

Clacton Operatic Society

(THIRD SEASON)

President - J. E. BALL, Esq., C.C.



Affiliated to the N.O.D.A.

By permission of R. D'OYLY CARTE, Esq.

"TRIAL BY JURY"

FOLLOWED BY

"H.M.S. PINAFORE"

(or The Lass that Loved a Sailor)

BY

W. S. GILBERT & ARTHUR SULLIVAN

THE SUMMER THEATRE

DECEMBER 8th, 9th, 10th, 11th, 12th, 1931,
at 8 p.m.

MATINEE - SATURDAY, 2.30 p.m.

The Society has produced:

"PIRATES OF PENZANCE"	-	March, 1930
"IOLANTHE"	-	December, 1930
"THE GONDOLIERS"	-	April, 1931

"TRIAL BY JURY."

THE CURTAIN rises upon the Court of Justice. It is filled by excited groups of jurymen, attorneys, barristers, and others. The cause of their excitement is, we gather, because "Edwin sued by Angelina" . . . shortly will appear.

As the scene is revealed the clock strikes ten. The Usher calls the Jurymen together. With a few well-chosen words he impresses them with the importance of an unbiassed consideration of the evidence that is about to be put before them. He tells them that they must listen to the evidence of the Plaintiff—the "broken-hearted bride"—with the greatest care and sympathy. What the "ruffianly defendant" has to say need not be heeded.

The Defendant, Edwin, enters. He is excited and defiant. The Jury, upon learning his identity, becomes very hostile towards him, and adopts a threatening attitude.

Edwin points out, reasonably enough, that so far, they are quite in the dark as to his side of the question. He tells them his story. He fell in love with a maiden and became "like a love-sick boy." But the sweetness of love became too cloying, and the loved one soon became an intense bore instead. One morning, he found he had become "another's love-sick boy." The Jurymen hear his tale. They agree that they themselves were once just the same. But they have now attained a respectable middle age, and with it a reputation that is firmly established. From the height of this pedestal they are unable to bend, and they can now feel no sympathy for such conduct.

The Judge now enters. He is greeted by all present with great effusion. He responds by telling them how he became a judge. From this recital it appears that he gained his first step upward in his legal career by enlisting the good feeling of a rich attorney. This was easily achieved by "falling in love" with the attorney's "elderly, ugly daughter." When he had become rich enough the ugly daughter was cast aside.

He now proceeds to try the case for "Breach of Promise of Marriage."

The Jurymen are sworn in, and the Plaintiff, Angelina, is called. She enters, surrounded by the maidens who were to have been her bridesmaids. As the retinue disposes itself about the Court, the Judge scribbles a little note which he directs the Usher to carry to the First Bridesmaid. She reads the note, kisses it rapturously, and stows it in her bosom.

But the Judge's fancy has wandered by this time, and he directs the Usher to take the note from the Bridesmaid and hand it to the Plaintiff herself.

The Plaintiff is similarly affected by the contents of the note. The Judge cannot refrain from expressing his admiration at the beauty of the Plaintiff, and the Jurymen, emboldened no doubt by his example, express similar emotions regarding the bridesmaids.

The Counsel for Plaintiff now addresses the Court. Never, he says, could he have believed any man would be so base to deceive a girl so confiding. He paints a vivid picture of the bliss of his fair client as she "coily woo'd and gently won him" until the time came when she was "naming and insisting on the day." The Defendant had evaded her questions and demands in a manner only to be described as criminal, doubly so indeed since the maiden had already bought her trousseau. The Plaintiff weeps gently during the sad disclosure, and as the Counsel leads her "fondly" into the witness-box she appears quite overcome. She no sooner is there than she reels. The Foreman of the Jury gallantly offers himself as a support if she should feel faint. She falls on his breast, but upon the Judge suggesting that she might prefer him she ascends to the bench beside him, and sobs quietly on his shoulder. The Jury are much incensed at such a display of emotion and turn angrily upon the cause: the Defendant. He pleads his case: he admits he has allowed his heart to roam, but he is willing to make handsome amends by marrying the young lady that day, and marrying the present object of his affections to-morrow. The Judge thinks this would

Continued on next page

"TRIAL BY JURY"—continued.

be reasonable, but the Counsel objects and submits that to marry two at once is "burglaree," and that in the time of James the Second it was considered a serious crime. An awkward situation is revealed. If the Defendant should recoil from marriage with Plaintiff it will be a Breach of Promise; if he does not it will be Burglaree. All feel they are placed in a "nice dilemma."

The Plaintiff runs forward and throws her arms around the Defendant proclaiming her undying affection and requesting the Jury (in the same breath) to remember this when they assess "the damages Edwin must pay." The Defendant frantically repels her, and does his best to convince the Jury that he would be an impossible husband; that he drinks and when drunk would probably thrash his wife. The Jury is puzzled, but the Judge suggests that they had better prove such an assertion by making the Defendant drunk, and seeing what he did. The Judge and Defendant think this a good idea, but everyone else raises an objection. The Judge, in a fury, announces that he will marry Plaintiff himself. The opera ends as the curtain descends on all present proclaiming the learned Judge's sovereign worth.



