

LITTLE THEATRE . . . SOUTHPORT



The Southport Dramatic Club

presents

THE KINGMAKER

By MARGARET LUCE

A Festival of Britain Play



SOUVENIR PROGRAMME

APRIL 26th, 1951
FOR NINE NIGHTS



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The Chairman's Letter



JOHN S. WOOD
CHAIRMAN S.D.C.

It gives me great pleasure to offer you the warmest of welcomes to the Southport Dramatic Club's Festival of Britain play, "The Kingmaker."

We hope that our choice will appeal to you and we feel that the play is happily timed, for its run coincides with the opening of the Festival and comes at the end of a season of considerable activity by our Club.

A special occasion of this nature calls for a little consideration of our aims, for we realise how essential it is to maintain a high standard and to use to the full the resources of the theatre which we are fortunate enough to possess.

On other pages you will find the history of the early years of the S.D.C., and it is due to the foresight and efforts of those who built our theatre that we can maintain the most varied and comprehensive activities at the present time.

For example, during the season now finishing we have produced seven full length plays for public performance besides several Sunday evening shows for members and numerous social activities.

In particular we owe much to the generous and loyal support of the public which has enabled us to hand over £6,000 to worthy causes in Southport.

Last summer we sent a play on tour to a number of hospitals in the district. It was seen by more than 1,700 people, and it is our intention to send another play out this summer.

Looking to the future, we aim at a varied and worthwhile programme of plays at reasonable prices to encourage the interest of Southport in the drama, to provide entertainment and to make our theatre a centre of artistic, cultural and social activity.

We realise that this is no small ambition, and we are determined that we must never sit back in a mood of self-satisfaction but constantly attempt to improve our standards.

We thank you for your support of our Festival of Britain play, we look forward to seeing you again when our new season starts in the autumn, and we sincerely hope that we shall justify the confidence which you have been good enough to place in us.

JOHN S. WOOD.

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The Man Who Stayed at Home

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Diplomacy
The Sport of Kings

The Sign on the Door
The Last of Mrs. Cheyney
Carnival

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The Eye of Siva
Rookery Nook

A Damsel in Distress
The Barton Mystery

The Middle Watch
Plunder

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Kismet
Lean Harvest

East of Suez
Service
Road House

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Libel

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Shall We Join the Ladies?
Pantomime Rehearsal
The Playgoers
The Lake
Cheapside
Maria Martin
London Wall

Nine Till Six
Outward Bound
Indoor Fireworks
Dangerous Corner
Bird in Hand
Trial Scene from St. Joan
The Distaff Side

The Silver Cord
Short Story
Granite
Mr. Pim Passes By
The Maitlands

AT THE LITTLE THEATRE

Dear Brutus
Touch Wood
Promise
Sixteen
The Case of the Frightened Lady
The Circle
Distinguished Gathering
Cheapside(revival)
The Late Christopher Bean
The Skin Game
Art Mrs. Bottle
A Murder has been Arranged
You Never Can Tell
Children in Uniform
Lover's Leap
Macbeth
The Two Mrs. Carrolls
Gaslight
Ladies in Retirement

Suspect
Dear Octopus
The Light of Heart
The Old Ladies
George and Margaret
Alibi
Call it a Day
The Rose without a Thorn
Claudia
The Cradle Song
Glorious Morning
Short Story
Grand National Night
The Importance of Being Earnest
Romance
An Inspector Calls
Ladies in Retirement
Elizabeth and Mary
The Lovely Miracle

The Happy Journey
Thark
Lovely to Look At
The Trojan Women
The Last of Mrs. Cheyney
(Revival)
Autumn Crocus
Ever Since Paradise
Message for Margaret
The Browning Version
A Phoenix Too Frequent
Goodness How Sad
Hindle Wakes
The Way of the World
The Gioconda Smile
Summer in December
On Monday Next
Bonaventure
Boyd's Shop

Producer's Comments.



JOSEPH CROSSLEY
PRODUCER OF
"THE KINGMAKER"

"I was bred of this damn'd quarrelling island, and I'd give her my life's blood." Act 3, Sc. IV.

It has been our boast through many stormy centuries that England has never failed, in time of stress, to produce a man to match the occasion.

