering some of the 20th and 21st centuries' most popular and controversial plays, including *Amadeus*, *The Romans in Britain*, *Closer*, *The History Boys*, *War Horse* and *One Man, Two Guvnors*. Certain to be essential reading for theatre lovers and students, *The National Theatre Story* is packed with photographs and draws on Daniel Rosenthal's unprecedented access to the National Theatre's own archives, unpublished correspondence and more than 100

new interviews with directors, playwrights and actors, including Olivier's successors as Director (Peter Hall, Richard Eyre, Trevor Nunn and Nicholas Hytner), and other great figures from the last 50 years of British and American drama, among them Edward Albee, Alan Bennett, Judi Dench, Michael Gambon, David Hare, Tony Kushner, Ian McKellen, Diana Rigg, Maggie Smith, Peter Shaffer, Stephen Sondheim and Tom Stoppard.

[A History of the American Musical Theatre](#) - Nathan Hurwitz 2014-06-27
From the diverse proto-theatres of the mid-1800s, through the revues of the '20s, the 'true musicals' of the '40s, the politicisation of the '60s and the 'mega-musicals' of the '80s, every era in American musical theatre reflected a unique set of socio-cultural factors. Nathan Hurwitz uses these factors to explain the output of each decade in turn, showing how the most popular productions spoke directly to the audiences of the time. He explores the function of musical theatre as commerce, tying each big success to the social and economic realities in which it flourished. This study spans from the earliest spectacles and minstrel shows to contemporary musicals such as Avenue Q and Spiderman. It traces the trends of this most commercial of art forms from the perspective of its audiences, explaining how staying in touch with writers and producers strove to stay in touch with these changing moods. Each chapter deals with a specific decade, introducing the main players, the key productions and the major developments in musical theatre during that period.

[The 100 Most Important People in Musical Theatre](#) - Andy Propst 2019-09-09

This book profiles the individuals whose contributions have left a profound and lasting impact on musical theatre. The entries include biographical details, career highlights, and a list of significant credits. The individuals chosen represent a wide swath of talent, from actors and directors to composers and choreographers.

The Cambridge Companion to the Musical - William A. Everett 2017-09-21

An expanded and updated edition of this acclaimed, wide-ranging survey of musical theatre in New York, London, and elsewhere.

[Salad Days](#) - Julian Slade 1994

[Oliver!](#) - Marc Napolitano 2014-09-12

When the show was first produced in 1960, at a time when transatlantic musical theatre was dominated by American productions, *Oliver!* already stood out for its overt Englishness. But in writing *Oliver!*, librettist and composer Lionel Bart had to reconcile the Englishness of his Dickensian source with the American qualities of the integrated book musical. To do so, he turned to the musical traditions that had defined his upbringing: English music hall, Cockney street singing, and East End Yiddish theatre. This book reconstructs the complicated biography of Bart's play, from its early inception as a pop musical inspired by a marketable image, through its evolution into a sincere Dickensian adaptation that would push English musical theatre to new dramatic heights. The book also addresses *Oliver!*'s phenomenal reception in its homeland, where audiences responded to the musical's Englishness with a nationalistic fervor. The musical, which has more than fulfilled its promise as one of the most popular English musicals of all time, remains one of the country's most significant shows. Author Marc Napolitano shows how *Oliver!*'s popularity has ultimately exerted a significant influence on two separate cultural trends. Firstly, Bart's adaptation forever impacted the culture text of Dickens's *Oliver Twist*; to this day, the general perception of the story and the innumerable allusions to the novel in popular media are colored heavily by the sights, scenes, sounds, and songs from the musical, and virtually every major adaptation of from the 1970s on has responded to Bart's work in some way. Secondly, *Oliver!* helped to move the English musical forward by establishing a post-war English musical tradition that would eventually pave the way for the global dominance of the West End musical in the 1980s. As such, Napolitano's book promises to be an important book for students and scholars in musical theatre studies as well as to general readers interested in the megamusical.

[The Stephen Sondheim Encyclopedia](#) - Rick Pender 2021-04-15

The Stephen Sondheim Encyclopedia is the first reference volume devoted to the works of this prolific composer and lyricist. The encyclopedia's entries provide readers with detailed information about Sondheim's work and key figures in his career, including his apprenticeship, his early work with Leonard Bernstein, and his work on television.

