The Waterford
International Festival of Light Opera

President:
REV. FATHER THOMAS AHEARNE, C.C.

Under the Patronage of
MOST REV. DR. DANIEL COHALAN, Bishop of Waterford and Lismore.
RT. REV. DR. WILLIAM CECIL DE PAULEY, Bishop of Cashel, Emly, Waterford and Lismore.
COLR. JOHN GRIFFIN, Mayor of Waterford.
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MR. WILLIAM CARROLL, Chairman.

MR. JOSEPH O'REGAN ... Director.
MR. MICHAEL P. BROWNE ... Hon. General Secretary.
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MISS MARY CONNOLLY ... Stage Director.
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MR. A. SWEENEY ... House Manager.
MR. HARRY SAGE ... Deputy House Manager.
MR. C. WALKER.

REV. BRO. AUGUSTINE. T. C. HEALY.
Message from

Mr. Timothy J. O'Driscoll

Director General of Bord Failte, the Irish Tourist Board.

THROUGH this year's Festival of Light Opera Waterford may again look forward to strengthening its ties with our Welsh and English neighbours, other friends from abroad, and from the North of Ireland. I should like to add my greetings to those of the people of Waterford, and to bid our visitors Cead Mile Failte—a hundred thousand welcomes.

Waterford is an old city, with a civilised tradition stretching back before its 15th century Charter, and as such it is well suited for an artistic festival. Apart from the excellent programme which the organisers of this event have put together, I hope that, as in earlier years, our Festival visitors will enjoy much else which the South of Ireland has to offer: and that they will bring away with them not alone memories of good music and song but of fine scenery, a dignified way of living and above all a kindly, welcoming people.
Greetings
from his
Worship the Mayor

An mor-fhás atá tagaithe ar lion na ndaoine atá le bheith páirteach sa bhFeile Gean-Cheoil na bliana seo, tugann se le fios duinn an meas atá ag lucht ceoil ar Fhéile Portlairge.

Iad san a chead-cheap gur mhaith agus sultmhar an rud lucht geantraighe a bhallú le céile in bPortlairge mar cuideachtain, atá fós ar an stiúr agus gan a sara chuige le fail.

Fearfaidh an Chathair arsa seo, mar a riamh, fior-chaoine fáilte roimh ár gcuirteoirí a thagann chugháin n le coel agus binn-amhrán. Rompa suid a thagann anoir adtaidh o Sasana agus o Alban, agus anoir o mBreatain mBig, ach go h-áirthe rompta suid a thagann chugáinn a dtaidh o thearmann rioghuil Ui Neill, fearfar Fáilte.

Go raibh rath ar an bhFeile.

The line of our Festival’s development is now discernible. Its focus is to remain the storied Theatre Royal and Light Opera at ever-rising standards of presentation is to be the rhythmically beating heart, but only the heart, of a Festival presenting new and varying aspects.

Laughter, light and gaiety are to flow, by many channels, from the Theatre to the parks, clubs, hostelries, sports fields and halls. Existing tastes in entertainment are to be increasingly satisfied and new pursuits proposed to the people.

This year’s novelty, the baseball game, organised under the auspices of U.N.I.C.E.F., promises the flavour appropriate to international festiveness. We may fall short in appreciation of the players’ skill and the inherent Subtileties of the game. We do not fail to appreciate and applaud the kindness and friendship that motivate His Excellency, Mr. McCloskey, U.S. Ambassador to Ireland, who starts the game. Players, performers, cheer leaders and critics are all very welcome. So, pitch in and sing.

JOHN GRIFFIN
MAYOR OF WATERFORD.
CEAD MILE FAILTE

FROM THE

FESTIVAL CHAIRMAN

WILLIAM CARROLL
Chairman.

It is my annual, pleasant duty to extend to our participating societies a hearty welcome from the members of the Festival Committee and to wish them a most enjoyable stay and a highly successful performance. This year, again, there are strangers in our midst and to those who are paying their first visit to the Festival, may I add a special word of welcome. We are confident that they will become old friends of ours just as swiftly as all of those who are returning for the second, third or fourth year.

May I also extend a welcome to our Festival audience. They are now as well known and as talked of as the Festival itself and it is with pride that we listen to the praises from the artistes for the appreciativeness, the receptiveness and the tolerance of this Theatre Royal audience. It means a great deal to amateurs to know that they are playing to a sympathetic and friendly house and no small part of the success of the Festival to date can be attributed to the warmth of the audience.

We of the Committee feel that the Festival is now established as a major musical event in the calendar and that the initial work of bringing ourselves to the notice of amateur societies in these islands has been more or less completed. Already, we have five applications from new societies for the 1963 Festival, which is itself an indication that there is a future for the project.

But we are not content to believe that anything near the full potential of this Festival has been reached as a means of increasing the prosperity of this part of the country. We hope to expand still further the tourist influx to the Waterford area in September by offering them better and more varied entertainment, by increasing the facilities for enjoyment and, in general, by making Waterford a "must" for the Autumn holidaymaker. We know that we will have the fullest support of the citizens and businessmen of Waterford in this objective, because our efforts, if successful, cannot fail to be reflected in increased prosperity for Waterford and the surrounding area.

W. CARROLL, Chairman.
A few years back, when the founders of the Festival first mooted their project for extending the tourist season and attracting big numbers of tourists to the Waterford area, they were informed by sceptics that they had as much chance of building up a Light Opera Festival as they had of flying to Venus. Well, this is the fourth International Festival of Light Opera and there is a rocket on its way to Venus, so, perhaps, the sceptics were closer than they knew to the truth.

In this age of swift and revolutionary changes, when even the stars are not outside the reach of man, it is, perhaps, inevitable that the older forms of entertainment should be considered dated. At present, the live theatre faces the biggest challenge of its history. The cinema has given way to television as the greatest threat and there is no doubt that this latest medium, which brings entertainment to the very firesides of the public, must be regarded as a factor which could bring about the decline of the live stage.

Here is where I feel that the Waterford Festival can do a great deal to counteract the attractions of television. It has provided a rendezvous for lovers of music and song, whether participants or listeners. For many societies it has provided an annual target and the prospects of a holiday at the Festival have been the means of keeping members up to scratch in attending rehearsals. Possibly its greatest value is that, by attracting capacity houses, the Festival is a source of great encouragement, because it proves that there is still a wide and enthusiastic audience for light opera.

So, Waterford will continue to provide the focus for amateur societies and, as each year passes, and new entrants succeed new entrants, the Theatre Royal will become a place of pilgrimage for the musical societies. It is not necessary for me to point out that the societies are the Festival and that we merely provide the stage for their performances. Is it any wonder that even our traditional Irish hundred thousand welcomes does not seem warm enough to greet our friends from all over the world who gather together to make these three weeks an occasion when warm friendship and the fellowship of song create an atmosphere untainted by barriers of creed, class or race.

FR. T. AHERNE.
Tribute to the Festival

As President of the Chamber of Commerce, I could be tempted to dwell overmuch on the commercial benefits of the Festival. They are not inconsiderable and it is now safe to say that the organisers are well under way towards achieving their primary objective—the extension of the tourist season to the end of September. Apart from the participating artists, who represent a very significant increase in Waterford’s tourist intake, there are more and more independent visitors, who are discovering that Waterford and the surrounding area in Festival-time offer the greatest attractions for the autumn holidaymaker. The growing number of those unconnected visitors is the most reliable indication of the spreading success and fame of the Festival.

In four short years, much has been achieved and there is the promise of greater expansion and benefits with every year that passes. To date, Waterford has indisputably been boosted by the influx of visitors during Festival time and as experience is gained and the success of the Festival is exploited with increasing efficiency, Waterford’s debt to the organisers of this project, will become greater and greater.

But there are less material blessings to be grateful for. The Festival has spread the name of this ancient City through many countries. It is our proud boast that those who visit us in Festival time have naught but pleasant memories of their stay among us. The atmosphere of goodwill and hospitality in Festival-time has won Waterford many friends and well-wishers. It may not be possible to value these new friendships in terms of £ s. d. but they are none-theless precious for all that. In offering sincere welcome to the participating societies, may I add the wish that they will take back with them nothing but the happiest of memories and that they will feel an urge to return again and again to Waterford.

P. F. BREEN,

PRESIDENT, WATERFORD CHAMBER OF COMMERCE.
As Director, I extend a sincere welcome to all patrons and friends of Waterford’s fourth International Festival of Light Opera.

A special hand of welcome is extended to all members of the visiting societies from England, Scotland, Wales and Ireland.

We are more than pleased to have with us this year the Waterford Grand Opera Society performing the well known “Maritana” which was composed by our own Waterfordman, William Vincent Wallace, the world famous opera composer. This is a very important event, being the 150th anniversary of the birth of Wallace.

All are welcome to come and enjoy the various Fringe Attractions. Nothing is being left undone by the officers and members of the committee to ensure that 1962 Festival will be an even greater success than our previous efforts.

JOE O’REGAN
Festival Director.

In “Brigadoon,” Tommy sings to Fiona “These hurried hours were all the life we could share.” And that just about expresses our sentiments towards visitors and guests. In a way, the Festival is a Brigadoonish sort of situation, because, for a few short weeks, everything seems a little larger than life in the hectic Festival atmosphere. Then back we must go to the humdrum realities of a work-a-day world. But we in Waterford are thankful for the interlude and thankful to the people who make it possible — our patrons, our participants and all those who take an active or inactive part in the organisation.

The pity is that our contacts are so fleeting and there are so many people whom we should love to know better. The Cynic would say that, perhaps, it is better that these friendships are so brief and transient, because incompatibility might accompany longer acquaintanceship. Maybe, but we prefer to think otherwise that the kind of people who show the devotion to the amateur stage and the painstaking dedication to perfection of the participating societies, must be the kind of people of which any community would be proud.

Again, like “Brigadoon,” it is our hope that the Waterford Festival has become the kind of occasion, which, once experienced, makes it impossible not to return. It is our sincere wish and it would become our proud boast, if each and every one of you could, like Tommy and Fiona, say, as you take your leave of us

“ When we are far apart you’ll find Something from your heart has gone.”

M. P. BROWNE.
Hon. General Secretary.
It is with gratitude and enthusiasm that I would like to say a few words concerning the Festival now in its fourth year.

To achieve what this particular festival has achieved in this period has been no small feat and goes to prove what can be attained by purely voluntary workers, to which strata virtually all the personnel of this festival belong. The task has not therefore been necessarily easy, but at least it has been extremely interesting and indeed imaginative in its development, and has proved to be probably the most successful festival ever launched in this country, in that its popularity both tourist wise and generally has no equal and up to date the financial losses annually have been infinitesimal. One must not overlook or let the opportunity pass without paying tribute to all those our supporters in whatever category, for the unfailing belief and confidence they have shown in us by their very practical and generous help ever since this festival was born. It should be very seriously borne in mind therefore that this festival has been and will continue to be still further one of the greatest projects ever known to Waterford both culturally and economically.

It is to be hoped therefore, that more people, especially the business community of Waterford by whom the greatest benefit is derived, realises to the fullest extent the vital importance and potential of this festival and subscribe in whatever field they feel best fitted to the maximum rather than the minimum, as success in efforts such as these depend so deeply and sincerely on the local support and encouragement they receive, coupled with the goodwill and full recognition of its worth, apart from the paramount importance and continued development of this invaluable asset which is the envy of the whole country.

Above all do not let us take too much for granted, as the cultural value of this festival cannot be measured in terms of £sd. no more than we can expect the festival to continue without the vital recognition from the citizens of Waterford of the part each and every person can play to make this our festival world renowned.

Finally, it is time to say that the success of the festival has been due largely to two main factors, the wonderful team of committee personnel and officers and the encouragement and support we have had from our many friends in both private and commercial life, without which it might be much more sufficient for us to maintain our enthusiasm and confidence in this most worthy cause.

R. O. MILNE, Festival Treasurer.

In extending a welcome to everybody attending the Festival, whether as patrons or competitors, I do so particularly in the case of the many friends, both in Great Britain and Ireland, who, by their goodwill and practical interest, have been acting as my voluntary and unpaid assistants in the field of public relations.

Some of these friends have spread the message by word-of-mouth, some by the printed word, and some through the media of radio and television. I am grateful to all.

Inevitably, problems — and complaints, perhaps — will arise during the Festival period. All I ask is that in either case, I shall be consulted. It is my job to deal with such problems and complaints, and I promise to do so to the best of my ability.

The maintenance of good public relations is an important facet of the Festival, and one of which the Executive and I are fully conscious. It will be no fault of ours if they are not always excellent.

To all competitors I wish the best of luck, and to all theatre-goers I give an assurance that every production is worth seeing.

In conclusion, then, do not hesitate to ring me (5089) if you have a Festival problem or complaint.

C. V. KAVANAGH,
Public Relations Officer.
Christine E. Williams is a Producer of many years standing of all types of Musical Plays, Drama and the Dance; in addition has done a great deal of Costume Design and many series of Lectures on the Art of Make-up for the stage. Prefers to act as own Dancing Mistress and Choreographer and to remain ‘friends’ with her Musical Director!!! Has been a performer in Drama and Comedy from an early age, and so kept in touch with both sides of the ‘Footlights.’

As a Professional Artiste’s daughter was never allowed to enter for examinations, was always told ‘it is experience which is the important factor.’

Has adjudicated in a number of varied festivals – Drama and Musical, and always thoroughly enjoys the ‘experience.’ Believes most strongly that criticism should be constructive always, and that one should never destruct unless it is possible to ‘build’ again.

At present engaged in Old People’s Welfare Work, which includes channelling the many varied ‘Talents’ the elder generation still has to offer us.

In conclusion, Mrs. Williams is a proud holder of the N.O.D.A Long Service Medal.

Miss Shrubbs if flying back from New York especially to attend the Waterford Festival as Adjudicator. She has many happy memories of Ireland having been connected with professional shows at the Gaiety and Opera House, Dublin, and the Opera House, Cork, and producing amateur shows for Dublin, Cork, Athlone and Nenagh. After the Festival she will produce “Vagabond King” for Neath, “Finian’s Rainbow” for Bolton, “Annie Get Your Gun” for Gloucester and “Three Musketeers” for Porthcawl.

Miss Shrubbs’s association with the theatre has been lifelong, in fact it could almost be said she was born in the theatre as her mother and father were in shows with Irving and her mother was one of the famous “Gaiety” girls. From an early age Miss Shrubbs was trained in drama, singing, ballet, acrobatics and tap dancing. She was ballet mistress in five shows for Jack Buchanan and was in the professional shows of “Desert Song,” “Waltzes from Vienna,” etc. etc.

Miss Shrubbs says that she is looking forward tremendously to seeing all the beautiful shows on the programme and hopes that her reports will be taken as kind and constructive criticism, and encourage all to greater efforts in the future even if they do’nt win an award this year.

Apart from her professional shows she has produced over 200 amateur productions of 40 different musicals.
A Solicitor by profession, Mr. Cooke first became acquainted with the amateur stage at the age of 12 as a rather unwilling Peep-Bo in his school play, but finding that rehearsals replaced lessons during the final stages he became an enthusiastic member of the Gilbert and Sullivan Society. Two years later he blossomed out into Casilda.

When soprano gave place to tenor and school to university he became an active member of Midland Amateur Operatic Societies, and by 1939 had sung most of the tenor leads in Gilbert and Sullivan and other well-known light operas.

From 1939/45, while serving in the Royal Air Force, he began to produce what he describes as “strange shows in even stranger places,” and he organised and conducted male voice choirs at many Royal Air Force Stations.

On return to civilian life in the Midlands the amateur musical stage became his abiding interest and he was soon concerned in three productions each year. His move to Lancashire in 1953 enabled him to produce straight plays while still maintaining his very active work in the realm of musical comedy and light opera.

