

**Burton & District
Operatic Society**

— presents —

JEROME KERN
OSCAR HAMMERSTEIN 2nd

**SHOW
BOAT**

— • ○ • —
Commencing
Monday, 25th October, 1993

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de Ferrers High School
Harehedge Lane, Horninglow,
Burton upon Trent

Dear Friends,

This has been a year of change in our Society. Our long-serving Front-of-House Manager, Jack Last, has decided to hand over to Ron Harris after 25 shows, although he will still be on our front-of-house staff.

Our Musical Director, Peter Vernon, is moving to new musical pastures in the town shortly so the society is looking for a new M.D. You will read elsewhere in the programme of the untimely death of our former producer, Frank Doran.

After twenty years we are having to leave our Headquarters in Ferry Street and we need to make sure that we can continue to produce the same high quality shows in terms of scenery, music and production.

Amongst all this change we are grateful for the constant support of our patrons. Patrons enjoy priority bookings for each show, and if anyone wishes to join they will find an informative display in the foyer. The Annual Dinner is to be held at the Stanhope on Friday, November 12th and all patrons who want tickets should phone our Secretary without delay.

You can be sure that "the show will go on" and we look forward to seeing you in February.

Terry Hickman

Terry Hickman
PRESIDENT





SHOW BOAT

Music by JEROME KERN

Book and Lyrics by
OSCAR HAMMERSTEIN 2nd

Based on the novel by
EDNA FERBER

An amateur performance by permission of Josef
Weinberger on behalf of the Music Theatre
International of New York.

Produced by NIGEL TAYLOR

**Musical Director PETER VERNON, B.A.,
A.R.C.M.**

Choreographer MICHAELA ADAMS

Scenic Design JAMES GRANT

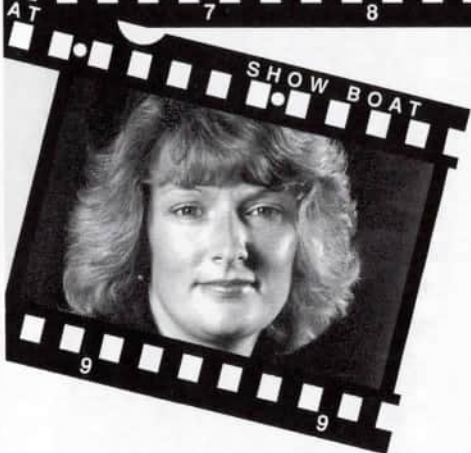
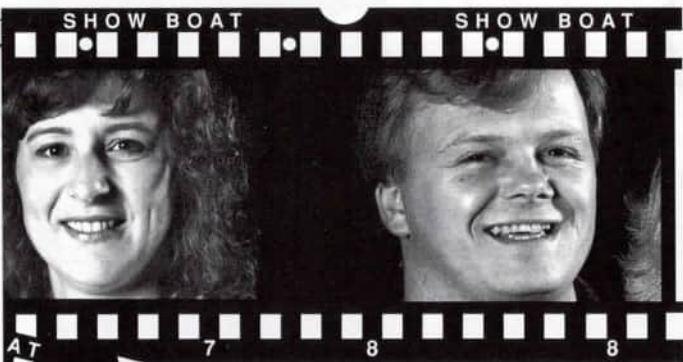
Lighting Design MICHAEL THOMPSON

Stage Director DAVID HUSSEY

Costumes by Midland Costume Hire of Longport.
Wigs by Visage of High Street, Swadlincote.

COMMENCING Monday 25th October 1993,
at 7.30 p.m.

at de Ferrers High School, Harehedge Lane,
Horninglow, Burton upon Trent.



SHOW BOAT

THE STORY ACT ONE

The time is 1890. Our story starts when Capt'n Andy Hawks' floating Show Boat "Cotton Blossom" arrives at Natchez on the Mississippi, causing considerable excitement amongst the locals. A Mississippi gambler Gaylord Ravenal comes along; he has 24 hours to leave town. He meets Capt'n Andy's daughter, Magnolia, and they both fall for each other – with the song – "It's only make believe". Magnolia asks Joe, a man of all work, what he thinks of Ravenal and he tells her to ask the Mississippi as it knows everything – he comments on life singing "Old Man River". Magnolia confides in her "best friend" Julie and questions her about love. Part of Julie's reply is to sing "Can't help lovin' that man".

