

**Crowthorne Musical Players**  
present...

South Hill Park

# Singin' in the Rain

Wilde Theatre, South Hill Park, Bracknell

Tues 22<sup>nd</sup> to Sat 26<sup>th</sup> May 2007 at 7.30pm  
Saturday Matinee at 2.30pm



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CROWTHORNE MUSICAL PLAYERS

# Singin' in the Rain

Based on the MGM Film. Screenplay and adaptation by BETTY  
COMDEN and ADOLPH GREEN. Songs by NACIO HERB  
BROWN and ARTHUR FREED. Produced by arrangement with  
Maurice Rosenfield, Lois F. Rosenfield and Cindy Pritzker, Inc.  
An amateur production by arrangement with JOSEF WEINBERGER  
LIMITED on behalf of MUSIC THEATRE INTERNATIONAL of  
NEW YORK

**Director: Mark Conolly**

**Musical Director: Nick Austin**

**Choreographer: Natalie Oatham**

*noda*

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CMP is Affiliated to the National Operatic and Dramatic Association

# Crowthorne Musical Players

Crowthorne Musical Players was formed in 1950 by members of the Parish Church and since that time has performed many musical shows at various venues. Our main productions have been held at the Wilde Theatre since 1991:

1991 Calamity Jane	1999 Calamity Jane
1992 The Merry Widow	2000 Anything Goes
1993 Oklahoma!	2001 Kiss Me, Kate
1994 Half a Sixpence	2002 Die Fledermaus
1995 Carousel	2003 Me And My Girl
1996 Fiddler on the Roof	2004 The Boyfriend
1997 Pirates of Penzance	2005 South Pacific
1998 My Fair Lady	2006 Annie Get Your Gun

## CMP Officers

Chairman:	Secretary:	Treasurer:
John Caley	Susanne Lee	Chris Wood

To contact the Society please call 08707 708871

## Life Members

Joyce Earney, Chris Evans, Eileen Goode, Carol Hardy, Carole & Tony Kershaw, Claire Lawson, Reg & Sybil Priest, Maggie Uttley.

## Vice Presidents

Mr J Finnie, Mr J Jones, Mr W Jones, Dr J Perry, Dr K Smith.

We are always pleased to welcome new members, especially male singers, and we have some exciting shows planned, with our *Musical Movie Memories* concert in Crowthorne this Autumn and *Oklahoma!* here at the Wilde Theatre next year. Further details are given on our 'Coming soon...' page.

If the thought of treading the boards is perhaps a little too daunting, then we are also delighted to meet volunteers who would like to join the backstage crew or help out front-of-house, or perhaps you could support us by becoming a Vice President.

We meet for rehearsals on Thursday nights, plus Monday nights as required, at Crowthorne Parish Hall on Heath Hill Road and we gratefully acknowledge the facilities and financial support provided by Crowthorne Parish Council.

For information on how to become involved with CMP, please contact any of the above officers, get in touch with us via our website, or just come along to any rehearsal where we guarantee you a warm welcome

[www.crowthornemusicalplayers.org.uk](http://www.crowthornemusicalplayers.org.uk)



## Chairman's Welcome

Last year was Mark Conolly's directorial debut and in this column I jokingly referred to the headaches and sleepless nights it gave him. Little did we know that *Annie Get Your Gun* was just a rehearsal compared to the challenges that have been thrown his way with this show! Firstly, film clips form an integral part of the story, so Mark had to rapidly acquire the skills of a movie director, finding locations, preparing shooting schedules, etc. In this he was ably assisted by Clive Foster who carried out the filming and editing; Tim Cumper who provided the backing music, sound effects and dubbing facilities; and we are also grateful to the John Lewis Partnership for the use of their premises for the location work.

I am delighted to welcome back Natalie Oatham as choreographer, having previously worked her magic in *South Pacific*. This show is rightly famous for its dance sequences and Nats certainly had her hands full devising complex routines suitable for a cast ranging in ability from wannabe Gene Kellys and Cyd Charisses down to don't-even-ever-wannabe clog-dancers.