Moving to South Yorkshire in 1957 he rapidly found his place in the amateur movement there and is now producer of the Parkgate-Rotherham Amateur Operatic Society, produces straight plays for the Phoenix Players, is an Instructor in stage craft for the West Riding Education Authority Evening Institutes, a member of the Committee of the South Yorkshire Youth Theatre, and a member of the managing body of the Rotherham Civic Theatre. He is in regular demand as a lecturer and also finds time to be Choir Master of his village choir.

A WORD ABOUT N.O.D.A

THE WATERFORD FESTIVAL is proud to be the only Light Opera Festival affiliated to the National Operatic and Dramatic Association and we heartily recommend to those societies who have not yet experienced the benefits of membership of this organisation that they contact,
The Director, N.O.D.A., 1 Crestfield Street, London, W.C. 1.

It has been said that N.O.D.A. is to amateur societies, be they operatic or dramatic, what the Automobile Association is to motorists. A motorist can go a long way without membership of the A.A. but only when he finds himself up against it, does he realise how necessary is a powerful “friend-in-need.” That's exactly what N.O.D.A. is to the amateur societies, a “friend-in-need” with mighty resources of experience and practical aid. No society can really afford to be outside its ranks.
Theatre Royal

In ancient records there is ample evidence that the Irish were passionately fond of music. The “Harbour of the Sun” (as Waterford was known in the pre-Danish era) played host on many occasions to Bardic-Nation. Waterford’s musical tradition was laid before Reginald the Dane built his Tower by the Lordly Stir or Strongbow, Earl of Pembroke, took Eva’s hand in marriage.

Through the centuries the tradition has been strengthened. The tinkling of the harp has developed into more elaborate compositions; the Assembly Hall and its days have been superseded by the colour and pageant of the modern Theatre.

In 1788, a Theatre was established in Beresford (Parnell) Street, Waterford, and the City Hall, which presents a picturesque and imposing effect on the spacious Mall, was built the same year as an Assembly Room for the leading citizens. The lofty entrance hall was originally an Exchange where merchants conducted business.

The architect, John Roberts (1712-1796), “a young citizen of promise,” who resided at Cathedral Square and was buried in the chancel of the adjoining French Church, was also responsible for the Catholic Cathedral, Protestant Cathedral, Court House, Fever Hospital and Chamber of Commerce. Father of twenty-four, he married the heiress of Major Sauteille, who fought under William III at the Battle of the Boyne. The Sauteilles were a leading family in the colony of Huguenots who settled in Waterford after the Edict of Nantes. He was great-grandfather of Field-Marshal Frederick Sleigh Roberts, V.C., the renowned Boer War Commander-in-Chief, who was created Earl of Waterford, Kandahar and Pretoria. Son of Waterford’s General Sir Abraham Roberts and Isabella Bunbury, of Killarney, Co. Tipperary, Lord Roberts lived at Newtown and spent the greater part of his leave hunting with the Curraghmore hounds.

In the “Waterford Mail” of January 24th, 1844, it is recorded that a grand vocal and instrumental Concert would be held in the Town Hall “under the immediate patronage of the Most Noble the Marquis and Marchioness of Waterford.” Mr. Hooper, of Newtown, begged leave to inform the nobility and gentry of Waterford that he would assist by the performing members of the Philharmonic Society.

“The Room,” said the paper, “was tolerably well filled with a most respectable audience and the programme, which was most judiciously selected, was performed with considerable taste and judgement. The orchestra spared no exertion to do justice to the beautiful music and afford to their audience that gratification and delight which they seemed so much to enjoy, as their frequent plaudits testified.”

Catherine Hayes, famed Limerick-born Prima Donna, who had distinct success at La Scala Theatre, Milan, in 1844, sang in the Town Hall on November 22nd and 23rd, 1856. Her death, at the age of thirty-four, “carried off in the zenith of her fame, the fairest daughter of song who ever warbled the matchless melodies of her own loved island of sorrow.”

Jenny Lind, the celebrated “Swedish Nightingale,” sang there on October 8th, 1859.

The Theatre Royal was opened by a Limited Liability Company in 1876, during the Mayoralty of Mr. James T. Ryan (1875-76). His portrait, in robes and chain of office, by H. O’Shea, of Limerick, hangs in the Committee Room. Five years later it was taken over by the Corporation. Modelled after the Gaiety Theatre, Dublin, it was managed by Mrs. Edward Stephen Kenny, a former “Mayor’s Secretary” (an office abolished about 1904), to 1890, when it was leased to Mr. Michael A. Manning, journalist, who produced his own drama, “Rent.” For many years it was managed by Borough Constable, Mr. John Collins, whose daughter, Miss Margo Collins, has charge of the Municipal Theatre, which was opened some years ago in the former large room.

It was leased by the Corporation to Mr. Joseph Goggin, a Professor of Elocution in De La Salle College. For over thirty years it was conducted as a Cinema and Theatre by Mr. Lawrence Breen and his brother, Mr. Martin S. Breen. It was closed on January 8th, 1955.

Renowned performers at the Theatre included Sims Reeves, Barry Sullivan, John McCormack, Joseph O’Mara, Walter Widdop, "Buffalo Bill” Cody, F. E. Benson’s Shakespearean Company, Edward Compton’s Comedy Company, Italian Opera Company (De Muska, Campliello, Sinico), D’Oyly Carte, Elster Grimes, Moody Manners, O’Meara, Carl Rosa and the Bowyer-Westwood Opera Companies.

Famed Welsh baritone, Flintoff Moore, sang in the Theatre with his Opera Company over twenty-five years and for a similar period it was the setting of outstanding productions by the local Wallace Grand Opera Society.

The loss of the Theatre was keenly felt by local Societies and touring companies and a determined effort was made to rescue the old playhouse from oblivion. Early in 1956 it was announced that “after much preliminary work the Waterford Drama Festival Committee, which had been busily engaged in active effort to save the Theatre Royal for the City of Waterford, is convening a meeting of all citizens with a view to testing finally the feasibility of the people taking over, renovating and running the Theatre for the purpose for which it was so admirably designed.”

The Mayor presided at an overflow meeting held in the Committee Room in a dramatic bid to save the Theatre. Over £3,000 was needed and there was a generous response to the appeal for funds. The Theatre Royal Friendly Society, a co-operative organisation of 250 Shareholders, was formed and £2,000 spent in extensive repairs, decorations and alterations considered necessary by the Fire Chief.

On March 3rd, 1958, in the presence of a distinguished audience, the Theatre was re-opened with the world premiere by Cyril Cusack Productions of “Roger Casement,” a dramatisation by Dr. Roger McHugh of a book by Dr. Alfred Noyes, the English poet.

Mr. Cusack wrote: “In serving our Irish Theatre we encourage to preserve the spirit of art and liberty in all our citizens. That is why it is our privilege and pride as actors to be called upon to re-open the Waterford Theatre Royal as a national provincial centre of drama, with the premiere of a play concerned with the spirit of liberty represented by Roger Casement.”

Aware of the long professional tradition which this old Theatre incorporates and of the City’s memories of William Vincent Wallace, Mrs. Dorothea Jordan, Edmund and Charles John Kean, we hope that following the lead given by the people of Waterford, our other cities will contribute to the establishment of a national theatrical circuit on a national and, therefore, international level. Such an extended Theatre would create a desire for our future development as a national personality and for our growth in quality and in value as an artistically-free community.”
# MARKING SHEET

## GENERAL SECTION:
- Production: Artistic effect, atmosphere ... ... ... 10
- Speed, stage-craft ... ... ... ... ... 5
- Make-up, costuming ... ... ... ... ... 5
- Musical Direction: Ensembles, orchestra ... ... ... ... 10
- Dance arrangements ... ... ... ... ... 5

## CHORUS:
- Vocal quality, light and shade ... ... ... ... ... 5
- Diction ... ... ... ... ... 5
- Part-singing ... ... ... ... ... 5
- Gesture, facial expression ... ... ... ... ... 5
- Deportment and dancing ... ... ... ... ... 5

## PRINCIPALS:
- Dialogue ... ... ... ... ... ... ... ... ... 10
- Vocal quality, phrasing, light and shade ... ... ... ... ... 10
- Concerted numbers ... ... ... ... ... ... ... ... 5
- Gesture, facial expression, deportment ... ... ... ... ... 5
- Dancing ... ... ... ... ... ... ... ... ... 5

**Total** 95

Not more than five additional marks may be awarded at the discretion of the Adjudicators for exceptional merit in any facet of the performance.

Allowance will be made for scenery limitations, where societies do not bring all or part of their own scenery.

- 90 honours.
- 80 merit.
- 85 distinction.
- 75 good.
FRINGE ENTERTAINMENT

SEPTEMBER 8th.

EXHIBITION BASEBALL GAME
(Under the auspices of U.N.I.C.E.F., Waterford).
By members of United States Forces in Britain, at WALSH PARK, WATERFORD.

SEPTEMBER 9th.

SHORE ANGLING COMPETITION at TRAMORE.
Organised by Waterford and Tramore Shore Angling Association.

SEPTEMBER 12th.

CARNIVAL DANCE and Crowning of FESTIVAL QUEEN at OLYMPIA, WATERFORD.
Sponsored by Tyresoles (Ireland) Ltd.

With Maurice Mulcahy and his Orchestra and the Royal Showband
Winners of the Carl Allen Award.

SEPTEMBER 16th.

DONKEY DERBY and WAITERS' RACES at TRAMORE RACECOURSE.
Sponsored by Irish Ales Limited.

SEPTEMBER 20th.

EXHIBITION AND SALE OF HOME PRODUCTS.
(Under the auspices of Irish Countrywomen's Association).

PROTESTANT HALL, CATHERINE STREET, WATERFORD.

SEPTEMBER 21st.

MIDNIGHT BARBECUE.

Presentation of SPORTS STAR AWARDS.
Sponsored by Tower Hotel, Waterford.
MILITARY BARRACKS, WATERFORD.

SEPTEMBER 23rd.

FESTIVAL SEA-ANGLING Competition under the auspices of Dunmore East Sea-Angling Association.

SEPTEMBER 30th.

FESTIVAL FIELD DAY, OZIER PARK,
Open-Air Sporting and Novelty Events, including Walking Race, Pram Race, Tug-o'-War, etc.
Sponsored by Snowcrean Limited.
FESTIVAL COMMITTEES

ENTERTAINMENT COMMITTEE:

Mr. J. WINKLE (Chairman).
Mr. R. KAVANAGH (Hon. Sec.).
Mr. H. PRENDERGAST.
Mr. G. WALLIS.
Mr. W. WALSH.
Mr. W. CARROLL.
Mr. R. MILNE.
Mr. A. SWEENEY.
Mr. W. MURPHY.
Mr. W. LACEY.
Mr. J. FOLEY.
Mr. M. DWAN.
Mr. M. WINKLE.
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Mr. M. SHALLOE.
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Mr. J. HAHESSY.
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Mr. R. O’KELLY.
Mr. R. G. STREET.
Mr. C. V. KAVANAGH.
Mr. J. O’REGAN.
Mr. R. POWER.
Mr. B. FURLONG.

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Mr. T. HEALY (Chairman).
Mr. C. V. KAVANAGH.
Mr. M. P. BROWNE.
Mr. ROBERT DOUPE.

RECEPTION, ACCOMMODATION AND TRANSPORT COMMITTEE:

Mr. GERRY O’DONOGHUE
(Chairman).
Mr. PATRICK J. BREEN.
Mr. J. CUMMINS.
Mr. M. MANAHAN.
Mr. HARRY SAGE.
Councillor JAS. POWER.
Mrs. KAVANAGH.
Mr. FRANK DEVLIN.
Mr. N. CALLANAN.
Mrs. BALLANTYNE.
Mr. WM. CARROLL.
Aid. T. BRENNAN.

TRADERS’ COMMITTEE:

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Mr. DERMOD TOOMEY (Hon. Sec.).
Mrs. KAVANAGH (Hon. Treas.).
Mr. JAMES PHELAN.
Mr. MICHAEL PHELAN.
Mr. DONALD GOUGH.
Mr. L. DOWER.
Mr. K. O’GORMAN.
Mr. H. SAGE.
Mr. B. FURLONG.
Mr. T. FITZGERALD.
Mr. P. J. BREEN.
Mr. C. V. KAVANAGH.
Mr. D. POWER.
Mr. JACK SWIFT.
Mr. E. GUILFOYLE.

STAGE MANAGEMENT COMMITTEE:

Miss M. CONNOLLY (Chairman).
Mrs. D. BURKE.
Asst. Wardrobe Mistress.
Mr. F. GRIFFIN.
Mr. W. HAYDEN.
Mr. J. DANIELS.
Mr. W. BURKE.
Mr. W. LACEY.
Mr. G. LOWRY.
Mr. L. FANNING.
Mr. F. COLBERT.
Mr. M. DWAN.
Mr. E. FOLEY.
Rev. Bro. AUGUSTINE, F.S.C.
Rev. Bro. BAPTIST, F.S.C.
Rev. Bro. EDMUND, F.S.C.
Mrs. K. BROWNE.
Mrs. P. MANAHAN.
Mr. M. WINKLE.
Mr. E. FANNING (Scenic Director and Stage Manager).

FINANCE COMMITTEE:

Mr. RONNIE MILNE (Chairman).
Mr. G. WALLACE.
Mr. PHIL GALVIN.
Mr. WILLIAM CARROLL.
Mr. JOSEPH O’REGAN.
Mr. M. P. BROWNE.
Mr. J. WINKLE.
Mr. M. E. DEVLIN.
Mr. R. STREET.
Mr. E. J. MCCORMICK.
Mr. R. KAVANAGH.
Mr. C. V. KAVANAGH.
STANLEY M. BOWYER
Musical Director.

MARY CONNOLLY
Stage Director.

JERRY O'DONOGHUE
Chairman Reception,
and Accommodation Committee

A. SWEENEY
House Manager.

HARRY SAGE
Deputy House Manager.
JACK WINKLE
Entertainments Director.

TOM HEALY
Press Officer.
Festival Awards for 1962

FOR BEST ALL-ROUND PERFORMANCES
BY SOCIETIES

1st Prize — The WATERFORD GLASS INTERNATIONAL TROPHY

2nd Prize — DENNY’S SHIELD (Perpetual Trophy)
For best Performance by an Irish Society.

THE PHOENIX SHIELD (Perpetual Trophy)

SPECIAL TROPHIES
The FRANK RYAN CUP for the best Irish Singer.
(Perpetual Trophy)

The SWIFT SHIELD for the best Choral Presentation
(Perpetual Trophy)

(Replicas will be awarded with each Perpetual Trophy).

OTHER AWARDS
Trophies will be Awarded to the following:

BEST PRODUCER
BEST MUSICAL DIRECTOR
BEST MALE PERFORMER
BEST FEMALE PERFORMER
BEST COMEDIAN or COMEDIENNE
BEST SUPPORTING MALE PERFORMER
BEST SUPPORTING FEMALE PERFORMER
BEST CHOREOGRAPHY
BEST MALE VOICE
BEST FEMALE VOICE

Certificates of Merit will be Awarded to all those who qualify for
consideration for the above Awards.

NOTE: Committee may at their discretion, and on advice of Adjudicators,
sanction the award of further Prizes, if merited, or withhold any
prize where standard attained does not justify an award.
Waterford City and its People

Waterford is situated on the Suir, about 17 miles from where the river enters the sea. In design almost fanlike, practically the entire City is built on the south bank of the river. The “old” town, now the business centre, clusters behind the broad quay-front, on a low-lying strip of land left behind by a gentle loop of the river at this point. From this, the land rises sharply to the east, and opposite to the west, while remaining level in between. The eastern slopes are almost entirely occupied by private residential estates, while the western and south-western prominences are largely given over to local authority housing development. There are corresponding elevations on the north bank, eastwards towards Christendom and westwards towards Mount Misery.

It is from this latter point—high above the Suir, upstream from the river bridge—that the City and its setting may best be observed. Here, the heights on both sides of the Suir persist to the very banks, with the result that the river courses for a short distance between towering cliffs before emerging to sweep in one majestic reach past the City. Where it goes by Waterford, the Suir is as wide as the Thames at Westminster Bridge, the Vistula at Warsaw, or the Neva at Leningrad; it is three times the width of the Tiber at Rome, the Seine at Paris, or the Mansanares at Madrid; and five times the width of the Liffey at O’Connell Bridge.

