

THE
SOUTHPORT DRAMATIC CLUB'S ANNUAL
FAMILY PANTOMIME

22ND DECEMBER
2009 -

10TH JANUARY
2010

Specially written
& directed by
Stephen Hughes-Alty

Musical direction by
Paul Williams

Choreographer
Pippa Morris



Beauty
AND THE
Beast

Sponsored by



Box Office Tel: (01704) 530521/530460 www.littletheatresouthport.co.uk Hoghton Street, Southport PR9 0PA



NatWest

The Bank that means Business

**The whole team at
Southport Business Centre
are delighted to be
supporting this festive
production once again.**



**Merry Christmas
and a Happy New Year**

Director's Notes

Badies and gentlemen, boys and girls, welcome to the Southport Little Theatre. I was delighted when I was asked to write and direct this year's pantomime. I'd always wanted to write a version of 'Beauty and the Beast' but with more traditional elements such as custard pies, comedy duos and lots of audience participation. You will not find talking teapots and dancing candlesticks inside our Beast's castle but you will find some wonderfully comical characters, a plethora of showstopping song and dance numbers and a delightful yet dramatic story. The plot mixes elements from the many different versions of the tale to create an eclectic and exciting family show.

I would like to take this opportunity to thank the people who have helped to bring the story to life. Firstly, to Paul and Pippa for all their hard work, a most talented duo who make a director's job much easier. Secondly, to James and the rest of



Stephen
Hughes-Alty

my family who have been slaving away on costumes and props for the last four weeks; the castle would have been very bare without you! Also a big thank you to the hard-working cast, crew and FOH staff who make the

show possible. There are far too many people to mention individually but I must personally thank Sue Palmer who as prompt and rehearsal ASM has once again performed above and beyond the call of duty.

My final 'thank you' is, of course, to you – our audience. We hope you enjoy this 'tale as old as time...'



Paul Williams
Musical Director



Pippa Morris
Choreographer



The Wine Cellar

www.the-wine-cellar.biz



Pasta Dishes
Steak Menu
Gambas Pil-Pil
Spanish Tapas
Seafood Menu
Salads

free taxi with all pre-theatre bookings

For reservations call 01704 530002

View our full Menu at: www.the-wine-cellar.biz

Cathy Milner Birkdale Boutique

A relaxed and informal shopping experience offering an extensive collection of stylish ladies fashions and accessories

Brax • Faber • Finn Karelia
Gelco • Gold by Michael H • Joseph Ribkoff
Kirsten • Lebek • Oscar B
Pomodoro • Robell • Steilmann

5 Weld Parade, Birkdale Village, Southport PR8 2DT
Tel: 01704 569697 www.birkdaleboutique.co.uk

The Story of Beauty & the Beast

Under many different guises and in many different cultures the story of *Beauty and the Beast* has broadly existed since the Middle Ages and possibly before and it has even been suggested it is based on many women having been forcibly married to men far worse than the Beast!!

The first published version of the fairy tale was by Madame Gabrielle – Suzanne Barbot de Villeneuve in 1740 and the best known abridgement of the work published in 1756 by Mme Jeanne-Marie Leprince de Beaumont, with an English translation appearing in 1757.

The most popular version is Disney's, their thirtieth animated feature released in 1991, following the story about a beautiful woman imprisoned in a castle by a horrific monster – and what a soundtrack!

As well as film, the story is the basis of countless works in many forms – poetry, opera, ballet, and video, on ice, plays – and an “adult” version for the stage!

The original story was much longer and more involved than the version we know today, involving warring fairies and a lengthy history of the parentage of both Beauty and the Prince.

Beauty is one of twelve children, her step father is a wealthy merchant, her real father being the King of the Happy Isles.

The Queen of the Happy Isles is both Beauty's Mother and the Dream Fairy Sister.

