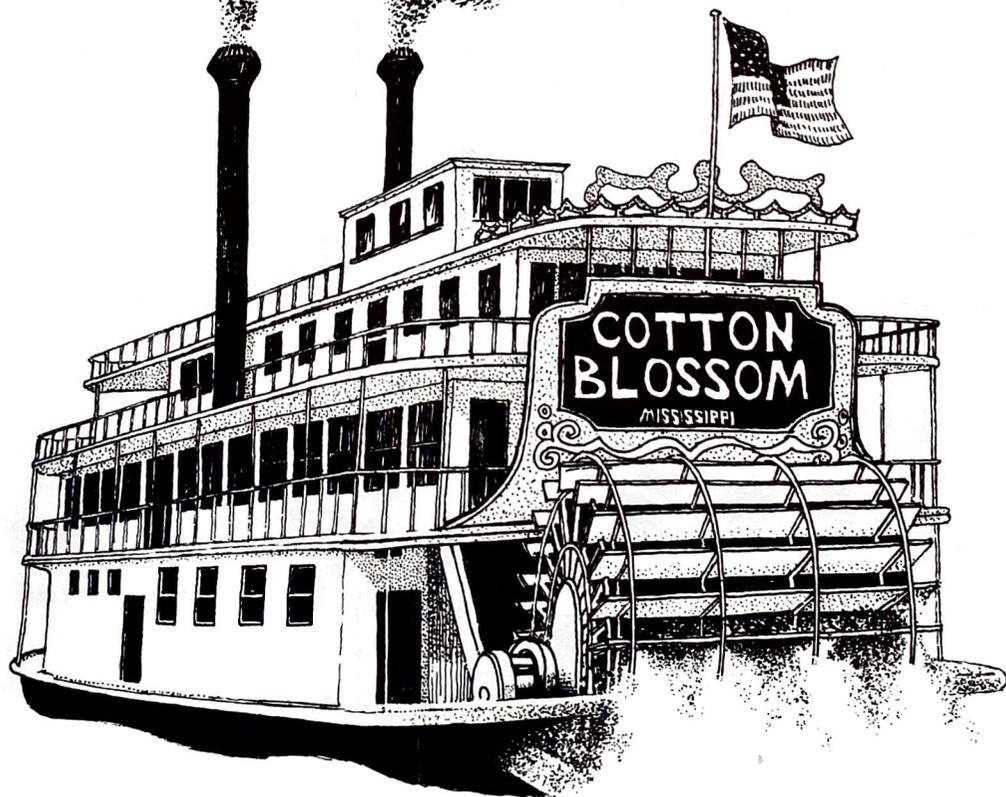


⁹⁸⁴
Farnborough & RAE
amateur operatic
society

present

SHOWBOAT



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FARNBOROUGH & R.A.E. AMATEUR OPERATIC SOCIETY

(founded in 1920)

presents by arrangement with
CHAPPELL MUSIC LTD.

SHOW BOAT

Music by
JEROME KERN

Book and Lyrics by
OSCAR HAMMERSTEIN II

PRINCES HALL, ALDERSHOT

March 19th-24th, 1984

Nightly 7.30 p.m. Saturday Matinee 2.30 p.m.

Producer—BETTY HILLIER
Choreographer—JOYCE ATLEE

Musical Director—DEREK CANFIELD
Stage Manager—JOHN MITTEN

SYNOPSIS

Captain Andy runs a show boat on the Mississippi, at a time when racial prejudice in the deep South is rife. His show troupe is as a family to him, and he likes nothing better than to see their affairs run happily and smoothly, as smoothly as the river he plies. His wife, Parthy, is unsympathetic to show folk however, and becomes particularly obstructive when their daughter, Magnolia, falls for a riverside gambler named Gaylord Ravenal. Further, more sinister troubles brew when jealousies within the troupe bring the revelation that the leading couple, Julie and Steve, are illegally married, one of them being half-negro. The show seems doomed, but somehow Captain Andy sorts the problems out and sees the opening performance through, even though, ultimately, he has to complete the show on his own.