It is not surprising then that it is from the river that Waterford gets its civic character. From our observation point, the spacious mile-long quays extend in an unbroken line eastwards. The broad quays of Waterford have attracted attention since they were opened up to the present length, 250 years ago by the Corporation. Behind the tall quayside buildings, the City’s steeples and towers rise in picturesque irregularity, presenting a picture typical of the older towns, in which ground contours dictated the layout of the earlier streets. This gradually gives way to the more regular development of later years, fringing the City on all sides. Such are the elements forming a City which the natives are reputed to be slow to leave without a struggle.

But history credits Waterfordmen with more attributes than reluctance to leave their native City. In the middle of the fifteenth century, the citizens were reported to be “heedy and wary in public affairs, slow in determining matters of weight, and loving to look ere they leap.” The Irish word ‘faid-ceannac’ meaning ‘far-sighted’ has been applied to them too. Charles I found the people of Waterford ‘endowed with good learning and generous manners.’ A present-day writer described the people as being ‘undemonstrative,’ but added ‘they do not lack intelligence or aimability, they just have them implicit.’
INTERNATIONAL TROPHY ... ...
2nd PRIZE PHOENIX SHIELD ... ...
3rd PRIZE DENNY'S SHIELD ... ...
FRANK RYAN CUP FOR THE BEST IRISH SINGER ... ...
ADJUDICATOR'S PRIZE FOR BEST CONCERTED SINGING ...
SWIFT SHIELD FOR BEST CHORAL PERFORMANCE ...
BEST MALE PERFORMANCE ...
BEST FEMALE PERFORMANCE ...
BEST SUPPORTING MALE PERFORMANCE ...
BEST SUPPORTING FEMALE PERFORMANCE ...
BEST COMEDIAN ...
BEST PRODUCER ...
BEST MUSICAL DIRECTOR ...
BEST MALE VOICE ...
BEST FEMALE VOICE ...
BEST SOLO DANCER ...
BEST CHOREOGRAPHY ...

LURGAN O.S., "The Gondoliers."
LEEDS A.O.S., "Kismet."

STANDARD TELEPHONES AND CABLES,
"Summer Song."

MARETTA O'HEHIR (Ennis Franciscan M.S.), Sylva in "The Gipsy Princess."

LURGAN O.S., "The Gondoliers."

CLYDACH AND DISTRICT A.O. and D.S.,
"The Gipsy Baron."

BARRY SMITH (Leeds A.O.S.), Hajj in "Kismet."

EVELYN McCALL (Bangor A.O.S.), Miss Adelaide in "Guys and Dolls."

BILLY LOVE (Glasgow Theatre Guild), Peter Gloag in "Marigold."

BERYL WILLIAMS (Abbey Players), Madame Dubonnet in "The Boy Friend."

PETER RUSSELL (Idle and Thackley A.O. and D.S.),
Lutz in "The Student Prince."

MAX NORRIS (Bangor O.S.), "Guys and Dolls."

CLIVE JOHN, B. Mus. (Clydach and District A.O and D.S.), "The Gipsy Baron."

GWYN HUGHES (Rhos Aelwyd O.S.), Don Alhambra in "The Gondoliers."

ROSEMARY PARTON (Penarth A.O. and D.S.), Sombra in "The Arcadians."

BREDA McDONALD (Ennis Franciscan M.S.).

MRS. GLORIA HARRIES (Gendros Catholic A.O.S.).
PRIZE WINNERS 1959

INTERNATIONAL TROPHY ... STANDARD TELEPHONES, Newport, “Oklahoma.”
BEST OVERSEAS SOCIETY ... TREDEGAR, “Gipsy Baron.”
BEST IRISH SOCIETY ... LURGAN, “The Quaker Girl.”
BEST PRODUCER ... FRED BAYLISS, “Oklahoma.”
BEST FEMALE PERFORMANCE ... DORCAS HARRIES, G.C.G. “Josepha” in “White Horse Inn.”
BEST MALE PERFORMANCE ... LARRY MULREY as Toni in “The Student Prince.” Dundalk.
BEST FEMALE VOICE ... JEANNE PEARSE, Carmarthen, “Maritza.”
BEST MALE VOICE ... ELFED PHILLIPS, Tredegar, “Gipsy Baron.”
MUSICAL DIRECTOR ... THOMAS G. LEWIS of Fishguard for “The Gondoliers.”

PRIZE WINNERS 1960

INTERNATIONAL TROPHY ... TREDEGAR, “Merry Widow.”
BEST PRODUCER ... 2nd—LURGAN, “The Mikado.”
MUSICAL DIRECTOR ... 3rd—IDLE AND THACKLEY, “Brigadoon.”
BEST MALE PERFORMANCE ... KITTY PRINCE, “Oklahoma,”“Ballinasloe.
BEST FEMALE PERFORMANCE ... CLIVE JOHN, B. Mus., Clydach, “The Merry Widow.”
CHORAL AWARD ... FRANK O’ROURKE of Ballinasloe, Jud in “Oklahoma.”
CHOREOGRAPHY ... MARY DODD, Rhos Aelwyd, Teresa in “Maid of the Mountains.”
BEST SUPPORTING ACTOR ... G. C. G. in “The Damask Rose.”
ADJUDICATOR’S AWARD ... FRED BAYLISS for “Carousel.” (S. T. and C.).
Most Promising Performance — DAVE LESLIE as Jeff Douglas in “Brigadoon.” (Idle and Thackley).
ST. URSULA’S WATERFORD.
Waterford International Festival of Light Opera

WATERFORD
INTERNATIONAL FESTIVAL
OF LIGHT OPERA

THURSDAY, 6th SEPTEMBER, 1962

☆ ☆

WATERFORD GRAND OPERA SOCIETY
PRESENTS
MARITANA

IN COMMEMORATION OF THE 150th ANNIVERSARY
OF ITS COMPOSER
WATERFORD BORN WILLIAM VINCENT WALLACE
THURSDAY, 6th SEPTEMBER, 1962.

Waterford Grand Opera Society

PRESENTS

MARITANA

Maritana .......................... VIOLET TWOMEY
Lazarillo .......................... PATRICIA LAWLOR
The Marchioness de Montefioro .... NANCY KELLY
Don Caesar de Bazan ............... THOMAS HOGAN
Don Jose de Santarem .............. JEFFREY TAYLOR

The King of Spain .................. FRANCIS W. DEVLIN
The Marquis de Montefiori ........ DES MANAHAN
The Captain of the Guard .......... JOSEPH DANIELS
The Alcado ......................... SEAN HETHERINGTON

CHORUS OF GIPSYES, POPULACE AND SOLDIERS


PRODUCTION

Producer ......................... EILY MURNAHAN
Conductor ......................... STANLEY M. BOWYER

Chorus Mistress ................... NANCY POWER
Wardrobe Mistress ............. EILY PHILLIPS

OFFICE BEARERS AND COMMITTEE

President ....................... FRANCIS W. DEVLIN
Vice-Presidents : Very Rev. RICHARD KEANE
Rev. THOMAS AHEARNE

Messrs. STANLEY M. BOWYER, JOSEPH O'REGAN, P. A. WADE, and WILLIAM F. WATT.

Chairman ...................... MAREA DRURY
Hon. Secretary ............ NANCY KELLY

Hon. Treasurer ............ NOEL PHILLIPS

Committee :
Mrs. Kathleen Molloy, Misses Kathleen Burke and Mai Murphy.

SYNOPSIS OF SCENES

Act I. A Square in Madrid
Act II. Scene I. A Square in Madrid
Act II. Scene II. A Palace in the Palace of the Marquis de Montefiori.
Act III. A Magnificent Apartment

THE SOCIETY

Founded in 1922, the Society confined its attention to Oratorio, Concert Versions of popular operas and Vocal and Instrumental items. In November, 1945, the Society opened a full stage production of "MARITANA," by the Waterford-born composer, William Vincent Wallace, to commemorate the centenary of its first production at Drury Lane, London (15th November, 1845). So great was the success of this performance that it was decided to continue full stage operas annually.

The Society believes that this is the oldest of its kind in Ireland and for many years was the only one outside Dublin, performing regular seasons of Grand Opera.

STORY OF THE OPERA

ACT I. — In a square in Madrid during Holy Week, Maritana, while singing to the crowd, attracts the admiration of the King, who, in disguise, is moving among his people. An unscrupulous Minister of State, Don Jose, observing the King's infatuation, hopes to use it to further his suit with the Queen, with whom he is in love. An impoverished and impetuous nobleman, Don Caesar de Bazan, comes on the scene and, in an attempt to prevent the arrest of Lazarillo, a poor boy who has run away from his master, quarrels with the Captain of the Guard, whom he kills in a duel, thus incurring the penalty of death by hanging. Don Cesar and Lazarillo are arrested and thrown into prison by Don Jose, plotting to use Maritana and Don Cesar to further his own purpose, hints to Maritana of wealth and advancement in rank.

This year, the Society celebrated the 40th anniversary of its foundation and the 25th production of full dress opera.

Previous Productions:
Maritana (3); Faust (3); Bohemian Girl; Carmen (2); Il Trovatore (2); La Traviata (2); Rigoletto (2); Lucia Di Lammermoor (2); Madame Butterfly; The Barber of Seville (2); Don Pasquale; Marta; The Lily of Killarney, (3); La Sonnambula.
ACT I. Scene I.—Don Caesar is in prison awaiting execution. Don Jose enters and proposes that he will use his influence to have Don Caesar’s sentence changed to the more soldier-like death of being shot, if he will consent to marry a veiled lady. Don Caesar agrees, and his marriage to the veiled lady (Maritana) takes place. Maritana now becomes the Countess de Bazan and, as such, may be presented at Court, where Don Jose hopes to compromise her and the King and so smooth his way to the Queen. A Royal pardon for Don Caesar is received at the prison, but this is intercepted and concealed by Don Jose. While the soldiers are drinking, Lazarillo removes the bullets from their guns in an attempt to save the life of Don Caesar.

SCENE II.—At the house of the Marquis de Montefiori, Don Jose persuades the Marquis to present Maritana as his niece. The King arrives and is introduced to Maritana as Countess de Bazan. Don Caesar, who has escaped the firing squad, forces his way into the house and, demanding to see his wife, is presented to the Marchioness, whom Don Jose has persuaded to play the part of the veiled lady. While in the act of signing a contract renouncing his bride, Don Caesar hears the voice of Maritana, which he recognises as that of his wife, but Don Jose prevents their meeting. Don Caesar escapes arrest and Maritana is conveyed to the King’s villa.

ACT III.—In the Royal villa at Aranjuez the King is pressing his suit on Maritana. Don Caesar arrives, and the King, not wishing to be known, introduces himself as Count de Bazan, whereupon Don Caesar claims to be King. He then learns for the first time of the Royal pardon. He meets Maritana and convinces her that he is the man to whom she was so mysteriously married, and leaves to seek the help of the Queen. In the Royal gardens, he arrives just in time to protect the Queen from the insolent Don Jose whom he kills in the ensuing encounter. Returning to the villa he reveals all to the King who, on hearing of his loyal bravery, restores to him his bride and appoints him Governor of Valencia.

MUSICAL ITEMS

OVERTURE

ACT I.

OPENING CHORUS

"Sing pretty maiden, sing."

"It was a Knight of princely
mien."

"Tis the harp in the air."

"Angels that around us hover.
Of fairy wand had I the
power."

"See the culprit."

"Pretty Gitana."

"Farewell, my gallant Captain."

ACT II.

ROMANCE (Lazarillo)

"Alas! those chimes so sweetly
stealing."

"Hither as I came."

"Turn on, old Time."

SONG (Don Caesar)

"Yes, let me like a Soldier
fall."

"In happy moments day by
day."

"Health to the Lady."

"Oh! what pleasure."

"The Mariner in his barge."

"There is a flower that bloometh."

"That voice! that voice!"

INTRODUCTION

RECIPE (Maritana)

"How dreary to my heart."

"Scenes that are brightest."

"This heart by woe o’er taken."

"I am the King of Spain."

"Oh, Maritana!"

"Sainted Mother."

"With rapture glowing."

WATERFORD GRAND OPERA SOCIETY — “MARITANA.”
Waterford International Festival of Light Opera

FRIDAY, 7th SEPTEMBER, 1962

MULLINGAR CHORAL SOCIETY

PRESENTS

THE HEART'S A WONDER

A musical Play based on J. M. Synge's "The Playboy of the Western World."
(By arrangement with SAMUEL FRENCH LTD.)
By MAIRIN and NUALA O'FARRELL

OFFICIAL OPENING OF THE FESTIVAL
By MR. ERSKINE CHILDERS
MINISTER FOR TRANSPORT AND POWER
FRIDAY, 7th SEPTEMBER, 1962.

Mullingar Choral Society
PRESENTS

THE HEART’S A WONDER

The time is the turn of the century. The place is a scattered village set in the foothills of Mayo’s Nephin Mountains near the coast. Young eligible men are scarce here. Perhaps there’s better living in other lands. It may be that the Recruiting Sergeant for the Connaught Rangers has pressed too often. Whatever the cause, it concerns something which is about to happen in a little shebeen there. Suppose we lift the roof, like you would the lid of a sea-chest, and peep inside. Ah, there’s Pegeen and she’s writing a letter . . . .

To Mulroy, Spirit Dealer of Castlebar Town.
Six yards of red stuff for to make me a gown.
A fine toothy comb and black brassy-eyed shoes,
Three barrels of porter and the “Western News.”

CAST

Margaret Flaherty (called Pegeen Mike), LELIA DOOLAN
Shawn Keogh (her cousin, a farmer) MATT KENNELY
Michael James ANTHONY WRAFTER
(Pegeen’s father, a publican)
Jimmy Farrell (a farmer) TOM MURRAY
Philly Cullen (his friend) SEAN REILLY
Christopher Mahon BRENDAN SLATTERY
Widow Quinn ANN O’DWYER

Susan Brady (a village girl) ANGELA MULLALLY
Nelly (another) RITA HAYES
Honor Blake (and another) BEESIE QUINN
Sarah Tansey MARY FITZSIMONS
(Christy’s leader in devilment)
Old Mahon THOMAS HUGHES
(Christy’s father, a squatter)

Friends and Neighbours


Patron of the Society Most Rev. Dr. KYNE, Bishop of Meath.
President of the Society Rev. P. F. O’CONNOR, C.C.

Production Credits

Producer MICHAEL GARVEY
(By courtesy of Radio Eireann)
Chorus Mistress SHEELA McCORMACK, A.R.I.A.M.
Stage Manager THOMAS HUGHES
Stage Assistants JAMES GIBBONS, TOM MOLLOY, JOSEPH FAGAN, DENIS KEENAN
Stage Carpenter TOM O’DONOGHUE
Wardrobe Mistress KATHLEEN CLONEY
Assistants CISS CROWLEY, LAN O’HELY

Properties K. C. McCARTHY, THOMAS REYNOLDS
Publicity T. C. MAHER, AMBROSE WALSH
LIO DALY
Set Designer DERMOT LARKIN, A.R.C.A.
Production Supervisor Rev. P. F. O’CONNOR, C.C.
Conductor and Orchestration Comdt. J. G. DOHERTY, B. Mus.
Harpist AILEEN COYNE
Managing Committee:
Comdt. T. C. MAHER, JOHN F. LYONS, Mrs. KATHLEEN CLONEY, Mrs. CISS CROWLEY, Capt. K. C. McCARTHY, THOMAS HUGHES.

VISITOR’S NOTE.

“The Heart’s a Wonder” is that rare thing in the theatre—an Irish Musical. More importantly, it is a genuine product of the Irish amateur theatre and appropriately its first production was by an amateur group at University College, Dublin.

