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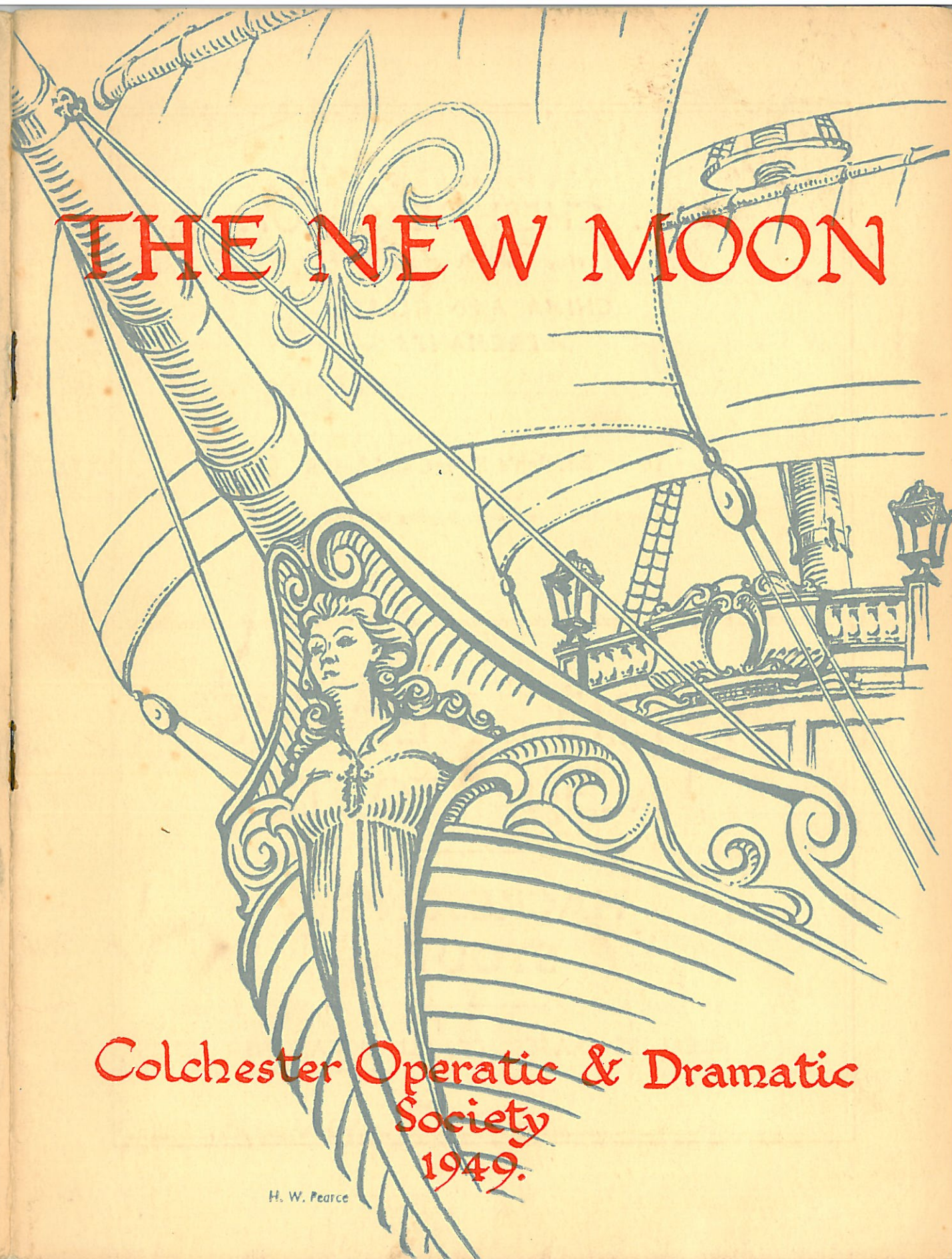
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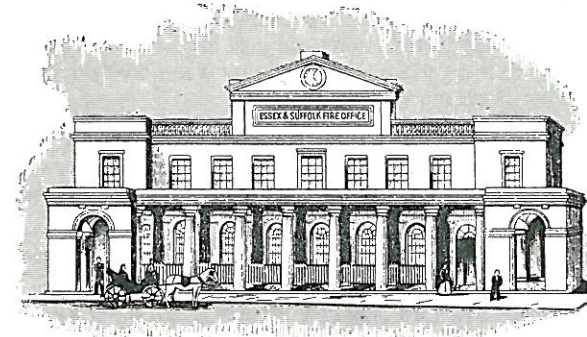
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FROM FYRD TO LIGHT A.A. GUNNERY

