

SAVOYARDS PRESENTS

"CAMELOT"

STARRING

Max Johnson	Arthur
Dominique Fegan	Guenevere
Michael Schmidt	Lancelot

Book and Lyrics by
ALAN JAY LERNER

Music by
Fredrick Lowe

Direction by
LESTER FORD

Musical Direction by
JAN ASHWORTH



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"CAMELOT"

STAFF

MANAGER: MRS. J. H. ...
DIRECTOR: ...
SECRETARY: ...

Book and Paper by
ALAN ...
...
...



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...

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...

Production Team

<i>Artistic Director/Choreographer</i>	<i>Lester Ford</i>
<i>Musical Director/Repetiteur</i>	<i>Jan Ashworth</i>
<i>Assistant to Director/Prompt</i>	<i>Betty Hill</i>
<i>Costume Design/Wardrobe Mistress</i>	<i>Coral Readshaw</i>
<i>Assistant to Wardrobe</i>	<i>Cryss Flynn</i>
<i>Set Design/Construction</i>	<i>Lester Ford; Bryan Phillips and Cast</i>
<i>Lighting Design & Crew</i>	<i>Allan Nutley, David Sowden and Assoc.</i>
<i>Stage Manager & Crew</i>	<i>Tony Hullett, Ed Blue and friends</i>
<i>Programme Co-ordinator</i>	<i>Betty Hill</i>
<i>Assistant to Programme Co-ordinator</i>	<i>Eleanor Marzetti</i>
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A Message from the President

Dear Friends,

Greetings from the Cast, Backstage & Lighting Crews, Front House, Production Crew, Lester, Jan, Coral and myself.

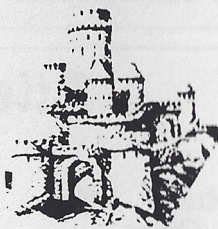
Please sit back and enjoy our presentation of "Camelot" a delightful romantic musical play.

Thank you all for your patronage and support.

Two very large 'Thank You's', to Coral (Readshaw) who stepped in as Wardrobe Mistress and to Bryan Phillips who single-handedly built sets, helmets and props.

Both worked with somewhat less than even a 'shoestring' budget.

Betty C. Hill
PRESIDENT 1992



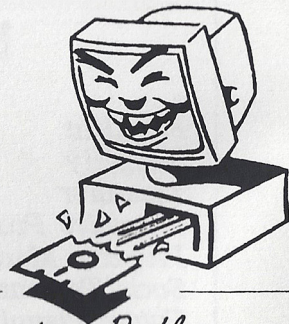
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Artistic Director's Notes

Welcome to the spot that for one brief shining moment was known as "Camelot". As in all good musicals, you will find interesting characters ('goodies', 'baddies' and an assortment of others), witty dialogue (listen carefully!), lovely songs, romance, intrigue, sadness and so on. The story is set a long, long time ago, and you can blame Merlyn (who lives backwards in time) for mixing up the style of costumes and architecture. Make yourself comfortable and enjoy the show - there is no need to strain the brain for deep and meaningful insights. (Of course, if you feel like being analytical, there are amazing parallels with contemporary life - people caught in situations from which they can't escape, forced to take action [e.g. go to war] against their wishes etc.). You might like to think, however, of the stained glass window as representing the round table and Arthur's dream of chivalry, where knights fought for 'right, honour and justice'. When the window burns brightest, the dream is at its most intense.

Being unexpectedly asked to direct "Camelot" has proved to be very rewarding. The late nights of rehearsals and planning have been rewarded with the pleasure of working with some exceptionally talented and dedicated people. Renewing contact with Max Johnson brought back pleasant memories of "Hello Dolly". Michael Schmidt, apart from being great fun, makes me feel that much older - I last worked with him in 1983, when he was still at school!!! I had only seen Dominique Fegan in chorus parts, and have been very impressed with her singing and acting. The minor principals have also been a delight to work with, and I know that you are in for a treat as they, with the chorus, take you through the lovely score.

