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SOUTHPORT DRAMATIC CLUB
PRESENTS

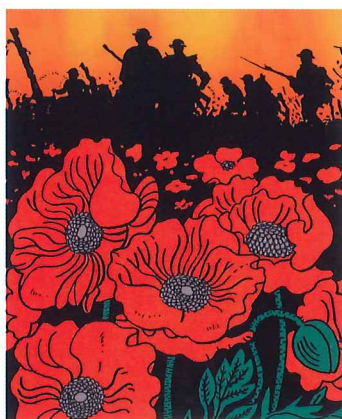
JOAN LITTLEWOOD'S MUSICAL ENTERTAINMENT

OH, WHAT A LOVELY WAR

Created by Theatre Workshop, Charles Cilton, Gerry Raffles
and

Members of the Original Cast

Title Suggested by Ted Allan



Directed by MARGARET MANN

by arrangement with Samuel French Limited

24th April - 2nd May 2009

7.45pm



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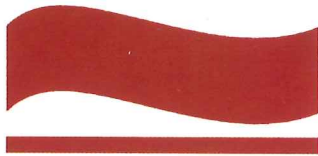
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Director's notes

Currently, in Iraq and Afghanistan, soldiers are being killed, troops appear to lack the appropriate equipment, and many, at home, question why these things are happening.

The 1914-18 War, in which more people were killed than in any other conflict before or since, was described, at the time, as "the war to end all wars". Sadly, it wasn't, and we realise that the same mistakes often happen and similar problems occur.

We have been mindful of all this during rehearsals as we have spoken the actual lines used by the military hierarchy of the time, empathised with the feelings of the English and German soldiers when they met on that memorable Christmas in 1914, and heard Mrs. Pankhurst's pleas for peace which seemed to make no impression on the masses.

Despite this, and the emotionally charged trench songs, we've also had great fun and much laughter as we've created an 'end of the pier' show and sung and danced the music - hall songs. "Oh, What a Lovely War" links all the elements of the period together to bring you, we hope, a memorable theatrical experience. We have a most talented cast and crew, who have worked tirelessly and enthusiastically together; a real team effort. Thank you to all of them. Grateful thanks too, to Pete Scholes, our very skilful musician who, through technology, has cleverly arranged the instrumental music and accompanied the soloists so sensitively. There is only one musician in the pit.

Finally, to you, our subscribers and friends, we say thank you for supporting our final production of the season.




Margaret Mann
Director

Margaret

Acknowledgements

The Director would like to thank all the members and subscribers who have contributed memorabilia for inclusion in the programme and on display. Special thanks to Diane Mackley for her historical expertise, Ann Richards and Simon Armstrong for their advice on language pronunciation, Barbara Beardsell for the beautiful flower arrangement, Sherel Coley for meticulously co-ordinating the costumes, and finally to Capt. G.R.W. Marten, Royal British Legion, for their support and poppies.





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Joan Littlewood 1914 - 2002

Eccentric, colourful, genius, subversive, radical are just a few words which could be used to describe **Joan Littlewood**.

Feared by the authorities, snubbed by the Arts Council, banned by the BBC and kept under surveillance by MI5 are just a few of her "accomplishments".

"*Oh, What a Lovely War*" was at the least entirely different from anything at the time of writing, and that in an age when challenging authority was just becoming acceptable.

It depicts the grotesque reality of trench warfare with its absurd waste of human life, of lions led by donkeys and fat cat industrialists growing enormously wealthy in the process.

Joan was born in 1914, an illegitimate child, but raised by loving grandparents.

A clever child, she won a scholarship to RADA, but didn't last long as it wasn't her working class cup of tea.

In the early 30s she was doing incidental recording work for the BBC at one point lacking the train fare, but full of typical determination, she walked from London to Birmingham to do a recording.

During the war she met and fell in love with fellow company member **Gerry Raffles** who became the mainstay of the renamed **Theatre Workshop** for the rest of his life and Joan's partner.

