

PREVIOUS PRODUCTIONS OF THE SOCIETY

1922 H.M.S. Pinafore	1959 The Merry Widow	1976 South Pacific
1923 The Pirates of Penzance	1960 Bless the Bride	Ruddigore
1924 Ruddigore	1961 The Boy Friend	1977 Guys & Dolls
1925 Patience	1962 Grab Me a Gondola	Utopia Ltd.
1926 The Yeomen of the Guard	1963 The Quaker Girl	1978 White Horse Inn
1927 Dorothy	1964 The New Moon	The Mikado
1928 Les Cloches de Cornville	1965 The Maid of the Mountains	1979 Brigadoon
1929 The Mikado	The Pirates of Penzance (CV)	Princess Ida
1930 The Gondoliers	1966 Gypsy Love	1980 Orpheus in the Underworld
1931 Falala	H.M.S. Pinafore (CV)	Iolanthe
1932 H.M.S. Pinafore	1967 Call Me Madam	1981 Summer Song
1933 Merric England	Iolanthe (CV)	The Quaker Girl
1934 Tom Jones	1968 The Desert Song	1982 Desert Song
1935 The Geisha	Patience (CV)	Cox & Box & The Sorcerer
1936 Dorothy	1969 Rose Marie	1983 Oklahoma!
1937 The Maid of the Mountains	The Mikado	The Pirates of Penzance
1938 The Street Singer	1970 Free as Air	1984 My Fair Lady
1939 Goodnight Vienna	The Pirates of Penzance	Free as Air
1947 Miss Hook of Holland	1971 Oklahoma!	1985 Showboat
1948 Maritza	Trial by Jury	La Vie Parisienne
1949 Katinka	H.M.S. Pinafore	1986 The Yeomen of the Guard
1950 The Lilac Domino	1972 The Merry Widow	The Sound of Music
1951 Rio Rita	The Gondoliers	1987 The Merry Widow
1952 Wild Violets	1973 Carousel	Trial by Jury
1953 Magyar Melody	Iolanthe	H.M.S. Pinafore
1954 Carissima	1974 The Pajama Game	1988 Kisses
1955 Rose Marie	The Yeomen of the Guard	Half a Sixpence
1956 Tulip Time	1975 Pink Champagne	1989 Fiddler on the Roof
1957 White Horse Inn	Patience	The Gondoliers
1958 Gypsy Princess		1990 Die Fledermaus

DATES FOR YOUR DIARY

Witham Dramatic Club
The Winslow Boy by Terence Rattigan
Witham Public Hall, 14th-17th November, 1990

Witham Choral Society
Messa di Gloria by Puccini and The Nelson Mass by Haydn
St. Peter's Church, Coggeshall, 24th November, 1990, 7.30pm

Traditional Carol Concert
St. Nicolas' Church, Witham, 15th December, 1990, 7.30pm

Witham Amateur Operatic Society
Carousel by Rodgers & Hammerstein
Witham Public Hall, 22nd-27th April, 1991

WITHAM AMATEUR OPERATIC SOCIETY

Inaugurated in 1921

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Hon. Business Manager: Miss K. Richards, 'Litmans', 14 Avenue Road, Witham, Essex
Hon. Treasurer: Mr. A. Court, 67 Braintree Road, Witham, Essex
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Hon. Chairman: Mr. J. E. Gunson
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Witham Amateur Operatic Society

presents

THE KING & I

Music by RICHARD RODGERS
Book and lyrics by OSCAR HAMMERSTEIN II

By arrangement with JOSEF WEINBERGER LTD
On behalf of THE RODGERS & HAMMERSTEIN
THEATRE LIBRARY OF NEW YORK

Producers STEPHEN and AVRIL BREWER
Musical director PETER HUMPHREY
Choreographer CATHY SWANN



WITHAM
PUBLIC HALL

22nd - 27th
OCTOBER
1990

THE CAST
in order of appearance

Captain Orton	<i>Steve Draper</i>
Louis Leonowens	<i>Peter Purnell</i>
Anna Leonowens	<i>Dawn King</i>
Phra Alack - The Interpreter	<i>Tim Clarke</i>
The Kralahome	<i>Tony Court</i>
The King	<i>Nicholas Clough</i>
Lun Tha	<i>Mick Hemstedt</i>
Tuprim	<i>Kattina Brooks</i>
Lady Thiang	<i>Kathryn Adkins</i>
Prince Chulalongkorn	<i>Christopher Pullen</i>
Princess Ying Yowlack	<i>Laura Furnival</i>
Sir Edward Ramsay	<i>Tim Sheppard</i>