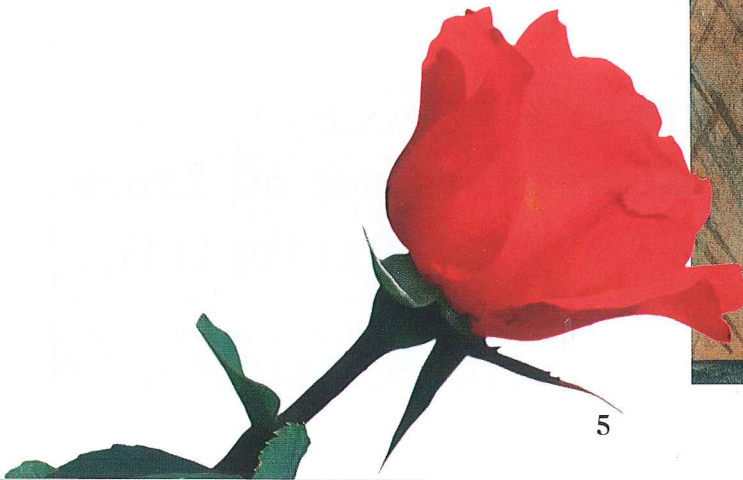
The French tradition of the time was to unfold stories in an everyday situation, so the original story ran to several hundred pages. We should be grateful for later brevity.

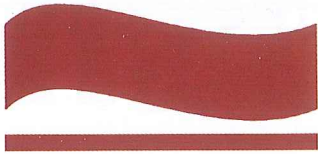
The familiar theme has been found to come from 179 different countries – usually with Beauty being the youngest and unnamed of three sisters, the eldest two sharing undesirable traits. There never seems to be a mother (what mother would allow her daughter to live with a monster?) for a wealthy father.

The Beast takes many guises, none of them appealing but is rich and powerful and some ill befalls him.

Beauty's remorse, shedding a tear or an onerous penance saves the Beast and his transformation to a handsome man is the culmination of the story.

The story is flexible to say the least, but the basic formula unchanging and forever appealing.





West Lancashire
Flooring Limited

74 Ormskirk Business Park
New Court Way
Ormskirk
Lancashire L39 2YT
Tel: 01695 578369
Fax: 01695 570623

Email: admin@wlflooring.co.uk

CONTRACT & DOMESTIC FLOORING SPECIALISTS

Decorative Vinyls/Linoleum
Carpets ~ Hardwood Flooring
Stripwood ~ Blockwood ~ Parquet

Amisco



 **Tarkett**



NORTH WEST CANCER RESEARCH FUND

HELP US FIND THE CAUSE

Funding Cancer Research for Over 50 Years

22 Oxford Street, Liverpool L7 7BL Tel: 0151 709 2919
Charity Reg. No. 223598

The History of Pantomime

We can trace the history of pantomime back to Roman times with their Saturnalian celebrations in which men dressed up as women, women as men and the rich and powerful switched roles with the poor and powerless. Another very old tradition, again based in Italy, that leads directly to today's pantomimes is that of Commedia dell' Arte, which came to England from the last quarter of the sixteenth century. Travelling bands of players based their semi-improvised plays on stock characters such as Harlequin, Columbine, Pantaloon (to give them their English names), and a standard plot to do with a pair of lovers outwitting the girl's father's plan to marry her off to his rich old friend.

The first entertainment originating in England to be called a pantomime was John Weaver's *The Loves of Mars and Venus*, which was put on at the Theatre Royal, Drury Lane in 1717: 'a new dramatic entertainment after the manner of the ancient pantomimes'. But the next important stage of development was the harlequinades that John Rich put on at the Lincoln's Inn Fields theatre in 1714, in which he himself played Harlequin - always as a mimed role. In 1732, Rich left Lincoln's Inn Fields and built the Covent Garden theatre, which henceforth became the main rival of Drury Lane, each theatre trying to outdo the other in the splendour and drama of their pantomimes. The public had a taste for pantomime, but, although spectacle was becoming increasingly important, it was rather different from the pantomime of today. For a start, it was a relatively short afterpiece (about two hours!) that came as light relief after the serious drama that was the main part of the evening's entertainment. Also it could be played at any time of the year. And, as the following titles indicate, the subject matter was not a well-known fairy tale. Here are some of the titles: *Harlequin Sorcerer*, *Harlequin Dr Faustus*, (which featured a fire-eating dragon, a pair of

disembodied legs which danced around the stage, and the transformation of a clockwork statue into a live woman and the pedestal into a chariot drawn by dogs), and *The Witches of the Lakes*; or *Harlequin in the Hebrides*.