In 1964 they went, uninvited, to the Edinburgh Festival, also attending the following year, and can be said to have initiated the Fringe Festival.

In the early 60s Joan produced **Shelagh Delaney's "A Taste of Honey"**, another provocative undertaking in which the main character, with an alcoholic mother, is pregnant by a black sailor, a taboo subject in those days, but its success led it to become a classic following film.

British Theatre censorship didn't end until 1968, scripts having to be vetted and approved.

This, however, didn't deter Joan, who, as there was no real definitive version of "*Oh, What a Lovely War*", allowed her actors a lot of latitude to improvise in the performance.

This led to two court appearances and fines after visiting theatre inspectors had reported performances straying from their idea of the accepted script.

Theatre Workshop was the training ground for many well known actors of the time, such as **Harry H. Corbett, Victor Spinetti, Barbara Windsor, Youtha Joyce** and many more.

After Gerry's death in 1975 Joan left for Paris where she was befriended by **Baron Philippe de Rothschild**, to whom she became a long term platonic consort.

When Playboy magazine came to interview the Baron, Joan arrived at the dinner table dressed as a rabbit complete with pompom.



Joan Littlewood



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Memories of Joan Littlewood's birthdays

Recalled by Robert Burnett-Hughes J.P. Honorary Consul, Ivory Coast & Tunisia.

"A lively 80th birthday celebration for **Joan Littlewood**, the original producer of "*Oh, What a Lovely War*", was hosted in Manchester by Ralph Raffles, the consul for Monaco, whose brother Jerry was a long-time partner of Joan in her early theatrical career.

At the celebration, Joan recalled the struggling days for her theatre company in Manchester when the desperate need was for a theatre to work in.

The father of **Jerry Raffles** stepped in with a theatre in Ardwick where several notable productions were mounted by Joan and her company.

The team of Joan and Jerry later created the first **Theatre Company of Tunisia** and, returning to Britain, opened operations at **Stratford**.

Some of the early players in Joan's original company, now household names of TV and theatre, joined the Manchester-bound train for the 80th celebration in the late 1990's.

Joan was in sparkling form and had many stories to tell of theatre life in Manchester and Stratford. In the early evening, after an extended lunch, a mildly inebriated party returned to join the Euston-bound train.

The following years, the birthday celebration was repeated and on each occasion, the most talked about topic was "*Oh, What a Lovely War*"...and its enduring success.

Although Stratford established her reputation, Joan's association with the north-west never faded from her memory."

..... by Robert Burnett-Hughes, who attended each birthday celebration with his wife Sheila, and found Joan Littlewood exciting and exhilarating company.

Cast Connections

Simon Armstrong



Frederick Armstrong (Great grand father of Simon) with family (circa 1915). Private Armstrong who served with the Northumberland Fusiliers regiment in the First World War.



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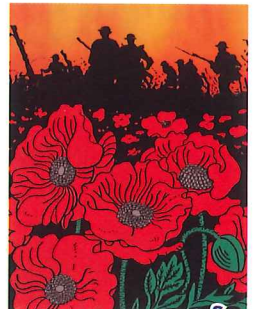
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This is an ensemble piece and the cast members play a wide range of characters. Some of the characters are real people and many of the words spoken are the actual words used by them. For example, Haig's speeches are all taken from his memoirs. It has been a wonderful challenge for everyone concerned.

OH, WHAT A LOVELY WAR

Directed by MARGARET MANN

Ensemble

Ruth Baldwin,
Deborah Bloom,
Marilyn Fletcher-Hill,
Jan Hale,
Sue Harrop,
Philippa Hipwell,
Cate Leight,
Diane Mackley,
Pippa Morris,
Valerie Pedlar,
Helen Pickavance,
Liana Regazzoni,
Sabrina Regazzoni,
Ann Richards,

Mrs. Pankhurst

Hilary Thomson,
Sandy Threlfall,

Simon Armstrong,

Sir Henry Wilson

John Baldwin,

Lanzerac, French General

Eric Chadwick,
Brendan Gillow,

Sir John French

Stan Hagan,
Joe Hinds,
Stephen Hughes-Alty,

M.C., Sergeant Major

Tom Mackley,
Ray Mann,

Kaiser, General Haig

Charles Preston,
Steve Pritchard,
Graham Williams.