The story is firmly based on the Synge play and the music, is skillfully drawn from the bottomless treasure chest of Irish folk music. The result provides a revealing reinterpretation of “The Playboy of the Western World.”

The remarkable success of this new style musical dispelled the fears of Synge devotees who might reasonably have been apprehensive of any tampering with a classic of the legitimate theatre. The finely wrought idiom remains in dialogue and lyrics. The torrents of poetry are carefully preserved and still burst and tumble in deep reverence to the master chronicler of speech patterns of his time.

The unlikely story is a supreme example of tongue-in-cheek writing. As a musical the plot becomes more effectively labelled a comedy. Yet, if at the end the visitor feels spoofed by it all then he deserves to congratulate himself. A world of romantic fantasy, peculiar to the Irish, has been entered.

SHORT HISTORY OF SOCIETY

Founded in 1921, Mullingar Choral Society is one of the oldest in the provinces. It has produced, in its time, almost all of the popular shows in the Light Opera and Musical Play repertoire. In modern times the Society has specialised in the new shows. Amongst them “South Pacific” and “The King and I” were most notably successful. By producing the pioneer, all-native product “The Heart’s a Wonder” in 1962 the Society showed an adventurous spirit and was rewarded in full by a responsive theatre-going public.
Waterford International Festival of Light Opera

SATURDAY, 8th SEPTEMBER, 1962

LLANGOLLEN AND DISTRICT AMATEUR OPERATIC AND DRAMATIC SOCIETY
(Founded 1908).

PRESENTS

THE ARCADIANS
(By arrangement with SAMUEL FRENCH LTD.)

Book by
MARK AMBIENT, A. M. THOMPSON and ROBERT COURTNEIDGE.

Lyrics by ARTHUR WIMPERIS.

Music by LIONEL MONCKTON and HOWARD TALBOT.
SATURDAY, 8th SEPTEMBER, 1962.

Llangollen and District Amateur Operatic and Dramatic Society

PRESENTS

THE ARCADIANS

CHARACTERS (in order of appearance):

Amaryllis .............................................. BARBARA WILLIAMS
Chrysea ................................................ ANNE HUGHES
Daphne ................................................ ELUNED HUGHES
Stephon ............................................... LIONEL GREEN
Damoctas .......................................... DAVID LLOYD
Astrophel ............................................. DICK LEWIS
Sombra ................................................. VALMAI WEBB
Father Time ........................................... JOHN WILLIAMS
James Smith ........................................ GERAIINT ROBERTS
(of Smith & Co., Caterers, London)
Lady Barclay ......................................... MEGAN YOUNG
Percy Marsh .......................................... DAN JONES

Bobbie (Jack's friend) ................................. ERNEST MccALL
Reggie ................................................. GORDON JONES
Marion ................................................. ISOBEL SWAPP
Sir George Paddock .................................. JOHN WILLIAMS
Eileen Cavanagh (Mrs. Smith’s niece) ............ PHYLLIS McCALL
Maria Smith (Smith's wife) ......................... PHYLLIS EVANS
Jack Meadows ........................................ HYWEL ROBERTS
Peter Doody (Jack’s stable boy) .................... GORDON ENSOR
Lucy .................................................... ROSE STRINGER
Harry ..................................................... WALTER YOUNG
Hooten .................................................. GEORGE HAY

CHORUS

Ladies: Christine Edwards, Ileen Evans, Verna Evans, Audrey Hughes, Eluned Hughes, Ruth Hughes, Hilary Jones, Mavis Roberts, Isobel Swapp, Megan Young, Susan Hughes, Erica Parry.

Gentlemen: John Archer, Lionel Green, George Hay, Dan Jones, Gordon Jones, Dick Lewis, David Lloyd, Ben Meyers, Walter Young.

President ............................................. JOHN DAVIES
Vice-President ...................................... T. J. OWEN
Chairman ............................................. E. B. McCall
Hon. Secretary ...................................... PHYLLIS N. E. EVANS
Hon. Treasurer ...................................... Mrs. E. ARCHER
Hon. Librarian ....................................... Miss S. ARMSTRONG
Hon. Accompanist ................................... E. BLACKMAN
Hon. Tickets Secretaries ......................... Mrs. M. YOUNG, Miss J. JACKSON.

SYNOPSIS OF SCENES

ACT I. ARCADIA.
ACT II. ASKWOOD RACECOURSE.
ACT III. THE ARCADIANS RESTAURANT IN LONDON.

THE STORY OF THE PLAY

Time has stood still for hundreds of years in Arcady—the land of fantasy—where the people are for ever young. Pan is their master and they live together in perfect harmony. Into their midst is borne an aeroplane bearing a strange being—a man—a “monster” from a faraway land. This “monster,” otherwise bewhiskered James Smith the caterer from London, is quite as surprised as the strangely clad Arcadians.

Smith brings a discordant note to this Garden of Eden and finding Sombra an easy prey for a flirtation proceeds to tell her a few “lies.” He is immediately thrown into “The Well of Truth.” He emerges dressed as an Arcadian shepherd minus his whiskers and washed of his “sin.” The Arcadians christen him “Simplicitas” and he is reminded that another lie would bring back his whiskers, wrinkles and ugliness.

With Sombra and Chrysea he is compelled to return to England with a mission to convert all the other “Monsters.” As he starts for his long journey he wonders
if his wife, Maria, will recognise him. Like a bolt from the blue the three arrive at Askwood Racecourse and create quite a sensation. The suggestion that these people are part of some advertising scheme gives Maria the idea to turn one of Smith's white elephant hotels into an Arcadian Restaurant complete with "The Well of Truth," and with Sombra and Chrysea as waitresses and the handsome "Semplicitas" as bait for the lady customers.

Not knowing "Semplicitas" to be her husband, Maria flirts with "her wild Arcadian boy." Smith quietly threatens revenge. To Londoners, the hotel is a great attraction, but to Sombra and Chrysea it is just sham. They both realise their mission to England has failed, and when they tell their story of the "great white bird" that came to Arcady bearing an old, wrinkled man with hair on his face instead of his head, the fun begins with Maria taking the lead.

"Semplicitas" denies he ever had any whiskers, and having told a lie promptly falls again into "The Well of Truth." He comes out as the bearded Jim Smith only to find Maria willing to call it quits and make a fresh start.

SHORT HISTORY OF SOCIETY

Llangollen is a small country town of some 3,000 in habitants set in the very beautiful valley of the Dee and in recent years has become the home of the now world famous International Musical Eisteddoddd.

The Llongollen Amateur Operatic Society was formed in 1908 and is one of the oldest amateur societies in Wales.

The first production, "H.M.S. Pinafore," took place in spring 1909 and apart from the years of the two wars, the Society has only missed staging a production in four of the 54 years of its existence. Because of the limited population the Society is small in numbers, but the average is young and we are hoping for a revival of local interest.
Waterford International Festival of Light Opera

SUNDAY, 9th SEPTEMBER, 1962

LURGAN OPERATIC SOCIETY PRESENTS

THE GIPSY BARON

(A new version of JOHANN STRAUSS' Famous Opera).

Book by PHIL PARK and CONRAD CARTER
Lyrics by PHIL PARK.
Music adapted and Arranged by RONALD HAMMER.

(By kind permission of N.O.D.A. Ltd. on behalf of Messrs. JOSEPH WEINBERGER LTD.)
Lurgan Operatic Society

PRESENTS

THE GIPSY BARON

CHARACTERS (in order of appearance):

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Otto (Factotum to Kalman Zsupan)</td>
<td>Thomas French</td>
<td>Czipira (Queen of the Gipsy Tribe)</td>
</tr>
<tr>
<td>Mishka</td>
<td>Edmund Tallon</td>
<td>Saffi (her Grand-daughter, a Gipsy Princess)</td>
</tr>
<tr>
<td>Pali (Young Gipsy Men)</td>
<td>Laurence Magee</td>
<td>Count Kareska (a Civil Commissioner)</td>
</tr>
<tr>
<td>Franzl</td>
<td>Maura Haughey</td>
<td>Sandor Barinkay (a young returning exile)</td>
</tr>
<tr>
<td>Pali (Young Gipsy Girls)</td>
<td>Dierdre Donnelly</td>
<td>Captain of the Guard</td>
</tr>
<tr>
<td>Arletta (Zsupan's only daughter)</td>
<td>Ethna Carbery</td>
<td>Aiden Heaney</td>
</tr>
<tr>
<td>Kalman Zsupan (Mayor of Zrini)</td>
<td>Aloysius Nagle</td>
<td>Graf Peter Honomoy</td>
</tr>
<tr>
<td>Mirabella (Zsupan's Housekeeper)</td>
<td>Marie Tipping</td>
<td>James McCullagh</td>
</tr>
</tbody>
</table>

Gipsy Men, Gipsy Girls, Gipsy Children, Villagers, Attendants to Kareska, Soldiers, Vivandiers, Nobles, Pages, etc.

SYNOPSIS OF SCENES

The period is mid-eighteenth century.

ACT I. - - - - - The Gates of Zsupan's Residence.
ACT II. - - - - - The Grounds of the Castle.
ACT III. - - - - - A Stateroom in Vienna.

President: Rt. Rev. Monsignor Campbell, P.P., V.G.
Chairman: Rev. Father Louglin J. McAleavey, C.C.
Vice-Chairman: Mrs. John Filbin

Executive Committee:

The Misses Patricia Filbin, Molly Moloney, Angela McConville, Esther McMahon, Tess McKeon.
Messrs. Frank Donnelly, John Filbin, Aidan Heaney, Hugh Murtagh, Aloysius Nagle, Donal McKavanagh and Joseph G. McCluskey.

Producer: Maureen Filbin
Musical Director: August Toremans, L.L.I. (Mech.)
Chorus Mistress: Angela McConville
Chorus Master: Donal McKavanagh

Assistant Producer: Tess McKeon
Choreography: Anne Morton
Stage Director: Harry Tipping
Stage Managers: Gerald Fagan & Peter Murray


Make-up Staff
Additional Hand Properties and Floral Decorations by Lily M. Wynn.


LADIES OF THE CHORUS

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<tr>
<th>Character</th>
<th>Actor</th>
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<tr>
<td>Deirdre Donnelly</td>
<td>Kathleen Harte</td>
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<td>Netta Donnelly</td>
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<td>Nuala Doyle</td>
<td>Maura Haughey</td>
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<td>Patricia Filbin</td>
<td>Lily Heaney</td>
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<td>Moya McAreavey</td>
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<td>Gemma McMahon</td>
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<td>Lilian Starkey</td>
<td>Ethna Toman</td>
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GENTLEMEN OF THE CHORUS

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<td>Gerald Carbery</td>
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<td>Joseph McCann</td>
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<td>Hugh McStravick</td>
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<td>Edmond Tallon</td>
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<td>Patrick Withers</td>
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<td>Patrick Withers</td>
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SYNOPSIS OF STORY

They conspire to marry him to Arletta, and, as half the treasure would become hers, under Zsupan’s control, they agree to share the spoils. Arletta’s efforts helped on by Mirabella, the housekeeper, are of no avail, for Barinkay falls in love with Saffi, the Gipsy Princess. Queen Czipira consents to their wedding under Romany rites. On their wedding day the treasure is discovered but soon afterwards the festivities are interrupted by the arrival of a Captain of the Hussars who announces that the Turks have attacked and invaded the frontier. He calls for volunteers and Zsupan, Otto Barinkay and the gipsy men enlist. Graft Peter declares that the treasure must be conveyed to Vienna intact.

The Hussars defeat the Turks, Sandor, who has ably led his men in battle, is offered reward by the Governor but asks only for the right to be recognised as the “Gipsy Baron.” He is re-united with Saffi and the ending is a happy one for them—and the other lovers too.

HISTORY OF THE SOCIETY

The Society was formed in 1950-51 and has produced at least one show annually ever since. They have both been featured on radio and seen on television. In 1959 and 1960, they won the award for the best Irish Society competing at the Waterford Festival and last year they won the Overall International Trophy and also the Prize for the Best Concerted numbers.
Waterford International Festival of Light Opera

TUESDAY, 11th SEPTEMBER, 1962

ST. GABRIEL'S MUSICAL AND DRAMATIC SOCIETY

PRESENTS

YEOMEN OF THE GUARD

OR

THE MERRYMAN AND HIS MAID

By W. S. GILBERT and ARTHUR SULLIVAN.
TUESDAY, 11th SEPTEMBER, 1962.

St. Gabriel’s Musical and Dramatic Society PRESENTS

THE YEOMEN OF THE GUARD OR

THE MERRYMAN AND HIS MAID

CAST (in order of appearance)

Colonel Fairfax (under sentence of death) — WILLIAM COONEY

Jack Point (a Strolling Player) — PAUL FLYNN

Elsie Maynard (a Strolling Singer) — JOAN GOLDING

First Citizen — GERARD GRIFFIN

Second Citizen — PATRICK CURRAN

The Headman — PATRICK FINLAY

Assistant Headmen — THOMAS McCANN

A Priest — CHRISTOPHER DONOHUE

Kate (Dame Carruther’s Niece) — KAY CONROY

Phoebe Meryll — MAIRIN HEGARTY

Wilfred Shadbolt (Head Jailer and Assistant Tormentor) — JAMES COUSINS

First Yeoman — BRENDAN GRIFFIN

Dame Carruther (Housekeeper to the Tower) — JAMES COUSINS

Second Yeoman — ANTHONY MURPHY

Sergeant Meryll (of the Yeomen of the Guard and Pheebe’s Father) — ANTHONY MURPHY

Leonard Meryll (his Son) — JAMES COUSINS

Sir Richard Cholmondeley (Lieutenant of the Tower) — DESMOND KEANE

CHORUS OF CITIZENS

GIRLS


MEN

P. Barret, E. Butler, J. Byrne, P. Curran, C. Donohue, G. Griffin, T. McCann, P. Morton, S. Whelan.

CHORUS OF YEOMEN OF THE GUARD


Scene — TOWER GREEN

Musical Director and Conductor: MAY SPINKS, A.R.I.A.M., A.L.C.M.

Producer — ANDREW O’LOUGHLIN

Costumes designed by Violet Cummins and supplied by Ting’s, 3 Dame Street, Dublin 2.

SYNOPSIS OF

ACT I.

Phoebe is in love with Colonel Fairfax who has been imprisoned in the Tower and sentenced to death as the result of malicious reports spread by a kinsman who covers the Fairfax estate. Together with her father, Sergeant Meryll, whose life has twice been saved in battle by the Colonel, they hatch a plot to rescue him. He shall be released by the Sergeant and assume the disguise of his son Leonard who has come to join the Yeomen and has not yet been seen by any other member of the Guard.

In the meantime, and unknown to anyone else, the Colonel has requested the Lieutenant to find him a wife before he dies, in order that his estate may not fall to the malicious kinsman. The Lieutenant agrees, and at this juncture two strolling players, Jack Point and Elsie Maynard arrive. They amuse the assembled crowd with the singing farce of the Merryman and his Maid, the story of which is, in the final moments of our play, to be so ironically applied to Jack Point himself. Elsie, with the encouragement of Point, agrees to marry Fairfax who is to die within the hour. Her face is covered with a kerchief and she is lead off to the marriage ceremony.

Phoebe steals the keys of the condemned cell from Wilfred Shadbolt, Head Jailer and Assistant Tormentor, who is in love with her, and Fairfax takes his place (as “Leonard Meryll”) among the Yeomen who have assembled for the execution. Phoebe greets her “brother” but her greeting is too warm and loving for her father’s liking who fears that she may give the game away.

The Lieutenant orders the prisoner to be brought on but, of course, he has disappeared. In his fury at the prisoner’s escape the Lieutenant orders the jailer’s life to be forfeited instead. Hearing that the man she has married (on condition that he be executed within the hour) is alive and free, Elsie faints into the arms of the disguised Fairfax, little realising that he is indeed her husband.
ACT II.