Wellknown fairy tales only came on the scene towards the end of the eighteenth century, with *Jack the Giant-Killer* being shown at Drury Lane in 1773. *Cinderella* was first performed in 1804. The main development in the course of the nineteenth century was the introduction of music hall artists. At first it was just a matter of one celebrated performer or another being included in the show, but things changed when Augustus Harris took over Drury Lane in 1879. He not only elaborated the spectacle that was and is such an important part of panto (in *Beauty and the Beast* he had an enormous ship brought on stage!), but made music hall performers central to the entertainment. Such artists as Marie Lloyd, Little Tich and Vesta Tilly appeared. But probably the best known name in panto at this time was Dan Leno, who played Dame, and was renowned for his role in *Mother Goose*.

By the end of the century all the ingredients of pantomime that we are familiar with were in place. There were complaints - of course - about the emphasis on spectacle rather than story, about the loss of the harlequinade, about the takeover by music hall artists, but panto continued to thrive. Covent Garden gave up pantomime in 1887 and Drury Lane in 1920, but other London theatres continued the tradition well into the twentieth century. It was outside London, however, that panto had most support. Provincial theatres had been putting on pantomimes from the middle of the nineteenth century, and now, with a few honourable exceptions, it is in the provinces that a proud tradition is kept alive, introducing children to live entertainment and bringing young and old together to enjoy a popular art form that is part of our national heritage.

The Making of the Beast

In our story, the evil Fairy Nightshade waves her wand and, in just moments, transforms brave Prince Leo into a hideous beast. In reality, the making of the beast took a little longer. Below you will see the process that our Wardrobe Director, James Hughes-Alty, went through to create the beast mask you see on stage tonight.



Photo 1 - Firstly, our actor, Anthony, had his hair covered in clingfilm and his face smothered in vaseline so the casting process could begin.



Photo 2 - Using strips of plaster covered bandage Anthony's head was completely covered except for small holes near his nose enabling him to breathe.



Photo 3 - The cast was removed in two halves and then joined together again - this was then filled with plaster of paris making a life-sized replica of Anthony's head.



Photo 4 - Using simple modelling clay, the facial features of the beast were built up on the cast. This would ensure a perfect fit to Anthony's face when the mask was complete.



Photo 5 - A separate jaw piece was also modelled therefore enabling the beast to 'speak'. Some detailing was also put in at this point.



Photo 6 - Using silastic and acetone (a posh kind of papier-mache) the clay mould was covered and a final layer of white tissue added to take the paint.



Photo 7 - The silastic mask dries very hard and is also very light, essential for a long run such as panto. Details such as the horns and teeth were also added at this time.



Photo 8 - The mask is painted and highlights added using white paint to ensure the mask looks effective on stage. (The teeth are actually two buttons from a duffel coat!)



Photo 9 - Finally the hair is added. The important facial hair hides the elastic and gives the illusion of a mane. The beard and hair is clipped here so it can be transported more easily.

If you want to see the FINAL product then you'll have to wait for our story to unfold. Rest assured, it all turns out all right in the end - *this is pantomime after all!*

Stephen Hughes-Alty (Director)



The Little Theatre - Home of the Southport Dramatic Club.

Pyrotechnics, smoke, ultraviolet light and strobe lighting may be used in this production

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 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.

DESIGNATED PREMISES
SUPERVISOR,
ALAN NEWPORT

The director would like to thank:

Lathom's Bakery, Oak Street – for supplying bread
Cake Creations, Bold Street – for supplying cakes

Cast

Fairy Rosebud, Guardian of Mysteria	Lisa Tatler
Fairy Nightshade, her nemesis	Jo Howarth
Belle Bottom, a village girl	Kerry Baratinsky
Claude Bottom, her eccentric father	Tom Hornby
Dame Bertha Bustle, the Royal Housekeeper	Arnold Gorse
Marcel, the Prince's Manservant	Karl Rawsthorne
Spick, a herald	Alice Flynn
Span, another herald	Matthew Green
Prince Leo, the Beast	Anthony Orme
Mimi, the Prince's maid	Jess Wall
The Gate keeper	Sophie Foulds