Trouble is caused on "Cotton Blossom" when Pete, a deck hand who has designs on Julie, is warned off by her husband, Steve, and as a result Steve and Julie have to leave the Show Boat. Frank suggests that Ravenal might fit in as the new leading man and Capt'n Andy thinks that Magnolia might fill in for Julie. Ravenal and Magnolia try a scene together. They are naturals.

A few weeks later we hear that the leading man and lady are a success – and are also getting

along together very well indeed; much to the concern of Parthy, Magnolia's mother. Ravenal proposes to Magnolia. They sing "You are love". Captain Andy uses the wedding for publicity for the Company and invites the town to the ceremony. Parthy is unable to stop it.

ACT TWO

The story jumps to 1893 and takes us to the Chicago World Fair. Capt'n Andy and Parthy are visiting Magnolia. Ravenal has been lucky at the gambling tables and he, and Magnolia, sing together "Why do I love you".

Eleven years later in 1904, Frank and Ellie, now married and a successful double act, arrive in Chicago to appear at the Trocadero Night Club. By chance, when looking for a room to hire, they are shown one which is about to be vacated by Magnolia and Ravenal, due to mounting debts and unpaid rent. Magnolia arrives to collect some belongings, she is unable to hide the truth from Frank and Ellie – that Ravenal has left her. Luck has run out for Magnolia, she is devastated. Frank mentions the Trocadero Restaurant. Later at the Trocadero rehearsal room, Julie, now on her own, is rehearsing her special song "Bill" as Magnolia comes to audition. When she discovers that Magnolia has applied for a job she generously gives up her own for her. Magnolia never realises what has happened.

New Year's Eve at the Trocadero Restaurant: Frank and Ellie perform "Goodbye My Lady Love" – Cap'n Andy is also there. Magnolia gives a star performance after a shaky start. Cap'n Andy tells Magnolia that a home is waiting for her.

The story jumps to 1911 – We are on a passenger boat travelling down the Mississippi and there is a chance meeting between Julie and Ravenal. He doesn't know Julie, nor she him, but they talk and she realises he is Ravenal. She confronts him about abandoning Magnolia, when pregnant, in Chicago. He was unaware he had a daughter – Kim. Julie has kept in contact with Magnolia and Kim and she has a newspaper photograph of three generations of the "Show Boat" Family – Cap'n Andy, Magnolia and Kim. He then realises the mistake he made, but Julie makes him promise that he will never tell Magnolia that he has met her.

The next night, back to the "Cotton Blossom" on the Levee at Natchez. The "Cotton Blossom" is still a Show Boat. Frank and Ellie have been visiting, also Ravenal. He meets Kim and she explains that she has a Mummy and a Grandad here but she doesn't know where her Daddy is and she has to play "make believe". Magnolia appears and she, and Ravenal, find they are still so very much in LOVE . . .

SHOW BOAT

opened at the Ziegfeld Theatre in New York City on December 27th 1927. A second New York production came in 1932 at the Casino Theatre. In 1946 Jerome Kern and Oscar Hammerstein 2nd presented a new production of SHOW BOAT at the Ziegfeld Theatre.

CAST OF CHARACTERS

(In order of appearance)

