

## LEYLAND SCHOOL PRODUCTION OF SHAKESPEARE

**N**OWADAYS it is fashionable to produce Shakespeare with pomp and pedantry, poles apart from the simple stagecraft of the "Globe." After all, the Poet wrote primarily to amuse the man in the street. His topical catch phrases and allusions, the clowning, songs and masquerades, were not meant for highbrows.

We may shudder at the thought of a 15-year-old Hamlet, yet Cleopatra and Lady Macbeth were first played by school-age boys. So that when a co-educational school puts on a Shakespeare play to-day, they have advantage of which the playwright never dreamed — actresses for female parts, a quiet, attentive audience, music from a great master's pen and modern make-up and lighting.

If Shakespeare could have been standing in the wings at the recent production of "A Midsummer Night's Dream," by the Dramatic Society of Balshaw's Grammar School, Leyland, he must have delighted in the presentation. For here was a creation shimmering with fantasy, yet tickling with the down-to-earth humour of the Athenian artisans.

### DREAMLIKE QUALITY

Here was a Puck who seemed about to become airborne at any moment; a Titania silver of speech and supremely graceful; a Bottom who had the audience with him from his first entrance; the reediest of Thisbes and a benevolent Quince, who might have been touring the provinces for a half-century.

The lovers were as young and petulant as Shakespeare would have wished. And if they smacked slightly of the Rugby field and tennis court, how much more admirable than the sophistication of too many teen-agers. Their poise and earnest teamwork was praiseworthy.

But the most magical, dreamlike quality of the presentation was that combination of fairy dancing, remarkably clever lighting, and exquisite off-stage singing which, from behind the folds of a gauzy curtain, gave the immortals' scenes a touch of sheer fantasy rarely observed in an adult or professional production.

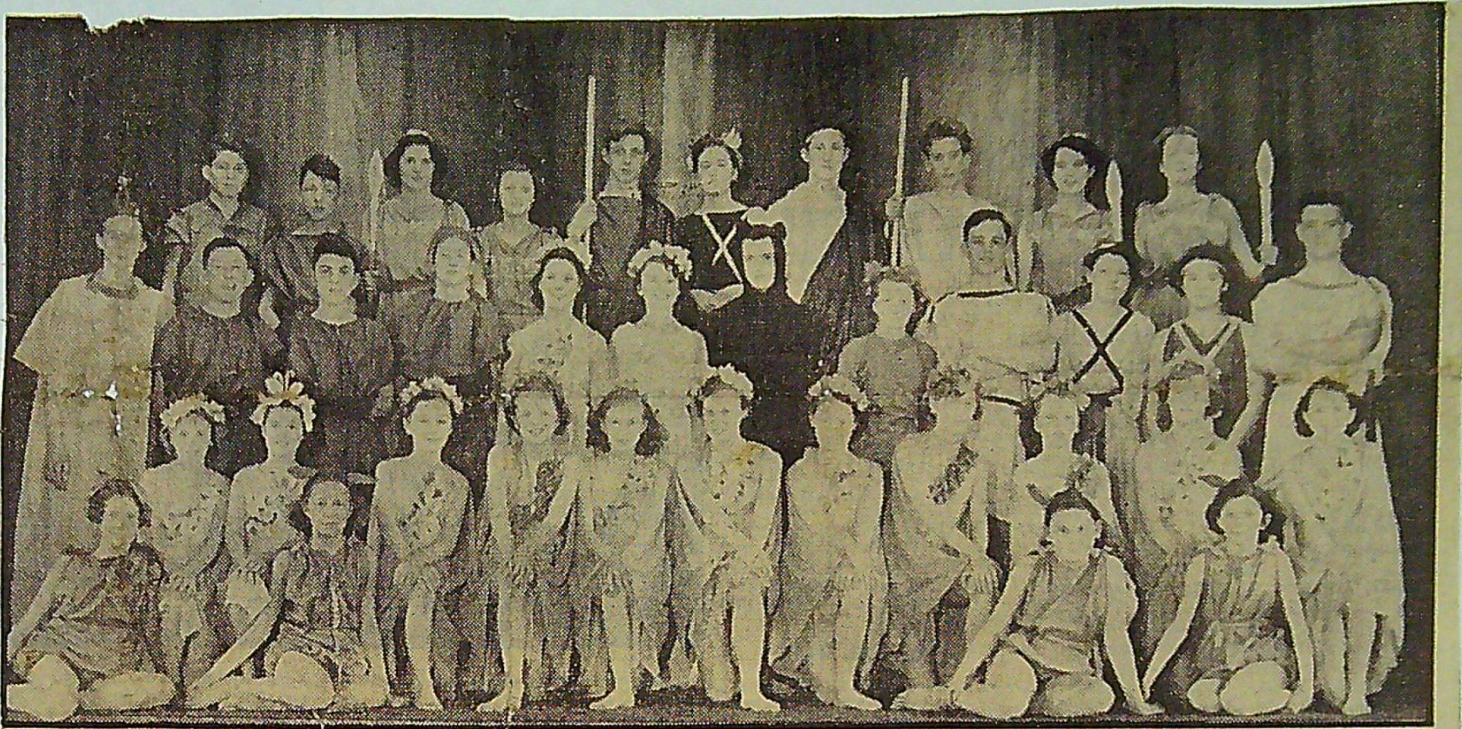
### FINE TEAMWORK

It would be invidious to single out members of the cast for special praise, and the spirit of co-operation among them is so keen that they are unlikely to seek individual laurels.

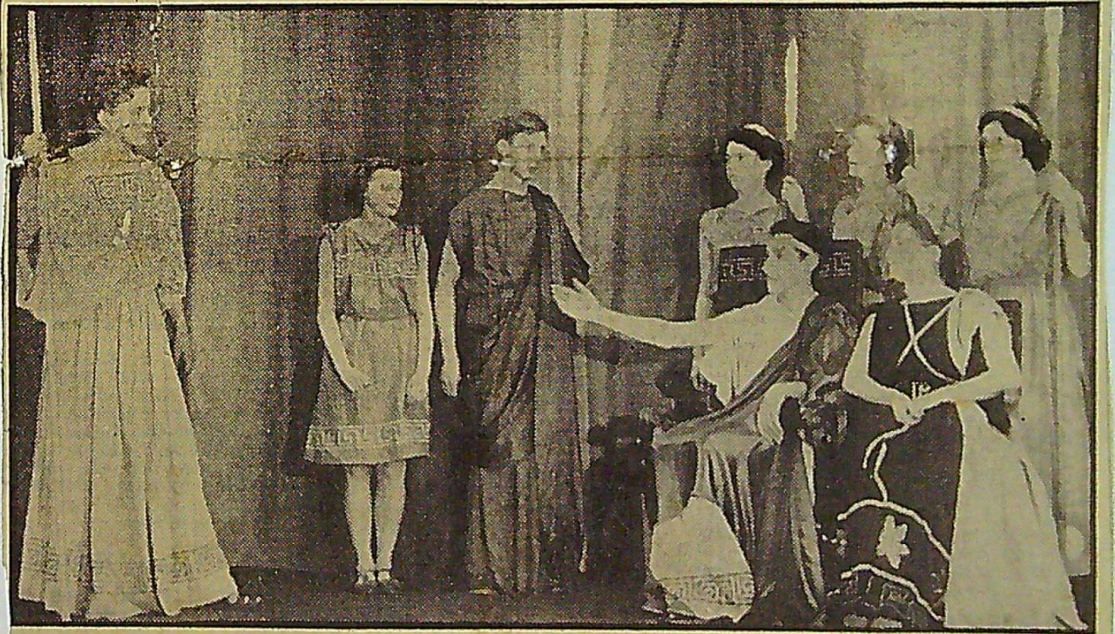
Those teachers who lent their skill, time, patience, and specialised knowledge to create a rarely beautiful experience from the materials at their disposal deserve unstinted praise.