Ensemble

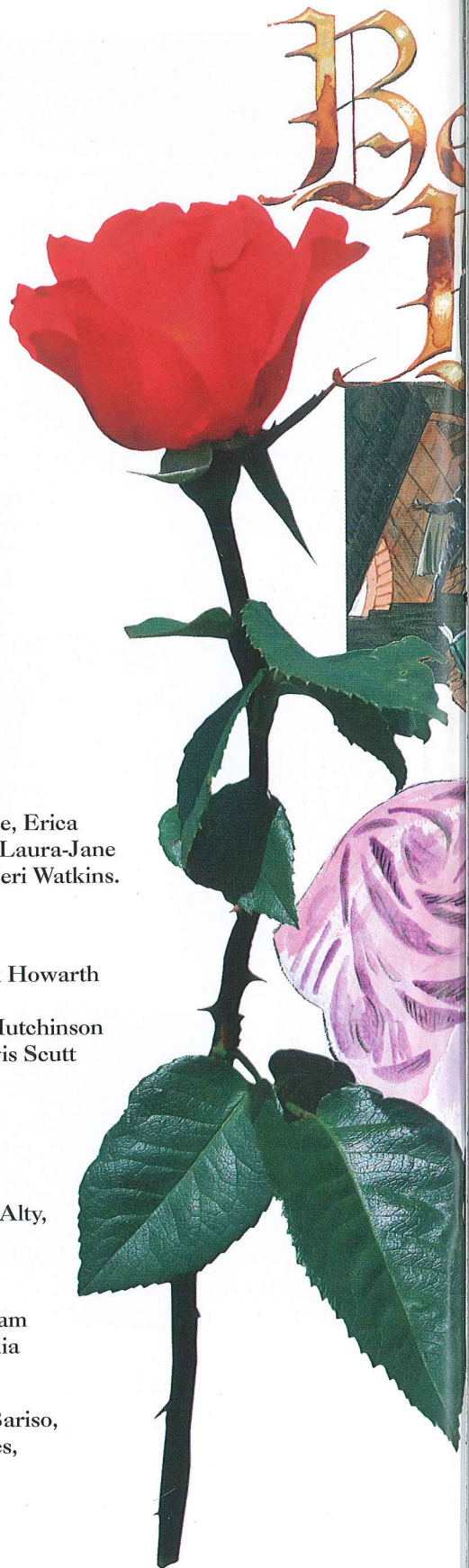
Jane Cropper, Corinna Davies, Sergio Goncalves Filipe, Erica Hanson, Florence King, Rachel Kitchen, Michael Morris, Laura-Jane Palmer, Yasmin Paul, Natasha Proffitt, Tom Rimington, Ceri Watkins.

Staging

Stage Manager	Colin Haynes, Mark Howarth
Assistant Stage Manager	Beth Hill
Lighting	Tony Berry, Philip Hutchinson
Sound	Bernie Howatt, Lewis Scutt
Prompt	Sue Palmer
Costumes	James Hughes-Alty, Sherel Coley, Margaret Horne, Dorothy Alty
Props	Richard Alty, Colin Alty, Dorothy Alty
Beast's Mask	James Hughes-Alty
Scenic Artist	Bob Jessamine
Set Construction	SDC Production Team
Photography	Creative Mixed Media

Stage Crew

Mike Clarke, Ceri Powell, Lewis Scutt, Christian Bariso,
Alex McKillop, Lindsay Haywood, Robert Jones,
Colin Hardwick, Alan Morris