| | | | |
|--------------|------------------------|------------------|---|
| Windy | Adrian Bader | Dancers | Pat Blood, Rebecca Mallinson, Melanie Stevenson, Sonia Storr |
| Steve | Mike Mear | Ladies Chorus | Pat Blood, Mary Collingwood, Chris Frost, Kate Gibbs, Stella Hambleton, Anne Holmes, Margaret Hogg, Linda Kemp, Sue May, Rebecca Mallinson, Anne Peace, Margaret Renwick, Jean Rogers, Caroline Salt, Melanie Stevenson, Sonia Storr, Angela Wynne. |
| Pete | Pete Smith | Mens Chorus | Adrian Bader, John Bowness, Mark Broughton, Mike Burke, Richard Dean, Steven Foster, Robert Hughes, Iain Hubert, Andrew Last, Mike Storr, Alan Swift, Ian Wishlade. |
| Queenie | Marika Ling | ORCHESTRA | |
| Parthy | Louise Evanson | VIOLIN | Judy Ghandi (Leader), Karen Smith, Mary Jessop, Kathryn Horton |
| Capt. Andy | Ivan Green | VIOLA | Ann Boulby |
| Ellie | Barbara Roberts | CELLO | Naomi Turner |
| Frank | Nigel Haywood | DOUBLE BASS | Tony Mortimer |
| Rubber Face | Iain Hubert | FLUTE | Julie Shipley |
| Julie | Jane Haywood | OBOE | Tony Reynolds |
| Ravenal | Melvyn Edwards | CLARINET | First Rebecca Phillips, Second Louise Petty, Beth Galer |
| Vallon | Mark Jones | TRUMPET | Alan Booth, Charlie Pendry |
| Magnolia | Sally Hambling | FRENCH HORN | Lynne Bottomley |
| Joe | Colin Lainchbury-Brown | TROMBONE | Jane Pendry |
| Backwoodsmen | Mark Broughton | PERCUSSION | David Shipley |
| Landlady | Andrew Last | PIANO | Vic Benson |
| Jim | Joyce Burton | | |
| Jake | Andrew Handsaker | | |
| Kim | Richard Tunstall | | |
| Charlie | Andrea Hanshaw | | |
| Barkers | Lynsey Edwards | | |
| | Ian Wishlade | | |
| | Steven Foster | | |
| | Andrew Last | | |

ACT ONE

SYNOPSIS OF SCENES

- Scene 1:** The Levee at Natchez on the Mississippi. In the Eighties.
- Scene 2:** Kitchen pantry of the "Cotton Blossom" Five minutes later.
- Scene 3:** Auditorium and stage of the "Cotton Blossom" One Hour later.
- Scene 4:** Box-office, on fore deck. Three weeks later.
- Scene 5:** Auditorium and stage during the 3rd Act of "The Parson's Bride" that night.
- Scene 6:** The top deck. Later that night.
- Scene 7:** The Levee at Greenville. Next morning.

MUSICAL PROGRAMME

- | | |
|----------------------------------|--|
| 1. "Cotton Blossom" | Stevadores and Townspeople |
| 2. Show Boat Parade and Ballyhoo | Cap'n Andy, the Show Boat Troupe and Townspeople |
| 3. "Only Make Believe" | Ravenal and Magnolia |
| 4. "Ol' Man River" | Joe and Stevadores |
| 5. "Can't Help Lovin' Dat Man" | Julie, Queenie, Magnolia, Joe and Quartet |
| 6. "Life Upon the Wicked Stage" | Ellie and Ensemble |
| 7. Ballyhoo and Dance | Queenie and Ensemble |
| 8. "You Are Love" | Magnolia and Ravenal |
| 9. FINALE | Entire Ensemble |

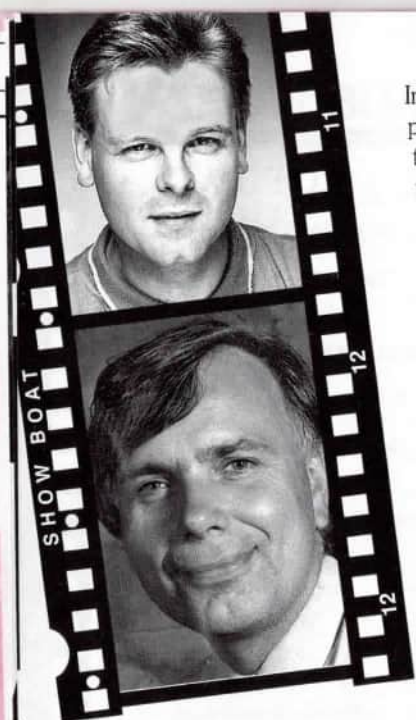
SHOW BOAT

ACT TWO

- Scene 1:** The Midway Plaisance, Chicago World's Fair 1893
- Scene 2:** A room on Ontario Street, 1904
- Scene 3:** Trodadero Music Hall. A few days later.
- Scene 4:** Trocadero Music Hall. New Year's Eve, ringing in the year, 1905.
- Scene 5:** Stern of a passenger boat. Six years later.
- Scene 6:** Levee at Natchez. The next night.