Nor has she! Think upon the names that run like a golden thread through the tapestry of history—Drake, Raleigh, Nelson, Clive of India, Pitt the younger, and so along the ages to the generations of Lloyd George and Winston Churchill.

To Warwick "The Kingmaker" must be granted a place amongst the great of our nation. In the troubled fifteenth century when England was rent in twain by the rivalries of York and Lancaster, Warwick rather than break faith with "the commons of England," sacrificed party, home, wife and family, even honour itself. His country and her good he placed high above all other considerations.

The story of Margaret Luce's play has stirred the imagination of all taking part in it. Though fully conscious of many weaknesses and shortcomings, it is with modest pride and sincerity we present to you "The Kingmaker" as the tribute of the Southport Dramatic Club to this Festival of Britain, 1951.

JOSEPH CROSSLEY.

The Kingmaker.

Players in order of appearance :

John Crosbie (a Soldier).....	HAROLD DOBBS
Bartholomew Chant (Warwick's Servant)	RAY JEFFS
Sir John Wenlock	KEDRIC HOLDEN
Richard Neville (Earl of Warwick).....	KENNETH DUNCAN
Edward, Duke of York (afterwards Edward IV)	RONALD DUNCAN
John Neville (Baron Montagu) (Warwick's Brother).....	RODNEY BURSTALL
George Neville, Bishop of Exeter (Warwick's Brother)	JOHN HASLEM
Lord Mountjoy	COLIN HOWARD
The Earl of Kent.....	JOHN EVANS
Comte Simon Dupree (a Councillor to Louis XI of France)	DUDLEY S. WOLF
Thomas Peacock	VICTOR RAMSEY
Robert Bramber (Gardener at Grafton Regis).....	RONALD GOODALL
Jacquette, Lady Rivers (formerly Duchess of Bedford).....	NANNE BURSTALL
Margaret Woodville (her second daughter).....	MYRA HOWARD
Anthony Woodville (her eldest son, afterwards Lord Scales).....	GEORGE WOODWARD
Elizabeth, Lady Grey (Jacquette's eldest daughter, widow of Sir John Grey and later Edward's Queen).....	JOAN DUNCAN
George, Duke of Clarence (Edward's brother).....	HARRY DAWES
Princess Margaret (their sister)	JEAN RIMMER
A Lord	VICTOR RAMSEY
The Countess of Warwick.....	MARGARET HOYLE
Robin Huldyard.....	DUDLEY S. WOLF
Isabel Neville	AUDREY MEE
Anne Neville (Warwicks' daughters)	DIANA WISE
Chaplain (to Warwick's Household)	ALAN JOYCE
Constable (to Warwick's Household)	WILLIAM RAISTRICK
Tunstal (a Captain in Warwicks' Service)	NEVILLE BIBBY-CHESHIRE
Captain Fleming	HAROLD DOBBS
His Quartermaster	VICTOR HUGHES
A Dutch Innkeeper	COLIN HOWARD
His Wife	EDITH LEPINE
Henry VI	ALAN JOYCE
Will Thorpe (a Page in Warwick's Service)	PETER GRIFFITHS
Page.....	TERRY BURSTALL

The Play produced by JOSEPH CROSSLEY

Synopsis of Scenes.

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Act 1.

- Scene 1. February 22nd, 1461. A room in an Inn at Chipping Norton.
Scene 2. November 4th, 1461. A room in the Tower of London.
Scene 3. April, 1464. A courtyard in the garden of Lord Rivers' manor-house at Grafton Regis.
Scene 4. September, 1464. An ante-room to the Council Chamber in the Palace at Reading.
Scene 5. The Council Chamber.

INTERVAL

Act 2.

- Scene 1. May, 1467. A courtyard in the Palace of Westminster.
Scene 2. July, 1467. A room in Warwick's Castle of Middleham.
Scene 3. July 31st, 1469. A room in an Inn at Coventry.
Scene 4. December, 1469. A room in the Palace of Westminster.

INTERVAL

Act 3.

- Scene 1. March, 1470. On board a ship at night ; off Dartmouth.
Scene 2. July, 1470. An ante-room in the house at Angiers where Louis XI of France is lodged.
Scene 3. October, 1470. An inn at Alkamaar in Holland.
Scene 4. March, 1471. A room in the Palace of the Bishop of London.
Scene 5. April 8th, 1471. Warwick's Tent on the edge of Wrotham Wood, near Barnet.
Scene 6. The ridge outside Warwick's Tent, overlooking the battlefield.