The players were F. Harrison (Theus); K. B. Maughan (Hippolyta); D. Bullen (Philostrate); K. Kelsall (Egeus); R. B. H. Ackers (Lysander); A. H. Moore (Demetrius); B. E. Hunt (Hermia); E. Holden (Helena); G. Hall D. L. Swarbrick, V. N. Harman, T. P. Entwistle (Amazons); C. Green (courtier); J. K. Robinson (Quince); A. E. Hall (Snug); J. Singleton (Bottom); R. T. Egerton (Flute); G. T. Pritchard (Snout); D. W. Stanbridge (Starveling); A. Marsden (Puck); A. J. Salt (Titania); G. Topping (Oberon); E. A. Duckworth (Cobweb); B. A. Grimwood (Moth); M. Johnson (Mustardseed).

S. Robinson, P. A. Pickling, D. I. Cook, A. Hilton, P. Maddocks, J. Hill (other fairies) and B. Ham, B. Harrison, C. Turner, M. Anderton (elves). D.



*The cast of "A Midsummer Night's Dream" presented by the Dramatic Society of Balshaw's Grammar School, Leyland.*



*The scene in the Duke's Palace.—"Guardian" pictures.*



D. Book.

Judith  
Burrell

Lavis  
Johnson

Audrey  
Hilton

de

Pat.  
Hickling

PHOTOGRAPH  
LANCASHIRE EVENING POST

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D Cook.

FIGURE 1  
LARGEST SIZE FOR POST

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# Shakespeare— in stitches

THE "hero" of Balshaw's Grammar School production of "Romeo and Juliet" last night was A. Hall. He played a lively Mercutio in spite of having several stitches inserted over his eye following injury in the Parkes trophy seven-a-side Rugby competition the previous day.

The brilliant Juliet of A. J. Salt was the outstanding performance of a play in which girl members of the cast acted the boys off the stage. The nurse of A. Marsden was another well-conceived study.

Romeo was played tensely and compactly by G. Topping, and the large supporting cast worked with earnest vigour.

Lighting and scenic effects were most interesting, especially in the final scene, which was enhanced by dramatic contrasts of light and shadow.

The play will also be given to-night and on Saturday.

D. L. W.

1954

BALSHAW'S GRAMMAR SCHOOL



1782

*She Stoops to Conquer*

. . . by . . .

OLIVER GOLDSMITH

*Presented by the*

SCHOOL DRAMATIC SOCIETY

*in the*

SCHOOL HALL

Thursday, Friday, Saturday, April 1st, 2nd and 3rd,

at 7 p.m.



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## CHARACTERS

(in order of appearance)

MRS. HARDCASTLE	.....	Audrey Meakin
MR. HARDCASTLE	.....	A. E. Hall
TONY LUMPKIN, <i>his stepson</i>	.....	J. Singleton
KATE HARDCASTLE	.....	Beryl Mathews
CONSTANCE NEVILLE, <i>Kate's cousin</i>	.....	Jeanette Oliver
LANDLADY	.....	Margaret Smethurst
FELLOWS	.....	G. N. Ryding, C. McIlwaine and D. P. Ditchfield
MARLOW	.....	J. R. Crofts
HASTINGS	.....	D. W. Stanbridge
DIGGORY	.....	R. T. Egerton
ROGER	.....	C. J. B. Wilford
FOOTMAN	.....	R. Swarbrick
JEREMY	.....	C. McIlwaine
MAIDS	.....	Barbara Kenyon, Valerie Preston
SIR CHARLES MARLOW	.....	I. W. Ogden

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## SCENES

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<i>ACT I</i>	<i>Scene I :</i>	Hardcastle's House.
	<i>Scene II :</i>	"The Three Pigeons".
<i>ACT II</i>	.....	Hardcastle's House.
<i>ACT III</i>	.....	The same.
<i>ACT IV</i>	.....	The same.
<i>ACT V</i>	<i>Scene I</i>	The same.
	<i>Scene II :</i>	The garden of the house.
	<i>Scene III :</i>	Hardcastle's House.

—o—

There will be one Interval only, lasting fifteen minutes, at the end of Act III.

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*The play is produced by*  
W. J. DOWNER, Esq.

*Stage Manager :* W. RIGBY, Esq.

*Settings designed by*  
MISS K. WHEWELL  
*and constructed by the Handicraft Department under*  
*the supervision of*  
H. HEWARTSON, Esq.

*Music :* G. BLACK, Esq.

*Lighting effects by*  
T. SPEAKMAN, Esq.

*Make-up by*  
B. L. WILKINSON, Esq.  
MISS E. M. BROMLEY

*Costumes by*  
F. A. SMITH LTD., & MISS K. WHEWELL  
*who in conjunction with*  
MISS K. H. BALL  
*supervised their construction*

*Furniture by*  
EDWARD NIELD, PRESTON



1955

BALSHAW'S GRAMMAR SCHOOL



1782

The SCHOOL OPERATIC & DRAMATIC SOCIETY

*presents*

*an amateur production of*

**The Pirates of Penzance**

OR

**THE SLAVE OF DUTY**

. . . *by* . . .

W. S. GILBERT and ARTHUR SULLIVAN

(By permission of Bridget D'Oyly Carte)

*in the*

SCHOOL HALL

Tuesday, Thursday, Friday, Saturday,  
March 29th and 31st, April 1st and 2nd,  
at 7 p.m.

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## CHARACTERS

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*A. J. Bourn*

MAJOR-GENERAL STANLEY	....	....	A. J. R. Bourn
THE PIRATE KING	....	....	J. R. Crofts
SAMUEL, <i>his Lieutenant</i>	....	....	D. Mee
FREDERIC, <i>the Pirate Apprentice</i>	....	....	G. N. Ryding
SERGEANT OF POLICE	....	....	P. Makin
MABEL	}	<i>General Stanley's daughters</i>	Margaret Atherton
EDITH			Margaret Sample
KATE			Fay Bolton
ISABEL			Ursula Badger
RUTH, <i>Pirate Maid of all Work</i>			Pat Heaton

*F. Bolton*

*A. M. Asterton*

*A. P. Sleaton*

*G. Makin*

*Ursula Badger*

### *Chorus of General Stanley's daughters :*

Kathleen Hosker, Audrey Hilton, Susan Harrison, Judith Parkinson, Maureen Salmon, Kathleen Wilson, Barbara Smith, Jean Rae, Ruth Hosker, Sylvia Barnes, Joan Eccles, Valerie Keene, Doreen Staton

### *Chorus of Pirates and Police :*

J. K. Robinson, R. Smith, R. Heyes, S. R. Jones, J. Rigby, R. P. R. Dawber, J. R. Martland, K. Baldwin, J. G. Swarbrick, D. W. Ward, R. L. Slatery, M. F. Ingham, D. E. Sheffield, P. K. Robinson, P. Nelson, H. E. Barber

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## SCENES

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ACT I: A rocky seashore on the coast of Cornwall

ACT II: A ruined chapel by moonlight

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*Interval of fifteen minutes between the Acts*

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ARGUMENT: Frederic has just completed his indentures as a pirate, a trade to which he was apprenticed in error. His nurse, Ruth, somewhat faded but extremely amorous, wishes to accompany him into his new freedom. Frederic, who has never seen another woman's face, happens upon General Stanley's daughters—with the upshot that he falls in love with one of them, Mabel, and the pirates commandeer the rest. General Stanley saves his daughters by appealing to the pirates' one soft spot, declaring that he is an orphan.

The intensely upright Frederic, ever the slave of duty, feels in his new sphere that he must exterminate the pirates. But they have meanwhile realised that, as Frederic was born on February 29th, he is not yet twenty-one: he is only five and a quarter and therefore still has to complete his apprenticeship as a pirate. Frederic now feels in honour bound to reveal the fact that General Stanley is no orphan and has imposed upon the pirates' soft-hearted credulity! The Pirate King vows a terrible vengeance—but the story takes an unexpected turn and all ends happily.