Photograph by CLAUDE HARRIS, Ltd., London, W.1.

The Musical Director—Mr. Herbert Oliver.

A Londoner and the son of a musician, Herbert Oliver could, he says, sing the tonic-sol-fa scale before he knew the alphabet. His father was the conductor of a choral society, and he developed an early sense of rhythm and harmony. His first essay in composition was at the age of eight, and was a song of which he wrote both words and music. Its artistic value was so overwhelming that his father gave him a penny for it! His later songs, however, have been productive of somewhat better results. These include "Songs of Old London," "The Dancing Lesson," "Yonder" (for Dame Clara Butt), "Spreading the News," and about two hundred others; also several concerted song-cycles, "The Cries of London," "The Vauxhall Belles," (comic opera) and a suite for orchestra, all of which have been broadcast, as well as performed at countless concerts. He recently had seventy-two different compositions broadcast in six months. He has toured as conductor, and accompanist, and otherwise devotes his time to the teaching of voice-production.

“TRIAL BY JURY”

DRAMATIS PERSONÆ.

The Learned Judge	OSCAR SPARROW
The Plaintiff	KAY PRIEST
The Defendant	LEONARD W. R. PEASE
Counsel for the Plaintiff	LESLIE DOE
Usher	TOM PRICE
Foreman of the Jury	ARTHUR LEWIS
First Bridesmaid	ETHEL DOVE
Associate	HARRY PRIEST

JURY—: H. C. COLE, F. J. GASCOIGNE, H. W. LEAROYD, E. G. LEIGHTON, C. NEVARD, G. E. SECKER, E. W. SMITH, G. H. SMITH, R. E. STARKEY, J. S. STARLING, E. STIFF.

BRIDESMAIDS :—Mesdames W. ALDERTON, J. CHISNALL, M. FLACK, K. HUBBARD, M. STARKEY, C. TURNER, P. WARD.

SPECTATORS :—Mesdames D. BAILEY, M. DONOVAN, G. N. FORTESQUE, C. HART, P. HART, B. JACKSON, W. KNIGHT, D. PAGE, O. PRICE, P. STARLING, E. WEBB.

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<p>2nd Violins— Mrs. R. CHISNALL Miss O. LAWRENCE Miss K. PEWTER Mr. A. B. WOOD Mr. R. BATTY Mr. J. W. VALENTINE</p> <p>Violas— Miss D. FLUCK Mr. G. C. DUNTON</p>		

Hon. Musical Director - HERBERT OLIVER.

An Interval of 15 minutes between the Operas.

“ H.M.S. PINAFORE ”

DRAMATIS PERSONÆ.

The Rt. Hon. Sir Joseph Porter, K.C.B. (First Lord of the Admiralty)
HERBERT BISCHOFF

Captain Corcoran (Commanding H.M.S. Pinafore)
LEONARD W. R. PEASE

Tom Tucker (Midshipmite) CISSIE HART

Ralph Rackstraw (Able Seaman) REGINALD G. PREWETT

Dick Deadeye (Able Seaman) WILLIAM H. TIMMENS

Bill Bobstay (Boatswain's Mate) HARRY LEAROYD

Bob Becket (Carpenter's Mate) SIDNEY STARLING

Josephine (The Captain's Daughter) EDIE BUSH

Hebe (Sir Joseph's First Cousin) DORIS BAILEY

Mrs. Cripps (Little Buttercup) (A Portsmouth Bumboat Woman) ...
MYRTLE WYLES

Sergeant of Marines HARRY PRIEST

First Lord's Sister, His Cousins, His Aunts, Sailors, Marines, etc.:

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W. ALDERTON
 E. BRAND
 J. CHISNALL
 K. DAVIES
 E. DOVE
 E. GOODEY
 P. HART
 G. HEWETT
 K. HUBBARD
 W. KNIGHT
 N. MARSHALL

Mesdames—

O. PRICE
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 P. STARLING
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 T. PRICE
 G. E. SECKER
 E. W. SMITH
 G. H. SMITH
 O. J. SPARROW
 R. E. STARKEY
 E. STIFF

ASSISTANT MUSICAL DIRECTOR: HERBERT BISCHOFF.

HON. ACCOMPANIST: MISS U. P. NUNN, L.R.A.M.

PERRUQUIERE: LYDIA ASQUIN. HON. WARDROBE MISTRESS: ETHEL BOSTOCK.

HON. STAGE MANAGER: A. W. E. TATE.

COSTUMES AND SCENERY BY: DRURY'S.

An Interval of 15 minutes between the Acts.

“H.M.S. PINAFORE.”

THE SCENE is laid on the quarter deck of H.M.S. Pinafore of Portsmouth, and sailors of that ship led by the Boatswain, are discovered cleaning brass-work, splicing rope, and so forth, meanwhile extolling in chorus the attractions of their calling. A diversion is created by the entrance of Little Buttercup, who has a large basket containing an assortment of small wares dear to the heart of the sailorman. Dick Deadeye, who is so ugly and misshapen that his fellow sailors consider all his remarks must be villainous, although they are in reality very sensible, is making himself very unpopular, as usual, when Ralph Rackstraw, a young sailor, appears. Buttercup, attracted by Ralph's forlorn appearance, enquires who he is, and is told that he is the “smartest lad in all the Fleet.” On hearing his name, she gives a start of horror and remorse.