Years pass and Ravenal, whose gambling fortunes wax and wane, leaves Magnolia during a particularly lean spell, knowing that she will be better off without him. The fortunes of the other characters vary but, by the time forty years have elapsed, Captain Andy can justly claim that his show troupe has been a success. Only one blemish remains — to his own daughter's marriage — when, by chance, Captain Andy meets up with Ravenal. The "Ol' Man of the River" has smoothed away so many troubles in the past, but can he reconcile his family after so many years?

In accordance with the requirements of the Hampshire County Council:
All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction, whether permanent or temporary.
NO STANDING IS ALLOWED
NO SMOKING IN THE AUDITORIUM

NO VISITORS ALLOWED BACKSTAGE
NO PHOTOGRAPHY OR RECORDING

Show Boat

COLOURED CHORUS

Clare Downer
Elizabeth Francis
Pam Hammick
Jean Horsey
Mary Kitson
Doris Short
Eileen Stevens
Maureen Strike
Hilary Tattershall
Mary Waldren
Lorna Walters

Maurice Binning
Richard Brown
Bob Butt
Tony Doherty
Roy Duffett
Alan Hall
Keith Hayward
Lloyd Jones
Mike Lehman
Trevor Mann
Dennis Martin
Gordon Peake
Eric Smith
Roger Tringham

DANCERS

Irene Chantler
Nicola Dugan
Debbie Higgins
Lynda Hitchman
Yvette Kite
Charlotte Patton
Justine Patton
Siân Thomas
Huw Prall

CHARACTERS (in order of appearance)

Windy
Steve
Pete
Queenie
Parthy Ann Hawks
Cap'n Andy
Ellie
Frank Schultz
Rubber-Face
Julie
Gaylord Ravenal
Vallon
Magnolia
Joe
Gamblers
Backwoodsmen
Barkers
Hoochie-Coochie Dancer
Ethel
Landlady
Max
Man with Guitar
Doorman at Trocadero
Announcer at Trocadero
Lottie
Kim

ACT I

Scene 1 The Levee at Natchez, in the late 1880's
Scene 2 Kitchen pantry of the Cotton Blossom
Scene 3 The Levee, half an hour later
Scene 4 Auditorium and stage of the Cotton Blossom
Scene 5 Box Office of the Cotton Blossom, three weeks later
Scene 6 Auditorium and stage of the Cotton Blossom
Scene 7 The Levee at Natchez, later that night
Scene 8 The Levee, next morning

John Mack
Roger Davies
Desmond Wood
Gill Canfield
Paula Still
Jim Prescott
Eve Nye
David Main
Roy Duffett
Marie Little
Ron Walker
Brian Busby
Caroline Smith
Paul Hancock
Handel Hall, Dan Payen
Mike Williams, Ted Hills
Phil Alner, Adrian Bell, Handel Hall
Chris Hill
Mary Kitson
Eileen Mann
Dan Payen
John Edwards
Arthur Nelson
Louis Cathie
Christine Gray
Lynda Taylor

ACT II

Scene 1 The Chicago World's Fair, 1893
Scene 2 A room on Ontario Street, 1904
Scene 3 Rehearsal room of the Trocadero Music Hall
Scene 4 Trocadero Music Hall, New Year's Eve, 1904
Scene 5 In front of the office of "The Natchez Evening Democrat", 1927
Scene 6 The Levee at Natchez, 1927
Scene 7 The Levee, next night

WHITE CHORUS

Fiona Birchall
Hilary Burroughs
Fiona Cairns
Michèle Cathie
Ann Chatterton
Nikola Ellis
Christine Gray
Beryl Holmes
Hélène Maisonnave
Eileen Mann
Anne Nelson
Janine Netherton
Maureen Panther
Diane Stejskal
Lynda Taylor

Phil Alner
Andrew Ashdown
Adrian Bell
Brian Busby
Louis Cathie
Roger Davies
John Edwards
Stephen Garrood
Handel Hall
Chris Lemmings
John Mack
Guil Molyneux
Arthur Nelson
Dan Payen
Des Wood

DANCERS

Joyce Atlee
Ann Chatterton
Kay Jones
Nicola Smith
Phil Alner
Andrew Ashdown
Roger Davies
John Edwards