Beauty AND THE Beast



Act One

Prologue - The Fairy Realm Above Mysteria

Scene 1 - The Village of Charmington

Song 1 - All For One - *The Company*

Song 2 - Someone To Care For - *Belle and Claude*

Song 3 - The Boy Does Nothing - *Dame Bertha et al*

Scene 2 - Elsewhere in the Village

Song 4 - What is this Feeling? - *Spick and Span*

Scene 3 - Outside Bottom Cottage

Song 5 - Someone Like You - *Belle and Leo*

Song 6 - Be Back Soon - *Belle, Claude et al*

Scene 4 - The Forest

Song 7 - Twelve Days of Christmas - *Bertha, Marcel, Spick and Span*

Scene 5 - Outside the Beast's Castle

Song 8 - Thriller - *The Company*

Scene 6 - Another part of the Forest

Song 9 - Rain On My Parade - *Nightshade*

Scene 7 - Inside the Castle

Song 10 - Goodbye to Love - *Belle*

Song 11 - Be Our Guest - *Bertha, Marcel, Mimi and the servants*

Act Two

Scene 1 - The Castle Hall

Song 12 - Love is in the Air - *The Company*

Scene 2 - The Enchanted Garden

Scene 3 - The Ballroom

Song 13 - Beauty and the Beast - *Rairy Rosebud*

Song 14 - Someone Like You (reprise) - *Belle and the Beast*

Song 15 - If I Can't Love Her - *The Beast*

Scene 4 - Back in Charmington

Scene 5 - The Prince's Chamber

Song 16 - Come What May - *Belle and Leo*

Song 17 - Beauty & the Beast (reprise) - *The Company*

Scene 6 - The Songsheet

Scene 7 - The Royal Wedding

Song 18 - Waiting for a Star to Fall - *The Company*

Additional Music

The Secret Garden by Nick Heywood & India Dupre UV Music

Orchestra

Keyboards - Paul Williams, Drums - Michael McKay, Saxophone - Philip Hopkins

BALLET
MODERN
JAZZ



BALLROOM
NATIONAL
TAP

Principals: Miss Bamber & Mrs. P. Morris
(AISTD, MB, NB, TB, BB) Registered RAD

Loreto Bamber **Dancing Academy**

Do you want to learn to dance?

Courses available for everyone

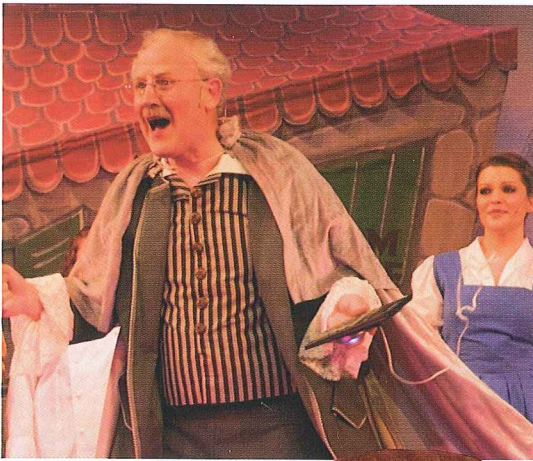
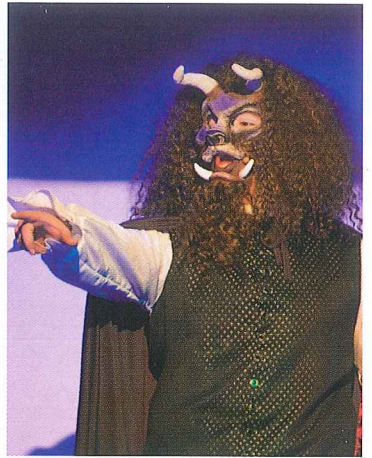
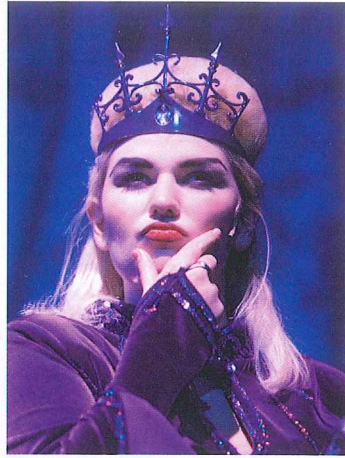
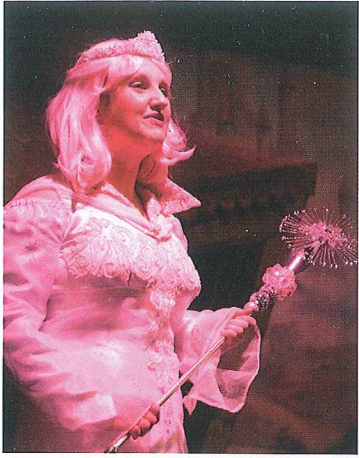
All ages welcome from 2 1/2 years