As you would be aware, putting on a show like this involves masses of work and there aren't often masses of people around to do it - most of us fit it into 'spare' time. I would like to thank all those who have helped in any way and, in particular, three people:-

Bryan Phillips, who single-handedly made most of the set.

Coral Readshaw, who stepped in halfway through the production to do the massive job of costuming the show and

Betty Hill, who ensured that EVERYTHING happened. She has the unglamorous job of doing most of the fiddly things that are not always seen, the running around, recruiting, phoning, badgering, cajoling, encouraging, cleaning up, locking up, listening to the gripes etc.etc. Without her there simply would not be company or a show.

Now sit back, relax, and enjoy the tale of knights invincible and ladies fair.

Lester Ford



CAST

BACK ROW:

Ray Shelley (Pellinore); Tony Furnell (Dinadan); Jim Irvine

CENTRE: Jacqui Gray (Nimue); Richard Peel (Clarius)

FRONT: Alfio Nucifora (Mordred); Chris Healy (Merlyn); Virginia Hoogveld

[Absent: Sherrin Caulfield; Ben Cleary; Sylvia Campbell]



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CAST

BACK ROW:

James Fern (Dap); Chris Ramsey (Sagamore); Allison Howie;
Michael Schmidt (Lancelot)

CENTRE:

Bronwyn Furness; Dominique Fegan (Guenevere); Max Johnson (Arthur)
Barry Henzell (Lionel)

FRONT:

Lisa Bricknell (Morgan Le Fey); Cryssi Flynn; Rowena Plant (Lady Jane);
Clinton Walz Ford; Bryan Phillips (Ballad Singer)

CAST



BACK ROW:

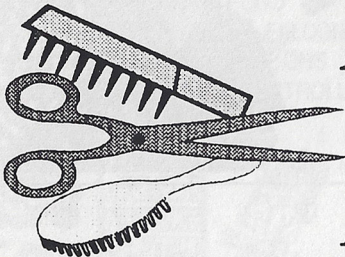
Lester Ford (Director); Tony Hullett (Stage Manager); Adilia Murabito;
Leona McKinnon

CENTRE:

Betty Hill (Prompt); Ada Groenhart; Greg Quinn; Lorna Cosgrove;
Joan Riley (Lady Sybil)

FRONT:

Coral Readshaw (Wardrobe). [Absent: Allan Nutley - Lighting;
Ed Blue - SM; Doris Nutley - Front House)



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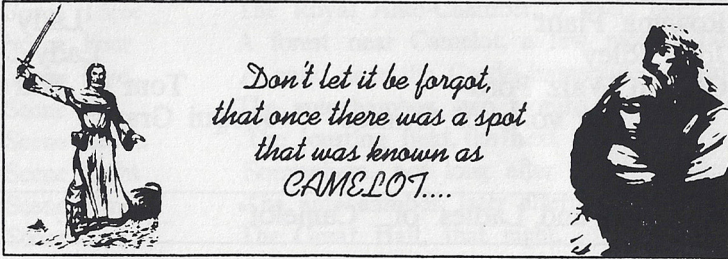
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"Camelot" - The Cast

Christopher Healy	Merlyn
Max Johnson	Arthur
Dominique Fegan	Guenevere
Ray Shelley	King Pellinore
Michael Schmidt	Lancelot
James Fern	Dap (Lancelot's Squire)
Richard Peel	Sir Clarius
Tony Furnell	Sir Dinadan
Barry Henzell	Sir Lionel
Christopher Ramsey	Sir Sagamore
Alfio Nucifora	Mordred
Lisa Bricknell	Morgan Le Fey
Rowena Plant	Lady Jane
Joan Riley	Lady Sybil
Clinton Walz Ford	Tom of Warwick
The voice of "Nimue"	Jacqui Gray

Lords and Ladies of "Camelot"

Lorna Cosgrove, Sherrin Caulfield, Sylvia Campbell
 Cryssi Flynn, Bronwyn Furness, Jacqui Gray,
 Allison Howie, Virginia Hoogveld, Leona Mc Kinnon,
 Adilia Murabito

Tony Furnell, James Fern, Barry Henzell, Jim Irvine,
 Chris Healy, Bryan Phillips, Greg Guinn, Christopher
 Ramsey, Richard Peel.