IN the "Anglo-Saxon Chronicle," of A.D. 605, we first read of the Fyrd, the Saxon name for the volunteers who, tired of paying "Danegelt" set themselves to combat the Danes with weapons. It is a far cry from the stone hammers of the Fyrd to the 40 mm. Bofors Gun, but the same simple purpose remains.

In dark and difficult days, there has always sprung from the soil of Britain an army of men ready to meet any threat to our shores and the development of the new Territorial Army from the first crudely armed Militia is characteristically British. The ancestors of the Territorial Army are many. The Fyrd, the General Levy in Plantagenet days, the Trained Bands of the sixteenth and seventeenth centuries, the Militia, the Yeomanry, the Volunteers. From many diverse elements, the unified Territorial Force was created by Lord Haldane in 1907.

The new Territorial Army came into being in 1947.

THE T.A.

Britain must be prepared to take her rightful place among the United Nations as one of the guarantors of peace. This is one purpose for which the new Territorial Army came into being. Since it is certain that this Army is in no way designed for aggression, it may be asked why its creation is necessary :

- (1) The Territorial Army is vital to the security of the country.
- (2) It cannot be too strongly stressed that a first-class Territorial Army is the basis of the National Army and that volunteers form the only workable framework of that Army.

The National Service man will have a six-year reserve liability with the Territorial Army.

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- (3) National security and economic recovery are complementary, **NOT** conflicting aims.

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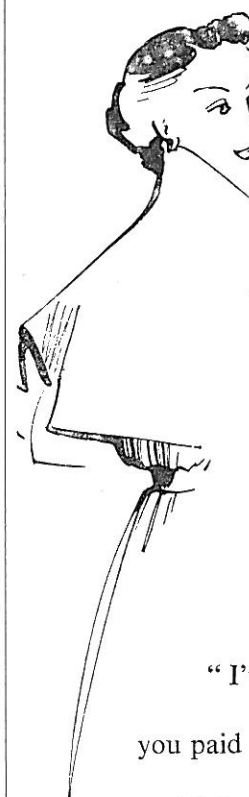
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BEAUNOIR (Cyril Nicholson) RIBAUD (Edgar Fitt) MARIANNE (Sonia Lowe) DUVAL (Roy Sidle) ROBERT (Maurice Bond)



JULIE (Phyllis Gant) ALEXANDER (Joseph Robinson) BESAC (Ray Dyke) CLOTILDE (Joan Blythe)

The Story of the Play

000

THE PERIOD OF THE PLAY is those fateful years of the French Revolution, 1792-1793.

The main setting of the First Act is in the grand salon of M. Beauvoir's mansion, near New Orleans, the capital of the French Colony of Louisiana.

The hero, Robert Misson, with his faithful attendant, Alexander, and his friend, Philippe, has escaped from France where Robert, an ardent revolutionist, has slain a distinguished courtier, and he and Alexander have become bond-servants to M. Beauvoir, who is the owner of a ship called "The New Moon". In pursuit of Robert there arrives the sinister figure of Vicomte Ribaud, an agent of King Louis XVI, whose duty it is to transport Robert back to France.

In spite of his inferior position, the gallant bearing of Robert has made a distinct appeal to the heart of Marianne Beauvoir, his master's daughter, and this constitutes the main theme of the love interest, in which he has for his rival the captain of "The New Moon", Georges Duval, while the subordinate and comic love theme is shared between Alexander and Julie (Marianne's maid), Besac (boatswain of "The New Moon"), and the shrewish Clotilde, who appears to have committed bigamy with Alexander and Besac.

Ribaud discovers the identity of Robert, arrests him and arranges with Beauvoir to take him back to France and the guillotine, at the same time giving Robert the impression that Marianne has betrayed him. Marianne, in order to be with Robert, pretends to be in love with Duval, and persuades her father to let her and Julie sail with the men who are taking a cargo of brides to Martinique.