Scenery designed, painted and constructed by ARTHUR NUGENT

The Public may leave at the end of the Performance by all exits, and all exit doors will at that time be open.

If the Public leave in an orderly manner THIS THEATRE CAN BE EMPTIED IN THREE MINUTES OR LESS.

The Kingmaker.

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Assistant Stage Managers	{ JOHN HANSFORD MARGARET DAIN MAMIE COBB
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Assistant Property Mistresses	{ DORIS LATCHFORD TRUDY RAYNER
Electrician	R. KAY GRESSWELL
Assistant Electricians	{ PETER ASHCROFT CHRIS. LLOYD
Wardrobe Mistress	FREDA HOWARD
Assistant Wardrobe Mistresses	{ YVONNE MARTLAND JEAN RIMMER ELSIE LOWARTH
Musical Director	ETHEL SUTCLIFFE

THE CLUB PERMANENT STAGE OFFICIALS.

Stage Director.....	S. EDWIN BENN
Scenic Director	F. E. BETTERIDGE
Electrician	CHRIS. MOOR
Property Mistress	MARGARET BENN
Wardrobe Mistress	JOAN HALSALL
Musical Director	ETHEL SUTCLIFFE

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The Southport Dramatic Club

1920-1951

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LIKE most other ventures, the Southport Dramatic Club had a small beginning. In 1913 a number of old girls of St. Andrew's School, then flourishing in Part Street, formed a Dramatic Society largely, if not entirely, as a result of the enthusiasm and leadership of Miss Elsie Leivesley, who may truly be termed the founder of the Southport Dramatic Club, and to whose work for many years the club owes so much. This St. Andrew's Old Girls' Dramatic Society produced their first play, Tennyson's *Princess Ida*, in their own school hall. The 1914-18 war followed very soon, but the society increased in strength so that they performed in the Temperance Institute to larger audiences than could be accommodated at the school and Southport saw such plays as Barrie's *Quality Street*, *Pepys' Diaries* and *Two Gentlemen of Verona*. These took the form of an annual production and this frequency of production continued after the war when the society progressed so well that it was able to change its stage to the Palladium Cinema, as it was then called, where *The Gay Lord Quex*, *Pygmalion* and *Galatea* and other plays were presented. In 1919 men took part in the society's activities for the first time, and in the following year the society became "adult" by changing its name to the Southport Dramatic Club, so that the present club was officially founded in 1920.

Triumph followed triumph. The annual play was presented at the old Opera House for one week each winter until it was burnt down to the ground one night in December, 1930, and the intended production of *Monsieur Beaucaire* had to be abandoned. Next year found the club at what was then called the Pier Pavilion Theatre and for the first time more than one play was produced in one season. When the Garrick Theatre had risen from the ashes of the Opera House in 1933, the club transferred there, producing two plays each winter, and in 1934 Miss Leivesley, who had so far produced every one of the society and club's plays retired from active membership.

In the same year the club secured the use of rooms in Mornington Road, where they erected their own stage, and in astonishingly cramped conditions succeeded in putting on a number of excellent productions, which were seen by an ever-growing number of enthusiastic members, who, by the practical experience gained, were acquiring that knowledge and skill which stood them in such good stead when they made the next step in their history. In 1935-36 the Liverpool Victoria Friendly Society had erected a new building for itself in Hoghton Street, and after prolonged, intricate and painstaking negotiations by the club's officials it was arranged that the Society should erect a building specially for the club, who should become long-term tenants.



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The Southport Dramatic Club, 1920-1951

(continued)

The club set about raising funds to furnish and equip the bare shell that was handed over to it. All sorts of efforts were made, but the most important were the very generous gifts of forty-one Founder Members, and as the result the Little Theatre was opened on 30th September 1937, with the club's presentation of J. M. Barrie's *Dear Brutus*. For two years during the winter months there were monthly productions for one week each of plays presented by the Southport Dramatic Club, and between these other amateur societies in the town had the opportunity of giving their efforts, for one of the major aims of the club is to encourage dramatic art in every possible way, and in the summer months the theatre was sub-let to professional repertory companies.