Focus On: 100 Most Popular American Musical Theatre Actresses - Wikipedia contributors

American Culture in the 1980s - Graham Thompson 2007-03-13

This book looks beyond the common label of 'Ronald Reagan's America' to chart the complex intersection of cultures in the 1980s. In doing so it provides an insightful account of the major cultural forms of 1980s America - literature and drama; film and television; music and performance; art and photography - and influential texts and trends of the decade: from White Noise to Wall Street, from Silicon Valley to MTV, and from Madonna to Cindy Sherman. A focused chapter considers the changing dynamics of American culture in an increasingly globalised marketplace.

Focus On: 100 Most Popular Actresses from New York City - Wikipedia contributors

[Historical Dictionary of the Broadway Musical](#) - William A. Everett 2015-11-12

This second edition of *Historical Dictionary of the Broadway Musical* contains a chronology, an introduction, an appendix, and an extensive bibliography. The dictionary section has over 1000 cross-referenced entries on Broadway shows, composers, playwrights, directors, producers, designers, actors, and theatres. This book is an excellent access point for students, researchers, and anyone wanting to know more about Broadway musicals.

Hey, Mr. Producer! - Sheridan Morley 1998

[Puro Arte](#) - Lucy Mae San Pablo Burns 2012-12-03

Winner of the 2012 Outstanding Book Award in Cultural Studies, Association for Asian American Studies *Puro Arte* explores the emergence of Filipino American theater and performance from the early 20th century to the present. It stresses the Filipino performing body's location as it conjoins colonial histories of the Philippines with U.S. race relations and discourses of globalization. *Puro arte*, translated from Spanish into English, simply means "pure art." In Filipino, *puro arte* however performs a much more ironic function, gesturing rather to the labor of over-acting, histrionics, playfulness, and purely over-the-top dramatics. In this book, *puro arte* functions as an episteme, a way of approaching the Filipino/a performing body at key moments in U.S.-Philippine imperial relations, from the 1904 St. Louis World's Fair, early American plays about the Philippines, Filipino patrons in U.S. taxi dance halls to the phenomenon of Filipino/a actors in *Miss Saigon*. Using this varied archive, *Puro Arte* turns to performance as an object of study and as a way of understanding complex historical processes of racialization in relation to empire and colonialism.

[Half a Sixpence](#) - David Heneker 1967

[The A to Z of the Broadway Musical](#) - William A. Everett 2009-09-17

The Broadway musical has greatly influenced American (and world) culture. Such shows as *Oklahoma!* and *Annie Get Your Gun* are as 'American as apple pie,' while the long runs of imports like *Cats*, *The Phantom of the Opera*, and *Les MisZrables* have broken records. Broadway has produced such cultural icons as Ethel Merman, Yul Brynner, and Julie Andrews, and composers and lyricists such as Irving Berlin, George Gershwin, Cole Porter, Richard Rodgers, Oscar Hammerstein, Leonard Bernstein, Stephen Sondheim, Andrew Lloyd Webber, and many others have had their melodies sung on its stages. Visionaries like George Abbott, Agnes de Mille, Jerome Robbins, Bob Fosse, Tommy Tune, and Susan Stroman have brought productions to life through their innovative direction and choreography. Since the latter part of the 19th century, the Broadway musical has remained one of the most popular genres in entertainment and its history is related in detail in *The A to Z of the Broadway Musical*. Through a chronology, an introductory essay, a bibliography, and 900 dictionary entries on Broadway shows, playwrights, directors, producers, designers, and actors, this handy desk reference offers quick information on the many aspects of the Broadway musical.

Broadway: An Encyclopedia of Theater and American Culture [2 volumes] - Thomas A. Greenfield 2009-12-23

This is the most comprehensive and insightful reference available on Broadway theater as an American cultural phenomenon and an illuminator of American life. • Comprises nearly 200 entries of landmark productions, important theater artists, and topics that highlight Broadway's powerful impact on American culture • Brings together the work of 65 contributors, including leading academic writers and researchers in theater and popular culture as well as working theater professionals • Presents a timeline of major events, including openings of selected landmark productions and birthdates of selected critical figures

- Showcases 80-90 photographs of key figures and scenes from landmark productions
- Provides a survey of both print and online resources, including general references, specific studies, and selected biographies
- Offers a glossary of selected production and business terms
- Includes an index of names, productions, and themes

