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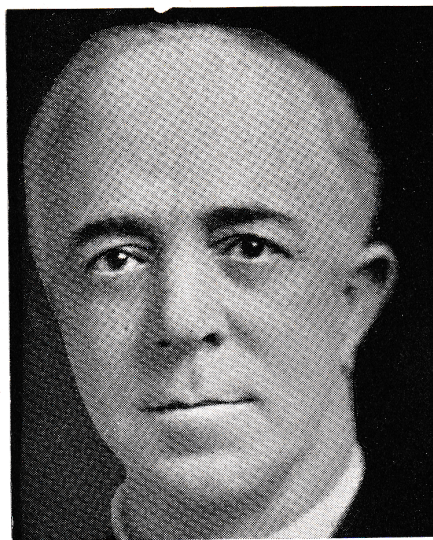
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Although, not being resident in Johannesburg, I have never had the opportunity and the pleasure of seeing a performance of the Johannesburg Operatic and Dramatic Society, I have, as an old member of the Capetown Amateurs, always taken an interest in their productions.

On this occasion the Society is staging "The Lilac Domino" for the benefit of the Merchant Navy Fund and I have been asked to give a message for the Souvenir Programme.

South Africa's prosperity is very largely dependent on the Merchant Service, which is responsible for the conveyance of all our exports—maize, fruit, wool, minerals, etc.—and in return brings back the goods we cannot produce.

The sea is always a hazardous calling, but in times like the present the perils the men of the Merchant Navy face are multiplied a thousandfold. Torpedoed without warning, bombed

from the air, attacked by surface raiders, and running the danger of mines, death looks them in the face every time they sail and every hour they are afloat.

The Merchant Navy Fund is for these men, their widows and dependants.

Therefore I hope that the Johannesburg public, well known for its generosity, will give every support to "The Lilac Domino." May the Johannesburg Operatic and Dramatic Society play to full houses; may the members enjoy their work and the public the Play.

And, finally, may I express my gratitude to the Society for its kindness in giving its valued support to the Fund.

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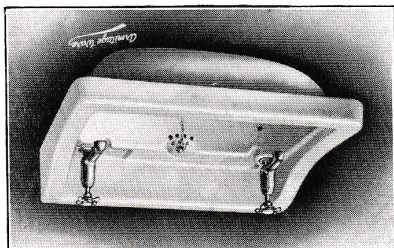
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TWENTY-ONE YEARS OLD;

In January of 1920, in reponse to an advertisement in the daily press, a gathering of some 40 odd people assembled at the Carlton Hotel under the chairmanship of Mr. H. R. Sharp.

The purpose of the meeting was to form an operatic society from amongst the musical amateurs of Johannesburg.

A committee was formed with H. R. Sharp as chairman and it was decided to produce "Dorothy."

The late Mr. Frank Weir was asked to accept the position of Musical Director and the late H. Barlow Coulthard agreed to produce the show. Amongst those in the cast were Alfred Feitelberg, Madge Carlin, G. J. Absalom (all committee members), Marie Mundell, Harry Tyhurst, Cathleen Oldroyd, Gordon Grant, Ben Barnett, Mr. Birtwhistle, Ivy Parrott (later to become Mrs. Absalom) and other well-known local artists.

Unfortunately, Mr. Weir's failing health compelled him to relinquish his position and the committee then approached the late Mr. Laurence R. Glenton with a request that he carry on with the show.

"Dorothy" was duly produced at the now defunct Palladium Theatre and ran for a week. It was received with great enthusiasm by the Johannesburg public and showed a handsome profit.

Here, indeed, was ample proof of a long-felt want being filled and the public rallied round the Society's incipient efforts in a most encouraging manner.

So successful was Mr. Glenton in his handling of the Musical Directorship, that he was invited to continue and although producers came and went, he stayed on with the Society almost to the time of his death in 1935. He had been in harness continually—except for an absence overseas in 1927, Mr. Tyhurst deputising for him—and had guided the Society's musical fortunes with ever increasing success. Since then we have had Phillip Laing, Rupert Stouff and Drummond Bell, the last named gentleman having been with us since 1937.

Amongst our many producers have been such experienced men as the late Barlow Coulthard, Bob Bothwell, Fred Coyne, J. Wheeler, P. Hittinger, G. J. Absalom, Yvan Saxby and Perry Salmon.

Many of the City's best-known singers have been, or still are, associated with us and we would like to think that we have been instrumental in furthering them along the road to artistic success and what we have already done in this regard we hope still to do to those younger singers who still have many a hard row to hoe.

We have had our hard knocks, our ups and downs. Our exchequer has been sadly depleted and has been built up again. We have had our good fairies, too, and we cannot avoid mention of the late Sam Alexander — Uncle Sam—who for many years brought cheer and encouragement to us all during his period of Presidency. Our present President, Mr. W. Patrick Jones, an old "stager" himself, is certainly "carrying on" along the path of his predecessor and friend.

This time last year it seemed almost as though we should be compelled to suspend our activities until after the war but the members considered that, although our man-power was reduced—due to the splendid response to the call—those of us left behind—many in key positions—could help the various charitable causes by continuing to put on shows, and the present most deserving cause is our third effort in this direction. With our last two shows we have raised over £500, a result that is most gratifying to our hard working members.

When we look back over our 21 years of existence—in itself an achievement for an amateur Operatic Society—we cannot feel anything but gratitude for the firm foundations laid by the early workers; for the hard work our members still perform; and for the loyal support of the lovers of the Theatre.

It is with regret that we record the death on the 29th December, 1940, in East Africa, of Mr. R. G. Silson, a member of our Society for many years, while on Active Service.