Mrs. Pankhurst



Sir John French



General Haig



The play is divided into two acts and takes place in a variety of settings and countries.

The action is continuous.

There will be an interval of 20 minutes between each act.

Why not beat the rush and pre-order your drinks in the bar?



Staging

Stage Manager	Colin Haynes
Deputy Stage Manager	Debbie Moss
Assistant Stage Manager (book)	Fran Percival
Set & Lighting Design	Syd Coley
Sound	Chris Ratcliffe
Properties	Dave Harrop Karen Nicholson
Wardrobe	Sherel Coley Margaret Horne
Uniforms	Flame Torbay, Torquay
Pierrot Costumes	The Costume Shop, Southport
Crew/Flys	Nick Evans Pete Beswick Chris Appleton
Set Construction	SDC Production Team
Additional technical guidance	Tony Berry
Scenic Artist	Bob Jessamine
Photography	Neil Hickson

Music

Musical Director and Instrumental arrangements
and accompanist - Pete Scholes.

Soloists

1. *Your King and your Country* - Cate Leight
2. *When Belgium put the kibosh* - Deborah Bloom
3. *Are we downhearted* - quartet - Valerie Pedlar,
Diane Mackley, Sue Harrop, Ruth Baldwin
4. *Hold your hand out* - Marilyn Fletcher-Hill
5. *I'll make a man of anyone of you* - Philippa Hipwell
6. *Hitchy-Koo* - Pippa Morris and Helen Pickavance
7. *Stille Nacht* - Simon Armstrong
8. *It was Christmas day in the Cookhouse* - Graham Williams,
Stan Hagan
9. *Goodbye - ee* - Stephen Hughes-Alty
10. *Gassed last night* - Tom Mackley and Joe Hinds
11. *Roses of Picardy* - Ruth and John Baldwin
12. *After the Ball* - Diane Mackley
13. *Hush, here comes a whizzbang* - Tom Mackley and Joe Hinds
14. *I don't want to be a soldier* - Steve Pritchard and Brendan
Gillow
15. *I wore a tulip* - Jan Hale
16. *I wore a tunic* - Joe Hinds and Tom Mackley
17. *When this lousy war is over* - John Baldwin
18. *Keep the home fires burning* - Diane Mackley
19. *Sister Susie's sewing shirts* - Cate Leight, Hilary Thomson,
Sandy Threlfall
20. *Chanson de Craonne* - Ruth Baldwin

The Little Theatre - Home of the Southport Dramatic Club.

The SDC wishes to ensure that all our patrons enjoy a comfortable, enjoyable and safe visit to our theatre. We should be grateful for your cooperation in helping us to achieve this. Please note the following:

- Should you arrive after the performance has started, you will be guided to your seats when a suitable opportunity occurs.
- At the end of the performance, exits will be open at both the front and back of the auditorium.
- First Aid assistance is regularly provided by volunteers from the St. John's Ambulance Brigade. Should you require help, please advise our stewards on duty in the Foyer.
- Patrons with hearing impairments should note that the auditorium has an Induction Loop System for your assistance. Hearing wands are also available from our stewards.
- Cameras and recording equipment may not be operated during performances
- **KINDLY ENSURE THAT YOUR MOBILE PHONE IS SWITCHED OFF.**

Thank you.

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If you received a white plastic ticket when entering Sainsbury's Car Park you **will not** need it to get out after 7pm.

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This is extremely important and necessary in order to maintain our excellent relationship with Sainsbury's who continue to provide SDC Patrons with free parking.

Thank you for your cooperation on this matter.