Loverly - Dominic McHugh 2012-06-08

Few musicals have had the impact of Lerner and Loewe's timeless classic *My Fair Lady*. Sitting in the middle of an era dominated by such seminal figures as Rodgers and Hammerstein, Frank Loesser, and Leonard Bernstein, *My Fair Lady* not only enjoyed critical success similar to that of its rivals but also had by far the longest run of a Broadway musical up to that time. From 1956 to 1962, its original production played without a break for 2,717 performances, and the show went on to be adapted into one of the most successful movie musicals of all time in 1964, when it won eight Academy Awards. Internationally, the show also broke records in London, and the original production toured to Russia at the height of the Cold War in an attempt to build goodwill. It remains a staple of the musical theater canon today, an oft-staged show in national, regional, and high school theaters across the country. Using previously-unpublished documents, author Dominic McHugh presents a completely new, behind-the-scenes look at the five-year creation of the show, revealing the tensions and complex relationships that went into its making. McHugh charts the show from the aftermath of the premiere of Shaw's *Pygmalion* and the playwright's persistent refusal to allow it to be made into a musical, through to the quarrel that led lyricist Alan Jay Lerner and composer Frederick Loewe to part ways halfway through writing the show, up to opening night and through to the present. This book is the first to shed light on the many behind-the-scenes creative discussions that took place from casting decisions all the way through the final months of frantic preparation leading to the premiere in March 1956. McHugh also traces sketches for the show, looking particularly at the lines cut during the rehearsal and tryout periods, to demonstrate how Lerner evolved the relationship between Higgins and Eliza in such a way as to maintain the delicate balance of ambiguity that characterizes their association in the published script. He looks too at the movie version, and how the cast album and subsequent revivals have influenced the way in which the show has been received. Overall, this book explores why *My Fair Lady* continues to resonate with audiences worldwide more than fifty years after its premiere.

Focus On: 100 Most Popular English People of Welsh Descent - Wikipedia contributors

Miss Saigon (PVG) - Wise Publications 2014-07-08

A superb folio containing 12 songs from Boublil & Schonberg's hit musical, *Miss Saigon*. Each song in this volume has been freshly engraved for the 2014 production for piano and voice with lyrics. All your favourite songs from the show are here, including: Bui-doi I Still Believe I'd Give My Life For You If You Want To Die In Bed Now That I've Seen Her Sun And Moon The American Dream The Heat Is On In Saigon The Last Night Of The World The Movie In My Mind Why God Why? Maybe

Razzle Dazzle - Michael Riedel 2016-10-11

"A revered and provocative theater observer presents a grand history of the producers, directors, actors, and critics battling for creative and financial control of Broadway"--Front jacket flap.

The Virgin Encyclopedia of Stage and Film Musicals - Colin Larkin 1999

A guide to the greatest shows and films in the history of the musical, as well as their stars, lyricists and composers. Over 1600 entries provide facts, figures and critical opinion on all aspects of the field.

Cowardy Custard - Gerald Frow 2010-11

Featuring the words and music of Noel Coward. Devised by Gerald Frow, Alan Strachan and Wendy Toyne. Characters: 6 male, 6 female Revue style setting. An immense success in London. An imaginative and innovative presentation of Noel Coward's words, music, sketches, which also shows us something of the man himself. *Cowardy Custard* contains not only those classic medleys and duets, but also previously unpublished material, snippets of plays and dialogues, material from his autobiography

The Oxford Companion to the American Musical - Thomas S. Hischak 2008

An authoritative reference for this highly popular genre, this book covers Broadway, Hollywood and television in one volume. With more than two thousand entries, this book offers a wealth of information on musicals, performers, composers, lyricists, producers, choreographers, and much

more.

The Oxford Handbook of Sondheim Studies - Robert Gordon 2014

This handbook presents a comprehensive introduction to all aspects of composer-lyricist Stephen Sondheim's oeuvre. Chapters come from a remarkably wide range of disciplines as they offer new insights into Sondheim's work not only for the stage, but also for film and television, describing in full how Sondheim has re-shaped American musical theater.