There will be an interval of 20 minutes between Acts I and II

ORCHESTRA

Flute — Alan Browning
Oboe — Barry Collisson
Clarinets — John Young, Cyril Meeres
Horns — Ted Roberts, Lesley Darlington
Trumpets — David Edwards, Celia Collins
Trombones — Gill Falshaw, Michael Glover
Violins — Kenneth Anderson (Leader), Margaret Dines, Sydney Fincham, James Cookson,
Gordon Arthur, Jenny Arthur
Viola — Ann Lloyd
Cello — Nicholas Warren
Bass — Charles Cudmore
Banjo/Guitar — Neil Browning
Percussion — Fran Tull
Rehearsal Accompanists — Pearl Reed, Desmond Wood
Dancing Rehearsals — Brenda Woolger
Stage Musicians:
Cello — Andrew Ashdown
Piano — Desmond Wood, Chris Lemming

MUSICAL PROGRAMME

ACT I

| | | |
|-----------------------------|-------|-----------------------------|
| Overture | ..... | Chorus |
| Opening sequence | ..... | Chorus |
| Make believe | ..... | Ravenal and Magnolia |
| Ol' man river | ..... | Joe and Men |
| Can't help lovin' dat man | ..... | Julie and Ensemble |
| Life on the wicked stage | ..... | Ellie and Girls |
| Till good luck comes my way | ..... | Ravenal and Men |
| I might fall back on you | ..... | Ellie and Frank |
| Bally-Hoo | ..... | Queenie, Chorus and Dancers |
| You are love | ..... | Ravenal and Magnolia |
| Finale | ..... | Company |

ACT II

| | | |
|---------------------------------|-------|--------------------------------|
| World Fair sequence | ..... | Chorus |
| Why do I love you? | ..... | Magnolia, Ravenal and Ensemble |
| In Chicago | ..... | Chorus and Dancers |
| Bill | ..... | Julie |
| How'd you like to spoon with me | ..... | Ellie and Frank |
| After the ball | ..... | Magnolia |
| Kim's Song | ..... | Kim |
| Finale | ..... | Company |

ACKNOWLEDGEMENT

The Society gratefully acknowledges the valuable support received from Patrons, Programme Sellers, Stewards and all those who have contributed to the production. Particular thanks are due to the National Westminster Bank for sponsoring our Saturday night performance.

The Society takes this opportunity of thanking the Theatre Manager, and his staff, for their help and co-operation, and the members of the local St. John Ambulance Brigade who are on duty in the hall throughout the week.

The foyer photographs were taken by Derek MacLroy.
The programme cover design is by Trevor Andrews.
The costumes are from The Haslemere Wardrobe.

FROM THE CHAIRMAN

It is almost 20 years since the Society performed "Show Boat", but its beautiful songs and resounding chorus numbers are as fresh and vital as ever. "Show Boat" is a popular show with amateur companies and, with our large cast, lends itself to the traditional, colourful and spectacular musical which everyone, I'm sure, will find exciting.

G & S fans will be delighted to know that our September production is "The Yeoman of the Guard". It is many years since the Society performed a G & S, and we are looking forward to the prospect of taking part in this most popular show. Our Society is very fortunate in having the loyal support of a most appreciative audience — without you the show could not go on — and we look forward to seeing you again in September.

LLOYD JONES

PRODUCTION TEAM

Producer — Miss E. Hillier
Musical Director — Mr. D. Canfield
Stage Manager — Mr. J. Mitten
Choreographer — Mrs. J. Atlee, UKAPTD
Costume Manager — Mr. H. Thomas
Lighting and Sound — David Goddard, Bob Newman,
Paul Dunn, Ian Chapman
Front of House — Doris Mack
Property Mistresses — Florrie Newman,
Eileen Cox
Assistant Producer — Mrs. A. Garrod
Assistant Musical Director — Mrs. G. Canfield,
LRAM
Assistant Stage Manager — Mr. W. J. Bleasdale
Assistant Choreographer — Mrs. C. Hill
Assistant Costume Manager — Miss M. Kitson
Properties — John Mack
Prompt — Anne Garrod
Wardrobe Mistress — Rosemary Doherty
Stage Door — Bert Evans
Make-up — Jenny Rawlings, Moreen Brown, Jean Pharo, Anne Wilson, Lisa Childs
Librarian and Make-up Co-ordinator — Janet Jones