The plot thickens. Point, who knows that Elsie cannot be his while she considers herself wedded to the escaped prisoner, persuades Shadbolt to pretend that he has shot the prisoner as he swam across the river. Elsie, meanwhile, has recovered and finds herself attracted to Fairfax, thinking, of course, that he is Leonard, the Sergeant's son. He thus has two women in love with him, Elsie and Phoebe. During her illness, however, Elsie has betrayed the secret of her marriage to the prisoner and Fairfax, who has begun to love her though unaware that she was his wife, is delighted.

A shot is heard and Point and Shadbolt tell their cock-and-a-bull story of how the prisoner has been slain, the body sinking in the river to be seen no more. As Elsie is now supposedly free Point proceeds to woo her afresh. He is given a lesson in wooing by Fairfax, a lesson that proves all too effective because Elsie chooses him, to the dismay of Point and also Phoebe Meryll.

Phoebe and the Sergeant are hoist on their own petard because it is discovered that they had engineered the escape of the prisoner, by Shadbolt and Dame Carruthers. In order to secure their silence they have to agree to marry them. Phoebe, however, is a resourceful little minx and we feel sure that she will wriggle out of her bargain.

Preparations are made for Elsie's wedding to the man everyone including Elsie, thinks to be Leonard Meryll, when the Lieutenant arrives to announce that her husband is alive, has been reprieved and is here to claim her hand. When Fairfax enters she will not look at him but sings an impassioned plea to Leonard, her loved one. When she does look up great is her joy to see that her husband is none other than the man who had wooed and won her.

All is now set for a happy ending but for the arrival of Jack Point who is now left with nothing but a broken heart. He sings a verse of the Merryman and his Maid, a verse that has now become so tragically appropriate. As Elsie moves away with Fairfax, her loss becomes too heavy for the jester to bear. He collapses and dies at their feet.

OFFICERS

Chaplain Rev. Father JOSEPH CARROLL, C.P.
President Mr. THOMAS FREEMAN
Vice-President Mr. BRENDAN GRIFFIN
Hon. Secretary Mr. PATRICK CUNNINGHAM
Hon. Treasurer Mr. ANTHONY NOLAN

HISTORY

The Society was formed in 1953 and is a section of St. Gabriel's Boys' Club. Until last year the cast was composed of boys. It is the only Youth Club in Ireland to have the production of light operas as one of its activities and it has staged all the better known Savoy Operas. Last year girls were admitted to the Society.

ST. GABRIEL'S MUSICAL AND DRAMATIC SOCIETY—"THE YEOMEN OF THE GUARD" or "THE MERRYMAN AND HIS MAID."
Waterford International Festival of Light Opera

WEDNESDAY, 12th SEPTEMBER, 1962

GRAND CELEBRITY CONCERT
Festival

Celebrity Concert

KENNETH McDONALD - Tenor
(COVENT GARDEN).

FRANK RYAN - - - Tenor

LUCILLE GRAHAM - Soprano
(SADDLER'S WELLS)

JEFFERY TAYLOR - - Baritone

Compere: C. V. KAVANAGH.
Festival
Celebrity Concert

THE NANCY TROY TROUPE
SENIOR IRISH DANCERS

THE FESTIVAL ORCHESTRA
CONDUCTOR:
Stanley M. Bowyer.
Accompanist: MRS. J. POWER.

Compere: C. V. KAVANAGH.
Waterford International Festival of Light Opera

THURSDAY, 13th SEPTEMBER, 1962

ENNIS FRANCISCAN MUSICAL SOCIETY PRESENTS

PINK CHAMPAGNE

(By arrangement with SAMUEL FRENCH LTD.)

A new version of the original "DIE FLEDERMAUS" by JOHANN STRAUSS.

Adapted by ERIC MARCHWITZ and BERNARD GRUN.
Ennis Franciscan Musical Society

PRESENTS

PINK CHAMPAGNE

CAST:

Mitzi, a young maid-servant          ANNE O'SHAUGHNESSY
Adele, personal maid to Rosalinda    PEARL BROOKS
Ida, a dancer, sister to Adele        CONNIE REID
Lea, Dancers, friends of Ida          MARY CALLANAN
Lilli                                  FREDA SMITH
Rosalinda, a Viennese beauty          MARETTA O'HEHIR
Gabriel Eisenstein, her husband        PADDY BROWNE
Alfred                                JOHN MURPHY
(Opera Singer, admirer of Rosalinda)   
Dr. Falke, a friend of Gabriel         SEAN CONNOLLY
Dr. Blind, Gabriel's Lawyer           MALACHY MCLAUGHLIN
Frau Trauber                          MARY O'LOUGHLIN
(Proprietress of Coffee House)
Frank, Governor of the City Gaol       JOE LYNCH
Frosch, Chief Warder                   GERRY MOLONEY
Prince Orlovsky                        JOHNNY O'HALLORAN
(Ivan, Orlovsky's servant)             LIAM CASEY
Holtzapel, Assistant to Frosch         PAT FAUL

And Maid-servants, Men-servants, Townspeople, Guests at the Ball, Footmen, Warders, etc.

Anne Brigdale, Frances Brooks, Loretto Cosgrove, Frances Cosgrove, Wyn Deacon, Mary Downey, Marie Fahey, Mary Guerin, Teresa Guiffroy, Maire Hallahan, Daphne Hickey, Myra Hicks, Brid Kinnane, Frances Moloney, Mary Moloney, Kita Mulvey, June McGonigle, Kathleen Mcguane, Angela O'Loughlin, Una McNamara, Ina O'Shea, Monica Power, Margaret Ryan, Mary Shanahan, Nuala Slattery.

Michael Ball, Oliver Ball, Michael Brooks, John Byrne, Derry Dinan, Michael Cullinan, Brendan Greally, Larry Moloney, Bernard McAllister, Niall McCullough, Paddy O'Brien, Larry McDermott, Kevin O'Doherty, Pakie Sheehan, Michael Skerritt, Paddy White.

Boy — Joe Cosgrove.

Ballet Dancers

Catherine Buckley, Bobby Deacon, Paula Enright, Deirdre Merry, Charlotte Murphy, Breda McDonnell, Mary O'Flynn, Gerry McGuane, Teresa O'Donovan, Anna O'Shaughnessy and Fionnuala O'Shea.

OFFICERS OF THE SOCIETY

Directors: Rev. Fr. Eunan Deeney, O.F.M.; Rev. Fr. Alban Doherty, O.F.M.

Producer                      Mrs. EILEEN KNOWLES
Ballet Mistress                Miss B. MCDONNELL
Musical Director and Pianist   Mrs. J. RYAN, A.L.C.M.
Conductor                     Rev. Fr. K. O'GORMAN, B. Mus.

Stage Managers                G. MOLONEY, S. MERRY,
Make up                       D. PRENDERGAST
Wardrobe Mistresses           ROSE O'SHAUGHNESSY
                              ITA O'SHEA, WYN DEACON,
                              TERESA KELLY

THE STORY

The action of the play takes place in Vienna in the year 1890. It all started by Gabriel pushing his friend, Dr. Falke, into a fountain as they were staggering home from a fancy dress party. Gabriel gets an eight day sentence for his capers. Falke, who had been dressed as a Bat, decides to play a trick and get his own back on Gabriel.

Act 1. Scene 1. The Eisenstein Apartment (morning).

The house staff are doing their chores when from the street Alfred, an opera singer, is heard serenading Gabriel's wife, Rosalinda, whom he loves. Adele the maid asks for the evening off to see her 'Granny who is ill'; She really intends to join her sister Ida at Prince Orlovsky's Ball. Alfred makes an unexpected entry when Rosalinda is alone: hurriedly she gets rid of him by promising to light the window lamp as a signal to come back. Falke calls to persuade Gabriel to join him at Orlovsky's Ball for a last fling before going to gaol. 'Rosalinda need never know', says Falke. Gabriel, too much of a playboy to resist, agrees: he will disguise as a French Marquis.

Scene 2. The Cafe Trauber (early evening).

Some folks are making merry. Alfred sits alone, dejected. Upon hearing the newspaper report that Gabriel's sentence starts to-night, he sings joyfully: the coast is clear for a rendezvous with Rosalinda.

Scene 3. The Eisenstein Apartment (late evening).

Gabriel dresses for gaol — in top hat and tails, to keep his spirit up — and bids farewell to his wife. He is no sooner gone than Rosalinda lights the window lamp and Alfred reappears. The ardent wooer puts on Gabriel's dressing-gown and sups: The doors burst open suddenly as Frank, the prison Governor, enters to arrest Gabriel. Embarrassed at being alone with Alfred, Rosalinda passes him off as her husband and he is taken to gaol. The Governor is in a hurry because Falke has also given him a ticket to the Orlovsky Party: he will pose as a French Chevalier. Falke now calls on the disconsolate Rosalinda and recommends a little relaxation for her too at Orlovsky's: she accepts. Falke's scheme is taking definite shape.

Act 2. Scene 1. A Salon in the Orlovsky Palace (2 a.m.)

The Grand Ball is in full swing, and Falke promises to relieve the Prince's boredom by a little comedy. He presents Gabriel (now the Marquis de Renard) to the housemaid Adele (now Olga, the actress): he flirts with
Act 3. An Ante-room at the City Gaol (at dawn).

Alfred has just asked for Dr. Blind, his lawyer. Frank returns from the Ball and makes an amusing attempt to be the dignified prison Governor. Adele hastens to explain to Gabriel, her master, her presence at the Palace Ball: while awaiting his arrival she entertains the Chief Warder. Next comes Gabriel to give himself up. He and Frank now admit to each other their presence at the Ball on false pretences. Frank finding it hard to believe in Gabriel's identity tells him how he arrested the culprit the previous night. Rosalinda is next to arrive, hoping to get Alfred away before his arrest is found out by her husband. Gabriel meanwhile intercepts Alfred's lawyer, holds his disguise and presents himself to Rosalinda. He is in a rage. He throws off his disguise and reveals himself. Too soon has he acted, for Rosalinda brings him to earth by producing the chiming watch. Recriminations all round are laughingly settled when Falke turns up to explain all.

"Well, my friends," says the Prince also arriving. "I trust you have enjoyed Falke's little comedy—the Bat's Revenge."

HISTORY OF SOCIETY

The Society was founded in 1954 by Rev. Fr. Eunan Deeney, O.F.M., Guardian of Ennis, with the invaluable assistance of Mrs. Ryan, A.L.C.M., who has been Musical Director from the outset. With a constant membership of around 60, the Society has gone from success to success and are now a polished and highly experienced group.

They made their debut at the Waterford Festival last year and scored an outstanding success with their production of "The Gipsy Princess." Their soprano lead, Miss Marita O’Hehir, became the first winner of the Frank Ryan Cup for the best Irish singer, and Miss Breda McDonald won the award for the best Solo Dance.
Waterford International Festival of Light Opera

FRIDAY, 14th SEPTEMBER, 1962

SHARNBROOK AND NORTH BEDFORDSHIRE OPERATIC SOCIETY

PRESENTS

THE LISBON STORY

(By arrangement with CHAPPELL & CO. LTD.)

BOOK and LYRICS by HAROLD PURCELL.

MUSIC by HARRY PARK DAVIES.
Sharnbrook and North Bedfordshire Operatic Society

PRESENTS

THE LISBON STORY

Stephan Gorelle, Gay's Musical Director - PETER WILKS
Louise Panache ("Panny") Gay's Secretary - BUNNY MARKS
David Warren - ROBERT HART
Gabrielle Girard (Gay) - MARY WILLS
Lola (a Blonde) of the Berlin Cultural Department - CONNIE HOLT
Doctor Hoffman - F. JAMESON LILLEY
Karl von Schriner - PETER GARLEY

Gonzalez (a Fruit Seller) - GEOFFREY SANDERS
Sebastian (a Fisherman) - GEORGE MITCHELL
Ramon (a Cafe Singer) - RONNIE MARSH
Listette Sargon (Lafitte) - GILLIAN BROWN
Michael O'Rourke - EDGAR STOCK
Carmelita (a Singer) - HAZEL WHITE
A Refugee - JOHN PACK

Characters in a Scene from "LA COMTESSE."

The Soldier - GEOFFREY SANDERS
The Milkmaid - HAZEL WHITE
The Inkeeper - GEORGE MITCHELL
The Flower Seller - GILLIAN BROWN
The Drummer Boy - MARY WILLS
Prefect of Police - IAN MCLAUGHLAN
Major Lutzen - MICHAEL SOUTHGATE

DANCERS

Sylvia Bebb, Jenife Buckley-Jones, Barbara Cottrill, Susan Farr, Germaine Randall, Rosemary Tall, Diana Warren, Julie Woolston.

LADIES

Betty Benson, Jeanette Bowler, Connie Holt, Bunty Lovell, Cicily Sanders, Janice Tarry, Sandra Thorngate, Diana Smith, Diana Robson, Joan Vaughan, Hazel White.

GENTLEMEN


Producer - POPPY LILLEY
Ballet Mistress - BARBARA A. G. COALES, ARAD (Adv. Teachers Cert.), MISTD (inc.), AISTD (inc.), MNATD.

ACT I.

Scene 1 - A Studio in Paris, 1939.
Scene 2 - Gabrielle Girard's Villa by the Quayside, Lisbon, 1943.
Scene 3 - As last Scene, but it is now next morning.

ACT II.

Scene 1 - A Frontier Railway Station.
Scene 2 - The Stage of the Mogador Theatre, Paris (some weeks later).
Scene 3 - The Office of the Prefect of Police (next morning).
Scene 4 - Gabrielle's Studio (a fortnight later).
Scene 5 - Backstage at the Mogador Theatre (the next night).
Scene 6 - The Ballet Set on the Mogador Stage.
Scene 7 - Backstage, as Scene 5.

OFFICERS OF THE SOCIETY

President - THE RT. HON. LORD LUKE, T.D., D.L.
Chairman - Mr. F. JAMESON LILLEY
Hon. Secretary - Miss B. H. I. BENSON
Hon. Treasurer - Mrs. M. E. SHEPHERD
STORY OF THE OPERA

Opening in 1939, on the eve of Gabrielle Girard's rise to stardom at the Mogador Theatre in Paris, "The Lisbon Story" is rather different from the ordinary run of musical shows. Gay's romance with David Warren is broken up on the shifting sands of his work in the service of the British Foreign Office, but they meet again in 1943 in Lisbon, then a hive of intrigue, honeycombed with plot and counter-plot of the warring nations.

Gay, who has rigidly refused to collaborate as an artist with the occupiers of her beloved France, is now in exile and David is working with Mike O'Rourke, a cheerful Irish soldier of fortune, smuggling patriots out of occupied zones to safety. They have recently rescued Lisette, daughter of Sargon, a famous French scientist, and base their plan for the liberation of her father to coincide with the crowds attending the "Blessing of the Fishing Nets" Festival. Their scheme, carried out under the very nose of Karl von Schriner, Nazi Kultur official, is audaciously successful in execution, but the rescued man proves an imposter and tells them that the real Sargon is in a concentration camp.

A BRIEF HISTORY OF THE SOCIETY

Formed in 1943, a year which also marked the original London production of "The Lisbon Story," the Society began life as The Sharnbrook Players and was intended to function as a war-time concert party. Almost immediately however, it developed into a full scale Amateur Operatic Society and became known by its present title in 1955.

During the war years, the profits of the Society were devoted to Service comforts, after which £1,000 was donated to the local Church Hall (the Societies regular place of production) for improvements and developments.

Another plot is hatched wherein Gay pretends to yield to von Schriner's pleas for her return to the Paris stage, and, with her company and Lisette, she goes back to the French capital to revive her pre-war triumph.

Re-established in the Mogador Theatre she plays her highest card by saying she cannot and will not work without the supervision of her own costume designer Mariot (Sargon's name in the concentration camp). She manages to hoodwink the Nazi officials into releasing him but Von Schriner is not altogether convinced. He confirms his suspicions and offers Gay the alternative of submission to his advances or denouncement and the revelation of Mariot's identity.