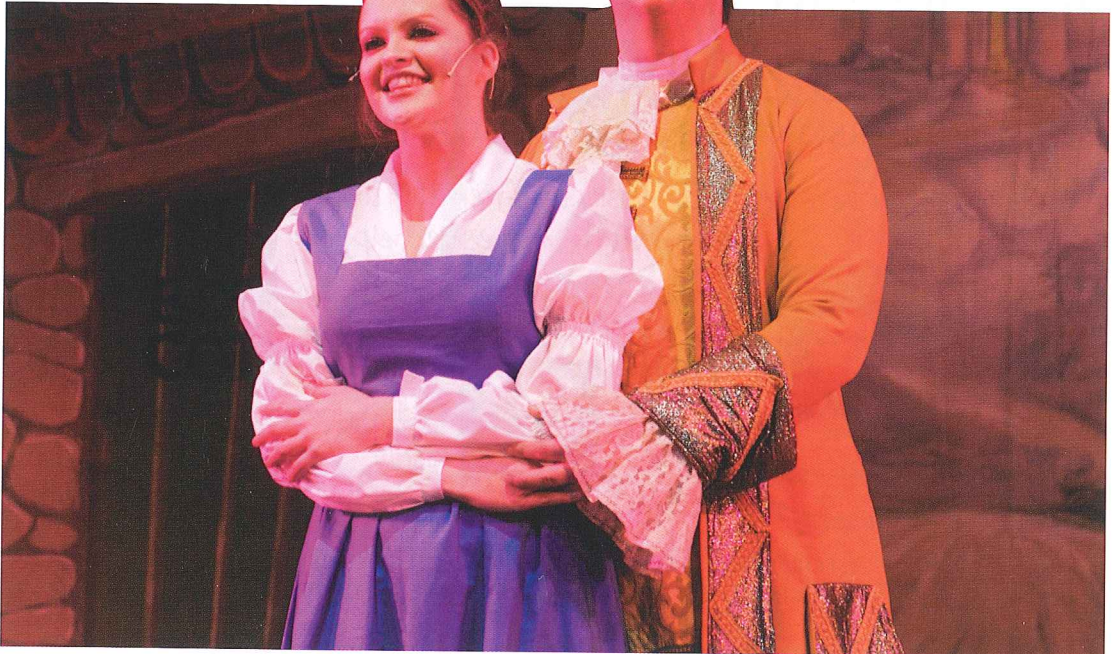
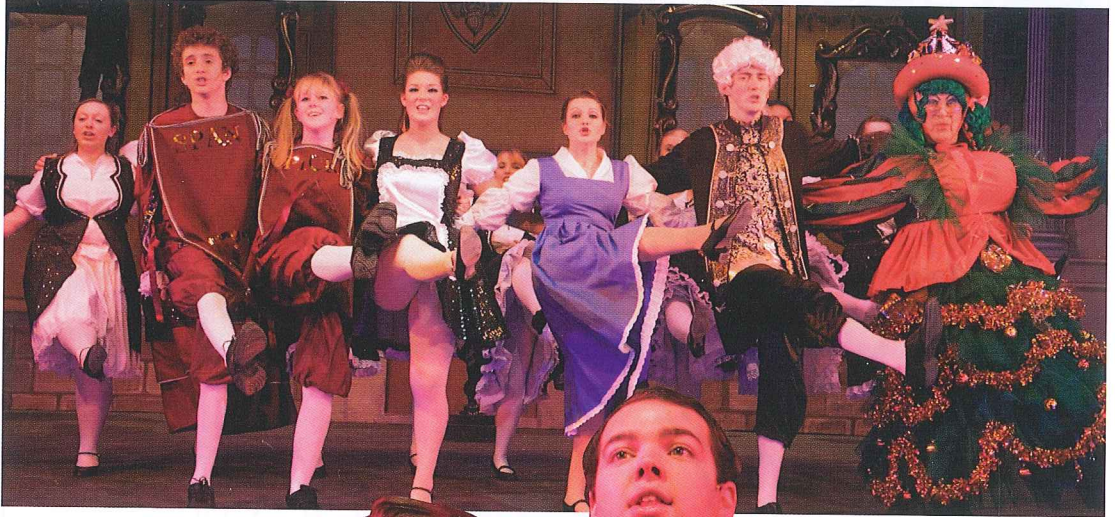
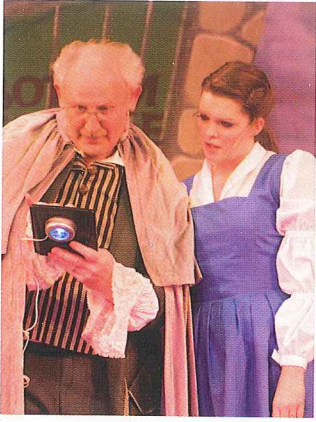
All standards catered for from beginner to advanced level.