Then the 1939 war came. Almost overnight the active membership practically disappeared for the members were almost entirely of the age and disposition that is most necessary to the country in time of stress, and of necessity the hobby of the amateur theatre had to be put aside for the time. The theatre was sub-let to the Sheffield Repertory Company, whose own theatre was at that time closed, and this company produced a continuous series of plays until it returned to its own home in October 1946. The Southport Dramatic Club feels proud that so many of the inhabitants of Southport had their lives brightened during these hard war years in the building for the existence of which they were responsible, and in addition those members who were available had formed entertainment parties throughout the war to visit hospitals, camps, etc., in the district.

After extensive renovations and re-equipping, the theatre was opened for the first public amateur production for seven and a half years on 7th November 1946 by the club's presentation of Dodie Smith's *Dear Octopus*, which ran for nine nights and was the forerunner of a most successful season. The policy of presenting six or seven plays each winter, most of which run for eight performances, has since been continued, with the theatre available for other amateur societies in the intervening weeks and a professional company—since the war the Southport Repertory Company—during the summer months. Thus the theatre is open almost continuously throughout the year, and the club is able to make available to the Southport audiences a large number of plays which they otherwise would not be able to see.

The four hundred members of the Southport Dramatic Club are proud of their theatre, proud of their past and their future, and especially of the most ambitious play yet presented on their stage—the Festival of Britain Play, *The Kingmaker*.

R. KAY GRESSWELL.

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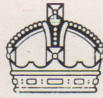
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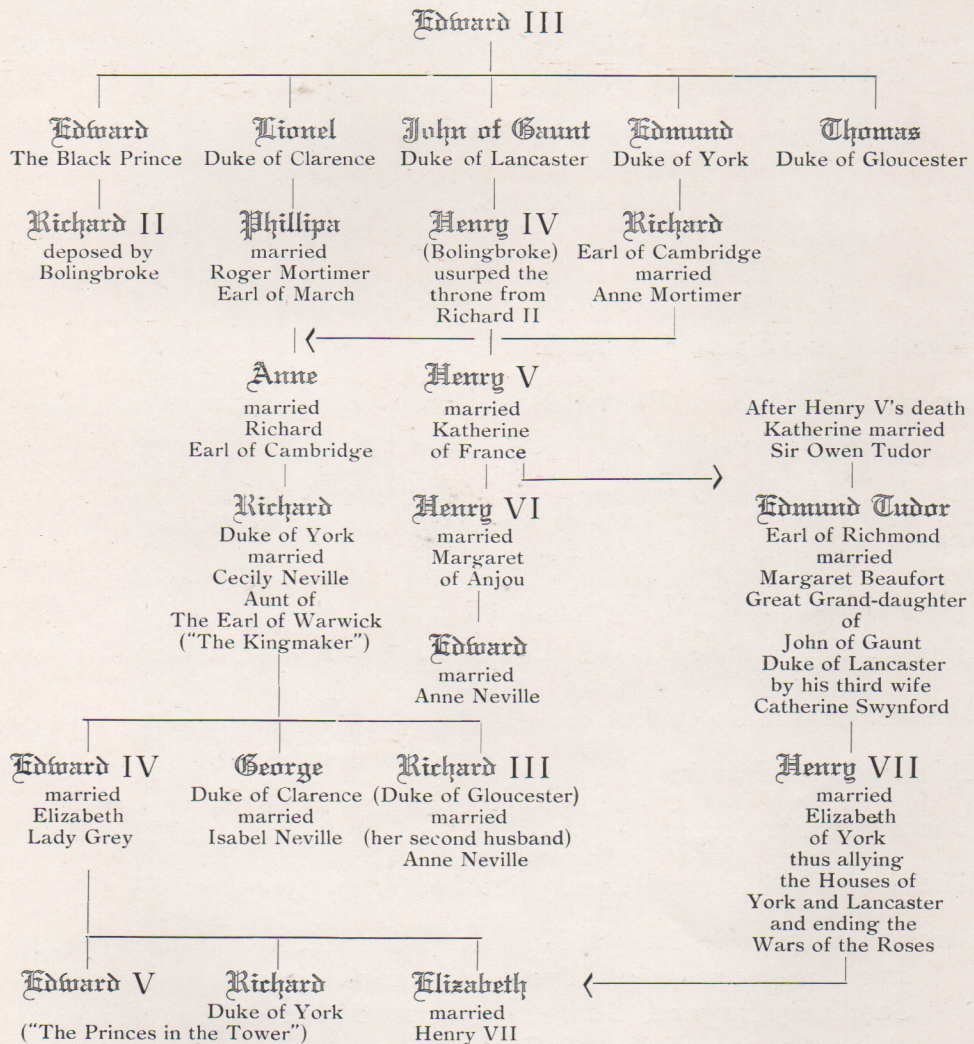
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Acknowledgments