Loverly - Dominic McHugh 2012-06-08

Few musicals have had the impact of Lerner and Loewe's timeless classic *My Fair Lady*. Sitting in the middle of an era dominated by such seminal figures as Rodgers and Hammerstein, Frank Loesser, and Leonard Bernstein, *My Fair Lady* not only enjoyed critical success similar to that of its rivals but also had by far the longest run of a Broadway musical up to that time. From 1956 to 1962, its original production played without a break for 2,717 performances, and the show went on to be adapted into one of the most successful movie musicals of all time in 1964, when it won eight Academy Awards. Internationally, the show also broke records in London, and the original production toured to Russia at the height of the Cold War in an attempt to build goodwill. It remains a staple of the musical theater canon today, an oft-staged show in national, regional, and high school theaters across the country. Using previously-unpublished documents, author Dominic McHugh presents a completely new, behind-the-scenes look at the five-year creation of the show, revealing the tensions and complex relationships that went into its making. McHugh charts the show from the aftermath of the premiere of Shaw's *Pygmalion* and the playwright's persistent refusal to allow it to be made into a musical, through to the quarrel that led lyricist Alan Jay Lerner and composer Frederick Loewe to part ways halfway through writing the show, up to opening night and through to the present. This book is the first to shed light on the many behind-the-scenes creative discussions that took place from casting decisions all the way through the final months of frantic preparation leading to the premiere in March 1956. McHugh also traces sketches for the show, looking particularly at the lines cut during the rehearsal and tryout periods, to demonstrate how Lerner evolved the relationship between Higgins and Eliza in such a way as to maintain the delicate balance of ambiguity that characterizes their association in the published script. He looks too at the movie version, and how the cast album and subsequent revivals have influenced the way in which the show has been received. Overall, this book explores why *My Fair Lady* continues to resonate with audiences worldwide more than fifty years after its premiere.

The Cambridge Companion to the Musical - Katherine K. Preston 2002-12-09

The *Cambridge Companion to the Musical* provides an accessible introduction to one of the liveliest and most popular forms of musical performance. Written by a team of specialists in the field of musical theatre especially for students and theatregoers, it offers a guide to the history and development of the musical in England and America (including coverage of New York's Broadway and London's West End traditions). Starting with the early history of the musical, the volume comes right up to date and examines the latest works and innovations, and includes information on the singers, audience and critical reception, and traditions. There is fresh coverage of the American musical theatre in the eighteenth and nineteenth centuries, the British musical theatre in the middle of the twentieth century, and the rock musical. The Companion contains an extensive bibliography and photos from key productions.

The Palgrave Handbook of Musical Theatre Producers - Laura MacDonald 2017-03-25

This handbook is the first to provide a systematic investigation of the various roles of producers in commercial and not-for-profit musical theatre. Featuring fifty-one essays written by international specialists in the field, it offers new insights into the world of musical theatre, its creation and its promotion. Key areas of investigation include the lives and works of producers whose work is part of a US and worldwide musical theatre legacy, as well as the largely critically-neglected role of the musical theatre producer in the making, marketing, and performance of musicals. Also explored are the shifting roles of producers in musical theatre and their popular portrayals, offering a reader-friendly collection for fans, scholars, students, and practitioners of musical theatre alike.

The Unofficial Guide to Cruises - Kay Showker 2007-08-27

From the publishers of *The Unofficial Guide to Walt Disney World* "A Tourist's Best Friend!" —Chicago Sun-Times "Indispensable" —The New York Times Five Great Features and Benefits offered ONLY by The

Unofficial Guide: More than 100 cruise lines and 500 ships reviewed and ranked for value and quality Complete details on cruise lines, ships, and itineraries around the world Industry secrets for getting the lowest possible fare, plus extras like free vacation days Everything you need to know to make planning your cruise vacation fun and easy Helpful hints for getting the best cabin—without breaking your bank account
National Identity and the British Musical - Grace Barnes 2022-07-14
National Identity and the British Musical: From Blood Brothers to Cinderella examines the myths associated with national identity which are reproduced by the British musical and asks why the genre continues to uphold, instead of challenging, outdated ideals. All too often, UK musicals reinforce national identity clichés and caricatures, conflate 'England' with 'Britain' and depict a mono-cultural nation viewed through a nostalgic lens. Through case studies and analysis of British musicals such as Blood Brothers, Six, Half a Sixpence and Billy Elliot, this book examines the place of the British musical within a text-based theatrical

heritage and asks what, or whose, Britain is being represented by home grown musicals. The sheer number of people engaging with shows bestows enormous power upon the genre and yet critics display a reluctance to analyse the cultural meanings produced by new work, or to hold work to account for production teams and narratives which continue to shun diversity and inclusive practices. The question this book poses is: what kind of industry do we want to see in Britain in the next ten years? And what kind of show do we want representing the nation in the future?
Sondheim and Lloyd-Webber - Stephen Citron 2001
In the third volume of his series The Great Songwriters, an eminent musicologist focuses on the seminal contributions of two giants of the modern musical theater--Stephen Sondheim and Andrew Lloyd-Webber--to the development of a new form of musical, capturing such creative milestones as Company, Sweeney Todd, Sunday in the Park, Jesus Christ Superstar, Cats, and The Phantom of the Opera.
The boy friend - Sandy Wilson 1980