Royal Wives, Amazons, Nurses
Pam Berry, Alison Brewer, Gayle Brewer, Rosemary Chaplin, Vicki Hall, Janice Hawkes, Natalie Hawkes, Judy Henderson, Sue Rogers, Dorothy Smee, Roberta Tyler, Sarah Wilson

Royal Dancers
Vicki Hall, Natalie Hawkes, Louise Klarnett (Little Eva), Elizabeth Ladd (Eliza), Sarah Lewis (Uncle Thomas), Sarah Massie, Justine Morden (Topsy), Susan Page, Diane Robinson (Angel), Sue Rogers (King Simon of Legree), Sam Willison

Slaves, Priests, Guards
Howard Brooks, Wilson Brown, Danny Mullane, Steve Rogers

Royal Princes and Princesses
Helen Brewer, Emily Chaplin, Rosie Clarke, Sophie Daniels, Ara Daniels, Joe Daniels, Adam Daniels, Laura Furnival, Laura Hope, Robert McDonald, Daniel Martin, Ian Paredin, Katherine Slater, Clare Wilson

On-Stage Percussionist
Lydia Clough

THE ORCHESTRA

Violins	Bryony Rees Ann Edwards Sarah Edwards Matthew Lee Tim Handel Robin Harris William Summers Ruth Tuckwell David Hall Lucy White Richard Wainwright Glyn Lewis Jason Burn Malcolm Ball Richard Hubbard
Viola	
Cello	
Bass	
Flute	
Oboe	
Clarinet	
Bassoon	
Horn	
Trumpet	
Trombone	
Percussion	
Keyboard	

CREDITS

Stage Manager	Philip Harris
Lighting	Nick Spiers
Stage Crew	Tony Fox, David Hunt Bruce Mann, Mark Tinwood Helen Collins, Helen Clarke, Claire Phillibrown, Angela Carter, Mark Pullen Liz Watson, Ann Sheppard Alma Clarke, Cynthia Meek June Smith, Margaret Jex John Gunson June Locke Stage Sets Theatrical Costume House (Westcliff) Ltd Richard Hubbard, Roy Everett
Properties	
Prompts	
Wardrobe Mistresses	
Make-up	
Front of House	
Programmes	
Scenery	
Costumes	
Accompanists in Rehearsal	

ACKNOWLEDGMENT

The Committee wishes to thank all those who have contributed in any way to the successful production of this show.

PRESIDENT'S MESSAGE

The King and I needs no introduction - well-known melodies and lavishly costumed. We hope you enjoy our presentation. Thank you for your support.

Ruth Adams

HISTORICAL BACKGROUND

'We are in good pleasure, and satisfaction in heart, that you are in willingness to undertake the education of our beloved children . . . We beg to invite you to our royal palace to do your best endeavourment upon us and our children.'

This was the letter which, in the year 1862, took Anna Leonowens to Siam and started one of the strangest and most fascinating stories of her century. Widowed at the age of 22, she found herself stranded in Singapore, where her husband had been serving, and where, having very little money, she opened a school for the children of army officers. Six years later came this appeal from the belligerent, despotic, yet strangely enlightened King whose plans included 'bringing to Siam what is good in Western culture'.

Anna accepted the offer and went to teach the many royal children for whom, during her six years as governess, she developed a real affection. But despite her admiration for the King's religious sincerity, intellectual ability and genuine anxiety to modernise his country, she found her Victorian upbringing greatly at variance with much of the Eastern tradition. She particularly detested the idea of the Harem and was shocked by the evils of slavery, and she frequently intervened with the King to save the women from his unjustified and unpredictable punishment.

The heir to the throne, however, Prince Chulalongkorn, was Anna's favourite pupil: 'modest, affectionate, eager to learn and easy to influence'; he was her success. Her own views on slavery, as taught to the children from the pages of 'Uncle Tom's Cabin', much affected the young Prince, and Anna lived to know that, as King, he had made the most decisive step in Siam's modern history - the abolition of slavery. This was her reward and these are some of the facts which, from the biography by Margaret Landon, form the basis of this play.

It is night - and the ship that has brought Anna and her son Louis from Singapore is making its way slowly along the winding river that approaches Bangkok . . .

The play is divided into two acts, the action passing in and around the King's Palace in Bangkok, Siam.

Time: early 1860s.

There will be one interval of 15 minutes