The producer wishes to acknowledge the great help given him by Miss Dowie, of the North-west School of Speech and Drama, and also by Mr. Terry Bowen-Jones, who was an invaluable coach during production.

OUR SINCERE THANKS

TO

Members and Friends of the S.D.C.

Messrs. Gimberts, of Prestwich, and Messrs. Fitups, of Manchester, for kindly loaning properties.

Doreen Erroll for Costumes.

The Local Press for generous publicity.

The Advertisers in this Programme.

All who have assisted in the presentation of the Play.

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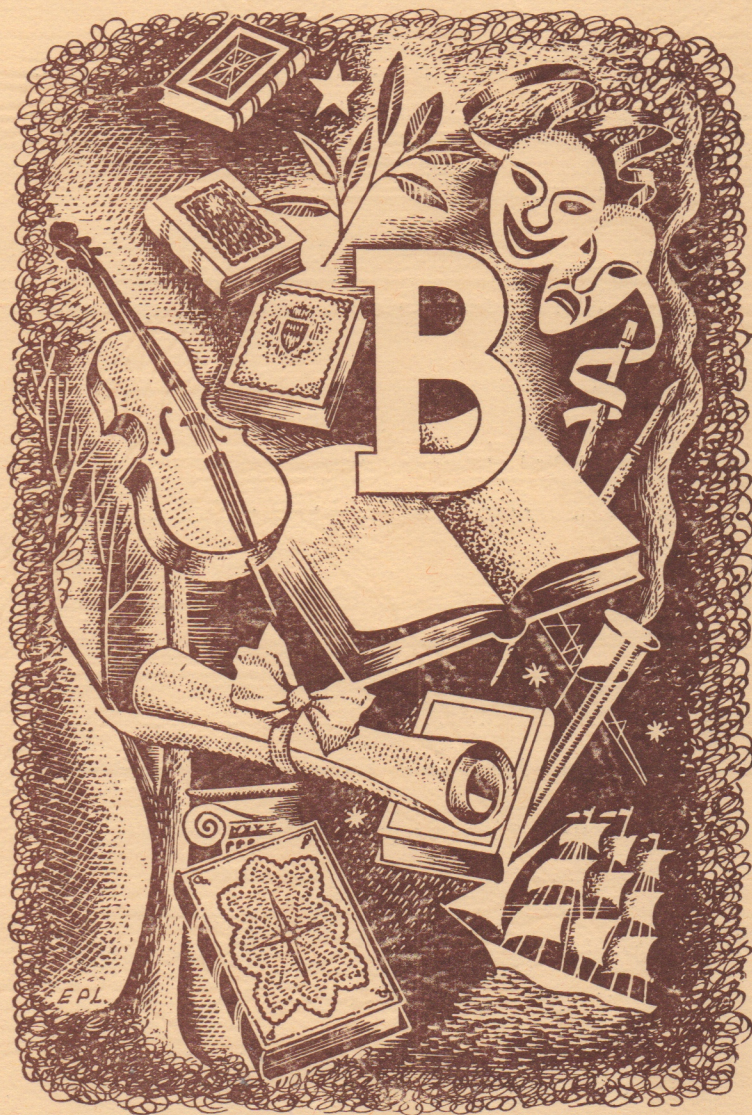
B. Slinger for Printing.

The Southport Corporation and the Southport Transport Dept.

The School of Arts and Crafts, Southport.

Mrs. Anita Rimmer, Preston New Road, for making roses decorating stage, and to members Yvonne Martland, Elsie Lowarth, Ethel Sutcliffe, Margaret Gomersall, Rose Bell and Jean Rimmer, under the supervision of Freda Howard, for making some of the costumes.

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