- | | |
|--|--------------------------------|
| 1. "At the Fair" | Sightseers and Barkers |
| 2. "Why Do I Love You?" | Magnolia, Ravenal and Ensemble |
| 3. "Bill" . . . (Lyric by P. G. Woodhouse) | Julie |
| 4. Reprise "Can't Help Lovin' Dat Man" | Magnolia |
| 5. "Goodbye My Lady Love" | Frank & Ellie |
| 6. "After the Ball" | Magnolia |
| 7. Reprise "You are Love" | Ravenal |
| 8. Reprise "Only Make Believe" | Ravenal |
| 9. FINALE | Joe and Ensemble |

During the 20 minute interval, why don't you try a glass of wine, fruit juice, mineral or a cup of coffee, and perhaps be tempted at our chocolate bar?



In October 1926, Jerome Kern happened to read a novel by Edna Ferber, one of America's most popular novelists, called *Show Boat*. Edna Ferber had a knack, similar to James Michener today, of taking a period or a locale, such as *Cimarron* (the opening up of the West) or *Ice Palace* (the story of a family in Alaska) and exploring and dramatising it through the eyes of her characters. The show boats that sailed up and down the Mississippi River provided an ideal springboard for her, and she wrote an engrossing story of a show boat family that spanned the decades. When Kern read it he was instantly convinced it could be converted into a musical.

The majority of operas are based on former plays or, occasionally, a novel, such as *La Boheme*, but the idea of basing a musical on a book with dimensional characters living out a human story was unknown to the Broadway theatre. Kern approached Hammerstein with the project, who, upon reading the book, was as swept away with it as was Kern, but at a temporary loss how to scale down so sprawling a novel to the parameters of a musical. But Kern had other ideas. It was not to be the conventional musical, but a true musical play in which the songs would dramatise, illuminate character and provide local colour. Without either of them realising it, the inspiration of the book would cause them to leap into the future of the musical theatre and still preserve the idiom of the period in which they were writing.

The more Hammerstein explored Ferber's book, the more he realised that the dramatic centre of the story was the Mississippi itself and that there must be a song to dramatise it. The song they wrote was "O! Man River" which many believe to be the greatest folk lyric ever written in the musical theatre. "O! Man River" is probably the profoundest lyric ever to emerge on the musical stage.

The entire score was studded with both brilliance and depth, almost as if each man had suddenly opened a door in his creative soul behind which a greater artist had been waiting to see the sunlight.

There are times in the theatre when plays and musicals are wildly over-praised. There are times when imperfect plays of quality do not receive their due. But one who writes for the theatre must

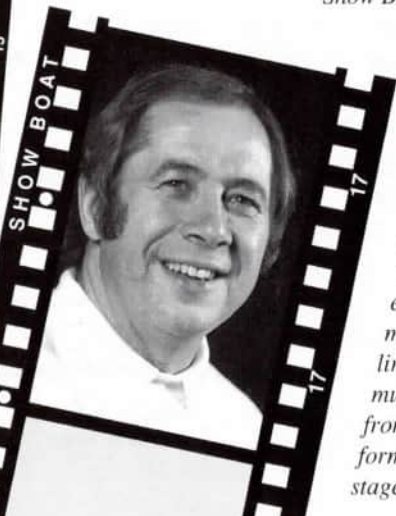


live by the belief that when something truly good or great comes along, everybody will know it. When Show Boat opened, everybody knew it. Hammerstein successfully dramatised Edna Ferber's huge book without a loss of value.

In short, Kern and Hammerstein had written a masterpiece which will endure as long as there is a musical theatre. It was the only musical of the entire decade whose book was sturdy enough and emotionally true enough to survive the period and remain a permanent musical experience.