Nick Austin is a wonderful Musical Director, but I know he will forgive me for devoting a few special words to his assistant director and our rehearsal pianist, Merryl Spong, who is moving away from the area later this year. A great pianist and a lovely lady, rehearsals just won't be the same without 'our Merry!'. We wish her and husband Richard – a former CMP Stage Manager – all the very best in their new home.

Aside from the technical issues, we have had more pressing challenges. Two cast members dropped out through ill health, and we wish them speedy recoveries. And then just three weeks before the show, Chris Wood, who was to have played Cosmo, snapped his achilles tendon whilst training for his big dance number. This would have been Chris's first lead role with CMP and he had put in an immense amount of preparation. Thankfully, although he won't be dancing for a few more weeks yet, he is recovering well and easing his disappointment with generous helpings of the excellent products of the Hogs Back Brewery!

Meanwhile – as the saying goes – the show must go on and we are especially grateful to Adrian McDougall and Tanya Vasey, who both joined the show in the later stages of rehearsal. And finally of course, special thanks to everyone involved with the production, particularly those who are new to the society, for all their hard work in making it possible. Enjoy the show

*John Caley*

Everyone at CMP was sad to learn of the death of Geoff Bamford in April. Geoff was Lighting Director for several of our previous shows and also worked with many other local societies. Our condolences go to his wife, Joyce, and all his family. Several of us attended the funeral and a donation was made in Geoff's name to 'The Cardiac Fund' at the Royal Berkshire Hospital.

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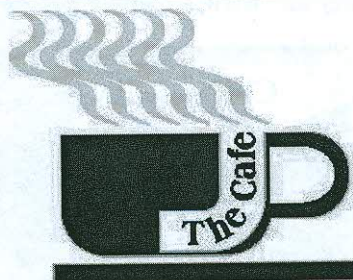


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# Synopsis

It's 1927 and 'The Talkies' are only a whisper away. The Warner Brothers studio is about to go into production with "The Jazz Singer" but, at Monumental Pictures, it's business as usual, and their business – overseen by studio head R.F Simpson and lead director Roscoe Dexter – is determinedly rooted in silent film.

Their golden geese are Don Lockwood and Lina Lamont, the stars of countless Monumental epics. Courtesy of the gossip columns, fan magazines and wishful thinking they are constantly being romantically linked with each other; something Don loathes, but which Lina loves.

Their public appearances together are carefully stage-managed; in part to maintain the myth – and publicity – of a romance, but equally because Lina has such an appalling speaking voice that, were it heard in public, it would shatter the illusions of even the most ardent fan! She's a cent short of a quarter in most respects and believes all the romantic hype around her and Don. Her only world is the make-believe circus in which she exists. Yet, when it comes to knowing her worth to the Studio, she's as sharp as a tack.

At the premiere of their latest film, 'The Royal Rascal', Dora Bailey, a gushing, gossip film columnist and radio reporter, pumps Don for the latest on his 'romance' with Lina. Don neatly sidesteps her questions but agrees to tell the story of how he rose to stardom. It's mostly lies – but he is a pro! Don gives his version – but we see the reality enacted by his younger self. The only truth is Don's enduring friendship with Cosmo Brown. Cosmo, chief studio pianist, is an eternal optimist and when ever Don feels low, he turns to the irrepressible Cosmo.

There's the usual post-premiere party to attend at R.F Simpson's mansion but, disillusioned with his studio-controlled life, Don wants some fresh air to clear his head. He sets off for the party on foot...

As someone plastered over billboards across the nation, it isn't long before he's spotted by fans. He extricates himself by claiming to be a Lockwood look-alike and, seeing a girl sitting on a nearby bench, pretends that she's 'his girl'. The girl in question – Kathy Selden – has been quietly waiting for the next trolley home, and is a little frightened by the stranger who suddenly sits next to her. Don is captivated by her. Kathy is far more wary – yes, she recognises him after a while, but she isn't going to fuel his ego further by saying so.

And that's the start of it all. If Don had taken his limo, or even a taxi, there wouldn't be a show!

What happens next? Does Kathy soften towards Don? Do they find true love? Will Cosmo remain loyal to Don? Can Lina accept a 'nobody' coming between her and Don without putting up a fight? Are Monumental pictures capable of producing a talking picture? All questions will be answered – no matter how rhetorical they may be!