Scenery constructed and painted by

Bill Bleasdale, Fred Hammick, Ted Hills, Ernie Leedale, John Mitten, Mike Williams,
Tony Merryweather, Tim Canfield, Ted Freke, Jeremy Freke, Peter Viveash

Stage Crew

Bill Bleasdale, Fred Hammick, Ted Hills, Ernie Leedale, Mike Williams, Tony Merryweather, Mike Davall,
Jeremy Freke, Ted Freke, Peter Viveash, June Thomas, Tim Canfield, Barrie Hills, Doug Gilbey

THE CAST

Caroline Smith (Magnolia), Caroline has appeared regularly in our shows since she joined the Society in 1968. She has played a number of principal roles, including Chava in "Fiddler on the Roof", Lois Lane in "Kiss Me Kate" and Fiona in "Brigadoon", and has also taken leading parts with Farnham Operatic Society. Last year Caroline won the Isobel Baillie Trophy, the foremost award at the Aldershot Festival.

Ron Walker (Ravenal), Ron, too, has performed regularly with the Society for a number of years, and played opposite Caroline in both "Kiss Me Kate" and "Brigadoon". He took the part of Frank Butler in our last show, "Annie Get Your Gun", and is responsible for the Society's publicity. In his spare time (?), Ron plays badminton and golf.

Jim Prescott (Cap'n Andy), Jim joined the Society in 1974 to help backstage, but soon decided that front of stage was more rewarding and he hasn't looked back since. Jim enjoys comedy (the singing's not so demanding!), his favourite roles being Doolittle in "My Fair Lady" and Nicely-Nicely in "Guys and Dolls". As a member of the RAE Players, he habitually plays the dame in their annual pantomime.

Marie Little (Julie), Marie is no stranger to singing in public. Her training began in her home town of Pontypridd and later continued in London. She has given numerous solo performances on the amateur and professional stage, and her repertoire covers classical, lieder, operatic and oratorio. Her lead roles in shows have been many, her last appearance with this Society being as Carmen.

Paul Hancock (Joe), Trained by Countess Colorado, Paul was formerly with Reading University Opera Society. After a break of five years, Paul returned this year to enjoy the fun of musicals and took the part of Cornelius in Woodley Light Opera Society's production of "Hello Dolly", recorded for BBC Radio. Paul is the proud father of twin girls, aged four.

Paula Still (Parthy), Playing opposite Jim once again, Paula can't understand why she always gets the "loud" parts when she's so obviously cut out to be a sweet and innocent leading lady. A regular member of our shows since she joined the Society in 1972, Paula is always pleased to relieve you of your money when you pay your electricity bills at the Farnborough showroom.
Eve Nye (Ellie), We warmly welcome Eve to the Society, following her recent move into the area. She is no stranger to the stage, having started drama lessons when she was five, and has taken many leading parts in the North Cheshire and Sale Societies. Eve works in a local public library.

David Main (Frank), David finds himself donning his dancing shoes once again, following his role as Tommy Keeler in "Annie Get Your Gun". He particularly enjoys "character" roles and played our Mr. Sowerberry in "Oliver". Aside from operatics, David's forte is playing the drums.

Gill Canfield (Queenie), Gill has enjoyed many principal roles with the Company, her most memorable being Guinevere in "Camelot", Lalume in "Kismet" and Marion Paroo in "The Music Man". She feels, however, that her most challenging and satisfying role was that of Carmen. Gill is the Society's Assistant Musical Director and she has trained the coloured chorus for this production.

Lynda Taylor (Kim), Married with two children, Lynda is a relatively new member to the Society, her first show being "Annie Get Your Gun". Previously, she was with Barnes and Richmond Operatic Society, and played leading parts in "Fiddler on the Roof" and "Hello Dolly".

OL' MAN RIVER

"Too thick to drink, too thin to plough" as the locals refer to it, the Mississippi is often portrayed as more glamorous than it actually is. Around one cubic mile of sediment is washed downstream every 20 years, and the river continually changes its course as shoals form and reform. Flooding is commonplace and man's battle with the river is reflected in the "levees", or embankments, which everywhere line the river banks in an effort to constrain it.