Fun tap and jazz for adults.

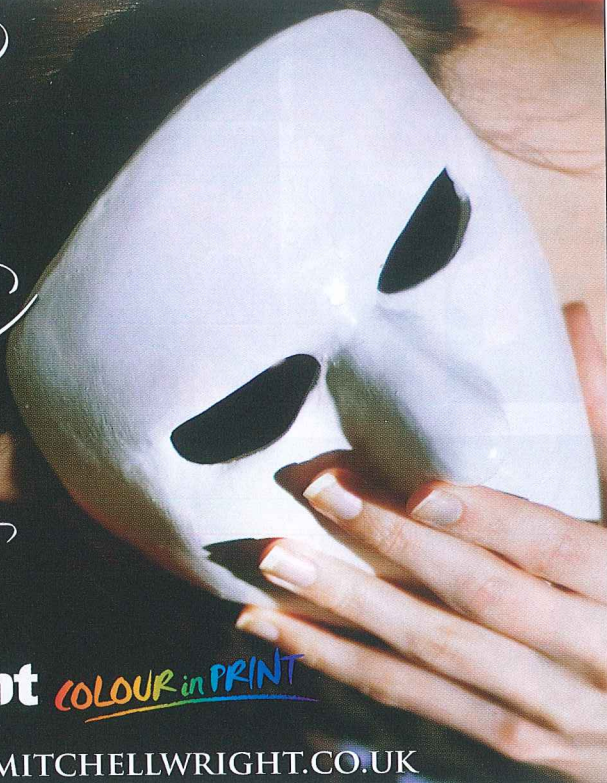
**Studio at:
New Temple, Castle Street,
Southport
and
St. Johns, Ainsdale**

Telephone: 01704 538351



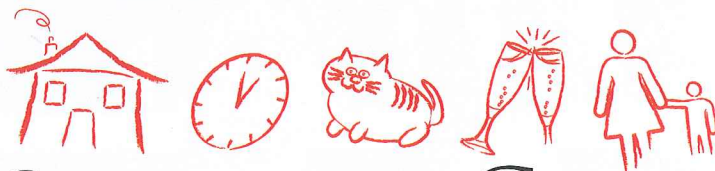


Take the
Drama
out of
Printing



 **mitchell&wright** COLOUR in PRINT

T: 01704 535529 E: SALES@MITCHELLWRIGHT.CO.UK



SUZANNE GRAY

PERSONAL ASSISTANT FOR THE HOME

*Offering a professional, friendly approach to
21st century domestic help.*

*Temporary or permanent services include assistance with:
Dinner parties, event management and social gatherings.
Pet feeding, Dog walking, House-sitting and Key-holding.
Housework and mother's help.*

DUE TO CUSTOMER DEMAND!

Now offering a further service offering cleaning and laundry care

AFFORDABLE · HONEST · RELIABLE · FULLY INSURED
FOR FURTHER INFORMATION PLEASE TELEPHONE
01704 550257 OR 07919 032726

Who found the Magic Rose?

