

A Merry Christmas
and a Happy New Year



SOUTHPORT DRAMATIC CLUB'S
OWN PANTOMIME

The
Sleeping Beauty

Written and Directed by Margaret Mann

30th December to 17th January, 1981

Matinees: 1st, 4th and 11th January



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WHAT'S ON

at the LITTLE THEATRE

30th JANUARY to 7th FEBRUARY, 1981

BEDROOM FARCE

AN S.D.C. PRODUCTION

by **Alan Ayckbourn**

Directed by **Thelma Falls-Hand**

27th FEBRUARY to 7th MARCH, 1981

THE SACRED FLAME

AN S.D.C. PRODUCTION

by **Somerset Maugham**

Directed by **Brenda Nicholl**

3rd to 11th APRIL, 1981

THE TIME OF THE CUCKOO

AN S.D.C. PRODUCTION

by **Arthur Laurents**

Directed by **Lesley Winsland**

8th to 16th MAY, 1981

BEQUEST TO THE NATION

AN S.D.C. PRODUCTION

by **Terence Rattigan**

Directed by **Don Anderson**

17th to 20th JUNE, 1981

OUT OF SEASON PRODUCTION —

Theatre in the Bar

What's On AT OTHER LITTLE THEATRES

CHORLEY LITTLE THEATRE

3rd — 10th JANUARY, 1981

THE SNOW QUEEN

BINGLEY LITTLE THEATRE

12th — 17th JANUARY, 1981

HABEAS CORPUS

by **Alan Bennett**

WIGAN LITTLE THEATRE

16th to 31st JANUARY, 1981

THE CURSE OF THE WEREWOLF

by **W. L. T.**

STOCKPORT GARRICK THEATRE

7th to 14th FEBRUARY, 1981

THE IMPORTANCE OF BEING EARNEST

by **Oscar Wilde**

S.D.C. Members' Diary

JANUARY, 11th 1981—Play Reading 'The Flowering Cherry'

Arranged by Eileen Huxtable (Telephone 840-213)

Lounge bar at 7.45 pm.

JANUARY 23rd, 1981—Club night 'Dont Wait for Me'

A Radio Play — Directed by Mark Kessler

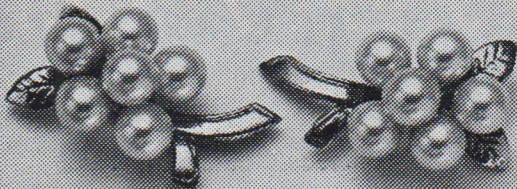
Lounge bar at 8.30 pm.

FEBRUARY 1st, 1981—Play reading 'The Rivals'

Arranged by Ann Stowell (Telephone 28979)

Lounge bar at 7.45 pm.

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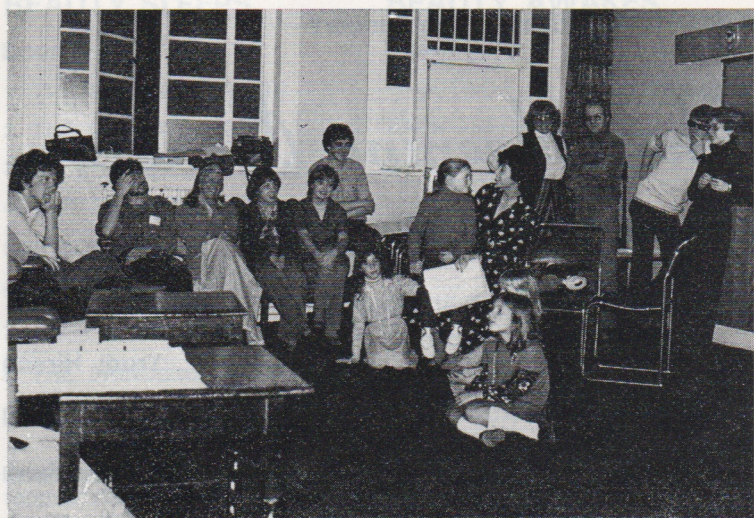
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'Pantomime at Rehearsal'

CHILDREN—FOR YOUR EYES ONLY !

My dear friends,

I've had a lovely time preparing this pantomime for you and throughout the rehearsals I've been helped by some very enthusiastic children.

These children have clapped, sung, shouted and hissed and have helped us to enjoy rehearsing "The Sleeping Beauty." They are, of course, the children who appear in the pantomime plus their brothers, sisters and friends who have attended our Sunday Rehearsals.