The land around the lower reaches of the Mississippi is poor, but further upstream it is admirable for the growing of cotton and, with the advent of the steamboat in around 1820, the means for transporting it became available. The two trades, cotton and river transportation, thus grew and thrived together. Although, in their heyday, the many hundreds of steamboats with their myriad of lights must have been a truly wonderful sight, they were nevertheless rudimentary craft and many accidents have been recorded in their history. As if the treacherous waters and the tendency for engines to blow up was not enough for captains to contend with, the boats were continually raced and overstretched in an effort to gain advantageous publicity.

Perhaps the best known of these races occurred in 1870, between the "Natchez" and the "Robert E. Lee". It was generally considered that the stern-wheeled "Natchez" was the faster, but Capt. Cannon of the side-wheeled "Robert E. Lee" virtually gutted his boat, refused all cargo and arranged for non-stop fuel intakes via other suitably fast craft, with the result that he completed the three-day course from New Orleans to St. Louis fractionally ahead of his rival.

The steamboats, of course, played a significant role in the American Civil War between 1861 and 1865, at the end of which one of the worst recorded shipping disasters took place. Approximately 2,400 Union troops were being transported upstream in a boat designed to take only 1,500. The boat blew up and the majority of lives were lost, the number drowned exceeding those that went down with the Titanic. It is known exactly where that boat lies today, under a farm some two miles from the river, such is the meandering of the great Mississippi.

Gradually, however, the steamboats gave way to more efficient craft. The river is still heavily used today, by towboats and barges, but the days of glamorous passenger service, of arrogant "palaces", colourful crews and roustabouts now only live in story and song.

The official flower of Mississippi state is the "Magnolia".

OUR NEXT PRODUCTION:

THE YEOMEN OF THE GUARD

PRINCES HALL, ALDERSHOT

24th-29th September 1984

The Society welcomes new members, whether they wish to take part actively or join as patrons. Particulars of membership may be obtained from the Hon. Secretary, Mrs. H. P. Alner, 39 Woodlands, Fleet, Hants. Telephone: Fleet 28463.

PAST PRODUCTIONS

- | | | |
|--------------------------------|------------------------------|--------------------------------|
| 1921 The Golden Amule | 1945 Good Night, Vienna | 1968 Merrie England |
| 1922 The Pirates of Penzance | Iolanthe | 1969 Orpheus in the Underworld |
| 1923 Patience | 1946 The Rebel Maid | 1970 Chu Chin Chow |
| 1924 The Mikado | 1947 The Yeomen of the Guard | 1971 Camelot |
| The Yeomen of the Guard | 1948 H.M.S. Pinafore | 1972 Die Fledermaus |
| 1925 Les Cloches de Corneville | 1949 The Mikado | 1973 Fiddler on the Roof |
| 1926 The Gondoliers | 1950 The Pirates of Penzance | 1974 Kismet |
| 1927 The Pirates of Penzance | 1951 The Arcadians | 1975 The Music Man |
| 1929 The Rebel Maid | 1952 The Quaker Girl | 1976 The Merry Widow |
| 1930 The Geisha | 1953 A Country Girl | Robert and Elizabeth |
| 1931 H.M.S. Pinafore | 1954 Rose Marie | 1977 La Belle Hélène |
| The Yeomen of the Guard | 1955 Waltz Time | The King and I |
| 1932 Iolanthe | 1956 The Desert Song | 1978 Kiss Me Kate |
| 1933 Patience | 1957 The Gondoliers | My Fair Lady |
| 1935 The Mikado | 1958 The Vagabond King | 1979 Rose Marie |
| 1936 The Gondoliers | 1959 The Gypsy Baron | Half a Sixpence |
| 1937 Ruddigore | 1960 Iolanthe | 1980 Carousel |
| 1938 Les Cloches de Corneville | 1961 White Horse Inn | Oliver |
| 1939 The Yeomen of the Guard | 1962 Brigadoon | 1981 Carmen |
| 1940 The Pirates of Penzance | 1963 Night in Venice | Brigadoon |
| 1941 The Mikado | 1964 South Pacific | 1982 Die Fledermaus |
| 1942 A Waltz Dream | 1965 Show Boat | The Most Happy Fella |
| 1943 The Desert Song | 1966 The Land of Smiles | 1983 Guys and Dolls |
| 1944 The Vagabond King | 1967 Oklahoma | Annie Get Your Gun |
| The Gondoliers | | |