Suspend reality for a couple of hours, and enjoy the show!



Award Winner

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# Singin' In The Rain: Background & Trivia

The 1952 film arose out of musical mogul Arthur Freed's desire to make use of a catalogue of songs, including the title song, written by himself and Nacio Herb Brown in 1932, which had recently been acquired by MGM. Writers Adolph Green and Betty Comden were hired to write a movie around these old songs, and the result was one of the last musicals written for the screen. Other famous examples of stage musicals where the film came first include *Calamity Jane* and *Little Shop of Horrors*.

What comes across as carefree hoofing on film was actually gruelling physical work. Debbie Reynolds, only 19-years-old, was a true amateur among professionals. She endured weeks of training sessions under Gene Kelly's scrutiny to prepare herself for the role. Kelly was a strict taskmaster, but ironically he was the studio's second-choice for the part. The original idea was for Howard Keel to play the part as a singing cowboy. Reynolds' most difficult number was "Good Morning", in which she had to keep up with co-stars Kelly and Donald O'Connor. Shooting went late into the evening, and when it was all over, Debbie fainted, having burst a blood vessel in her foot. She received doctor's orders to stay in bed for three days. Debbie wasn't the only one who ended up bed-ridden. Donald O'Connor needed a full three days rest after his solo number, "Make 'Em Laugh", but then again, he was smoking four packets of cigarettes a day at the time!

For the film's title number a tarpaulin covered the set to make it seem like night time. This cover was lined with sprinklers, to provide the rain, which was actually water mixed with milk to provide greater visibility. Holes were dug in the road to produce the famous puddles. Gene Kelly wore a thick woollen suit that reportedly shrunk as he danced and he is said to have had a temperature of 103°. The end result remains one of the most enjoyable sequences in movie history.

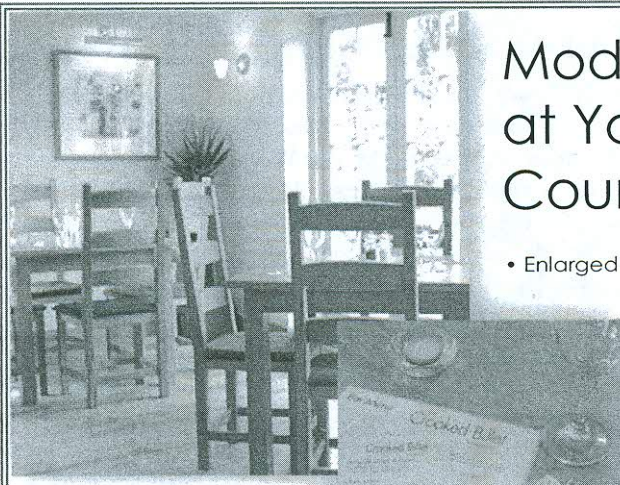
There is one supreme irony in the film. In the "Would You" number, Kathy Selden (Debbie Reynolds) is dubbing the voice of Lina Lamont (Jean Hagen) because Lina's voice is shrill and screechy. However, it's not Reynolds who's really speaking, it's Jean Hagen herself, who actually had a beautiful deep, rich voice. So you have Jean Hagen dubbing Debbie Reynolds dubbing Jean Hagen. And when Debbie is supposedly dubbing Jean's singing of "Would You", the voice you hear singing actually belongs to Betty Noyes, who had a much richer singing voice than Debbie!

*noda*



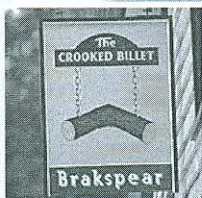
The National Operatic and Dramatic Association (NODA) was founded in 1899 "to protect and advance the interests of Operatic and Dramatic Art, and of Societies engaged therein." It has a membership of some 2,300 amateur societies and 2,500 individual enthusiasts throughout the UK, staging musicals, operas, plays, concerts and pantomimes in a wide variety of performing venues, ranging from the country's leading professional theatres to tiny village halls. Members have access to a wide range of benefits.