Now it is your turn to clap, sing, shout and hiss and thoroughly enjoy the magic of pantomime. There is magic in this pantomime, as you will see !

We are pleased that mummies, daddies, grannies, grandpas, leaders and teachers have brought you here and feel sure that they too will enjoy the performance.

However, between ourselves, "The Sleeping Beauty" is especially for you ! Have a super time,

love from

MARGARET MANN,

and all concerned with our pantomime.

30th December 1980 to 17th January, 1981

Matinées 1st, 4th and 11th January

The Sleeping Beauty

Written and directed by **MARGARET MANN**

CAST (in order of appearance)

Lilac Fairy	Trudi Hirsch
Chamberlain	Philip Greenwood
Lady Mathilda	Ray Mann
Queen Cynthia	Betty Mook
King Cecil	John Murphy
Wicked Fairy Bindweed	Pat Ball
Hobgoblin	Mike Rogerson
Merlin the Magician	Arthur Pedlar
Princess	Mandy Evans
Lady-in-Waiting	Katie Parsons
Prince	Jill Maxwell
Prince's Aide, Freidrich	Frieda Kelly

Chorus

JONATHAN AMBROSE, GREG BRAITHWAITE, JOAN BURNS, LIZ FINN, NICK GILBERT, JOANNA GRIFFITHS, LUCILLE JACKSON, ROSIE JAMES, STEPHEN KINGSFORD, JO McCARTHY, MICHAEL O'FLAHERTY, JILL TAYLOR, ROGER THWAITES, CHRISTOPHER WREN.

Children

SARAH BELL, LUCY EVANS, MICHELLE HALE, SARA HALE, EMMA HALL, ELINOR PEDLAR, ANNE PRESTON, ANNA THRELFALL.

Choreography for dancers by RUTH ROWE

Dancers:

CATHY BARNES, JANICE LEE, JANICE MERRIFIELD, GILL O'FLAHERTY, SALLY SMITH, HEATHER WILLIAMS.

Orchestra:

Piano: AUDREY COTTAM

Organ: BENNY DARRAH

Drums: STEPHEN BEVAN

**ACT ONE —
BEAUTY SLEEPS**

Scene

1. THE PALACE GARDEN
2. THE CHRISTENING
3. A CORRIDOR IN THE PALACE
4. THE PRINCESS' BOUDOIR
5. A CORRIDOR IN THE PALACE
6. THE DARK WOODS
7. BACK AT THE PALACE
8. THE PRINCESS' BOUDOIR
9. PRINCESS' BIRTHDAY PARTY

INTERVAL

(approximately 20 minutes)

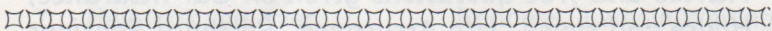
**ACT TWO —
BEAUTY AWAKES**

Scene

1. OUTSIDE AN INN IN VAVARIA
2. ON THE WAY TO THE FOREST
3. IN THE DEPTHS
OF THE FOREST
4. OUTSIDE THE PALACE WALLS
5. THE PRINCESS' BOUDOIR
6. THE END OF A LONG NIGHT
7. THE PALACE AWAKENS
8. THE SONG SHEET
9. THE ROYAL WEDDING

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STAGE STAFF

Stage Manager **Arnold Gorse**
Deputy Stage Manager **Sherel Coley**
Asst. Stage Manager (Book) **Rosemary Morris**
Asst. Stage Managers (Cast) **Judith Chalmers**
Carolyn Murphy

Properties ... **Barbara James, Jan Holmes, Kay McCallen**
Frances Gregon, Marilyn Pymm,
Denise Armstrong, Jayne Barty

Emu by **Sarah Hallowell**

Costumes **Margaret Horne**, assisted by **Vera Darrah**
and the S.D.C. Wardrobe Team

Lights **John Haynes**

Limes ... **Fran Percival, Norma Rogerson, Graham Hodgson**

Sound **Ron Treanor, Ian Byron**

Stage Assistants ... **Eric Armstrong, Roderick Beardsell,**
Pete Beswick, Mark Braithwaite, Chris Foulkes,
John Gartside, Andrew Gregson, Mike Halsall,
Pete Holmes, Mark Huxtable, Dennis Parker, Syd Percival,
Paul Rowe, Leon Sharples, Ian Yates, Mike Yates