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*The Society wishes to express its grateful appreciation to the many parents and friends who have contributed material and help for this production.*

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*Producer :* W. J. DOWNER, Esq.

*Musical Director :* G. BLACK. Esq.

*Piano Accompaniment :*

G. BLACK, Esq., and B. L. WILKINSON, Esq.

*Stage Manager :* W. RIGBY, Esq.

*Settings designed by*

MISS K. WHEWELL

*and constructed by the Handicraft Department under  
the supervision of*

H. HEWARTSON, Esq.

*Costumes designed by*

MISS K. WHEWELL

*and constructed under the supervision of herself and*

MISS K. H. BALL

*Dancing arranged by*

MISS C. I. PROBERT

*Lighting effects by*

T. SPEAKMAN, Esq.

*Make-up by*

MISS E. M. BROMLEY, H. D. JOHNSON, Esq.,  
MISS M. J. CUMMINS, MRS. M. PICKERSGILL,  
J. RUDD, Esq., MISS C. I. PROBERT

*Police uniforms and truncheons kindly loaned by*

THE CHIEF CONSTABLE'S OFFICE,  
LANCASHIRE COUNTY POLICE

# BALSHAW'S 'PIRATES' HAS STARTED SOMETHING

BALSHAW'S GRAMMAR School Operatic and Dramatic Society scored an immediate success when they presented their first musical, "The Pirates of Penzance," in the school hall, on Tuesday night. Usually they keep to straight plays, but with the nucleus of singing talent in the school they departed from that customary procedure. They will probably attempt a musical every five years in future.

The majority of the cast were making their stage debut, but some had had previous stage experience in amateur stage productions.

Rehearsals have been taking place whenever possible since October, and recently they had expert guidance when they saw the D'Oyley Carte Opera Company in the same musical, at Manchester.

Producer, Mr. W. J. Downer, and musical director, Mr. G. Black, have every reason to feel satisfied with the results of their labours. With the cast they worked untiringly putting every ounce of energy and skill into the production.

The voices were fine and blended extremely well in the chorus scenes, and individual parts were convincing.

Miss K. Whewell and Miss K. H. Ball deserve praise for the colourful and spectacular costumes, which they designed and constructed.

## Well cast

Many of the dresses were made by the girls in sewing class, and others were loaned.

Anthony J. R. Bourn (bass) excelled himself in the role of Major-General Stanley. He was extremely well cast as the elderly major.

The fine voice of Roger Crofts (bass) as The Pirate King was pleasing to hear, and Pat Heaton (contralto) as Ruth, pirate maid of all work, could not have been better. Her fine

voice could be heard clearly and distinctly throughout the room.

Other parts played equally well were David Mee (bass) Samuel the Lieutenant, G. Neville Ryding (tenor) Frederick, the pirate apprentice, Peter Makin (bass) Sergeant of Police, Margaret Atterton, Margaret Sample, Fay Bolton, and Ursula Badger as Mabel, Edith, Kate, and Isabel, General Stanley's daughters.

The Chorus of General Stanley's daughters included Kathleen Hosker, Audrey Hilton, Susan Harrison, Judith Parkinson, Maureen Salmon, Kathleen Wilson, Barbara Smith, Jean Rae, Ruth Hosker, Sylvia Barnes, Joan Eccles, Valerie Keene, and Doreen Staton.

The chorus of Pirates and Police were;—J. K. Robinson, R. Smith, R. Heyes, S. R. Jones, J. Rigby, R. P. R. Dawber, J. R. Martland, K. Baldwin, J. G. Swarbrick, D. W. Ward, R. L. Slattery, M. F. Ingham, D. E. Sheffield, P. K. Robinson, P. Nelson and H. E. Barber.

Piano accompaniment was by Mr. Black and Mr. B. L. Wilkinson. Mr. W. Rigby was stage manager, the settings were designed by Miss Whewell and constructed by the handicraft department under the supervision of Mr. H. Heartson.

Miss C. I. Probert arranged the dancing and lighting effects were by Mr. T. Speakman.

Make-up was by Miss E. M. Bromley, Mr. H. D. Johnson, Miss M. J. Cummins, Mrs. M. Pickersgill, Mr. J. Rudd, and Miss Probert.

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Principal of the Technical College, Mr. Garside has also played for the Yorkshire Cricket Team.

stop so he went into Chapel Brow to avoid traffic. P.C. Derby said the bicycle was in generally bad condition.

to the the community which essential services, then must be prepared to pay those services. In Leyland, he said, the budget was influenced by salaries and wages, and by increased rate contribution their own housing schemes.

## Salaries

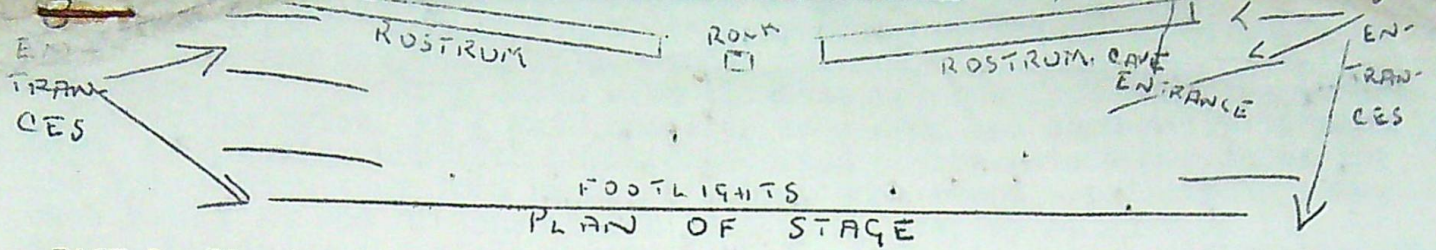
Although salaries had by about £7,110, about of that figure was ch to capital development which did not influence The estimated rise was due in some national awards, but caused by contempla ions to the technic cope with their n development schemes There had been so in the loan debt year, of £530,052 amount outstanding £2,287,507. Of £472,000 was for velopment, whilst acquisition loans street charges w for £66,000. The on those loans the rate. Councillor O highways estima increase of £1,90 be spent mainly ing and the district roads. The Housing mated there w 352 houses com year. Of those Council's own and 222 oversp Hall estate. Rate contribu overspill developmen



The cast in "Pirates of Penzance" at Balshaw's Grammar School this week (4548)

Photo: Guardian

"PIRATES OF PENZANCE" ACT ONE.



PAGE 3. Pirate chorus on stage, in groups - atmosphere of convivial party - cups in hands. At eleventh bar of preliminary music, slight laughter and noises of merriment heard - these gradually rise to 15th bar, when curtain rises. As it does so, Sam enters as the pirates cheer. Sam brings fresh flagon of wine, with which he refills various cups during the singing. Pirates swing cups slightly to rhythm of music, clink against each other, etc. At end of singing, groups remain, but face upstage. On "Hurrah!" groups fall back (upstage) slightly. Cups passed off quietly.

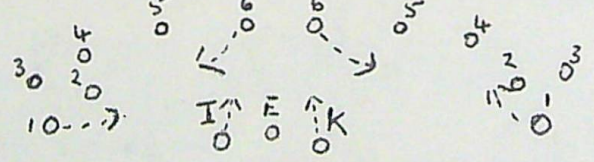
PAGE 4. When Ruth begins speaking and comes downstage, pirates all growl at her interfering. She is evidently a check on them. While Ruth is singing, chorus have arms folded when in repose. On Ruth's "vile lot" all pirates growl and strike "gladiator" attitude (this will be explained in rehearsal.)

PAGE FIVE\*. During dialogue on the first two-thirds of this page, all pirates must be tensely interested in every sentence - and show it. On Fred's "I know why", all must be greatly surprised. Again, on his "For instance.....", all move a step towards him in interest and curiosity. At bottom of page, when King hands Ruth over to Fred, all express delight (We've got rid of her!) and then listen with interest to the dialogue which follows between Fred and Ruth. Chorus positions are still the same.