For further information contact: NODA, NODA House, 1 Crestfield Street, London, WC1H8AU. Tel 0870 770 2480. [www.noda.org.uk](http://www.noda.org.uk)



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# ***Oklahoma!***

**South Hill Park, May 2008**



## *The Cast* (in order of appearance)

DORA BAILEY	<i>Tanya Vasey</i>
ZELDA ZANDERS	<i>Helen Nicholson</i>
OLGA MARA	<i>Sara Dillon</i>
R.F. SIMPSON	<i>John Caley</i>
ROSCOE DEXTER	<i>Peter Green</i>
COSMO BROWN	<i>Adrian McDougall</i>
LINA LAMONT	<i>Kate Cooper</i>
DON LOCKWOOD	<i>Stuart Hayllor</i>
YOUNG DON	<i>Rory Hill</i>
YOUNG COSMO	<i>Georgina Ross</i>
VILLAIN	<i>Ryszard Gorell</i>
LADY-IN-WAITING	<i>Katy Lethbridge</i>
ROD	<i>Roger Lansdown</i>
KATHY SELDEN	<i>Jenny Rolls</i>
POLICEMAN	<i>John Butterworth</i>
BUTLER	<i>Anne Darsley</i>
1 <sup>st</sup> ASSISTANT DIRECTOR	<i>Ro Gorell</i>
2 <sup>nd</sup> ASSISTANT DIRECTOR	<i>Sue Ford</i>
WARDROBE MISTRESS	<i>Christine Charlton</i>
PRODUCTION TENOR	<i>Malcolm Wellard</i>
SID PHILIPS	<i>Ryszard Gorell</i>
MISS DINSMORE	<i>Susanne Lee</i>
MALE DICTION TEACHER	<i>Peter Winn</i>
SOUND ENGINEER	<i>Malcolm Winslade</i>

DANCERS: *Lucy Gosling, Robyn Heffer, Katy Lethbridge, Kirsty Lloyd, Debbie Mann, Jeanette Shore, Amanda Whewell*

CHILDREN: *Amy Dillon, John Dillon, Lucy Phillips*

CHORUS: *Brenda Baigrie, Colin Dillon, Sue Dyer, Tom McCann, Chrissy Pask, Andy Springford, Alec Teideman, Mary Unwin, Janet Winn.*

# *Scenes and Music* Hollywood

## ACT ONE

Overture & Opening

*Orchestra*

**SCENE 1: Outside Graumann's Chinese Theatre**

Fit as a Fiddle

*Don and Cosmo*

**SCENE 2: Inside Graumann's Chinese Theatre**

**SCENE 3: Stage of Graumann's Chinese Theatre**

**SCENE 4: Hollywood Boulevard**

You Stepped Out of a Dream

*Don & Chorus*

**SCENE 5: R. F. Simpson's Mansion**

All I Do is Dream of You

*Kathy & Girls*

Reprise: You Stepped Out of a  
Dream

*Don*

**SCENE 6: Stage at Monumental Pictures Studio**

Make 'em Laugh

*Cosmo*

**SCENE 7: Set of "The Duelling Cavalier"**

**SCENE 8: Monumental Pictures soundstage**

Beautiful Girl

*Production Tenor*

Lucky Star

*Kathy*

**SCENE 9: Monumental Pictures soundstage**

You Were Meant For Me

*Don*

**SCENE 10: Vocal and Diction Coaches' Offices**

Moses Supposes

*Don and Cosmo*

**SCENE 11: Monumental Pictures soundstage**

Moses reprise

*Company*

**SCENE 12: A Movie Theatre**

# *Musical Numbers*

## od 1927

### ACT ONE (Continued...)

#### **SCENE 13: Don's House**

Good Morning

*Don, Kathy and Cosmo*

#### **SCENE 14: Street outside Kathy's House**

Singin' In The Rain

*Don*

**INTERVAL - 20 minutes**

## **ACT TWO**

#### **SCENE 1: R.F. Simpson's Office**

#### **SCENE 2: Recording Stage**

Would You?

*Kathy*

Reprise: Would You?

*Don*

#### **SCENE 3: Lina's Dressing Room**

What's Wrong With Me?