DESIGNATED PREMISES
SUPERVISOR, ALAN NEWPORT



Cast Connections

Charles Preston



Dear Reader,

I was born in Galgate near Lancaster in 1883 and at 31 I was a bit old for a volunteer in 1914 but it seemed more adventurous than working in a solicitor's office. I joined the Royal Artillery and was sent to train at Catterick. I was obviously good at laying guns as I was asked to stay

and teach gunnery, but I had made a good friend and we had agreed to stick together; he was drafted and I volunteered to go with him. He was killed early on..... I don't talk about the rest..... I got trench fever and was invalided home. I arrived in Southampton on a stretcher in my combinations with a blanket. My only possessions were my army cap and my 'housewife'. I was nursed well, but subsequently was discharged as unfit, and awarded a pension. Every three months there was a medical and another halfcrown was deducted from the pension as they maintained my health had improved. After it reduced to 7s.6d. I didn't attend any more medicals, a big mistake, as a result, in old age I lost my army disability pension rights.

In WWII I assembled tin hats and gas masks one evening a week in the Cambridge Hall and did some

firewatching during the blackout on the Palladium cinema roof- at least I got to see the films for free.

My health deteriorated and what had started as trench fever developed into chronic emphysema and I died in 1955.

Yours faithfully,
150168 John Preston Bombardier RA.



Dear Reader,

My nephew, 21943 Second lieutenant John Cory Carr joined the 2/6 King's Liverpool Regiment in 1914 and served nearly to the end. Late in 1918 he came home on leave having been promoted to Captain in the field. When time came for him to return to the Front he turned to his father, my

brother in law George, and said goodbye, I won't be coming back..... He died of wounds on 20th. October 1918, 22 days before the Armistice..... and he's still there, buried first in Blandain churchyard and subsequently in Tournai cemetery.

Yours faithfully,
Flora Carr (nee Cory).



Steve Pritchard

Seated is my great grandmother with four of her children in uniform in 1915.

Nelly & Gertie served in various convalescent homes for wounded soldiers in Lancashire. They never married as after the war there were not enough eligible young men to go round.

Tot (Thomas) joined as an officer but his duties were mostly in training camps well behind the front line.

Billy volunteered not to be an officer but to fight in the trenches as a common soldier seeing action in several of the bloodiest battles of the war. He was wounded and suffered from 'shell shock'. After the war he helped raise the money for the War memorial in Aughton which he designed, but he would never talk of his experiences to anyone in the family.

Steve Pritchard

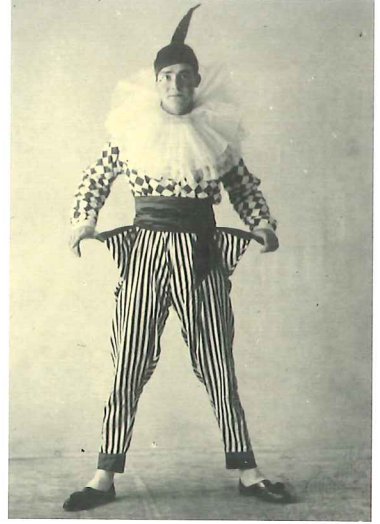


Cast Connections

Valerie Pedlar

Vyvian Pedlar (Past SDC Chairman) in his First World War uniform of Staff Sergeant Instructor R.N.A.S., and wearing one of the two pierrot costumes used in troop entertainment.

The original costume can be seen displayed in the Theatre foyer.



'Brighton Pierrots', 1915 by W.R. Sickert

At first sight, Walter Sickert's 'Brighton Pierrots', 1915 is a visual record of popular British seaside entertainment at the beginning of the twentieth century. Pierrot shows had first appeared in Britain's seaside resorts during the 1890s and offered great holiday family entertainment with their mixture of singing, dancing, music, acrobatics and comic sketches.