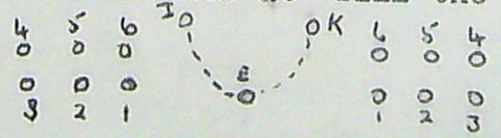
PAGE SIX. When Fred says, "You're very good, I'm sure", pirates all pleased. King turns towards them and expresses "How's that?" Chorus fall back slightly as King takes Fred's hand in farewell. During music before King starts singing, all pirates shake hands delighted and form broken circle (details to be settled in rehearsal). At B on score ("For I am a pirate King" - end of first verse), pirates fall back into circle, step forward firmly with the right foot and point at King - and they do this on the word "King". On "and it is", bring right foot back, fold arms and lean back. On Chorus "You are" - same attitude of pointing to King. "Hurrah for our pirate King" : Pirates fall back and fold arms. General actions to the end of the chorus.

PAGE SEVEN. During preliminary music before 2nd verse, a pirate goes off and gets pirate flag from offstage and brings it to the King. As King is finishing his singing, he throws flag to nearest man, who takes it with him. Chorus actions are the same as with the first verse. At end of the singing, chorus go out - six off left, six off right (Details in rehearsal).

PAGE NINE. Edith, Kate and Isabel enter from upstage L through cave, rest of girls from midstage L in 2's and 3's. Some have parasols. All walk very daintily on toes as if stepping over damp places. All alive with surprise. Trip and run all over stage, getting back to positions in time to sing. By A in score the positions will be as follows :-

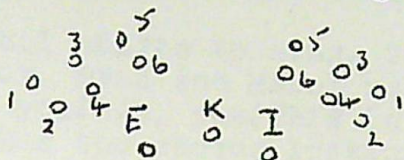


At B in score they move into two lines across stage, mincing steps. Kate and Isabel trip up to top, join hands, dance a step, going round. Repeat. Girls step four bars, stand four bars halfway to positions, then into two lines at "Till the bright sea shoe they gain".





back into first positions at A. Kate and Isa. come down C to Edith, Kate and Isa. same step, round and back. Kate and Isa. go upstage, @ exploring. At E Edith with slight step, one foot over the other, pointing toe twice. At F Kate and Isa. come down and show Edith "shell" etc. @@@@ At G girls work into positions during chorus, ready for dance in the Sym. - when they join hands in fours, once round - principals same, once round. At end of dance Edith goes up R, Isa. up L, Kate C. At H - Kate's solo - girls mostly seated or kneeling, some (if necessary) @@ into wings. At K girls all come down and get to positions, 4 bars, forming double circle



On the ff. outer circle take inner circle's hands, turn them on their own ground for two bars. Inner circle turn outer for two bars. Outer circle bow, inner curtsy two bars, rise. Edith, Kate and Isa turn on own ground to R, repeat to L, curtsy, rise last bar. On L, swing - principals R foot down, L foot over - eight bars. Inner circle L foot down. Outer circle R foot down, L foot over - eight bars. Join hands (right) in fours, trip round. Repeat L hands, eight bars. Swing @ as before eight bars. On M all trip forward two bars, back two bars, stand six bars. Then "chain step" eight bars - deep court curtsy - picture 1 positions as at L. Picture remains for a few moments - all rise and break up into groups.

PAGE TEN. While Edith, Kate and Isa. are talking, the chorus take an intelligent interest in what they are saying - and also in their seashore @@@@ surroundings (Positions to be settled in rehearsal).

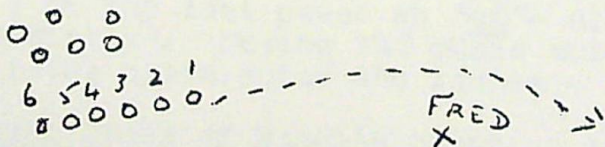
When Edith says "We are quite alone, and the sea is as smooth as glass", she calls every one in around her. All close in - not too close. On "Yes, yes, the very thing" all run to R. Those L come down stage from C. On the Allegro, face towards L, place R foot over L knee, hold R leg with R hand and take off shoe with L hand.

At this point Fred enters. His "Stop, ladies, pray" causes consternation. Shoe off in L hand, all look up, startled. During Fred's solo "I had intended....." the girls discreetly put their shoes on, stealing sly glances over their shoulders at Fred.

On Edith's "But what are you, sir? Speak" all hop three steps towards Fred.

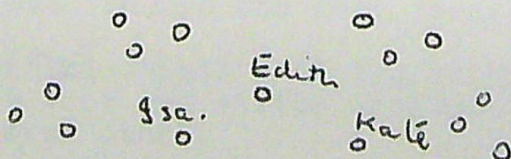
When all sing "A pirate! Horror" they hop hurriedly back to R. Further down, when all sing "How pitiful his tale! How rare his beauty!" they make these remarks aside to each other.

During preliminary music for Fred's solo ("Oh, is there not.....") the six girls in front rush round to L, evading Fred. They group in twos.



PAGE ELEVEN\*During chorus ("Alas, there's not one maiden breast") Fred goes upstage L and round down R appealing to them. They turn away from him as he comes to each pair. At end of 4th line (....sense of duty"), all give a slight curtsy. Chorus positions remain same all this @@@ page. ON four-line chorus at bottom of page look catty!

PAGE TWELVE. When choruses are taken up, chorus sways to the music. At end of Mabel's solo, Fred breaks away and runs off with Mabel - the girls look amazed and scandalised. Positions for what follows



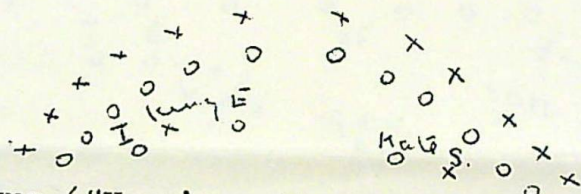
PAGE TWELVE (continued)

know"), all cross hands on breast. After the last line ("Leave them here together"), with the three notes that follow all nod their heads three times.

On the chorus line "Yes, yes. let's talk about the weather", the chorus run up to the back of the stage. The chattering chorus is sung with an exaggerated action of emphasis with forefinger on first of each bar and slight nods of heads. All face away from the centre of the stage - pretending elaborately not to be interested in Mabel and Fred.

PAGE THIRTEEN. When Mabel starts to sing, the chorus gradually leave off and try to overhear her. Fred and Mabel walk across stage as she sings. After Fred sings "Ah, yes! Ah, yes! This is exceeding gladness" he turns and nearly catches the chorus looking. Fred and Mabel go up among them a little, but are reassured. Fred leads Mabel to right during his solo ("Did ever pirate roll...."). Chorus turn curiously again meanwhile - and Fred turns again at the end of his solo and catches them. They resume their chattering chorus hurriedly. In Fred's recit., after "Piracy their dreadful trade is", girls all show horror and fright. They move down as they start singing, as it were clamouring anxiously together. Meanwhile, the pirates enter from up-stage R and L. (Girls must not look round until the second syllable of "disappear". The pirates move down while the girls are singing and must be ready behind them as the girls sing the last line. On this line ("let us disappear"), the girls turn on the second syllable of "disappear" - and substitute a scream for the last syllable.

PAGE FOURTEEN. As the girls turn to run off, the pirates seize them by the wrists and a struggle follows. The girls resist - and, during the laughter from the pirates, they drop on their knees, facing the pirates



The Pirate chorus ("Here's a first-rate opportunity") is sung with the girls kneeling. When the girls take up this chorus, they rise and sing to the front - and sing with great anxiety. The pirates, during the girls' singing, with their arms on each other's shoulders, swing L and R. King and Sam swing R and L. All very pleased. All stand and sing the last nine bars ((by which time the five principals have moved into a straight line across the stage - Isabel-King-Edith-Sam-Kate. "by a doctor, a doctor, a doctor of divinity": hands crossed on breast - heads move side to side (principals to R.L., chorus ladies R.L.?R.L., pirates L.R., L.R. ) on the last pause on "of" - all hands up, down and crossed again on "divinity". During the music which follows the end of the singing, the pirates again seize the ladies - there is a struggle.