Ralph is very love-lorn, the object of his hopeless passion being the Captain's fair and only daughter, Josephine. He likens himself to “The Nightingale,” who “sighed for the moon's bright ray.” The rest of the crew sympathise with and comfort him, and he sings again of his devotion. Dick Deadeye, of course, twits him with his lowly station, and high words are prevented by the entry of Captain Corcoran, who bidding his crew “Good morning,” sings the song, “I am the Captain of the Pinafore,” in which occurs the classic passage: “Though, bother it, I may occasionally say, I never use a big, big, D——.”

All: “What never?” Captain: “No, never!” All: “What never?” Captain: “Hardly ever!”

Buttercup approaches the Captain, “Sir you are sad.” He admits the fact, and confides his reason, which is that his daughter, Josephine, does not welcome the attentions of Sir Joseph Porter. Josephine, on hearing that Sir Joseph is coming that very afternoon to claim her hand, pleads that her

Continued on next page.



The Producer—Mr. H. Ashley Cooper.

"H.M.S. PINAFORE"—continued.

heart is already given to a sailor of the crew, but promises her father, nevertheless, that she will carry out his wishes. The approach of Sir Joseph is heralded, as his barge is seen. He comes on board with his female relatives, amid the cheering of the crew, and, in acknowledging the welcome, Sir Joseph tells them who he is, what he does and exactly how he reached his present exalted position. He inspects the crew, and having strong views on the noble nature of these simple sailormen, he chides the Captain for omitting the request "If you please," when giving an order—after which he retires with Captain Corcoran for a word on a tender sentimental subject.

Meanwhile Ralph, heartened by Sir Joseph's high estimate of the qualities of a sailor, determines to speak to Josephine, and declare his love. All agree, save Deadeye, and, with the object of bringing him to a better frame of mind, they sing him a new song, which has been composed and given to them by Sir Joseph Porter.

Josephine, however, although she loves Ralph, is too proud to admit it, and bids him to "Refrain audacious tar, your suit from pressing." Ralph thus repulsed, summons the crew and the ladies, tells them of his plight, and prepares to end his life with a pistol that the Boatswain has thoughtfully loaded for him. He is about to press the trigger when Josephine enters, exclaiming wildly, "I love him!" All unite in a joyous chorus, except Deadeye, who sneers at their plan of stealing off that night to be married on shore. They spurn him, and the scene closes to the triumphant strains of Sir Joseph's composition, "For the British Tar is a soaring soul."

It is night, and the Captain laments his predicament. His crew rebels, Sir Joseph is in a raging temper, and his very daughter is partial to an Able Seaman. While thus meditating he is joined by Little Buttercup, who, though sympathetic, is very mysterious. She warns him that a change is in store for him, but that he will know the truth to-morrow.

Sir Joseph upbraids the Captain for his daughter's coldness, and when they have retired Josephine enters and analyses her emotions.

Which shall she choose? Luxury as the wife of the First Sea Lord, or the humble surroundings of a sailor's spouse? Once again Sir Joseph and the Captain try persuasion, and are led to believe that they have succeeded at last. The Captain is again alone when Dick Deadeye appears and acquaints him with the projected flight of Josephine and Ralph. The Captain conceals himself with his boat-cloak, and watches while Ralph, Josephine and Buttercup prepare for flight. As they are about to leave the ship, the Captain discloses himself, and demands an explanation. Ralph proudly proclaims his love. What matters rank? "He is an Englishman!" This is too much for the overwrought Captain, who, for the first time in his career, casts prudence aside, and gives vent to a "big, big D——." The crew and the ladies are shocked. Sir Joseph, whom the noise has brought on deck, is horrified beyond measure. He does not know what it is all about, but the "word of evil sense" is enough for him, and he sends the Captain to his cabin in disgrace. He asks Ralph how came the Captain so far to forget himself?

Josephine supplies the answer by rushing into Ralph's arms. Deaf to her entreaties, the indignant First Lord has Ralph put in irons and, after a tender duet, he is led away to the dungeon cell. Things are looking very black for Ralph when Buttercup enters, and bids them "Hold! . . . a long concealed crime I would confess." She then tells them how, as a young woman, she practised "baby farming." How two babies were entrusted to her care, one an aristocrat, the other of low degree. How in an evil moment she "mixed them up," and that the high-born babe was really Ralph, the Captain being the other.

This puts so different a complexion on the matter, that Sir Joseph cannot think of marrying a sailor's daughter, and offers no further opposition to her union with Ralph, who is now Captain. The ertswile Captain, now the sailor, sees no bar to his marriage with Little Buttercup, and Sir Joseph consoles himself with Hebe, the prettiest of the "Cousins."

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- - APRIL, 1932