*Lina*

#### **SCENE 4: R.F. Simpson's Office**

Broadway Melody

*Cosmo, Don and Chorus*

#### **SCENE 5: Graumann's Chinese Theatre**

Reprise: Would You?

*Don and Kathy*

Singin' In The Rain

*Company*

Finale

*Company*

## Cast Profiles

### **Don Lockwood – Stuart Hayllor**

What a daunting task for anyone, undertaking this role with the knowledge of Gene Kelly's famous portrayal. Stuart was thrilled to have got the part and with the amount to learn he didn't have much time to think about the pressure of dancing in Kelly's shoes. (OK maybe a little). Stuart has played roles in many classic musicals including Tony in *West Side Story*, Jesus in *Jesus Christ Superstar* (both with Starmaker), Billy in *Anything Goes* and Curly in *Oklahoma!* with WLOS, and most recently Keith in *Spend Spend Spend* with EBOS. Nevertheless he is pleased to say that this is his favourite and most challenging role to date. Those of you in the front rows may want to keep your coats on for the title song – he certainly gets wet and you may too! To quote Don Lockwood, "Its been great fun making it and we hope you enjoy seeing it here tonight".



### **Kathy Seldon – Jenny Rolls**

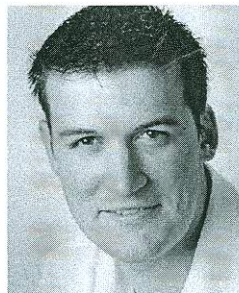


This is Jenny's second show with CMP, her first appearance being in last year's production of *Annie Get Your Gun* as one of the dancing girls in Buffalo Bill's show troupe. She is very excited about taking on the role of Kathy, and has been practising hard at tapping (eek!), jumping out of cakes, custard pie aiming and above all, wearing a plastic mac with pride. Jenny has also appeared recently as Hope in *Anything Goes*, Cupid in *Orpheus in the Underworld*, Princess Kalybar in *Utopia Ltd*, and Miss Mona in *The Best Little Whorehouse in Texas*. In her spare time she

supplies the cast and crew with Danish pastries (or something!).

### **Cosmo Brown – Adrian McDougall**

Adrian most recently appeared on stage with a selection of farmyard animals in a UK tour of *Tractor Tom* (!), while locally he's enjoyed roles such as Bertie Wooster in *By Jeeves* and Billy in *Billy! The Musical*. And if it's irony you're after, despite being 6'4", he's the voice of Mr Small in *The Mr Men Stage Show*! He's artistic director of Blackeyed Theatre Company and a director of roleplay company, CentreStage Partnership.



## ***Lina Lamont* – Kate Cooper**

Kate has been performing with local theatrical groups for the last twelve years, including shows such as *Anything Goes* - where she played Gangsters Moll 'Irma', *South Pacific*, *Me & My Girl*, *Kiss Me Kate*, *Oklahoma!*, *42<sup>nd</sup> Street*, *Guys and Dolls* and *Singin' In The Rain* to name a few. This is Kate's fifth show with CMP and she has absolutely loved playing Lina Lamont (although practicing her lines and song at home is slowly driving her "Fianceee" Jim and the neighbours a little crazy!). Kate is also busy planning her upcoming wedding which is less than two weeks after the show, and works in a busy Press Office at Waitrose. We sincerely hope the Lina voice wears off before the wedding for Jim's sake!.



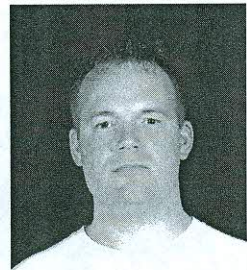
## ***R.F. Simpson* – John Caley**



I suppose one of the advantages of your hair turning grey is that least you can see it when photographed against a black curtain. John joined CMP in 1999 and became Chairman and general dogsbody five years ago (when his hair was pure black and he hadn't torn any of it out). As he sits here writing this programme at 1.50am, he can't help but think that its time somebody else had a turn! His immediate ambitions are to get this programme printed and to learn all his lines (and even some of the dance steps) by opening night. This latter ambition is fervently shared by the director, choreographer, and his fellow thespians.