Backcloths painted by **ROY BLATCHFORD**

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DURING THE INTERVALS

SMOKING IS PROHIBITED IN THE AUDITORIUM

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

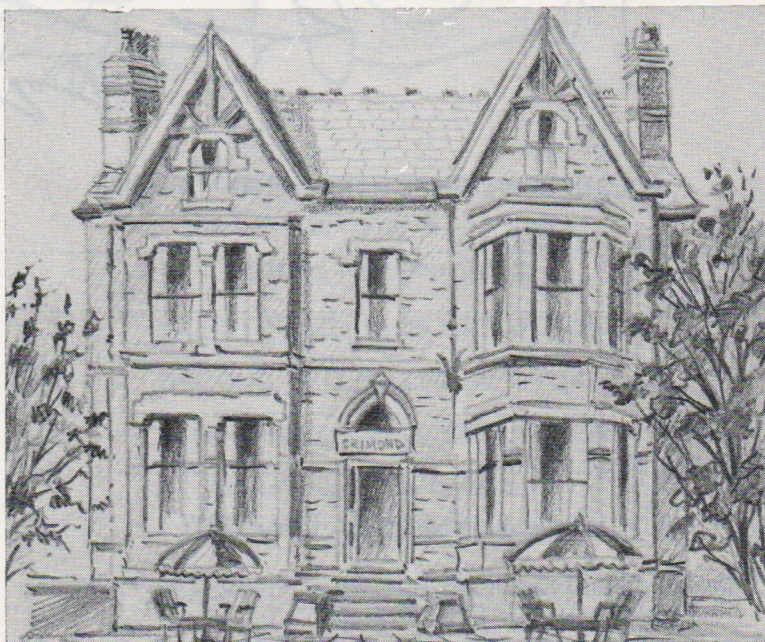
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COLOURING COMPETITION ENTRY FORM

Name (block capitals)

Address

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Age (as at 31.12.80)

Competition will be judged by **Mr. BILL TIDY**

Completed entries should be sent or handed into
The Southport Little Theatre
Hoghton Street
Southport

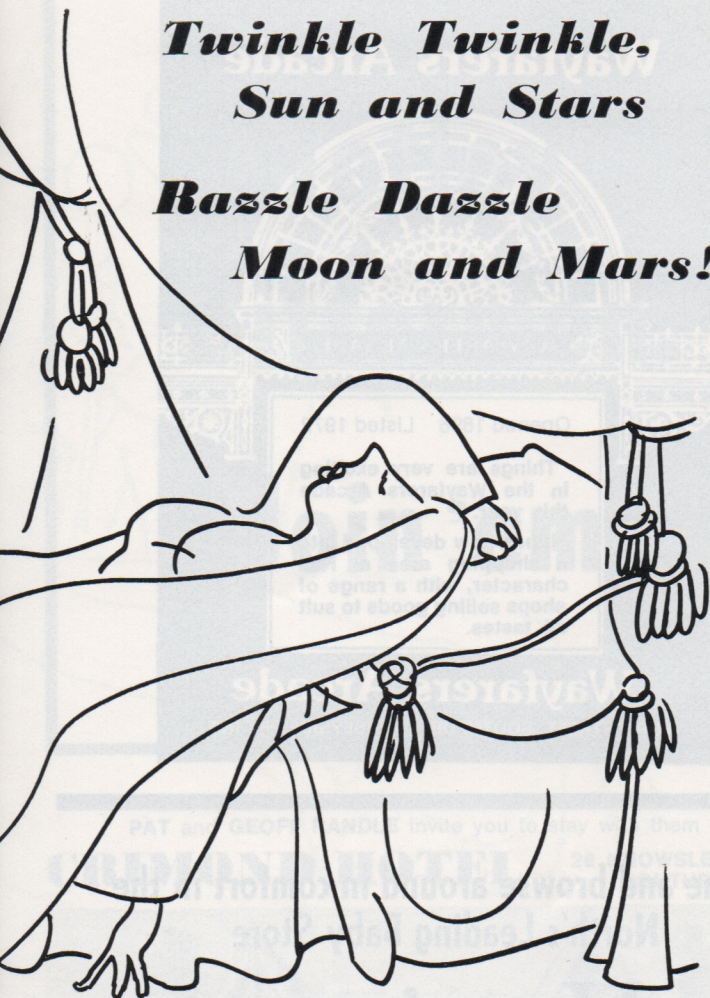
Marked: Colouring Competition



***Twinkle Twinkle,
Sun and Stars***

Razzle Dazzle

Moon and Mars!