The opening of the Second Act brings us to the deck of "The New Moon", which ship is attacked in mid-ocean by what appears to be a pirate ship. Fearing that they are outnumbered, Captain Duval would have hoisted the white flag, but Robert knocks him down and takes command. The supposed pirates prove to be Philippe and his friends who have chartered a ship with the object of rescuing Robert. The two crews rally round Robert and Philippe and they sail to the isle of Pines, taking with them all the passengers, including Vicomte Ribaud.

A year passes. Robert has founded a kind of "free state" socialist colony based on his ideals of brotherhood and equality. A law has been passed that all the women should be married, and Robert is married to Marianne, but only in name, for she is incensed with him for stealing her father's ship and is not disposed to recognise the ceremony as binding.

Two French warships anchor off the island and Ribaud sends a message to them to attack at dawn; in the meantime, with masterly guile, he succeeds in resolving the misunderstanding which separates Robert and Marianne and ensuring, that, when the attack comes, they shall be in one another's arms and the defenders thus without a leader.

But when the commander of the French ships comes on shore, it is to announce that the Revolution has swept away the old regime and that King Louis XVI has been guillotined. All aristocrats must become citizens of the new French Republic or die, but Ribaud proudly maintains his dignity with the familiar "I am the Vicomte Ribaud"—with its inevitable penalty.

The Colchester Operatic and Dramatic Society

presents

“The New Moon”

(By arrangement with Messrs. CHAPPELL AND CO., LTD.)

Book and Lyrics by OSCAR HAMMERSTEIN II, FRANK MANDEL, and LAWRENCE SCHWAB

Music by SIGMUND ROMBERG

ACT ONE

SCENE ONE. Grand Salon of M. Beaunoir's Mansion near New Orleans (Afternoon)

1. Opening Chorus (a) Dainty wisp of thistledown
(b) Entrance of Ribaud
2. Song (ROBERT) “Marianne” .. I'll sing to my love
3. Entrance (MARIANNE) and Sailors Marianne, we want to love you
4. Song (MARIANNE, BESAC) and Chorus “The Girl on the Prow” As a child on an old sailor's knee
5. Duet (JULIE, ALEXANDER) and Girls “Gorgeous Alexander” .. This is the end
6. Interrupted Trio (MARIANNE, DUVAL, and ROBERT) I'm seeking the hand of a maiden
7. Finaletto (ROBERT) And though you may never love me

SCENE TWO. Entrance to Chez Creole (that night)

8. Dance (ALEXANDER)

SCENE THREE. Interior of Chez Creole (A few minutes later)

9. Tavern Song (SPANISH DANCER) and ensemble Red wine in your glasses
10. Song (PHILIPPE) and Chorus “Softly, as in a morning sunrise” Love came to me
11. Duet (ROBERT and PHILIPPE) and men “Stout-hearted men” .. Give me some men

SCENE FOUR. Same as Scene Two

SCENE FIVE. Same as Scene One (Midnight)

12. Tango (MARIANNE) and Girls Fair Maria, when I see her dancing
13. Song (MARIANNE) and Girls “One kiss” .. In this year of 1792
14. Trio (JULIE, CLOTILDE, ALEXANDER) and Girls Too long this world has been obsessed
15. Finale Gentle airs, courtly manners
16. Duet (MARIANNE and ROBERT) “Wanting you” .. My heart is aching for someone

INTERVAL (Fifteen minutes)

ACT TWO

SCENE ONE. The Deck of “The New Moon” (Late afternoon a week later)

1. Opening Chorus Yo, heave oh
2. Duet (CLOTILDE, BESAC) and Chorus “Funny little sailor man” I hates the sight of everything
3. Incidental Music and Song (MARIANNE) “Lover come back to me” You went away, I let you go
4. Finaletto and Drill “Stout-hearted men” ..