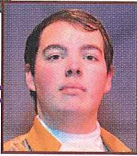
Follow with your finger along the blue lines and you will find which one of these characters found the rose



Dame Bertha Bustle



Fairy Rosebud



Prince Leo



Belle



Marcel



Fairy Nightshade



Spick



Mimi



Claude



Span





LEICESTER STREET
SOUTHPORT



*...the place where you're special
'Victorian charm with modern comforts'*

Winner Ambassador Award 2007

**Resident Proprietors
Andrea & Charles King**
Leicester Street, Southport,
Merseyside PR9 0ER

Tel: 01704 540794

Fax: 01704 500724

Email: info@lynwoodhotel.com
or website at www.lynwoodhotel.com

*Free Wi-fi in all rooms
For Business & Pleasure*



Alistair Hewitt

THE
GRADUATE
NOW IN
REHEARSAL

**Watch out for our next SDC
production at the
end of January 2010.**

**This is the stage version of the
famous film *The Graduate*. Our director Alistair
Hewitt and his cast are now well under way with
the rehearsals.**

See back page for more details.

FUTURE ATTRACTIONS AT THE LITTLE

An SDC Production

The Graduate

A play adapted by Terry Johnson based on the novel by Charles Webb

Directed by Alistair Hewitt

22nd - 30th Jan 2010

Box Office opens: 15th Jan 2010



An SDC Bar Production

To Be Announced

18th - 22nd May 2010

Box Office opens: 11th May 2010



An SDC Production
Terrance Rattigan's

The Winslow Boy

Directed by Robin Hirsch

12th - 20th Feb 2010

Box Office opens: 5th Feb 2010



A Too Friendly Theatre Company Production

The Time of Your Life

by arrangement with Samuel French Ltd

27th - 29th May 2010

Advanced bookings 01704 541306

Box Office opens: 20th May 2010

An SDC Youth Theatre Production

Teechers

By John Godber

Directed by Hilary Thomson

3rd - 6th Mar 2010

Box Office opens: 24th Feb 2010



A Maghull Musical Theatre Company Production

The Hot Mikado

By arrangement with Josef Weinberger Ltd

9th - 12th June 2010

Advanced bookings 0151 547 3025

Box Office opens: 2nd June 2010

An SDC Production

Mike Leigh's

Abigail's Party

Directed by James Hughes-Alty

19th - 27th Mar 2010

Box Office opens: 12th Mar 2010



A Waterloo & Crosby Theatre Company Production

The Hollow

By Agatha Christie

By arrangement with Samuel French Ltd

16th - 19th June 2010

Advanced bookings 0151 924 0231

Box Office opens: 7th June 2010

An SDC Production

Stepping Out

By Richard Harris

Directed by Margaret Mann

**23rd Apr -
1st May 2010**

Box Office opens: 16th Apr 2010



An Old Hall Brass Production

Old Hall Brass In Concert

20th June 2010

Advanced bookings 01942 715684

A Birkdale Orpheus Society Production

Hello Dolly !

Book by Michael Stewart, Music and Lyrics by Jerry Herman

8th - 15th May 2010

Advanced bookings 01704 564042

Box Office opens: 1st May 2010

A Southport Amateur Operatic Society Production

Cole Porter's - Anything Goes

By arrangement with Music Scope & Stage Musicals of New York

3rd - 10th July 2010

Advanced bookings 01704 228936

Box Office opens: 28th June 2010

A SOUTHPORT DRAMATIC CLUB PRODUCTION

Alistair Hewitt directs

THE

GRADUATE



Benjamin is a little worried about his future

A play adapted by

Terry Johnson

Based on the Novel by Charles Webb
and the motion picture screenplay by
Calder Willingham and Buck Henry

By Special arrangement with

StudioCanal

Originally produced on the London
and Broadway stage by
John Reid and Sacha Brooks

22nd - 30th Jan 2010

7.45pm



LITTLE THEATRE
Home of the
Southport Dramatic Club

Box Office Opens: Friday, 15th January 2010, 11am

Box Office Tel: (01704) 530521/530460 www.southport-littletheatre.co.uk Hoghton Street, Southport PR9 0PA