Something strange, unique and altogether wonderful happened during the evening of 27th December 1927 at the Ziegfeld Theatre in New York. The occasion was the first night of Jerome Kern's and Oscar Hammerstein's adaptation of Edna Ferber's novel "Show Boat", a production by the master showman Floren Ziegfeld whose forte had, until then, been the presentation of glamorous spectaculars whose appeal was hardly cerebral. What happened that night fifty years ago can be expressed quite simply and concisely. The musical came of age. Although musical comedy, as it had been known in the previous two decades, was by no means dead or even moribund - nor would it be for many years, if ever -

"Show Boat" added a new dimension to the musical stage and proved that audiences had the right to expect, and demand, something more of a musical than the perennial boy-meets-girl plot with its supporting cast of comedians and speciality dancers and singers. Nor did the theatre-goers have to insult their musical senses with interpolated songs that could be added, dropped or switched around at the discretion of director or artists. The result of this musical milestone was that drama, characterisation, plot development - even tragedy - and, above all, complete integration of music and libretto, in which songs advanced the story-line as did arias in opera, were to be the norm in the best musicals of the future. The lessons that Broadway learned from Kern and Hammerstein have formed, and are still forming, a vital part in the development of the musical stage.



SHOW BOAT

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Pam Woodcock

1952 (February) The Gondoliers (November) The Mikado. **1953** Patience. **1954** H.M.S. Pinafore. **1955** Pirates of Penzance. **1956** Iolanthe. **1957** The Yeomen of the Guard. **1958** Princess Ida. **1959** The Vagabond King. **1960** Merrie England. **1961** The Gondoliers. **1962** The Rebel Maid. **1963** The Song of Norway. **1964** Pirates of Penzance. **1965** The Merry Widow. **1966** The Yeomen of the Guard. **1967** White Horse Inn. **1968** The Mikado. **1969** The New Moon. **1970** Orpheus in the Underworld. **1971** The Gipsy Baron. **1972** Princess Ida. **1973** Pink Champagne. **1974** The Land of Smiles. **1975** (February) Iolanthe (October) La Belle Helene. **1976** (February) Patience (October) Summer Song. **1977** The Merry Widow. **1978** Oklahoma! **1979** Kismet. **1980** (February) H.M.S. Pinafore (October) Carousel. **1981** (February) Ruddigore (October) The Vagabond King. **1982** (February) The Sorcerer (October) My Fair Lady. **1983** The Music Man. **1984** (February) Trial by Jury and A Music Revue (October) Fiddler on the Roof. **1985** (February) Utopia Ltd. (October) South Pacific. **1986** (February) A Celebration (October) White Horse Inn. **1987** (February) The Mikado (October) The Pajama Game. **1988** (February) The Pirates of Penzance (October) Calamity Jane. **1989** (February) Iolanthe (October) Half a Sixpence. **1990** (February) H.M.S. Pinafore (October) Oklahoma! **1991** (February) The Gondoliers (October) Brigadoon. **1992** (February) Showstoppers (October) The Yeomen of the Guard. **1993** Red Hot & Cole.



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In September we were saddened to hear of the death of Frank Doran who was our Producer from 1975 to 1991 during which time 26 shows hit the stage under his talented direction. There is no doubt that, by his enthusiasm and drive, he was responsible for quickly improving the quality of our productions. He was a perfectionist, driving the company hard in order to achieve the high standards he set for himself and us. Many members have commented on how much stagecraft and vocal technique they learned from Frank: he made himself available outside planned rehearsal time for anyone who wanted extra coaching. Travelling many miles each year was part of his job, but he would think nothing of driving from London, or on some occasions Scotland, to take a Wednesday evening rehearsal, fortified as always by a snack and a bag of sweets. Frank had a superb baritone voice, heard to good effect in our 1984 production of *Fiddler on the Roof*. He also appeared on the stage and produced shows for several other Societies in the region. The Midlands musical scene will miss him.

BREAK THOSE LINES!

ACKNOWLEDGEMENTS

The Committee on behalf of the Society, wishes to express its grateful thanks to –
Chairleath, Derby – Specialist Joiners
de Ferrers High School
Dean & Smedley Ltd., Chemists
Ind Coope Burton Brewery
Marshments Garden Centre
Marstons Brewery
The Staffordshire Education Committee
Tony Gaskin – The Beacon Hotel

and to anyone else who helped to make "Show Boat" a success, THANK YOU.