Jester Clinton Walz Ford

Morgan Le Fey's Creatures

Cryssi Flynn, Bronwyn Furness, Jacqui Gray, Allison Howie
 Virginia Hoogveld, Leona Mc Kinnon

Nuns

Lorna Cosgrove, Sylvia Campbell, Adilia Murabito

Priest and Page Ben Cleary

Camelot - Scenes



Act One



Scene One	A forest near Camelot, a long time ago
Scene Two	The same, as night falls
Scene Three	The Royal Ante-Chamber, 5 years later
Scene Four	A forest near Camelot, a few months later
Scene Five	A park near the Castle, immediately following
Scene Six	The antechamber, two months later
Scene Seven	The jousting field, the next day
Scene Eight	Somewhere, not long after
Scene Nine	The antechamber, later afternoon of same day
Scene Ten	The Great Hall, that night.

Act Two

Scene One	The castle terrace, a few years later
Scene Two	The antechamber, a month later
Scene Three	The forest of Morgan le Fey, a few days later
Scene Four	A corridor outside the antechamber, later that night
Scene Five	The antechamber, immediately following
Scene Six	The battlements, several days later
Scene Seven	In France, some weeks later, the night before the battle



MUSICAL NUMBERS



ACT ONE

I Wonder What the King is Doing Tonight.....Arthur
 The Simple Joys of Maidenhood..... Guenevere
 Camelot..... Arthur & Guenevere

Follow Me.....Nimue

Camelot (Reprise)..... Arthur & Guenevere

C'est Moi.....Lancelot

The Lusty Month of May..... Guenevere & Ensemble
 Take Me To The Fair.....Guenevere, Knights, & Ensemble

How To Handle A Woman.....Arthur

The Jousts..... Arthur, Guenevere, & Ensemble

Before I Gaze At You Again.....Guenevere

Jim McCarthy



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MUSICAL NUMBERS



ACT TWO

Fie On Goodness..... Knights, Male Ensemble
If Ever I Would Leave You..... Lancelot
The Seven Deadly Virtues Mordred

What Do The Simple Folk Do Arthur & Guenevere

The Persuasion Mordred & Morgan le Fey

I Loved You Once In Silence Guenevere

Guenevere..... Ensemble

Camelot (Reprise)..... Arthur

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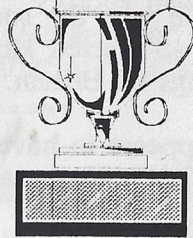
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Notes on King Arthur

Although most of the story of Arthur, his Queen Guenevere, along with Lancelot, the other knights of the Round Table and Merlyn the Magician is legendary, there is historical evidence that Arthur did exist.

He was a prince of a British tribe whose country was Sth. Wales. He was the son of Uther named Pendragon, a title given to an elected king, holding power over many of the other kings of Britain.

Arthur appears to have commenced his career as a warrior about 500 AD. He became Pendragon himself after 10 years.

He is said to have gained a dozen or so victories in battle with the invading Saxons. Eventually he stopped them so effectively that they left him alone.

Arthur ruled in peace for 20 yrs or so until Mordred, his nephew, led a revolt culminating in a battle in Cornwall in 542. Mordred was killed and Arthur mortally wounded.

Arthur was taken to Glastonbury, to the Christian Abbey, where he died and was buried, with his sword (which legend has named Excalibur and given supernatural powers). The cross marking his grave reads (in Latin): "Here lies the famous King Arthur, in the Island Avalon." Another inscription is said to name him "the once and future king."

This last quotation links with the legend that he had been taken to the fairyland of old British mythology to be healed of his wounds, ready to return when Britons would need him to avenge them and reinstate his peaceful rule.

The legends, which are a mixture of ancient pagan British mythology and medieval (much later than Arthur) Christian chivalry and symbolism, have been re-told many times by famous writers including Sir Thomas Malory; T.H. White; Mary Stewart and Alfred, Lord Tennyson.

Research by Alec Raymond

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