## ***Roscoe Dexter* – Peter Green**

Springing (well, ambling) onto the Wilde stage for the second time with CMP, Pete is looking forward to hiding at the back of some tricky dance numbers. Having received some polite cheers for his performance as Charlie in *Annie Get Your Gun* last year, Pete can't wait for some more adulation. After getting involved with all things theatrical at school, Pete joined Sheffield University's Theatre Company where he played lead roles in *Company*, *The Best Little Whorehouse in Texas*, *The Wind In The Willows* and *Me & My Girl*. Since moving south he has enjoyed performing lead roles as Sergeant of Police in *The Pirates of Penzance* and Scaphio in *Utopia Limited*. Outside the dressing room, Pete is the one-man IT Department at Bakehouse Ltd in Bagshot..



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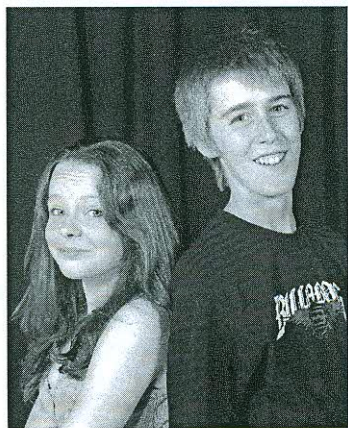


## **Miss Dinsmore & Diction Coach – Susanne Lee & Peter Winn**

Susanne's 5th show with CMP sees her playing the role of the 'fruity voiced' diction coach. She says she's been driving her family mad trying to perfect the art of 'rolling her Rs' and is eternally grateful to Janet and Sara in wardrobe that she didn't have to wear tweed skirt, brogues and woolly tights a la Nora Batty !



After 15 years staying resolutely backstage with SE Berks Gang Show and two with CMP, Peter was conned into appearing on stage in a CMP Autumn show and thus a star was born! He has subsequently appeared as a waiter in *The Boyfriend*, Commander Harbison in *South Pacific*, a stern and scary (*no acting required there – Ed.*) Indian chief in *Annie Get Your Gun*, and now has the unenviable task of learning the Diction Coach's horrendous tongue-twisters. All together now: "Simple Caesar sniffed his sniffer..."



## **Young Don & Young Cosmo – Rory Hill & Georgina Ross**

Before they start, Rory and Georgina would like to thank Jenny and Peter for generously providing the Danish pastries at rehearsals. Rory is proud to say he managed to beat George by eating five in one evening! GUTTED! This is Rory and Georginas' second show at South Hill Park, Rory having been in *Annie Get Your Gun* and Georgina in the *Cinderella* pantomime. They both attend the Jayne A Coleman Academy of Dance, where they will never forget when Rory had to dress up as a big spider and Georgina a mouse! Before they leave, they would like to condemn eat-your-heart-out

Nick Austin for his derogatory comments about us teens! Sulky faces?! WE THINK NOT!! Enjoy the Show! (*Editor's Note: the above was written by teenagers. I've tried my best to translate it into English.*)

## **Dora Bailey – Tanya Vasey**

This is Tanya's first show with CMP, although she has previously performed with several of the cast members, most recently in *A Noel Coward Double Bill* at Pinewood Theatre. She has appeared with many local societies and has played various roles here at South Hill Park, including Mistress Quickly in *The Merry Wives of Windsor* last year



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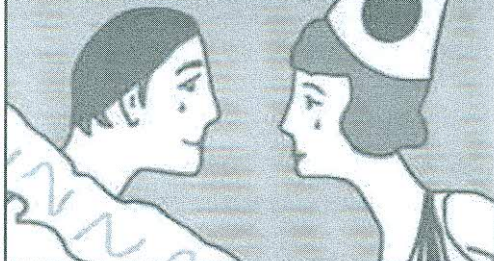
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## Choreographer – Natalie Oatham



*Singin' In The Rain* is Natalie's second show as Choreographer for CMP. As one of her favourite shows, she was very pleased to become part of the production team once more. Natalie began dancing and 'treading the boards' at the age of three and has continued ever since. Since her last show with CMP, Natalie has taken a trip to *Oklahoma* with WLOS and charlestoned, on the Riviera choreographing *The Boyfriend* for Grimms in Maidenhead. She would like to say thank you to the cast for all their hard work over the past months and, not to sound like a broken record, "Smile". A special thank you

needs to go out to Mark Kelly eat your heart out!