SCENE TWO. The Road from the Beach. The Isle of Pines

5. Quartette (JULIE, ALEXANDER, BESAC, and CLOTILDE) “Love is quite a simple thing” Why do the poets sing?

SCENE THREE. The Stockade (one year later)

6. Marriage Ensemble Just one year ago we were mated
7. Duet (JULIE, ALEXANDER) and Chorus “Try her out at dances” Marriage is a gamble
8. Reprise (PHILIPPE) and men “Softly, as in the morning sunrise” Softly, as in the morning sunrise
9. Song (MARIANNE) “Never for you” .. Monsieur I have overheard
10. Reprise (ROBERT) and men “Lover come back to me” The sky was blue and high above

SCENE FOUR. Same as Scene Two

SCENE FIVE. Marianne's Cabin (later that evening)

11. Finale Cabin Scene One kiss, one girl to save it for

SCENE SIX. Same as Scene Three (next morning)

12. Finale Ultimo Ensemble The princess herself

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THE NEW MOON

CAST

FRANCES DAVIS

(In order of appearance)

| | | | | |
|---------------------------------------|----|----|----|---------------------|
| JULIE (Marianne's maid) | .. | .. | .. | PHYLLIS GANT |
| M. BEAUNOIR (Marianne's father) | .. | .. | .. | CYRIL NICHOLSON |
| FLUNKEY | .. | .. | .. | HUGH EVANS |
| CAPTAIN GEORGES DUVAL | .. | .. | .. | .. ROY SIDLE |
| VICOMTE RIBAUD | .. | .. | .. | .. EDGAR FITT |
| M. FOUCHET | .. | .. | .. | KEN DAYKIN |
| ROBERT (A Bondservant) | .. | .. | .. | MAURICE BOND |
| ALEXANDER (Another Bondservant) | .. | .. | .. | JOSEPH ROBINSON |
| BESAC (A Boatswain) | .. | .. | .. | .. RAY DYKE |
| JACQUES (A Ship's carpenter) | .. | .. | .. | KEN OXBORROW |
| EMILE | .. | .. | .. | FRED RICHARDS |
| BRUNET | .. | .. | .. | JACK FIELDEN |
| MARIANNE BEAUNOIR | .. | .. | .. | SONIA LOWE |
| LANDLORD OF TAVERN | .. | .. | .. | ERIC STANNARD |
| WAITER | .. | .. | .. | HUGH EVANS |
| SPANIARD | .. | .. | .. | JOHN JENKINS |
| SPANISH DANCER | .. | .. | .. | .. BRONWEN MARSHALL |
| PHILIPPE (A friend of Robert) | .. | .. | .. | DONALD SCOTT |
| CLOTILDE LOMBASTE (Of the Bride Ship) | .. | .. | .. | JOAN BLYTHE |
| ADMIRAL DE JEAN | .. | .. | .. | .. BOB GRAY |

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Hon. Ballet Mistress : Mrs. FIONA CAMERON

Hon. Prompter : Miss D. THOMPSON

Call Boy : DAVID SNOW

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by

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MACKERRAS**

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Chorus Mistress : GRACE BALL



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| BETTY BRIDGE | HILDA HAWKINS | ISABELLA MELVILLE | EDWINA SHELTON |
| HILDA COWLEY | JOAN JENKINS | DOROTHY MORTLOCK | PAULA WORMELL |
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Mrs. POWELL for acting as Hon. Accompanist at rehearsals until illness prevented her. The Society wishes her a speedy return to health.

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1929 IOLANTHE

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LES CLOCHES DE CORNEVILLE

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1933 MIKADO

1934 GONDOLIERS

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1937 VAGABOND KING

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1946 BEGGARS' OPERA

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THE ARCADIAN

1948 WALTZ DREAM



CLOTILDE
(Joan Blythe)

BESAC
(Ray Dyke)



ROBERT
(Maurice Bond)

MARIANNE
(Sonia Lowe)