Despite it being the second year of World War I, it was business as usual for the pierrot troupes and while Sickert was in Brighton during August and September 1915 he went to the show on the beach near Palace Pier every evening for five weeks. He made numerous sketches of the performers and later used these to create his painting of Brighton Pierrots when he got back to his studio in London.





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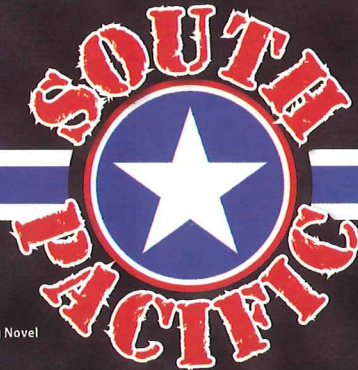
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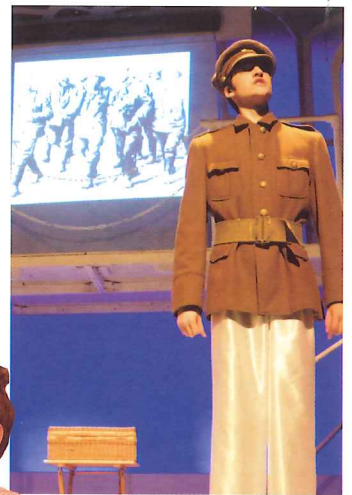
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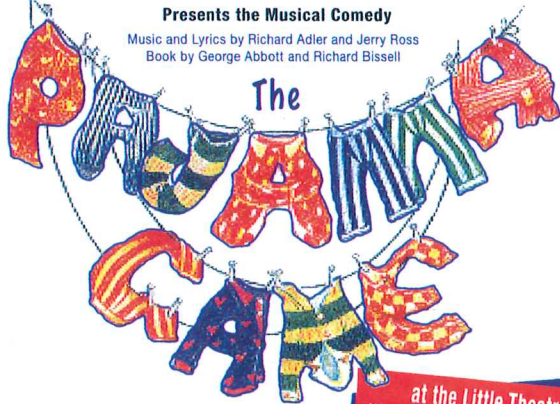
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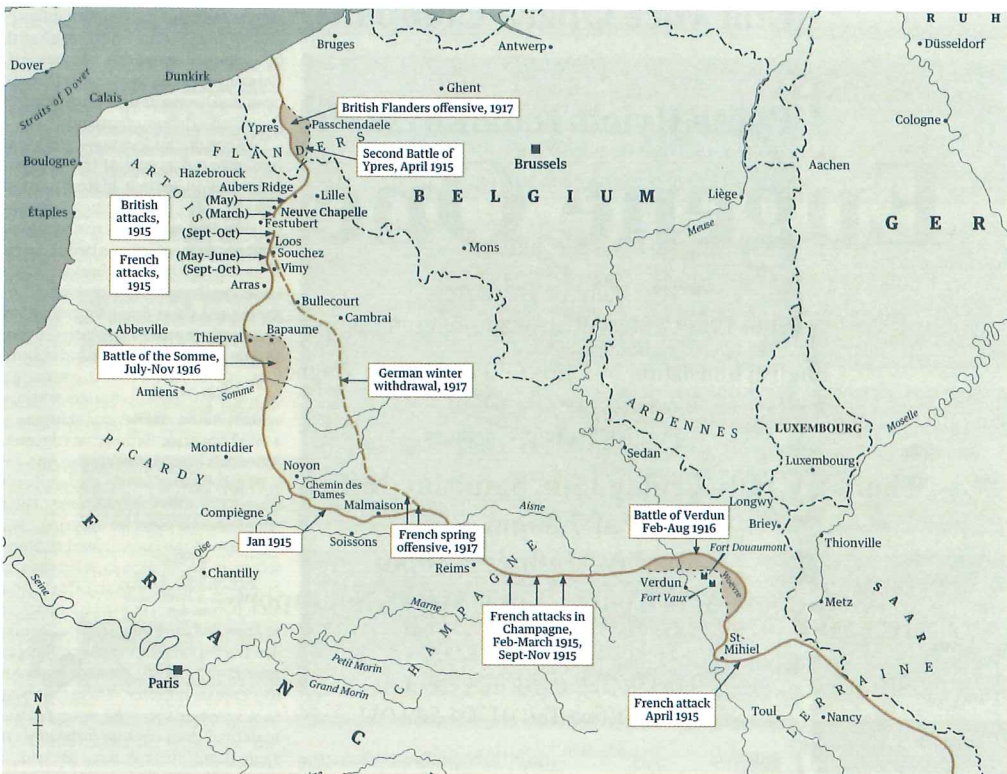