There are two entry groups:

4—7 years and 8—11 years

Prizes for each Group

FIRST PRIZE: £6.00 GIFT TOKEN

SECOND PRIZE: £3.00 GIFT TOKEN

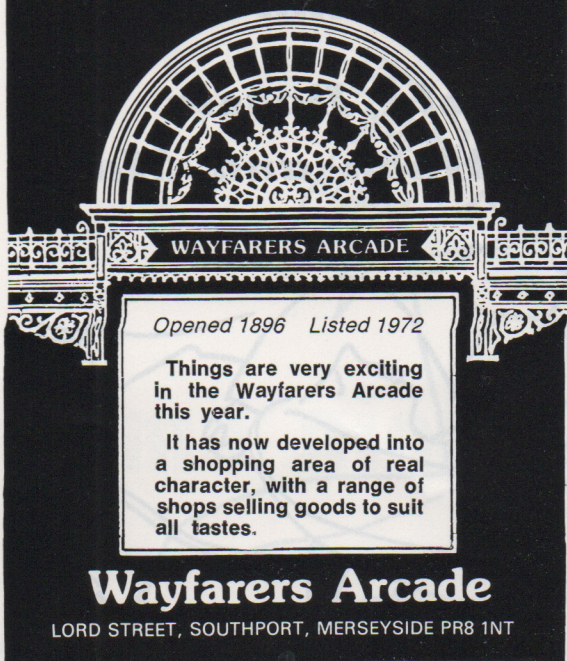
THIRD PRIZE: £2.00 GIFT TOKEN

All entries to be received by

SATURDAY, JANUARY 24th, 1981

Winners will be notified by post and their names printed in our F.O.H. column in the Southport Visiter, on Saturday, 7th February, 1981.

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MUSIC

ACT ONE

1. Tonight's the night Chorus and Dancers
2. Following you around Lady Mathilda and Chamberlain
3. Thank heaven for little girls ... King, Queen & Chorus
4. Ring out the bells All
5. The sunshine of your smile Lady Mathilda and Children
6. Forgotten Dreams Dancers
7. Hey look me over Princess, Lady-in-Waiting, Lady Mathilda and Chamberlain
8. Only make believe Prince
9. I have dreamed Prince and Princess
10. Congratulations All
11. Sleeping Beauty Ballet Dancers

ACT TWO

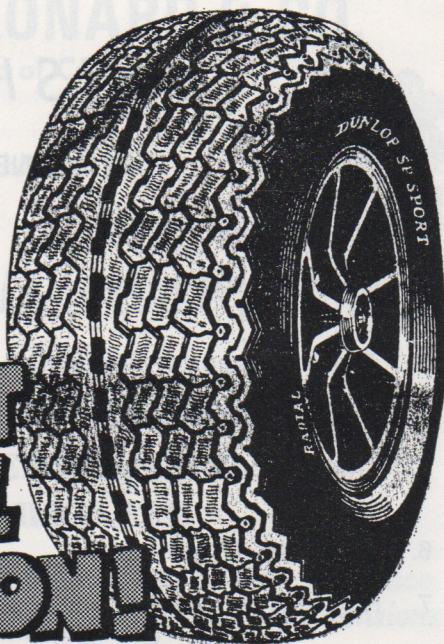
1. Vavaria Chorus, dancers and Prince
2. Love is the sweetest thing Aide and Chorus
3. What's in a kiss Prince
4. Together Prince and Aide
5. Hocus Pocus Wicked Family and Chorus
6. Reprise of Together ... Prince, Aide and Hobgoblin
7. Reprise of I have dreamed ... Prince and Princess
8. Fancy forgetting King and Queen
9. On a wonderful day Principals
10. In love for the very first time All
11. Me and My teddy bear Songsheet

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The History of 'Sleeping Beauty'

'Sleeping Beauty' is one of the most popular fairy tales, familiar to many generations, whether as a bedtime story, pantomime, or ballet. Its history goes back much further than the 100 years of the Princess's enchanted sleep.