Playing for time, Gay tells him she will give him her answer after the opening performance and is subsequently startled to find her chauffeur, who appears to show Von Schriner to the door, is Mike in disguise. The Irishman has a plan of escape for them all, but... the story draws to its dramatic close amid a flare-up of the patriotic fire that the jack-boot never succeeded in stamping out.

Its outstanding successes include "The Desert Song," "Rose Marie," "The Student Prince," "The Dancing Years," and last year, "The Merry Widow." For the past few years the Society has played for a fortnight but the demand for seats still exceeds the availability. It is therefore the ambition of the Society to build its own small theatre. For this project the necessary land has been acquired and the long process of raising the necessary money is being tackled energetically.
Waterford International Festival of Light Opera

WATERFORD
INTERNATIONAL
FESTIVAL
OF LIGHT OPERA

SATURDAY, 15th SEPTEMBER, 1962

IDLE AND THACKLEY AMATEUR OPERATIC AND DRAMATIC SOCIETY

PRESENTS

SOUTH PACIFIC

(By arrangement with CHAPPELL MUSIC LTD.)

MUSIC by RICHARD RODGERS.

LYRICS by OSCAR HAMMERSTEIN II.

BOOK by OSCAR HAMMERSTEIN II. and JOSHUA LOGAN.
Idle and Thackley Amateur Operatic and Dramatic Society

PRESENTS

SOUTH PACIFIC

LIST OF CAST (in order of appearance)

Ngana - MICHELE BOOTH
Jerome - BRUCE BOLD
Henry - ANTHONY FALKINGHAM
Ensign Nellie Forbush - DOROTHY GOODWIN
Emile de Becque - CHARLES V. CURRY
Bloody Mary - MARY STANLEY
Stewpot - ANTHONY WALKER
Luther Billis - DAVE LESLIE
Lt. Joseph Cable - CLIVE BALMFORTH
Capt. George Brackett - MAURICE HOLLINGS
Commdr. Wm. Harrison - IAN MORTON
Liat - MARGUERITA WALLER
Lt. Buzz Adams - HARRY LYCETT

CHORUS OF ENSIGNS

Pat Fearn, Barbara Atkinson, Zena Nicholson, Jean Hubbert, Felicity Read, Mary Castle, Yvonne Paver, Jean M. Baines, Sheila Verity.

NUNS AND NATIVE GIRLS

Christine Waller
Marion Walker
Dianna Petty.

CHORUS OF MARINES, Etc.


Producer: Mrs. J. (MARY) AKEROYD
Choreographer: Miss DOROTHY ARMITAGE

Location and Period of Opera: Two Islands in the South Seas during the late war.
ACT I

SCENE CHANGES

Scene 1. Terrace of Emile de Becque's home.
2. A Street on the Island.
3. The Beach.
4. A Street on the Island.
5. The Island Commander's Office.
6. A Street on the Island.
7. Another part of the Beach.
8. A Street on the Island.
9. The Island Commander's Office.
10. The arrival on Bali Ha'i.
11. Liat's Hut on Bali Ha'i.
12. Departure from Bali Ha'i.
13. The Terrace of Emile de Becque's Home.

ACT II

SCENE CHANGES

Scene 1. The Stage during the Thanksgiving Follies.
2. Backstage.
3. The Stage.
4. Backstage.
5. The Aircraft take-off.
6. The Radio Room.
7. Pilot's Briefing.
8. The Radio Room (later).
10. The Beach.
11. "Operation Alligator."
12. The Terrace at Emile de Becque's Home.

(Affiliated to the National Operatic and Dramatic Association)

President ........................................ Mr. RALPH R. WHITAKER
Vice-President ................................. Mr. C. EDWARD L. WALKER
Treasurer ......................................... Mr. HERBERT RENNISON
Joint Secretaries .............................. Mrs. J. (MOLLIE) WOODHEAD
.................................................. Miss JOAN LOFTHOUSE

Musical Director ............................... Mr. DAVID BAINES
Accompanist .................................... Mrs. RENE DAVIES
Producer ......................................... Mrs. J. (MARY) AKEKROYD
Choreographer ................................. Miss DOROTHY ARMITAGE

A BRIEF HISTORY OF THE SOCIETY

Formed in 1927 and first produced "H.M.S. Pinafore" in 1929. After three Gilbert and Sullivan productions turned to such favourites as "Tom Jones," "The Arcadians," "Rebel Maid" and "Quaker Girl." After the last war continued progressing and staged such shows as "Bless the Bride," "Show Boat," "Bitter Sweet," "Glamorous Night," "Oklahoma," "Brigadoon" and "The King and I."

The pre-war financial records were lost but since the war over £2,000 has been donated to Local and National Charities, as well as financing the equipping of their hall with theatre tip-up seats and staging to tier them; also theatre lighting operated by a consol switchboard.

Made their first appearance at the Waterford Festival in 1960 and were then presented with the "Denny" Trophy for the Best Overseas Society.

Mr. RALPH R. WHITAKER.
Waterford International Festival of Light Opera

SUNDAY, 16th SEPTEMBER, 1962

GENDROS CATHOLIC AMATEUR OPERATIC SOCIETY (SWANSEA)

PRESENTS

THE VAGABOND KING

(By arrangement with Messrs. SAMUEL FRENCH LTD.)
A Musical Play founded on JUSTIN McCARTHY'S ROMANCE
IF I WERE KING
The Music by RUDOLF FRIML.
The Book and Lyrics by W. H. POST and BRIAN HOOKER.
Gendros Catholic Amateur Operatic Society

PRESENTS

THE VAGABOND KING

CAST

Margot .................................................. J. CAMERON
Isabeau .................................................. M. O'SHEA
Tristan .................................................. S. HUMPHREYS
Francois Villon ....................................... R. HOPKINS
Astrologer ............................................ J. O'SHEA
Lady Mary ............................................. W. GILL
Noel ..................................................... L. JONES
Oliver .................................................... B. ALDRON
Queen ................................................... F. WARD
Burgundian Herald ................................. J. MURPHY

Principal Dancer .................................... Y. DAVIES
Dancers:

D. CROTTY ............................................ D. PORTER
G. FENDER ........................................... V. HUMPHREYS
A. LAMNEA ........................................... S. MAGUIRE
M. BUCKLEY ........................................ J. EVANS

CHORUS


OFFICERS OF THE SOCIETY

President ............................................. Rev. Fr. D. B. O'CONNELL
Chairman ............................................... P. M. J. O'SULLIVAN
Hon. Secretary ..................................... Mrs. M. MAGUIRE
Producer ............................................. D. STOCKTON

Choreographer .................................... Mrs. E. STOCKTON
Hon. Treasurer .................................... J. JONES
Musical Director .................................. J. COLLINS
Accompanist ....................................... Miss T. COLLINS

Costumes by WILLIAM MUTRIE AND SON LTD., EDINBURGH.

SYNOPSIS OF SCENES

Act I. The Tavern.

Act II. Scene 1. The Court (that night).  Scene 2. The Court (next morning).

Act III. The Masque.


The entire action takes place in Old Paris in the time of Louis XI.

HISTORY OF THE SOCIETY

The Gendros Society holds a special place in the Waterford Festival, because we can claim that the Festival brought it into being. Fr. D. B. O'Connell, a friend of the Festival's from the outset, saw that within its own sphere of influence in Swansea, there was a wealth of talent and he provided the lead which brought the Society into being. When they appeared last year in the Theatre Royal, for many of the company it was their first time on a theatre stage and this must have been an ordeal. But they upheld the traditions of the Welsh Societies who have so far graced the Festival and few among the audience would believe that this was truly a first effort. They return this year, more confident and experienced and their talents, channelled and directed by producer, Mr. David Stockton, will have greater scope and impact.
STORY OF THE PLAY

The story opens in the Fir Cone Tavern, the haunt of the thieves and vagabonds of Paris. There they await the return of their leader, François Villon, the robber poet, who has been thrown into gaol by the King's forces. As they carouse and sing, the King and one of his courtiers enter, disguised. Soon afterwards, they hear the voice of François Villon as he returns from prison. He is greeted with delight, especially by Hugette, known as the Abbess, a notorious thief and Villon's light of love. But François tells her of the lady he saw when he was thrown out of prison and to whom he has sent a love poem. While the King listens amused, Villon sings of what he would do if he were King of France. But then, into the tavern, comes Lady Katherine De Vaucelles, the lady of Villon's dream. She seeks the person who had sent her the poem. She tells Villon that she has uncovered a plot by the Grand Marshal of France, Thibaut D'Aussigny, to deliver Paris and the King to the besieging Burgundians and she pledges Villon to kill Thibaut when he keeps an assignation in that very tavern. Thibaut arrives and meets the Burgundian spy, but is attacked by Villon, who wounds him. But the Grand Marshal is saved by the arrival of the King's guard, who would have hanged him were it not for the intervention of the King. The robber-poet is summoned to the palace next day and told by the King that he is now the Count of Montcorbier, the new Grand Marshal of France. With grim humour, the King offers Villon his wish to be King—but only for 24 hours. At the end of that time, he will be hanged as a thief. Recklessly, Villon accepts the offer. His first act as Grand Marshal is to sit in judgment on his former friends, who, not recognising him, fear the worst. But he frees them and rewards them. Thereby, he rallies their strength to the King. Later he fools the Burgundians into thinking that he is a fool and orders a big banquet, knowing that the Burgundians will attack, when they think the King's forces are off their guard. But François has other plans and has his troops in readiness reinforced with the thieves and vagabonds of Paris. The King relents and offers to spare his life if he can win the heart of Lady Katherine. François, having been spurned by the high-born lady, marches to battle and defeats the Burgundians, but he must pay the penalty on the gibbet. At the last moment, Lady Katherine joins him on the gallows and offers to renounce her titles if she can marry him. Touched by her loyalty, the King spares Villon's life and allows them to marry without penalty.
Waterford International Festival of Light Opera

WATERFORD

INTERNATIONAL FESTIVAL
OF LIGHT OPERA

MONDAY, 17th SEPTEMBER, 1962

ST. AGNES CHORAL SOCIETY
(BELFAST)

PRESENTS

THE MIKADO

By ARTHUR SULLIVAN and W. S. GILBERT.
MONDAY, 17th SEPTEMBER, 1962.

St. Agnes Choral Society
(BELFAST)

PRESENTS

THE MIKADO

CAST

The Mikado of Japan. TONY GILMORE
Nanki Poo COLM FINNEGAN
Ko-Ko MICHAEL CANNON
Pooh-Bah SEAN GILMORE
Pish-tush HARRY DEVLIN

Yum-Yum MARIA McGLADE
Pitti-Sing MARIA GATT
Peep-Bo MARIA HUGHES
Katisha MARGARET McCAVANA

CHORUS OF SCHOOL GIRLS

Joan McGraw, Eithne Connell, Maureen Brady, Pauline Crumney, Lucy Casement, Patricia Donnelly, Geraldine Irwin, Margaret Irwin, Maureen Lenfesty, Elizabeth McGrath, Maria McKeown, Betty McLister, Ethna Gallagher, Patrica Cannon, Maura Rooney, Mary Diamond, Barbara Graham, Geraldine Hanna, Angela McPhillips, Una Crothers.

Men's Chorus:

Sean Prenter, David Hughes, Patrick Cochrane, William Bergin, Leo Burns, Samuel Kelly, Thomas McShane, James Wedge, Terry Magee, Sean McCarthy, John Hughes, John McCallin, Joseph Harte, Oliver Creighton, Benedict McCallum, Patrick Rooney, James Corr, Al Logan, Patrick O'Hare, Thomas Seenan, Gabriel Magee, John McCambridge, Oliver Madden.

OFFICERS OF THE SOCIETY

Patron THE COUNTESS OF ANTRIM
President Very Rev. THOMAS CUNNINGHAM, P.P.
Vice-President Rev. M. BLANEY, C.C.
Musical Director Rev. JAMES BLACK, C.C.
Producer Miss MAY MARRINAN, L.R.A.M., A.R.I.A.M., A.N.E.A.
Chairman MICHAEL CANNON
Hon. Secretary PATRICK COLLINS
Hon. Treasurer J. CARR
Conductor T. COONEY
Chorus Mistress MARGARET CAVANA
Hon. Accompanists Miss M. MURPHY, L.G.S.M. and PATRICIA GILLIGAN
Scenery by JOHN WHITEHEAD
Costumes by WILLIAM MUTRIE & SON LTD., Edinburgh.

SYNOPSIS OF SCENES

ACT I. Courtyard of Ko-Ko's Official Residence.
ACT II. Ko-Ko's Garden.

INTRODUCING THE SOCIETY

Formed just six years ago on the outskirts of Belfast, St. Agnes is one of the youngest operatic groups in the North of Ireland. However, it has achieved a great deal in its short existence, due mainly to the devoted hard work of its founder and musical director, Rev. James Black. Productions of the Society to date include The Gondoliers, The Gipsy Baron, Iolanthe and the Pirates of Penzance. Last year the Society gave a very creditable performance of Iolanthe on the opening night of the Festival and they have specially prepared this presentation of "The Mikado" for the current Festival.
KO-KO, a cheap tailor of Titipu, having been condemned to death for flirting, is reprieved at the last moment and raised to the exalted rank of Lord High Executioner. In this capacity it is his daily duty to carry out executions in Titipu.

To Titipu comes one Nanki-Poo (none other than the son of the Mikado), who in order to escape the attentions of an elderly lady named Katisha has fled from his father's Court disguised as a second trombone. He falls madly in love with Yum-Yum, the ward of Ko-Ko, but alas, she is already betrothed to her elderly guardian and so, although they love each other to distraction, their case seems a hopeless one.

Indeed, the preparations for the wedding are already in progress when a letter arrives from the Mikado announcing that unless somebody is beheaded within a month the post of Lord High Executioner will be abolished and the city reduced to the rank of village. It is obvious that this will involve everyone in irretrievable ruin, so after consultation with Pooh-Bah, a gentleman who occupies every conceivable post from Private Secretary to First Lord of the Treasury, and the salaries attaching to them, it is decided that a victim must be found at once. The only difficulty is who shall it be? Fortunately, Nanki-Poo, overcome with grief at this inability to wed Yum-Yum, announces his intention of committing suicide.

Ko-Ko sees a way out of the difficulty and places his suggestion before Nanki-Poo. "Why waste yourself?" he argues, "by committing suicide when you can be beheaded handsomely at the hands of the Public Executioner in a month's time?" Nanki-Poo agrees only on the condition that he shall marry Yum-Yum at once, to which Ko-Ko reluctantly assents, for he realises that she will be a widow in a month and thus free to marry him.

But alas, a flaw in this convenient arrangement arises, for it is discovered that when a married man is beheaded, his wife is buried alive. A most unpleasant situation and such a stuffy death! In the midst of this dilemma the approach of the Mikado is announced. Matters are serious for Ko-Ko but his ready wit saves him.

"Why," he says, "should I kill anyone when making affidavit that he has been beheaded will do just as well?" Pooh-Bah, on being grossly insulted and insisting that the "insult" shall be "cash down" agrees to endorse the fiction.

But the Mikado announces that he has come about a totally different matter, namely the disappearance of his son from the Imperial Court. It is now discovered that in their zeal to carry out the Emperor's wishes they have all unwittingly sworn to the execution of the heir to the throne. There is only one penalty for such a crime, and the wretched Ko-Ko and his accomplices are given the choice of boiling oil or melted lead. Again the resourceful Ko-Ko comes to the rescue. Nanki-Poo must come to life again. A timely decision, because he was just about to start on his honeymoon.