### The Dancers:

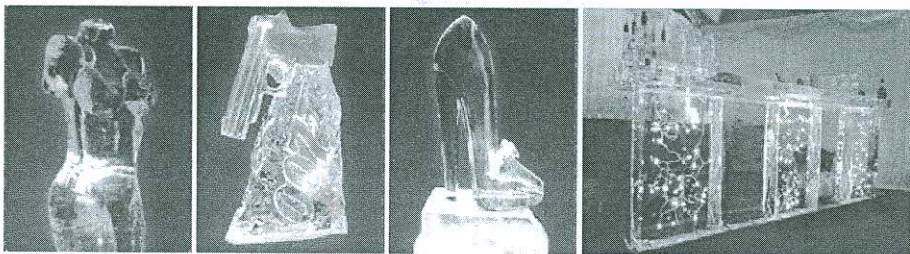
**Jeanette Shore,  
Kirsty Lloyd,  
Robyn Heffer,  
Lucy Gosling,  
Amanda  
Whewell,  
Katy  
Lethbridge,  
Debbie Mann**

A warm welcome to Jeanette and Kirsty who are appearing in their first CMP show. This is Robyn and Amandas' second, Katy's third and I've lost count of Lucy's! However, a special mention

must go to Debbie. Although one hesitates to apply the word 'veteran' to one so young, believe it or not this is Debbie's 20<sup>th</sup> year of performing with CMP. This can either mean that (a) she is a lot older than she looks, or (b) she was a child star. Since she has a powerful right-hook, I think we'll definitely opt for answer b!



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## Mark Conolly – Director



Mark joined CMP for their 1993 production of *Oklahoma!*, in which he played the hapless peddler, Ali Hakim. Since then he's played over 20 principal roles, both with CMP and other local societies. In 2005, he casually whispered to CMP's chairman that he wouldn't mind "having a stab" at direction. The result was our well-received 2006 production of *Annie Get Your Gun*. Buoyed by this, he took the reins for *Singin' In The Rain*. Water on stage? A few pre-filmed sequences to shoot? How hard can that be? A mop and camcorder will deal

with both. Little did he know – but so much did he learn! Mark would like to thank all those involved in this show for their hard work and support – the results of which you'll see tonight. He hopes you thoroughly enjoy the show..

## Nick Austin – Musical Director

This is Nick's 18<sup>th</sup> main show with CMP. Every year I threaten him that if he gives me nothing to write for this section, I will make it all up. And still nothing. He also manages to absent himself from every photo shoot, so we have to use this same photo, taken some 15 years ago when he was a youthful 52. A veteran of the Kent coal mines, Nick keeps retired pit ponies in the spare bedroom of his 12<sup>th</sup> floor flat in Brixton and works part-time as an engine driver on the Hammersmith & City Line. He is a skilled acrobat and magician, and at weekends he can often be found entertaining tourists and theatre-goers in Leicester Square and Covent Garden – which is particularly poignant as his promising dance career with the Royal Ballet was cut short at an early age by a crippling groin injury. He is also rehearsal pianist with the Bracknell and Stanmore Choral Societies, and if you believe that you'll believe anything!



## On Location with CMP...

A scene from *The Royal Rascal* or is it *The Duelling/Dancing Cavalier*? You've seen one, you've seen them all! Clive Foster mans the camera, Natalie womans the sound and Mark, as Director, stands there trying to look important!