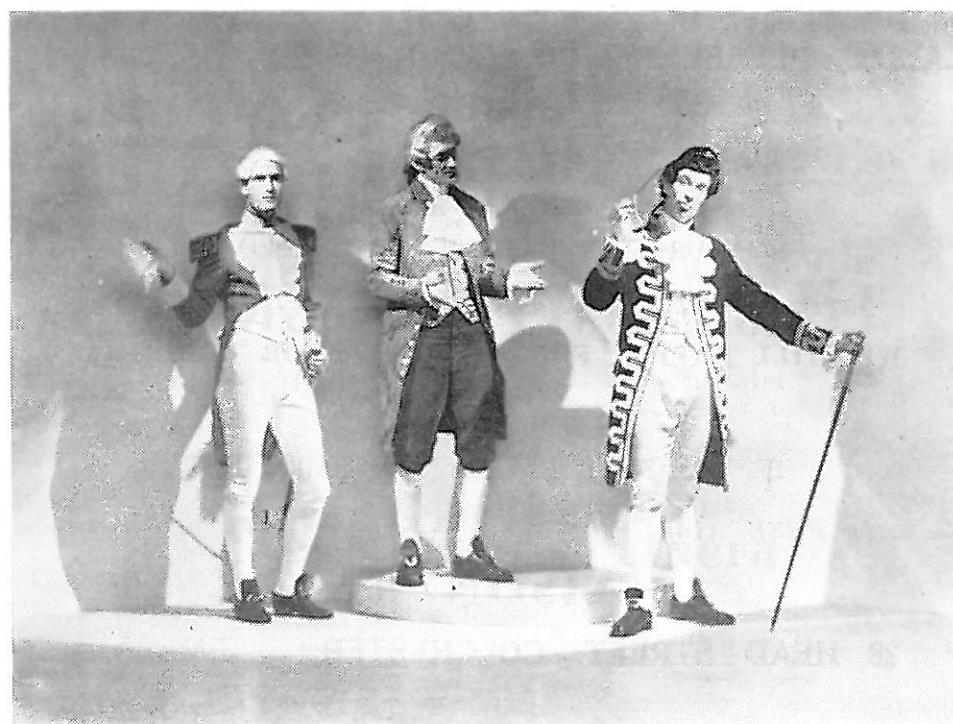
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(Roy Sidle)



PHILIPPE
(Don Scott)

ROBERT
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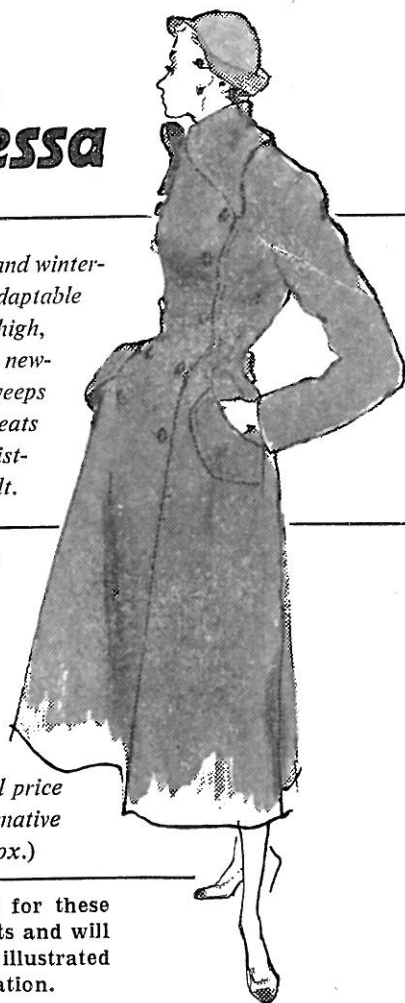


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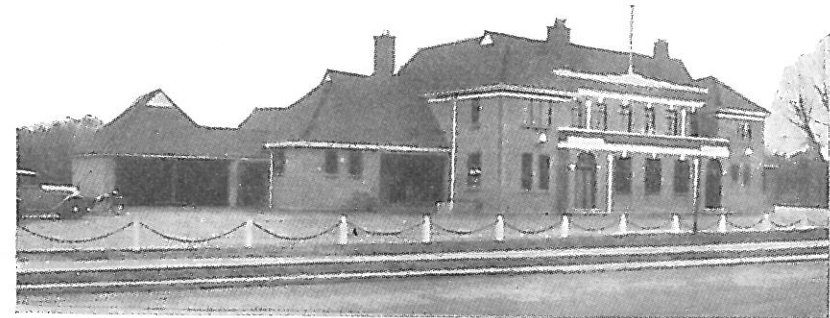
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