But even then the penalty is only averted by Ko-Ko sacrificing himself on the matrimonial altar with that elderly and ugly spinster, Katisha, who secures a reprieve for the offenders. And thus all are saved, but at what cost! Poor Ko-Ko!
Waterford International Festival of Light Opera

TUESDAY, 18th SEPTEMBER, 1962

PENARTH OPERATIC AND DRAMATIC SOCIETY

PRESENTS

MAGYAR MELODY

A MUSICAL ROMANCE
Adapted by ERIC MASCHWITZ and GEORGE POSFORD
from the Play by
ERIC MASCHWITZ, FRED THOMPSON, GUY BOLTON,
GEORGE POSFORD and BERNARD GRUN
Music by GEORGE POSFORD and BERNARD GRUN, with additional
Musical Numbers by ZSIGMOND VINCZA and MANNING SHERWIN.
By arrangement with
NODA LTD in conjunction with SAMUEL FRENCH LTD.
Penarth Operatic and Dramatic Society

PRESENTS

MAGYAR MELODY

CHARACTERS (in order of appearance)

Julika VALERIE THOMAS
Mikki FRANK WOOLES
The Mayor PETER RICHARDS
Count Ferenc PETER THORNE
Michael BRIAN O. WILLIAMS
Roszi Belvary VALERIE CHAPMAN-SMITH
The Empress Elizabeth SYLVIA JONES
Istvan JOHN BARTLEY
Bardos WYN PARRY

Chorus of Hungarian Peasants, Actresses, Audience, Guests, Villagers, Huntsmen, etc.

CHORUS—LADIES

Pat Bartley, Shirley Cooper, Doreen Culley, Betty Davies, Angela Gaceon, Phyllis George, Elizabeth Harrison, Christine Lovett, Rosemary Parton, Janice Pritchard, Vera Richards, Christina Rumsam, Sylvia Thomas, Dorothy Union

CHORUS—GENTLEMEN

John Bolom, Leonard G. Brady, Terence Brady, Jeffrey Davies, Eric L. Hunt, Alan Miller, Bill Owen, Brian Parker, David W. Rees, Peter Richards, Bernard Rodgers, Roy Rumsam, Roger Slade, Bryan V. Thomas.

DANCERS

Angela Davis, Patricia Hitchens, Joan Leek, Kathleen McNair, Jacqueline Savage, Susan Williams.

SYNOPSIS OF SCENES

ACT I. A Farmhouse on the Great Plain of Hungary.

ACT II. Scene 1. The Cafe Continental, Budapest (a few months later).
Scene 2. Outside the Royal Theatre (a few weeks later).
Scene 3. Behind the Theatre Gallery (the same evening).
Scene 4. The Cafe Continental (later the same evening).

ACT III. The Inn of the "Golden Horn" in the Tyrol (one year later).

Original Production and Choreography, MAISIE GRIFFITHS
President HOEL V. MORGAN
Musical Director HUBERT C. WILLIAMS, M.B.E.
Accompaniste DOROTHY M. Pritch
Dancing Mistress ANN WESTLAKE, M.R.A.D., A.I.S.T.D.

Festival Production FRANK WOOLES
Chairman ROBERT M. ERNEST
Wardrobe Mistress BEE PEARCE
Scenery Designed and Built by ROBERT M. ERNEST
Costumes by MORRIS ANGEL, London
THE STORY OF "MAGYAR MELODY."

The unwelcome attentions of Count Ferenc have caused Roszi Belvary, a young girl on his estate, to run away to Paris where, report has it, she has become a famous actress, and the occupants of Frau Julika’s farm are unveiling a plaque in her honour. When Roszi returns home it is all too plain that report has lied generously on her behalf, indeed the story of her fame has been put about by Roszi herself to fool Ferenc. Staying at the farm is a young man, Michael Hajos, who is writing an opera. Roszi finds a song from the work and sings it, and Michael, still believing her to be a star, asks her to play the leading part. Ferenc sees that these two have fallen in love, but he also recognises Michael as a nephew of the Empress. As that lady is hunting nearby he brings her to the farm and confronts Michael with her, the Empress demanding to know why he has disappeared and is neglecting his duties. As a concession she permits him to continue his escapade until the opera is finished. Roszi, cruelly taunted by Ferenc, determines to make one more assault on the ladder of fame. At the Cafe Continental in Budapest, actresses gather in search of jobs and pester Bardos, the theatrical manager, who refuses to consider any of them for his new opera — by a young man, Michael Hajos. Roszi has come with the intention of making Bardos notice her, and she sings her song from the opera. Bardos is at first angry, but he recognises her qualities and, with Michael’s prompting, offers her the part. Ferenc plans, with the aid of Major Lonay and his gallery claque, to ensure failure for the opera; but the plan miscarries and Roszi becomes established as a star. Michael’s thoughts have turned to marriage, but once again Ferenc tells the Empress: she reveals Michael’s identity, forbids the match and compels Roszi to renounce him. A year later a hunting party has brought Michael and the Empress to the inn where Roszi is staying, and she overhears Michael, who has despaired of finding Roszi again, say that he will marry as his aunt directs. Roszi agrees to play her old part in the revival of the opera, knowing it to be sponsored by Ferenc and all that that will mean, but in her hurry to get away from the inn she leaves behind a miniature of Michael given her by the Empress. Michael finds it, and the Empress has to admit her part in Roszi’s renunciation, then, realising that she has been too harsh, she relents and allows the lovers to follow the dictates of their hearts.

HISTORY OF SOCIETY

This versatile Society, first formed in 1924, has a long and successful history of productions in both the Operatic and dramatic field and now ranks amongst the most progressive Groups in Wales. Most of the Musical Productions have been selected for their strong chorus work which has always been one of the forte’s of this company, who have, over the 20 years or more, had the benefit of the experience and brilliant skill of its present Musical Director, Mr. Hubert Williams, M.B.E., to whom the Society owes a great deal of its success. This is their second appearance in the Waterford Festival, and last year they scored a signal success with "The Arcadians."
Waterford International Festival of Light Opera

WEDNESDAY, 19th SEPTEMBER, 1962

ST. MARY'S CHORAL SOCIETY, CLONMEL
PRESENTS

THE STUDENT PRINCE

Presentation by arrangement with J. J. SCHUBERT.

Book and Lyrics by DOROTHY DONNELLY.

Music by SIGMUND ROMBERG.
St. Mary's Choral Society, Clonmel

PRESENTS

THE STUDENT PRINCE

CHARACTERS (in order of appearance):

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Von Mark (Prime Minister)</td>
<td>Dan O'Brien</td>
</tr>
<tr>
<td>Dr. Engel</td>
<td>Paddy Hickey</td>
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<tr>
<td>Prince Karl Franz</td>
<td>Tom Hogan</td>
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<tr>
<td>Gretchen</td>
<td>Mary Cummins</td>
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<tr>
<td>Ruder</td>
<td>Jack Griffin</td>
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<tr>
<td>Toni</td>
<td>Michael O'Brien</td>
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<td>Lutz</td>
<td>Michael Burke</td>
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<tr>
<td>Hubert</td>
<td>David Fenlon</td>
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<tr>
<td>Detleff</td>
<td>Sean Redmond</td>
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<tr>
<td>Lucas</td>
<td>Michael Vaughan</td>
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<tr>
<td>Von Asterberg</td>
<td>Dan Hogan</td>
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<tr>
<td>Kathie</td>
<td>Phil Burns</td>
</tr>
<tr>
<td>Duchess</td>
<td>Phyllis Powell</td>
</tr>
<tr>
<td>Princess Margaret</td>
<td>Teresa Bolger</td>
</tr>
<tr>
<td>Captain Taritz</td>
<td>Colm O'Driscoll</td>
</tr>
<tr>
<td>Countess</td>
<td>Esther Mulcahy</td>
</tr>
<tr>
<td>Baron Arnheim</td>
<td>Bob Boles</td>
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<tr>
<td>Rudolf Winter</td>
<td>Seamus Maher</td>
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</tbody>
</table>

CHORUS OF VILLAGERS AND LADIES


CHORUS OF STUDENTS AND OFFICERS


OFFICERS OF THE SOCIETY

President: The Right Worshipful Alderman D. E. Burke, Mayor of Clonmel.

Hon. Vice- Presidents:


Chairman: Mr. T. C. Kavanagh.

Secretary: Mr. D. J. O'Brien.

Treasurer: Mrs. M. Cummins.

Librarian: Miss J. O'Callaghan.

Choreography: Mrs. A. Power.

Musical Directors: Mr. J. A. White and Miss P. Burns.

Producers: Mr. B. Long and Mr. J. J. Irwin.

Conductor: Capt. D. G. Mellerick.

General Committee:

Miss E. Mulcahy, Miss K. Keating, Mr. W. J. O'Brien, Mr. S. C. Denny.

SYNOPSIS OF SCENES

Prologue — Room at the Castle.

ACT I — The Garden of the Inn near Heidelberg.

ACT II — The Prince's Room at the Inn. Four months later.

ACT III — Large Room at the Castle. Two years later.

ACT IV — The Garden of the Inn near Heidelberg. Next day.

Time — about 1860.
THE STORY

Accompanied by his tutor and his pompous valet, Lutz, Prince Karl Franz of Karlsburg arrives at the Inn in Heidelberg, called the "Three Golden Apples" where he will stay while attending the University. There he falls in love with Kathie, the niece of the Innkeeper, and their romance blossoms. But the King falls ill and the Prince is recalled so that his betrothal to his cousin, the Princess Margaret, may be announced. The Prince, however, decides that he does not wish to return and intends to elope with Kathie. He is dissuaded by Dr. Engel, and he sadly takes leave of Kathie, but promises to return. Two years pass, the old King dies, and Karl Franz is on the throne. At a State Ball the date of his marriage to Princess Margaret is announced by Von Mark, and Karl Franz, whose promise to return to Heidelberg is recalled to him by the appearance of Toni, an old waiter from the Inn, resolves to return. Princess Margaret, however, goes to Kathie and persuades her to marry so that Karl Franz may think he is forgotten and turn to her (Margaret) for comfort. Kathie sacrifices her own happiness for that of the King and agrees to this.

SHORT HISTORY OF SOCIETY

St. Mary's Choral Society, founded in 1940, concentrated for some years on choral singing. Their first stage show "The Gondoliers," was presented in 1947. Marianela, The Pirates of Penzance The Bohemian Girl, Martha, and others followed. They produced The Bells of Corneville, and The Lily of Killarney for the Tralee Festival of Light Opera. In 1961 two members of the Society, Musical Director J. A. White, and Producer Brendan Long wrote a ballad opera called "Song of Knocknagow," based on Kickham's famous novel, and the Society presented it with great success. This is St. Mary's first visit to the Waterford Festival, but they are not strangers to the Theatre Royal Stage having given a choral concert there some years ago.

ST. MARY'S CHORAL SOCIETY, CLONMEL—"THE STUDENT PRINCE."
Waterford International Festival of Light Opera

THURSDAY, 20th SEPTEMBER, 1962

CLYDACH AND DISTRICT AMATEUR OPERATIC SOCIETY (WALES)

PRESENTS

VIKTORIA AND HER HUSSAR
AN OPERETTA IN THREE ACTS.

(By arrangement with SAMUEL FRENCH LTD)
Book and Lyrics by ALFRED GRUNWALD and FRITZ LOHNER-BEDA
(From the Hungarian of EMERICH FOLDES)
The Music by PAUL ABRAHAM
The English Book and Lyrics by HARRY GRAHAM

Clydach and District Amateur Operatic Society
(WALES)

PRESENTS

VIKTORIA AND HER HUSSAR

CAST

Stefan Koltay .................................................. BRYN REES
(a Hungarian Cavalry Officer)
Janzi (his Servant) ........................................... BILL TUSTIN
A Cossack Sentry ............................................ NOEL DAVIES
A Russian Sergeant ......................................... DAVID WILLIAMS
Viktoria .......................................................... ANITA WHITEHOUSE
Tokarano Yagani (a Japanese Secretary) ............... OSWALD REES
John Carlng .................................................. NEVILLE REES
(American Ambassador to the Court of Japan)
Miki (a Japanese Boy) ......................................... COLIN REES

Riquette (Viktoria’s Maid) .................................... BETSAN JOHN
Count Ferry Hegedus .......................................... GERALD TONER
A Japanese Maid ............................................... SADI MIDDLETON
O Lia San ..................................................... PAT TUSTIN
Webster (Butler to the American Ambassador) .......... FRANK JONES
O Kiki San ..................................................... PAT EVANS
Bela Porkelty (Mayor of Doroszma) ......................... OSWALD REES
Secretary ..................................................... MICHAEL MARNELL

Chorus of Servants, Japanese Guests, Hungarian Peasants, Etc.

Musical Director ............................................. Mr. CLIVE JOHN, B. Mus.
Accompanist .................................................. Mrs. ELSIE MADDOCKS
Producer ....................................................... Mr. HOWARD N. MORGAN
Stage Manager ............................................... Mr. TREVOR B. MORCOMBE

CHORUS MEMBERS


SYNOPSIS OF SCENERY


ACT II. Reception Room in the American Embassy, Petrograd.

ACT III. A Vineyard in Doroszma, Hungary.

OFFICERS OF THE SOCIETY

President ...................................................... Dr. A. G. RAMSAY
Vice-President ............................................... Mr. J. W. WOODS
Chairman ..................................................... Mr. GWYN PARRY
Vice-Chairman ............................................... Mr. ALFRED CADY
Hon. Treasurer .............................................. Mr. HYWEL G. HOPKINS

Hon. General Secretary ................................ Mr. DAVID H. JONES
Assistant Secretary ........................................ Miss JUNE MADDOCKS
Production and Publicity Secretary ..................... Mr. DENZIL REES
Wardrobe Mistress ......................................... Mrs. ANNE POWELL
Perruquier .................................................... Mrs. RUBY GLEESON
STORY OF THE PLAY

Viktoria, a beautiful Hungarian Countess, believing her lover Stefan—a Hungarian Cavalry Officer—to have been killed in action against the Russians, has somewhat reluctantly married John Carling, American Ambassador in Tokio. The reports of Stefan's death, however, are incorrect. He has, in fact, been taken prisoner, but escapes from Siberia by a clever ruse used by his batman Janzci, under an assumed name he makes his way to Japan, where he seeks safe shelter in the American Embassy at Tokio. Here he meets Viktoria, who remembering the vows made to Stefan before he went to war, is now torn between her love for Stefan and loyalty to her husband. With much restraint, she at first avoids Stefan, and Carling, although aware of Viktoria's former lover, and also believing him to be dead, is unaware of Stefan's true identity. Indeed, he does all in his power to assist him to reach Hungary again. Carling is transferred to Russia and takes Stefan and Janzci with him as members of his Staff. Thinking Viktoria no longer cares, and not wishing to be under further obligation to the man to whom Viktoria has transferred her affections, Stefan reveals his identity to the Russian authorities by forging Carling's signature to a letter requesting his immediate arrest. Carling, learning that his guest is none other than Viktoria's former lover is questioning his wife on her silence, when Russian guards, in response to the letter, enter the room demanding Stefan's arrest. In spite of their apparent deception, Carling continues to shield Stefan, but the later dramatically allows himself to be taken by the guards. Viktoria's reserve immediately breaks down and Carling realizes that she is still in love with Stefan. Through Carling's influence, Stefan is released from prison. He also frees Viktoria in order that she can return to Hungary, where in the final scene is witnessed the marriage of Viktoria and Her Hussar.

The strong comedy element of the play is supplied by Janzci and Riquette, and Count Ferry and O Lia San, whose marriage in Tokio, when declared illegal in Hungary, has amusing results.

THE HISTORY OF THE SOCIETY

This is the third appearance of the Clydach Society in the Waterford Festival and they are always welcome visitors. Founded over 30 years ago in the Swansea Valley village of Clydach, they originally concentrated on grand opera, but, in later years, mainly to cater for the younger members of the Society, they have turned to light opera. Their notable successes in that field are due in no small part to their magnificent choral singing, for which they are noted even in Wales, where choral singing is the pride of the nation. Thus, it was no surprise when, last year, they became the first holders of the beautiful Swift Shield for choral singing. Their brilliant young musical director, Clive John, has almost a monopoly of the prize for his particular forte, having won it twice in succession and to his conductorship, much of the success in the Waterford Festival can be attributed.
Waterford International Festival of Light Opera

WATERFORD

INTERNATIONAL FESTIVAL OF LIGHT OPERA

FRIDAY, 21st SEPTEMBER, 1962

BANGOR AMATEUR OPERATIC SOCIETY

PRESENTS

THE BOY FRIEND

(By arrangement with SAMUEL FRENCH LTD.)