Photo – Colin Dillon

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**ZANUSSI**

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**Credea**



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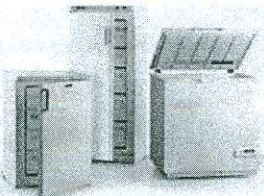
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*Peter Thornley, John Spurgeon, Juliet Balch*

**Viola**

*Sarah Wain*

**Cello**

*Neil Charlton*

**Double Bass**

*Kate Addis*

**Woodwind**

*Zoe Belbin, Natasha Cuevas, Jo Paterson-Neild,  
Martyn Hayward*

**Trumpets**

*Kevin Ransom, David Gray, James Lowe*

**Trombones**

*Nick Kershaw, Diane Prince, Richard Stubbings*

**Percussion**

*Martin Proctor, Mike Creech*

**Keyboard**

*Andy Milburn*



# Production Team

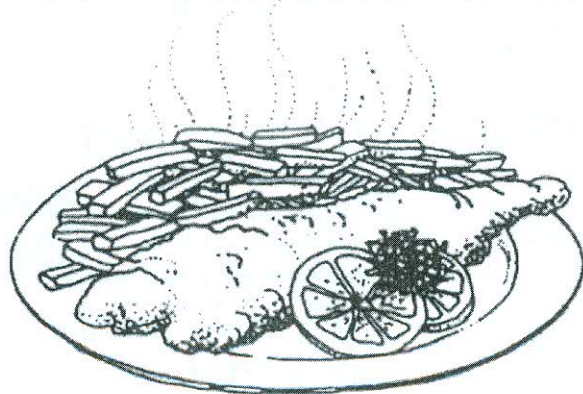
<b>Director</b>	<i>Mark Conolly</i>
<b>Musical Director</b>	<i>Nick Austin</i>
<b>Choreographer</b>	<i>Natalie Oatham</i>
<b>Stage Manager</b>	<i>Alan Smith</i>
<b>Deputy Stage Manager</b>	<i>Christine Stanford</i>
<b>Lighting Director</b>	<i>Becca Wyard</i>
<b>Lighting Operator</b>	<i>Charlotte Hollingshead</i>
<b>Sound</b>	<i>Tom Horrox</i>
<b>Stage Crew &amp; Props</b>	<i>Tony Critchley, Chris Evans, Bill Fox, Laura Gosden, Pete Gosden, Stuart Humphrey, Sandra Lewis, Susan Nicholson, Helen Prior, Gregg Spong, Jeremy Spong</i>
<b>Assistant MD &amp; Pianist</b>	<i>Merryl Spong</i>
<b>Video Sequences Filming and Editing</b>	<i>Clive Foster</i>
<b>Video Music and Sound Editing</b>	<i>Tim Cumper</i>
<b>Photography</b>	<i>Gareth Winn</i>
<b>Properties</b>	<i>Janet &amp; Peter Winn</i>
<b>Scenery</b>	<i>Scenic Projects Ltd</i>
<b>Wardrobe</b>	<i>Janet Winn, Sara Dillon</i>
<b>Costume Suppliers</b>	<i>Haslemere Wardrobe, Starmaker Costumes, Berkshire Wardrobe, EBOS</i>
<b>Make Up</b>	<i>Linda Peacock, Elizabeth Britton</i>
<b>Front of House Manager</b>	<i>Maxine Robinson, Susanne Lee</i>
<b>Raffle &amp; Fund-Raising</b>	<i>Anne Darsley</i>
<b>Programme, Tickets, etc</b>	<i>John Caley</i>
<b>Advertising Sales</b>	<i>John Butterworth</i>

CMP thank all the above. Thanks also to our neighbouring Societies, South East Berks Gang Show, Syngenta and Wellington College for loan of costumes and use of facilities and props; John Lewis Partnership for use of their premises for the filmed sequences; Laura Gosden for the initial poster design; Crowthorne Parish Council; Princess Square Shopping Centre; all of the South Hill Park staff who have helped make this show possible; everyone who has helped with Chaperoning, Front of House and the Raffle; all the Suppliers, Advertisers, Members and Friends of the Society who have given their financial and/or physical assistance; our members' employers for their time, patience and (often unknowing!) use of their photocopiers and other facilities; and finally, anybody else who I may have unintentionally omitted from the lists above!



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The public may leave at the end of the performance by all exit doors and all doors at that time must be open. All gangways, corridors and external passageways intended for exit must be kept entirely free from obstruction whether permanent or temporary. Persons shall not be permitted to stand or sit in any gangways intersecting the seating, or to sit in any of the other gangways, other than those designated for standing room.

South Hill Park is financially supported by Bracknell Forest Borough Council, the Arts Council of England, Southern Arts Board and Bracknell Town Council.



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