During the first three lines of Mabel's recit., the pirates continue to struggle quietly. On "And father is a Major-General", the pirates are awed and drop the girl's wrists. On "Yes, yes, he is a Major-General" the girls shake reproving fingers at the pirates. After Maj.-Gen. sings "Yes, yes, I am a Major-General", the girls all wave their hands during the music. Likewise, a few lines further down, when they sing "Hurrah for the Major-General". During Maj.-Gen.'s solo (which starts at the bottom of p.14) all keep still and show interest in what he is singing. Whenever he is stuck for a rhyme, the girls look anxious and the pirates look pleased.

PAGE FIFTEEN. On the first chorus ("With many cheerful facts...."), girls sing this to each other three times - and each time they sing "hypotenuse" they join both thumbs and both forefingers together and show each other.

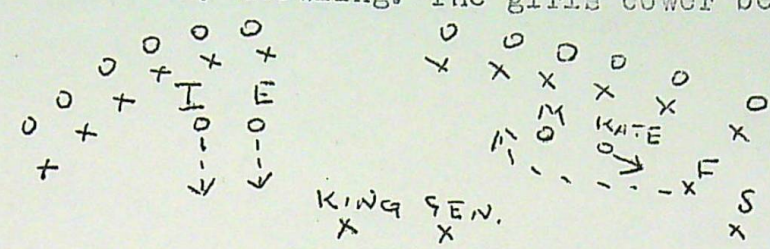
On the second chorus ("And whistle all the airs...."), the girls each time fold arms, point toes and strike attitude as if about to dance a hornpipe - again to each other.

PAGE SIXTEEN. At end of General's song, chorus again break up slightly into twos.

the girls clamour "Against our wills, papa - against our wills" the pirates catch hold of the girls.

p. 18 (when it is plain that the General is going to tell the girls all look shocked.

PAGE SEVENTEEN. On the pirates' motion, often, often, the pirates come through the girls' circle, looking threateningly at the General and stand with folded arms, scowling. The girls cower behind the pirates.

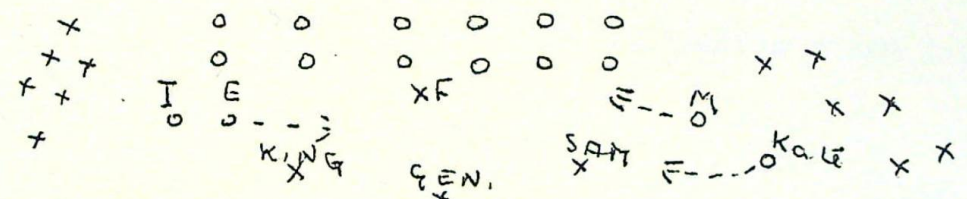


N.B. The Finale begins with the General's recit. "Oh, men of dark and @  
dismal fate" - and from here to the end of the Act requires full co-  
operation and careful building-up by everybody.  
When pirates sing "How sad - an orphan boy" they take out handkerchiefs  
and fall on each others shoulders, in pairs. The girls kneel to them,  
appealingly. . When the pirates have sung "Poor fellow" for the third  
time, at the top of p. 18, they put their handkerchiefs up to their eyes

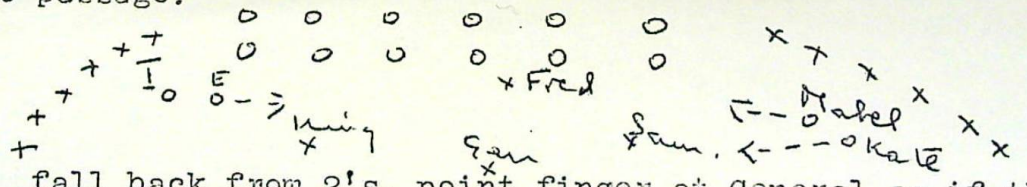
PAGE EIGHTEEN. As they sing "poor fellow" the pirates turn, sobbing, to the girls.

In the Allegro vivace ensemble "I'm telling....", General comes down C, Fred goes to C, well up stage, thinking. Kate goes up to Mabel, Edith and Isa. go back a little. King and Sam stand, folded arms, backs half to audience. Girl chorus go up, step on each second bar, finger to lips.

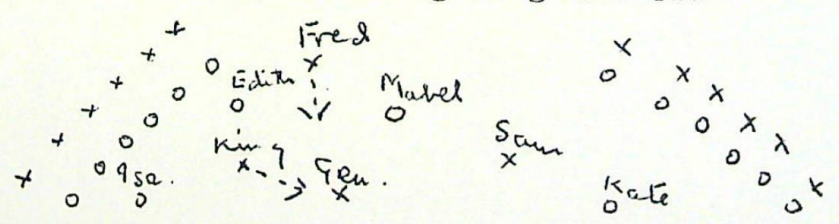
Pirates form 2's at 9th bar, second man forward: melodrama.



Sym. pirates go back to circle, point at General at first chord of the Moderato passage:

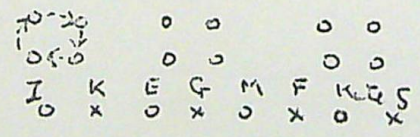


Pirates fall back from 2's, point finger at General as if threatening. Girls come down in 2's, anxiously watching King and Sam



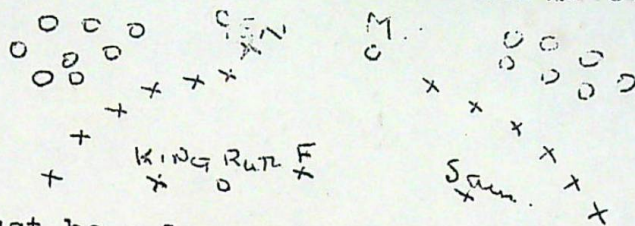
The ensemble "Hail Poetry" is sung with everyone on the stage kneeling. All rise at the end. They must all now show great interest in the verdict which the King is about to pronounce - listen in same positions. On King's "elect you" and Sam's "for he is an orphan boy" all show delight. King turns and shakes hands with Edith and Isa. - Fred with Mabel - Sam with Kate. The General, after his solo ("And it sometimes..)

On F the ladies change their places in 4's and swing



Principals swing to L while singing four bars, trip forward in line four bars - Repeat, then "chain step" eight bars, court step up to each other and turn.

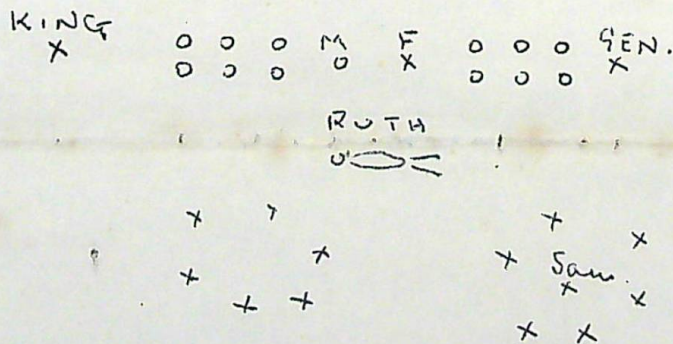
enters from downstage right, running up to Fred at C. The girls  
 scream and rush up corners M and L they look on fearfully. The pirates  
 come forward and form lines. General and Mabel C.



Actions here must be a la grand opera - the chorus actions following the  
 principals - appealing, pointing up stage, etc. When Fred sings "I wish  
 you'd leave me", he catches Ruth's hands and throws her round to Sam.  
 Sam throws her to a pirate - who throws her off L downstage. The music  
 becomes Allegro Risoluto - and during the preliminary music all laugh  
 at Ruth's ejection and get into the above positions. Principals will  
 have to be well upstage. Pirates ~~come forward~~ have hands on each other's  
 shoulders and swing to @ L. The girls swing to R.  
 On K, principal ladies come forward. Chorus ladies stand still. The  
 principal gents swing to R - they come forward to the ladies at K.