Book, Lyrics and Music by SANDY WILSON
FRIDAY, 21st SEPTEMBER, 1962.

Bangor Amateur Operatic Society

PRESENTS

THE BOY FRIEND

CAST OF CHARACTERS (in order of appearance)

Hortense (a French Maid) VIVIENNE MORRIS
Maisie EVELYN MCCALL
Dulcie MARGARET SLOAN
Fay DENISE MCMULLEN
Nancy ETHNE ANGLIKER
Polly Browne FLORENCE LOUDON
Marcel HUGH MARTIN
Pierre BRIAN RICHARDSON
Alphonse KEN MCKEE
Madame Dubonnet OLGA MORGAN

Bobby Van Husen JOHN MCBURNEY
Percival Browne BILL RAVEY
Tony LARRY McCoubrey
Lady Brockhurst GEORGE SMITH
Lady Brockhurst DODIE ROBERTSON
Gendarme KEN MAGEE
A Waiter NEVIN MORRIS
Pepe STANLEY SPEER
Lolita ANNE MILLER

Scenery by members of our own Stage Team, under the direction of Mr. A. E. DALZELL.

Costumes: By CHAS H. FOX LTD., LONDON.

Principal Ladies Bathing Costumes: By WILLIAM MUTRUE & SON LTD., EDINBURGH.

Photography: By R. CLEMENTS LYTTEL, HIGH STREET, BELFAST.

Chorus (Ladies)

CHORUS AND DANCERS

Pauline Bell, Yvonne Cummings, Elizabeth Gamble, Anne Garrett, Doreen Harkness, Ann Sloan, Margaret Thompson, Paddy Wood, Kathleen McCrea, Kathleen Meharg.

Dancers

Kitty Ferguson, Stephanie Foote, Hilary Houston, Lynn McCaw, Heather McCoubrey, Anne Miller, Dorothy Miller, Pat Hynes.

Chorus (Gentlemen)


SYNOPSIS OF SCENES

ACT I. The Drawing Room of the Villa Caprice.
Madame Dubonnet's Finishing School, near Nice
A Morning in the year 1926.
INTERVAL

ACT II. The Plage.
The Afternoon of the Same Day.
INTERVAL

ACT III. The Terrace of the Cafe Pataplan.
The Same Night.

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Chairman MR. G. DENBY BELL
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Hon. Make-up Mrs. J. KRONEMAN, ROY DAVIS
Hon. Auditors R. R. CRAWFORD and F. R. SMYTH
INTRODUCING THE SOCIETY

When the booking opened for this year’s Festival, one show draws most in demand was Bangor Amateur Operatic Society’s presentation of “The Boy Friend.” This isn’t because the show was new—it had been hailed by the Abbey Players’ last year—but because of magnificent entertainment given by the Society last year in their presentation of “Guys and Dolls.” Bangor didn’t win the International Award last year, but they certainly gave us one of the best night’s entertainment since the Festival commenced in 1959. Festival audiences are, therefore, looking forward to another masterpiece under the magical direction of producer Max Norris, who deservedly took the award for best production last year and who set a standard which will be very difficult to emulate.

PROLOGUE (written by MAX NORRIS)

Our show will take you back to 1926, when all you fifty-year-olds were teenagers—those gay, light-hearted twenty’s before the days of realism in the Theatre had robbed it of its gaiety—when songs were happy jingles, and the rhythm sensation of the day was Charleston beat.

You know, your parents are always criticizing the teenagers of to-day—but are they any more wild than YOU were at THEIR age? And for the teenagers in our audience—here’s your chance to find out how your mums and dads behaved when THEY were young.

So . . . be you fifteen or fifty . . . sit back all of you, and laugh with us to-night when we draw back the curtain on the roaring twenty’s and unfold a story about woman’s oldest problem—a problem that has worried her since the days of Eve in the Garden of Eden—the light of her life—the curse of her notions—the joy of her heart—that necessary nuisance—THE BOY FRIEND.

BANGOR AMATEUR OPERATIC SOCIETY—“WE’RE PERFECT YOUNG LADIES.”
Waterford International Festival of
Light Opera

SATURDAY, 22nd SEPTEMBER, 1962

DUNFERMLINE (SCOTLAND) LIGHT OPERA CLUB

PRESENTS

ANNIE GET YOUR GUN

Music by IRVING BERLIN.

(By arrangement with EMILE LITTLER, Musical Play Department).
SATURDAY, 22nd SEPTEMBER, 1962.

Dunfermline Light Opera Club

PRESENTS

ANNIE GET YOUR GUN

LIST OF THE CAST

Principals

Annie Oakley ... ANNE PATON
Dolly Tate ... MAVIS CHRISTISON
Winnie Tate ... KATHLEEN STREET
Sylvia Potter-Porter ... VIOLET MEEK
Mrs. Adams ... SUSAN WILLIAMS
Frank Butler ... HAMISH DUNCAN
Charlie Davenport ... IAN STEWART
Buffalo Bill ... ALLAN SORBIE
Pawnee Bill ... ARCHIE URE
Chief Sitting Bull ... DAVID PATTERSON
Tommy Keeler ... ALEX WALLACE
Pawnee’s Messenger ... ROBERT STEWART
Foster Wilson ... TERRY MERRETT
Mac, Property Man ... JOHN GEMMELL
Ceremonial Dancer ... ALEX WALLACE
Trainman ... ROBERT STEWART

CHORUS AND DANCERS:

Violet Meek, Susan Williams, Eileen Boyce, Evelyn Coull, Sandra Cowan, Ada Kimber, Kay McCafferty, Margaret Petrie, Muriel Sutherland, Catherine Beveridge, Helen Cowie, Constance Gardiner, Roberta Meek, Patricia Murray, Wilma McArtney, Jean Paterson, Betty Rainey, Ina Rankin, Patricia Walton, Valerie Laurence.


Producer EDWARD HORTON, Edinburgh
SYNOPSIS OF SCENES

ACT I.
Scene 1. The Wilson House, a summer Hotel on the outskirts of Cincinnati, Ohio, in July.
Scene 2. A Pullman Parlour in an overland steam train.
Scene 3. The Fairgrounds at Minneapolis, Minn. A few days later.
Scene 4. The arena of the Big Tent.
Scene 5. A Dressing-room Tent. The same day.
Scene 6. The arena of the Big Tent. Later that night.

ACT II.
Scene 1. The Deck of a Cattle Boat. Eight months later.
Scene 2. Ballroom of the Hotel Brevoort. The next night.
Scene 3. Aboard a Ferry, En route to Governor's Island.
Scene 4. Governor's Island. Near the Fort. Immediately following.

STORY OF THE OPERA

As the story opens, there is much excitement in Cincinnati at the impending arrival of the famous Buffalo Bill's Wild West Show. The main attraction in the show is marksman Frank Butler, who challenges the local champion to a shooting match.

To the surprise of all, the challenge is taken by a hillbilly girl, Annie Oakley, and the surprise is even greater when the unkempt unknown wins the contest. But Buffalo is delighted and invites Annie to join the show.

This is much to the chargin of Frank Butler and his assistants, Dolly and Winnie Tate. Annie is a great success and her markmanship wins the admiration and friendship of the great Sioux chief, Sitting Bull, who adopts her as a daughter and initiates her into membership of the tribe. By this time, Annie and Frank have gotten over their initial antagonism and, as often happens, have fallen in love. But here happiness is short-lived, because Frank becomes jealous of her success and leaves the show.

She tours Europe with the show, but the trip is a flop financially and Buffalo Bill is almost broke. They are forced by lack of money to travel back to America in a cattle boat. On their return they are invited by a rival show-owner, Pawnee Bill, to a party. Pawnee is also broke, but believes that Buffalo Bill is in the chips. Annie again meets Frank and there is a reconciliation, but they are torn apart once again when the position of the rival shows becomes known. However, shrewd old Sitting Bull sees to it that this time Annie loses the shooting contest but gets her man.

PLEASE SUPPORT OUR ADVERTISERS
THEY SUPPORT US AND HELP TO MAKE THE FESTIVAL A SUCCESS
Waterford International Festival of Light Opera

SUNDAY, 23rd SEPTEMBER, 1962

RHOS AELWYD AMATEUR OPERATIC SOCIETY

PRESENTS

CAROUSEL

(By arrangement with CHAPPELL & CO. LTD.)

Music by RICHARD RODGERS

Book and Lyrics by OSCAR HAMMERSTEIN II
Rhos Aelwyd Amateur Operatic Society

PRESENTS

CAROUSEL

CAST:

Captain Emyr James
Heavenly Friend Dennis Thompson
Starkeeper Brian Dodd
Louise Susan Griffith
Enoch Snow (Jr.) Brian G. Jones
Carnival Boy Harold Richards
Principal J. Emlyn Griffiths
Doctor Seldon Brian Dodd

Girls: Susan Griffith, Jennifer Robinson, Pamela Williams, Ann Lewis, Ann Freda Edwards, Gloria Davies,
Boys: Vaughan Dodd, Wynn Owen, Keith Roberts, John Wynn Jones, Harold Richards, John Williams.

SNOW CHILDREN
Jennifer Robinson, Beryl M. Jones, Hanwen Griffiths, John Griffiths, Owain Powell.

URCHINS: Nansi Evans, Jeanette Griffiths.

LADIES CHORUS

Nansi Evans
Ann Jones
Meira Pritchard
Moira Clarke
Myra Thomas
Rosamund Pritchard
Jean Davies
Brenda Morris
Mary Jones
Kathleen Sauvage
Beryl M. Jones
Hanwen Griffiths
Ann Ellis
Linda Prescott
Ann Davies
Pat Davies

GENTLEMEN OF THE CHORUS

Leonard Gilpin
Keith Roberts
Emyr James
Brian Davies
John P. Davies
David Price
John L. Roberts
Harold Richards
Gareth V. Davies
John D. Price
Gareth Ellis
Dafydd W. Morris

Produced by Meirion Powell and Elwyn Evans.

SYNOPSIS OF SCENES

Time — 1873 – 1888.

ACT I.

Scene II. A tree-lined path along the shore (a few minutes later).
Scene III. Nettie Fowler’s Spa on the ocean front. (June).

ACT II.

Scene I. On the Island across the Bay (that night).
Scene II. Mainland Waterfront (an hour later).
Scene III. Up there.
Scene IV. Down here, on the beach (fifteen years later).
Scene V. Outside Julie’s Cottage
Scene VI. Outside a Schoolhouse (same day).
In the year 1873, on the coast of New England, there was a fairground, the favourite recreation place for the folk of the nearby town. The carousel, or roundabout, was the most popular sideshow — especially with the girls — mainly because of the attractive young man who was the "barker," Billy Bigelow. The owner of the carousel, Mrs. Mullin, a widow, wants Billy for herself, but knows that his flirtings with customers are good for business.

Two girls, Carrie and Julie, who work in the local mill, under the eye of David Bascombe, come one evening to the fair, and Julie falls in love at first sight with Billy. He is also attracted to Julie and when Mrs. Mullin tries to interfere, tempers rise and Mrs. Mullin sacks Billy. Carrie, being engaged to Enoch Snow, a successful fisherman, leaves Julie and Billy alone together, when they are caught out by Mr. Bascombe, who sacks Julie for being out late at night and in bad company.

Billy will not at first admit to loving Julie, but in a love scent something in Julie at last stirs him and they agree to marry ... and so they do marry, living with Nettie Fowler, a relative of Julie, who runs a cafe on the seashore. Unhappily, Billy knows no other trade than "barking" and cannot find a job. He falls in with bad company, Jigger Craigin, stays out all night, and ill-treats Julie. Jigger is a sailor and a crook and plans to rob Mr. Bascombe with Billy's help, though intending to cheat Billy of his share. Billy does not at first want to join him in what would be murder, but Julie tells him she is going to have a baby. The thought that his child must have a better chance in life than himself tempts him to join in with Jigger to gain the money.

A feast on a nearby island to celebrate the clam season provides the opportunity and alibi for the dirty deed. During the festivities, Jiggers causes a rift between Enoch and Carrie but Julie stays loyal to Billy. Whilst waiting for their victim, Jigger cheats Billy in a card game and wins all the money that would have been Billy's share. Just then Mr. Bascombs appears and they tackle him, but Mr. Bascombe is too quick and intends to hold Billy at pistol point until the police arrive. Jigger runs away. Billy thinks of the shame it will bring to Julie and the unborn child and stabs himself. As Billy dies, a stranger, invisible to all but him, guides him away to the other world. The heavenly friend takes him to the star-keeper and they tell him that arrogance will not help him to enter the gates of heaven and he has done nothing on earth that will stand to his credit in the Courts of the Highest Judge of all. He is given the opportunity to return to earth for one day to try to redeem himself, and they show him a glimpse from above of his daughter, now fifteen years old.

Billy returns to earth, steals a star as he goes, lets his daughter see him, and tells her all the good things that her father did. Louise, however, is very frightened, and runs away, dropping the star Billy has tried to give her. As Billy vanishes again, Julie comes out and just catches a glimpse of him and finds the star.

Carrie and Enoch, married, and now with nine children, come to see Julie and there is a scene between Enoch Snow (junior) and Louise. The story concludes on Graduation Day at Louise's school. All the children are receiving certificates, but no one applauds as Louise steps up for hers. Dr. Seldon, a face we seem to have seen before, addresses the gathering, and gives some good advice on fellowship and, at the close of his oration, Louise finds herself among friends and the bad deeds of her father are forgotten. Billy is near his wife who is the only one aware of him and Julie is comforted. Billy and the heavenly friend return to the other world as the curtain finally falls.

HISTORY OF SOCIETY

RHOS AELWYD are competing for their third successive year and this talented Society from North Wales have already won the hearts of Festival audiences with their laudable productions of "Maid of the Mountains" and "The Gondoliers." The latter opera was presented under conditions of great difficulty last year and the gratitude of the Festival Committee and patrons is due to the company for the manner in which they surmounted all obstacles.
Waterford International Festival of Light Opera

MONDAY, 24th SEPTEMBER, 1962

THE AEOLIAN SINGERS
(SWANSEA)

FINAL ADJUDICATION
AND
AWARDING OF TROPHIES
MONDAY, 24th SEPTEMBER, 1962.

THE AEOLIAN SINGERS
(SWANSEA)

President: SIDNEY HEATH, Esq.
Musical Director: GWYLFA HARRIES
Sopranos: GWYNETH MANSEL, MARGARET ROSE
Contraltos: AVERIL REES, CWLADYS THOMAS
Tenors: HOWARD GEORGE, GWYN LEWIS
Asst. Musical Director: CLIFFORD ROSE
Presentation by: TOM EVANS
Bass: JAMES BANFIELD
Baritone: ELLIS EVANS

This ensemble is a vocal octet comprising a rare combination of solo voices.

Each member is a well-known concert singer in his own right and programmes presented include items from solo to octet. The group is most fortunate in having such experienced musicians as the musical directors and under their able guidance programmes are carefully prepared so as to cater for most tastes. The repertoire, large and still growing, includes Grand and Light Opera, Oratorio, Lieder, Folk-song, Ballads, Sacred and Secular Airs.

The presentation of such good music is of course of prime import, and every effort is made to ensure that it is tasteful and attractive. Where circumstances permit the programme is presented in a drawing-room atmosphere, lending a new and graceful look to contemporary concert art.

Since the inception of the Aeolian Singers in 1950 these voices have been heard throughout the length and breadth of Wales and the West Country, even as far as Ireland, where they made two visits as the guests of An Tostal.

These singers are dedicated to the task of ensuring that the heritage of Welsh Song is a flame which is kept alight and made to burn ever brighter.
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OF LIGHT OPERA

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