In 1697 Charles Perrault published his 'Histoires ou Contes du temps passé.' 'Sleeping Beauty in the Wood' was the first story in this collection, which also included 'Little Red Ridinghood,' 'Bluebeard,' 'Puss in Boots,' and 'Cinderella.' The story was basically that which we know today, but it had a rather gruesome appendage. In Perrault's version the Prince's mother turns out to be an ogress with a hankering for human flesh. This she attempts to satisfy by persuading her chef to kill, cook and dress with Sauce Robert the two children born to the Princess, and, eventually, the Princess herself. The chef, a humane man, recoils from such cruelty, hiding first the children and later their mother in his cottage, and feeding the ogress on animal flesh instead. Fortunately his sauces are so good that the ogress fails to notice the deception, until one day she overhears a domestic fracas. In a rage she orders a large tub to be filled with 'toads, vipers, snakes and all kinds of serpents' into which she intends to have thrown the Princess, her children, the chef, his wife and his maid. The disaster is averted by the timely arrival of the Prince, back from the war which has kept him from home. The ogress, realizing no doubt that she has got herself into an uncomfortable predicament, dives into the tub and is devoured in an instant. The Prince 'could not but be very sorry, for she was his mother, but he soon comforted himself with his beautiful wife, and his pretty children.'

Some 60 years before Perrault's book of tales was published, an Italian, Giambattista Basile, had collected five volumes of fairy stories, which he chose to re-tell in Neapolitan dialect. Although these volumes contain most of the stories in Perrault's book, it is unlikely that Perrault was aware of his predecessor's work. Basile's version of 'Sleeping Beauty' has no mention of the fairies at the christening. Instead, the King assembles the wise men of his country and commands them to tell his daughter's future. They predict the incident with the spinning wheel, which the King's precautions fail to avert. Thereafter the story, as Basile tells it, has several similarities with that of Snow White. The Princess is left for dead, a Prince falls in love with her apparently lifeless body, she is brought back to life when a splinter is sucked out of her finger and her life is again threatened by the jealousy of another woman, for in this version of the story the Prince is already married.

Even earlier, in 1528, a vast prose romance, 'Peace-forest,' printed first in French and later in Italian, had contained a chapter telling the story of Troylus and Zellandine which was, in essence, that of Sleeping Beauty.

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'SLEEPING BEAUTY' AS A PANTOMIME

Perrault's story was first translated into English by Robert Samber in 1729 and achieved immediate popularity, but it wasn't until 1840 that it was embodied in the sort of pantomime that we would recognize today. In that year, however, J. R. Planché produced his first pantomime at Covent Garden. It was 'The Sleeping Beauty in the Wood,' advertised as 'An Original, Grand, Comic, Romantic, Operatic, Melo-dramatic Fairy Extravaganza.' Planché was famous for his burlesques and for his remarkable extravaganzas which exploited theatre technology to produce stunning effects. He was also greatly interested in historical accuracy. This led not only to careful research for his Shakespearean productions, but to a detailed conception of his pantomime settings. In the 1840 production, for instance, the audience were told that the first part took place in 1583, the second part in 1601 and the third part in 1701, when the set would show a 'Quick-set Hedge and a merry Green Wood in the Spring-time of the year.' The audience learned, too, that the seven fairies would depart 'in a Patent Safety "Fly," constructed by Mr. W. Bradwell, "time out of mind the Fairies' Coachmaker."'

'Sleeping Beauty' became one of the most popular Victorian pantomime themes and this popularity has been maintained. It was produced for three years running at Drury Lane (1912, 1913 and 1914), using for the first time a male Principal Boy. And it was chosen again in 1929 after several years in which no pantomime had been given at that theatre. This production was particularly successful, running from 24th December to 1st March.

Finally, mention must be made of the ballet, to music by Tchaikovsky, which has long been popular with English audiences. This was the ballet chosen by the Sadlers Wells Company when they first performed at Covent Garden in a Gala Performance in 1939. And it was this ballet with which they chose to open their first season at the Opera House after the war, a memorable occasion, by all accounts, when the theatre itself, like the Princess, seemed to be awakening from a long sleep.

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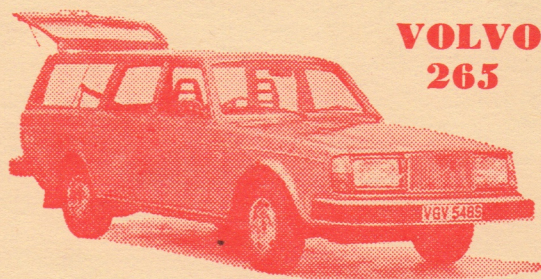
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