On L, all cross arms on breast on the last "doctor" - turn heads R. L  
 five times. On "of" - all hands up, down and crossed on "divinity".  
 Sam. Gen up stage to top of rock, waves Union Jack. King goes up R to @  
 step and waves Jolly Roger.  
 All ladies up stage - Fred and Mabel up stage C. Ruth runs on from  
 downstage L, looks round for Fred, kneels and pleads to him. Fred  
 takes her hands and throws her away from him, takes Mabel in his arms.

Pirates form circles with Sam C. of one on L, dancing round him.



YEOMEN OF THE GUARD.

OVERTURE - H. HARVEY and J. HARRIS.

Wilfred Shadholt, Head jailer, loves Phoebe Meryll daughter of Sergeant Meryll of the Yeomen, but she is in love with the prisoner, Col. Fairfax who is under sentence of death for sorcery.

Phoebe (M. SAMPLE) sings 'When maiden loves, she sits and sighs.' P. 10  
CHORUS (entering) 'Tower warders, under orders.' P. 15

Dame Carruthers, the housekeeper, believes Fairfax to be guilty but Phoebe defends him. Sergeant Meryll hopes that Leonard his son may yet bring a reprieve from Windsor. Phoebe and Dame carruthers argue. Dame D. says (P. Heaton) Silence, you silly girl you know not what you say. I was born in the old keep and please God I shall die and be buried in it, and there's not a stone in its walls that is not as dear to me as my own right hand.

Dame C. (with chorus) 'When our gallant Norman foes' P. 25

Leonard arrives without the reprieve, to join the Yeomen. Fairfax, on his way to another cell, meets L. and Phoebe. A plot is hatched to free F. whereby F. shall wear L'S uniform and pose as L. It seems that if the Colonel, F. does not marry, his estates will go to a designing kinsman who is responsible for F. being where he is. F. decides to marry anyone.

A crowd enters among whom are Elsie Maynard and Jack Point, a strolling jester.

CHORUS 'Here's a man of jollity' P. 40  
DUET 'I have a song to sing O'  
ELSIE (J. ECCLES) says 'Let us give them the singing farce of the Merryman and his Maid  
Therein is song and dance too.  
POINT BOYS  
ELSIE B. FLETCHER and O. BRACEWELL  
POINT V. ASHTON and A. HILTON.  
ELSIE M. SALMON and M. ATHERTON.

Phoebe steals the key and frees F. Everything is ready for the execution. Wilfred and Phoebe sing 'To thy fraternal care 1st. verse A. MEAKIN and M. MARLAND.  
2nd. verse P. MILES and U. BADGER.  
WITH CHORUS.

They went for F. to lead him to the execution but found him. .... gone

CHORUS As escort for the prisoner P. 101  
PIANO ends Act 1. P. 110.

Act II Two days later Overture (H. HARVEY and J. HARRIS and  
CHORUS (Sopranos) 'Night has spread her pall once more  
P. HEATON 'Warders are ye'.

F., who has married Elsie without either seeing the other, meets her for the first time and immediately falls in love. She also loves him. All wonder why Elsie should marry a man whom she has never seen  
QUARTET 'Strange Adventure' P. 129.

Fairfax's reprieve finally arrives, having been maliciously held back by the scheming kinsman, and all is straightened out to everyone's satisfaction.

P. 176 to the end. With happiness my soul is cloyed  
POINT P. ROBINSON and F. BOLTON  
ELSIE M. HULL and J. ECCLES

.....

"Where  
ly

YEOMEN OF THE GUARD

CHORUS

Here's a man of jollity  
Jibe, joke, jollify  
Give us of your quality  
come fool follity  
If you vapour vapidly  
River runneth rapidly  
Into it we fling  
Bird who doesn't sing  
give us an experiment  
In the art of merriment  
Into it we throw  
Cock who doesn't crow  
Banish your timidity  
And with all rapidity  
Give us quip and quiddity  
Willy Nilly, O.  
River none can modify  
Into it we throw  
Fool who doesn't follify.  
Cock who doesn't crow  
Banish your timidity  
And with all rapidity  
Give us quip and quiddity  
Willy, Nilly, O.

DUET

POINT

I have a song to sing, O

ELSIE

Sing me your song, O.

POINT

It is sung to the moon  
By a love lorn loon  
Who fled from the mocking throng, O  
It's the song of a merryman  
moping mum  
Whose soul was sad  
And whose glance was glum  
Who sipped no sup  
and who craved no ~~mup~~ crumb  
As he sighed for the love of a ladye  
Heighdy, Heighdy  
Misery me, lackaday - dee.  
He sipped no sup  
and he craved no crumb  
As he sighed for the love of a ladye.

ELSIE

I have a song to sing, O.

POINT

What is your song, O.

ELSIE

It is sung with the ring  
Of the songs maids sing  
Who love with a love life-long O  
It's the song of a merrymaid,  
peerly bred  
Who lov'd a lord, and who laughed aloud  
At the moan of the merryman,  
moping mum,  
Whose soul was sad  
And whose glance was glum  
Who sipped no sup,  
and who craved no crumb  
As he sighed for the love of a ladye  
Heighdy, Heighdy, Misery me  
Lackaday - dee  
He sipped no sup, and he craved no crumb  
As he sighed for the love of a ladye

POINT.

I have a song to sing O.

Elsie.

Sing me your song O.

Point.

It is sung to the knell  
Of a churchyard bell  
And a doleful dirge ding dong,  
O it's the song of a popinjay  
Bravely born,  
Who turned up his noble nose with  
At the humble merrymaid (scorn  
Peerly born  
Who loved a lord and who laughed (aloud

At the moan of a merryman  
moping mum  
Whose soul was sad  
And whose glance was glum  
Who sipped no sup  
And who craved no crumb  
As he sighed for the love of a ladye  
Heighdy, misery me lackaday dee  
He sipped no sup and he craved no  
(crumb

As he sighed for the love of a ladye

ELSIE I have a song to sing O

Point Sing me your song O

Elsie It is sung with a sigh

And a tear in the eye

For it tells of a righted wrong O

It's a song of the merrymaid,

Once so gay

Who turned on her heel and tripped  
(away

From the peacock popinjay

Bravely born

Who turned up his noble nose with  
At the humble heart (scorn

That he did not prize

So she beeged on her knees

with downcast eyes

For the love of the merryman

Moping mum

Whose soul was sad and whose glance  
(was glum

Who sipped no sup and who craved no

As he sighed

For the love of a ladye (crumb

CHORUS

Heighdy, Heighdy, misery me

Lackaday dee

His pains were o'er and he sighed no  
(more

For he lived in the love of a ladye

Heighdy, Heighdy, misery me

Lackaday dee

His pains were o'er and he sighed no  
(more

For he lived in the love of a ladye.

YEOMEN OF THE GUARD.

"When maiden loves" sung by M. Sample, sitting on bench and facing slightly left.

Chorus now enter on preamble music to "Tower warders, under orders" - moving with quick tramp to rhythm. Half from either side, with three boys at head. The girls form a semi-circle round stage, boys in line upstage in front of girls..

At end of this chorus, stage lights go out. Female chorus make their way offstage in the dark. <sup>stay on</sup> NARRATIVE - lights coming up again in time for Pat Heaton's speech "Silence, you silly girl....."

Pat Heaton now sings "when our gallant Norman foes". The male chorus, who are still on stage, stay immobile while she is singing, but use the following business as they sing the chorus after each verse: <sup>Chorus no action</sup>

THE SCREW MAY TWIST AND THE RACK MAY TURN  
(hands twist) ((right hand 'turning handle'))  
A N D / MEN MAY BLEED AND MEN MAY BURN - <sup>steps</sup>  
(outward face) (instage hand on shoulder of man in front, one step down side of stage to each beat)

O N LONDON TOWN AND ITS GOLDEN HOARD  
(Drop hand) (Turn upstage, ~~33333~~ 44 instage hand on shoulder of man in front, pace back to original position - one pace for each beat.)