Field Marshal Haig receives freedom of the borough



On the 7th July 1919, Field Marshal Douglas Haig visited Southport on which occasion he received the freedom of the borough of Southport. A guard of honour was inspected by the Field Marshal. The inspection took place, as can be seen, outside the Town Hall.

Sites and dates of important battles





LITTLE THEATRE

Home of the
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An SDC Youth Production



The Secret Garden

A Musical Play

Book & Lyrics by Marsha Norman, Music by Lucy Simon,
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**19th - 23rd
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**An SDC
Bar Production**

The Dangers of Tobacco An SDC Première of a new play written and directed by Alistair Hewitt

**3rd - 6th
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Box Office opens:
27-5-09

**Maghull Musical
Theatre Company**

Pajama Game

an Amateur production by arrangement
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Advanced booking 0151 547 3025

**11th - 13th
Jun 2009**
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**Too Friendly Theatre
Company Production**

It's Now Or Never

by **Mike Tredinnick**
Advanced booking 01704 560229

**17th - 20th
Jun 2009**
Box Office opens:
8-6-09

**Waterloo & Crosby
Theatre Company
Production**

Separate Tables

by **Terence Rattigan**
by arrangement with Samuel French Ltd
Advanced booking 0151 924 0231

**26th - 27th
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Box Office opens:
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**Loreto Bamber
Dancing Academy
Production**

Loreto Bamber Dancing Academy's Summer Production

Advanced booking 01704 538351

**1st - 4th
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Box Office opens:
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**Southport Amateur
Operatic Society
Production**

Boogie Nights

Written by Jon Conway, script associates **Shane Riche & Terry Morrison**
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with Josef Weinberger Ltd
Advanced booking 01704 228936

**5th
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Box Office opens:
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**Old Hall
Brass - Wigan
Production**

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Advanced booking 01942 715684

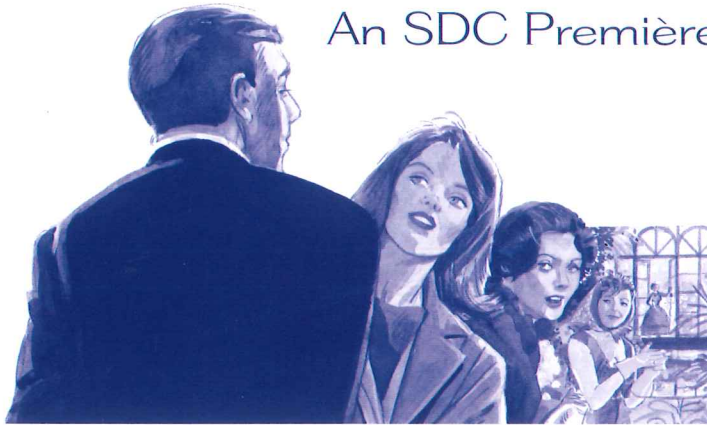




LITTLE THEATRE

Home of the
Southport Dramatic Club
Presents An SDC Bar Production
Theatre in-the-round in our air-conditioned bar/studio

An SDC Première



The Dangers of Tobacco

written and directed by
Alistair Hewitt

NO HEALTH WARNING NEEDED

19th - 23rd May, 2009
7.45pm

Box Office opens: 15th May, 2009



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