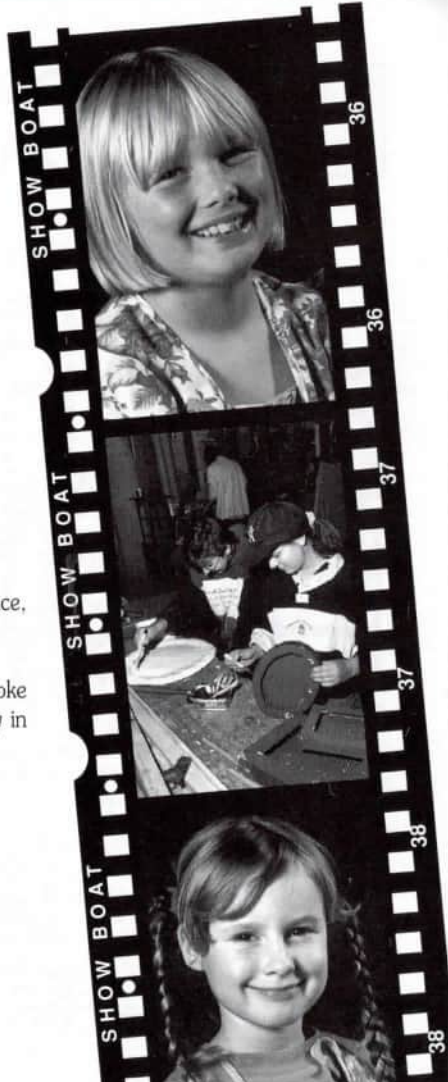
We extend our sincere thanks to you, our audience, for your continued support of our productions.

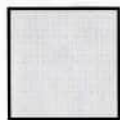
The audience is respectfully requested not to smoke in the building, and not to use flash photography in the auditorium during the performance.

The Society cannot accept responsibility for any articles left in the cloak room.



The Society is affiliated to the Burton Arts Council and the National Operatic and Dramatic Association.





1993



The Society would like to thank all Patrons for their continued support.

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Week commencing February 14th, 1994

Booking Plan opens
January 12th, 1994

PHONE 40781

- | | | |
|-----|--|------------------------|
| 1. | Steve | Mike Mear |
| 2. | Queenie | Marika Ling |
| 3. | Parthy | Louise Evanson |
| 4. | Capt. Andy | Ivan Green |
| 5. | Ellie | Barbara Roberts |
| 6. | Frank | Nigel Haywood |
| 7. | Julie | Jane Haywood |
| 8. | Ravenal | Melvyn Edwards |
| 9. | Magnolia | Sally Hambling |
| 10. | Joe | Colin Lainchbury-Brown |
| 11. | Producer | Nigel Taylor |
| 12. | Musical Director | Peter Vernon |
| 13. | Choreographer | Michaela Adams |
| 14. | Scenic Design | James Grant |
| 15. | Lighting Design | Michael Thompson |
| 16. | Stage Director | David Hussey |
| 17. | Windy | Adrian Bader |
| 18. | Dancers | |
| 19. | Prompt | Jan Caldwell |
| 20. | Piano | Vic Benson |
| 21. | Kim | Andrea & Lynsey |
| 22. | John Bowness, Ian Wishlade, Andrew Handsaker | |
| 23. | Ravenal & Magnolia | |
| 24. | Front of House Manager | Ron Harris |
| 25. | Ellie & Frank | |
| 26. | Performance Secretary | Annette Smith |
| 27. | Capt. Andy & Parthy | |
| 28. | Wardrobe Mistress | Jean Rogers |
| 29. | Steve & Julie | |
| 30. | Rehearsal refreshments | Lily Brunning |
| 31. | At rehearsal | |
| 32. | Construction, Artists, Props | |
| 33. | Scenic Artists | |
| 34. | Scenery Construction | Darren Hussey |
| 35. | Lighting rehearsal | |
| 36. | Kim | Lynsey Edwards |
| 37. | Props | Verna & Andrea Harlow |
| 38. | Kim | Andrea Hanshaw |

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