I / KEEP MY SILENT WATCH AND WARD.

1st chorus: Front: right hand shading eyes.

2nd chorus: Outwards turn: moving off stage, step to rhythm.

Pat Heaton, left on stage, sits on bench. NARRATIVE.

Page 40. Preamble on piano. Then chorus enter as they start singing, choosing the first set of soloists in front of them:

HERE'S A MAN OF JOLLITY (coming in at the double)  
JIBE, JOKE, JOLLIFY (facing front)  
GIVE US OF YOUR QUALITY (stamp with right foot forward, right hand out)  
COME FOOL, FOLLIFY (hand shaken up and down insistently)  
IF YOU VAPOUR VAPIDLY (warning forefinger wagged)  
RIVER RUNNETH RAPIDLY (rippling movement with fingers from L to R)  
INTO IT WE FLING (both hand signify act of throwing towards L.)  
BIRD WHO DOESN'T SING (quick dismissing gesture with right hand)  
GIVE US AN EXPERIMENT (right hand out, palm upwards)  
IN THE ART OF MERRIMENT (hands on hips)  
INTO IT WE THROW (Throwing action to L, as before)  
COCK WHO DOESN'T CROW. (quick dismissing gesture with right hand)  
BANISH YOUR TIMIDITY (hands part outwards 'dismissingly')  
AND WITH ALL RAPIDITY (hands on hips)  
GIVE US QUIP AND QUIDDITY (right hand out, palm up)  
WILL-NILLY O. (wagging forefinger of right hand.)  
RIVER NONE CAN MOLLIFY (rippling movement with fingers from L to R-)  
INTO IT WE THROW (throwing action to L as before)  
FOOL WHO DOESN'T follidy (wagging forefinger warningly)  
COCK WHO DOESN'T CROW (quick dismissing gesture with right hand)  
BANISH YOUR TIMIDITY (hands part outwards 'dismissingly')  
AND WITH ALL RAPIDITY (hands on hips)  
GIVE US QUIP AND QUIDDITY (right hand out, palm upwards)  
WILLY-NILLY O. (Wagging forefinger warningly.)

J. Eccles now says: "Let us give them the singing farce of the Merryman and his Maid. That is a song liked everywhere". The Chorus give a cheer of approval and retire upstage - three to each set of steps, two in the centre to the bench, and those in between standing. They do not move while the soloists are singing - the change-over of soloists being effected by having the second set coming down stage singing as the first set retire. When the full chorus sing together again (page 51), they turn to each other and sing in pairs together, simply nodding their heads and beating time slightly with the right hand to the music.

After this, the Chorus turn their backs to the front of the stage. NARRATIVE, followed by "To thy fraternal care". Chorus turn round to sing the two chruses - turning away again each time they finish singing.

While the Chrus are singing, the soloists will execute the simple dance-figure to be arranged for them.

NARRATIVE. With the next item - "As escort for the prisoner" - the full chorus conduct the following excited business: (page 101) (IN PAIRS)  
AS ESCORT FOR THE PRISONER (Both hands expressing agitation)  
THEY SOUGHT HIS CELL IN DUTY BOUND (pointing insistently towards L)  
THE DOUBLE GRATINGS OPEN WERE (both hands express agitation)

1956

BALSHAW'S GRAMMAR SCHOOL



1782

AN AMATEUR PERFORMANCE OF

THE HAPPIEST DAYS  
OF YOUR LIFE

by

JOHN DIGHTON



Presented by the  
SCHOOL DRAMATIC SOCIETY

Thursday, Friday, Saturday  
March 22nd, 23rd and 24th  
at 7 p.m.



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## CHARACTERS

*(in the order of their appearance)*

★

Dick Tassell (Assistant Master at Hilary Hall) A. J. R. Bourn  
Rainbow (School Porter and Groundsman) ..... J. Singleton  
Rupert Billings (Senior Assistant Master at Hilary Hall) ...  
R. D. Swift  
Godfrey Pond (Headmaster of Hilary Hall) ..... A. E. Hall  
Miss Evelyn Whitchurch (Principal of St. Swithin's  
School for Girls) ... Margaret Sample  
Miss Gossage (Senior Assistant Mistress at St. Swithin's) ...  
Rosemary Morris  
Hopcroft Mi (Pupil at Hilary Hall) ..... J. G. Oliver  
Barbara Cahoun (Pupil at St. Swithin's) ... Moira Gallacher  
Joyce Harper (Assistant Mistress at St. Swithin's) .....  
Fay Bolton  
The Reverend Edward Peck ..... I. W. Ogden  
Mrs. Peck (his Wife) ..... Margaret Smethurst  
Edgar Sowter ..... C. J. B. Wilford  
Mrs. Sowter (his Wife) ..... Valerie Preston

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## SYNOPSIS OF SCENES

★

*The action of the play passes in the Masters' Common Room  
at Hilary Hall, in Lancashire.*

ACT I. The first day of the Summer term. Afternoon.  
ACT II. Saturday afternoon. Three weeks later.  
ACT III. Two hours later.

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*There will be an interval of fifteen minutes at the end of  
Act I and a very short interval at the end of Act II.*

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*The Dramatic Society wishes to express the warmest  
appreciation and gratitude to the many parents and friends  
who have loaned properties and otherwise helped the  
production.*

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The play is produced by W. J. DOWNER, Esq.

Stage Manager: W. RIGBY, Esq.  
assisted by J. M. SWARBRICK, J. H. OWENS and  
T. A. HIBBERT.

Setting designed by Miss K. WHEWELL  
and constructed by the Handicraft Dept. under the  
supervision of  
H. HEWARTSON, Esq.

Décor assistants:  
ROSEMARY MORRIS and BRENDA FLOYD.

Music and sound effects: G. BLACK, Esq.

Lighting effects: T. SPEAKMAN, Esq.  
assisted by  
W. GRAHAM, D. C. THOMAS and R. L. SLATTERY.

Make-up:  
B. L. WILKINSON, Esq., Miss E. M. BROMLEY.  
House Manager: B. J. LEATHERBARROW, Esq.

Properties:  
MARGERY ALLISON and CLARE MARKUS.

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*Telephone equipment lent by Post Office.*

*Furniture by Edward Nield, Preston.*

Balshaws G.S. Comedy

## RIP-ROARING SUCCESS

Play: "The Happiest Days of Your Life."

Players: Balshaws Grammar School Dramatic Society.

Skilful casting, brisk pace and vigorous attack combine to make this excursion into modern comedy a rip-roaring success. The producer has made the most of some first-rate material and is fortunate in having a Miss Gossage with a twinkle of stardust in Rosemary Morris who, however, bars scene-stealing and manifests the true team spirit of St. Swithin's.

Playing a close second come Valerie Preston as Miss Whitchurch and A. E. Hall as Mr. Pond, respectively harrassed principal and headmaster who both act with surprising maturity.

J. Singleton invests the part of Rainbow with the same earthy dumbness he once played an unforgettable Bottom, and resists the temptation to overact.

### ACADEMIC CYNICISM

The irate Mr. Sowter is given punch and authority by C. J. B. Wilford who is ably supported by Rhona Paul as his monosyllabic wife. In striking contrast I. W. Ogden and Margaret Smethurst flutter convincingly as the timid Rev. and Mrs. Peck.

The two Hilary Hall masters, Tassell and Billings, are played with the right degree of academic cynicism by A. J. R. Bourn and R. D. Swift and Fay Bolton is a charming Miss Harper.

Two wily products of the British public school system, J. G. Oliver as Hopcroft Mi and Moira Gallacher as Barbara Cahoun, give their parts so naturally that the classrooms and playing fields seem very near.

This brisk production, with its attractive setting, is a worthy successor to last year's operatic production.  
D.L.W.

LEP Fri. 23.3.56

1957

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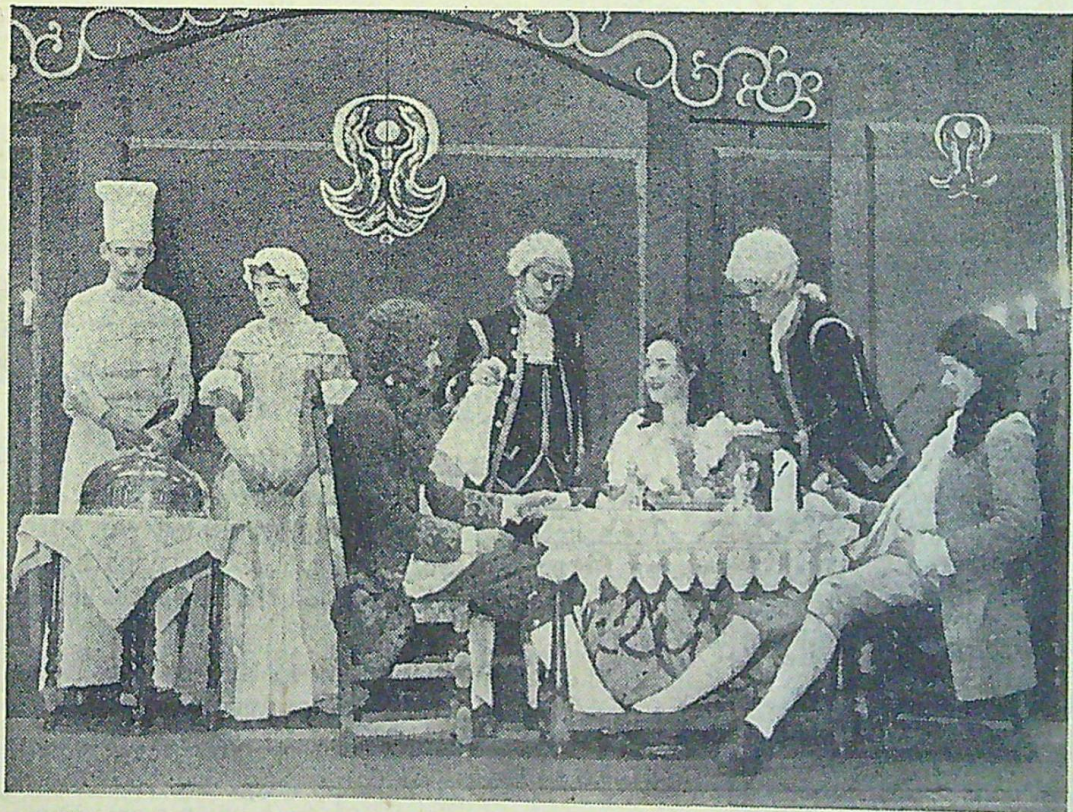
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**"THE PRODIGIOUS SNOB."**—A scene from "The Prodigious Snob," to be given by Balshaws Grammar School, Leyland, Dramatic Society at the school, to-morrow, Friday and Saturday, Left to right: N. C. Turner, Marie Halliwell, C. J. B. Wilford, R. L. Slattery, Rhona Paul, M. F. Ingham, A. J. R. Bourn.

# 'The Rebel Maid' g

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# *School's choice was bold and ambitious*

Play: The Prodigious Snob.

Players: Balshaw's Grammar School, Leyland.

**T**HE school made a bold choice when they decided on the play for their annual production this year. It was all the more creditable, therefore, they should score such a great success with it before a packed audience in the school hall last night.

But then, it was not really surprising as this school always likes to do something ambitious and a little different.

In a way, the play — an adaptation of Moliere's "Le Bourgeois Gentilhomme" — was an ideal choice in that it offered scope for the school's talents in costume making, music and dancing.

The play was a personal triumph for 18-year-old Anthony Bourn who portrayed the eccentric Monsieur Jourdain — the prodigious snob — with perfect understanding and ease.

By clever disguise — a pat on the back here for the make-up department — and action he was able to overcome the obvious handicap of youth for the elderly part.

## **A GOOD PARTNER**

He was ably partnered by Margaret Smethurst, who as his wife particularly impressed with her emotional outbursts, while in supporting role Barbara Hitchcock was a charming and delightful singer.

Special mention, too, must be made of the two straight-faced and immaculate flunkeys, Robert Slattery and Michael Ingham.

Principal roles were nicely handled by Derek Robinson, Harry Entwistle, John Wilford, Neville Ryding, Maureen Salmon, Rhonda Paul, D. J. Greenwood and J. Oliver.

Costumes, some of which were specially hired while all the other were made in school, and lighting effects were excellent. Pity though that the stage was not a little bigger, to give the 30-strong cast more space to move around.

The dialogue, on paper, might have seemed heavy, but the cast made surprising light going of it. They did a fine job. The play until Saturday.—A. D.



1782

BALSHAW'S  
GRAMMAR  
SCHOOL  
LEYLAND



The School Dramatic Society

presents

**“WHEN WE ARE  
MARRIED”**

by J. B. PRIESTLEY



on Thursday, Friday, Saturday,  
April 4th, 5th, and 6th, 1963  
in the School Hall at 7.30 p.m.

.....

## *Characters*

(in the order of their appearance)

RUBY BIRTLE	....	....	....	....	Susan Hudson
GERALD FORBES	....	....	....	....	Derek Forrest
MRS. NORTHROP	....	....	....	....	Susan Bennett
NANCY HOLMES	....	....	....	....	Glynis Prendergast
FRED DYSON	....	....	....	....	Brian Forshaw
HENRY ORMONROYD	....	....	....	....	John Shorrock
ALDERMAN JOSEPH HELLIWELL	....	....	....	....	Mervyn Robinson
MARIA HELLIWELL	....	....	....	....	Una Prescott
COUNCILLOR ALBERT PARKER	....	....	....	....	Alexander Lawrie
HERBERT SOPPITT	....	....	....	....	John Blundell
CLARA SOPPITT	....	....	....	....	Elsie Mylroie
ANNIE PARKER	....	....	....	....	Elizabeth Nelson
LOTTIE GRADY	....	....	....	....	Avril Irvine
REV. CLEMENT MERCER	....	....	....	....	Paul Dickinson

.....

.....

## *Synopsis of Scenes*

The action takes place in the sitting room of Alderman Helliwell's house in Clecklewyke, a town in the West Riding, on an evening about 35 years ago.

### **ACT I**

A September evening

### **ACT II**

About half an hour later

### **ACT III**

About a quarter of an hour later

There will be 2 intervals. During the first, refreshments will be served as indicated on admission tickets. The end of this interval will be indicated by the ringing of a bell.

The second interval will last for a few minutes only and although the lights will go up members of the audience are requested to remain seated.

Special transport will be available outside the school gates after the performance for those travelling in the direction of Preston.

**You are kindly requested to refrain from Smoking**

.....

The play is produced and the scenery designed by  
W. G. WILSON, Esq.

Stage Manager :  
W. RIGBY, Esq.

Lighting :  
G. KIDD, Esq.

Costumes by  
AUBREY SAMUELS  
London

Make-up  
Miss E. M. BROMLEY & Mrs. M. H. PICKERSGILL

Business Manager :  
J. H. LEATHLEY, Esq.

House Manager :  
K. R. SMITH, Esq.

Technical Assistants :  
John Baker, Robert Christie, James Prescott (Lights),  
Eileen Baker, Jennifer Hill, Sheila Hutchinson, Margaret  
Stephenson (make-up), Derek Blackwell (Music), Ann  
Hanson, Ann Nelson (Prompts), Michael Batty, Rodney  
Blackhurst, Thomas Lemmon, Michael Oliver (Properties).