May Cooper, who is playing the part of **Georgine Clevedon**—*The Lilac Domino*—has played a number of parts for us. Her first was Lucy in "*Monsieur Beaucaire*," her last Mabel in "*The Pirates of Penzance*." A very hard and conscientious worker, May is a first-rate troupier and one of the few leading ladies quite prepared to take her place in the chorus if there is no part for her. Her hobby is collecting gold medals at Eisteddfodau; she has quite a collection, her latest addition being this year's Dramatic Soprano.



Tom Dunn, playing the **Honorable André D'Aubigny**, a young Englishman with a French name, is no stranger to our patrons who have seen him in "*Merry Widow*," "*Merrie England*," "*Princess Ida*," "*Rose Marie*," "*Gondoliers*," "*Pirates of Penzance*." At great personal inconvenience he has undertaken his present part, for which the Society is grateful. Unlike his "opposite" he has never yet won a gold medal in a soprano competition. In his spare moments from rehearsals he is busily occupied on munition work.

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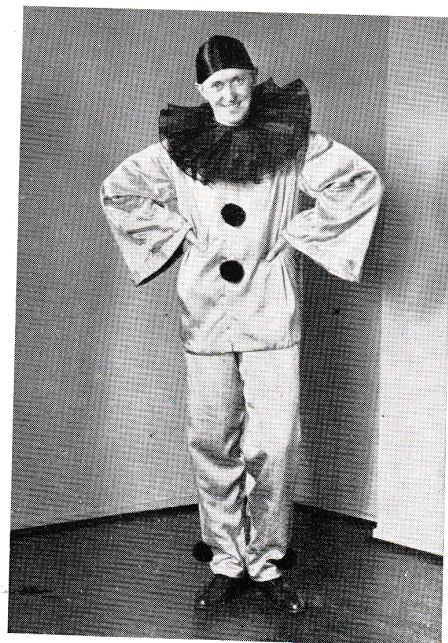
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Ruth Mulcahy, as **Leonie Forde**, is Lady Mary in "Rose Marie." She is well-known to West Rand audiences, too, having played in "Floradora" and "Hit the Deck." In between broadcasting and concert parties to Troops she also has managed to annex a few gold medals, for she can be a sweet soprano when she wants to be.



John Allan returns to the fold fresh from his successes in "Carmen" and "Beggar's Opera." Although he is an old member, this is the first time he has played a lead for us albeit he has played leads elsewhere. Verily, a prophet is without honour. He also is a gold medallist, and a key-man to boot.

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“THE LILAC DOMINO”

AN OPERETTA

IN THREE ACTS.

Words by ROBERT B. SMITH. Music by CHAS. CUVILLIER. Book by HARRY B. SMITH.

CAST OF CHARACTERS.

The Characters appear in the following order.

Cornelius Cleveden (*An American Multi-Millionaire*) C. Rigby-Foster
Leonie Forde (*Georgine's Friend*) Ruth Mulcahy
Elliston Deyn (*Cleveden's Nephew*) John Allen
Prosper Woodhouse (*An American Friend of André*) Gordon Kinghorn
Norman J. Calmain (*A Friend of Everybody*) Angus Adams
Maxmilian (*A Waiter*) Ivan Berold
The Honourable { *A Young Englishman* } Tom Dunn
André D'aubigny { *"Seeing U.S.A."* }
Carabana (*Conductor of Spanish Gypsy Orchestra*) Mike Abel
Georgine (*Col. Cleveden's Daughter*) May Cooper
The Baroness de Villiers (*Social Companion to Georgine*) Sylvia Sullivan
Parker (*One of Cleveden's Butlers*) Ivan Berold

Dominoes, Maskers, Dancers, Guests.

ACT I.—Lounge at the Pavilion de Danse in the Baccarat Hotel, Palm Beach, Florida, during a Domino Party.

ACT II.—The Roman Pergola in the Garden of Colonel Cleveden's Villa. A Lawn Party is in Progress.

ACT III.—High Carnival at the Oriental Court, Palm Beach.

Hon. Musical Director:	Hon. Stage Manager:	Hon. Producer:
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EDA STEAFEL.	H. S. THOMAS.	AGNES BERGEN.



Ladies and Gentlemen of the Chorus

“THE LILAC DOMINO”

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Dancers—D. Caddy, Gwen Evans, D. Hogan, E. Willoughby, M. de Roos, M. Glenton, G. Kleay, J. A. Prescott, D. Evans, J. Hogan, M. Warmback.

Men in the Chorus—E. Gorshall, D. I. Hughes, F. McMaster, H. W. Prescott, J. Bray, B. Harris, F. N. Leith, J. Perrie, F. Roberts, W. E. Coles, D. R. Haynes, G. H. McLean, F. Poole, A. Russell, J. K. Tyrrell, H. Watson.

Previous Successes

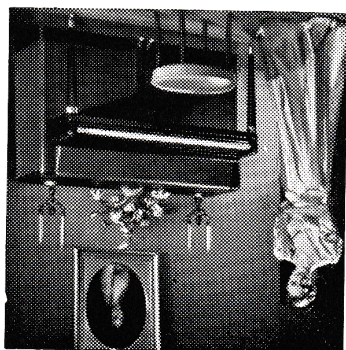
“DOROTHY”	1920	“PATIENCE”	1931
“MERRIE ENGLAND”	1920	“GONDOLIERS”	1932
“SAN TOY”	1921	“MIKADO”	1932
“GONDOLIERS”	1921	“PIRATES OF PENZANCE”	1933
“PIRATES OF PENZANCE”	1922	“TOM JONES”	1933
“IOLANTHE”	1923	“IOLANTHE”	1934
“MIKADO”	1923	“QUAKER GIRL”	1934
“LITTLE MICHUS”	1924	“THE GEISHA”	1935
“QUAKER GIRL”	1924	“DESERT SONG”	1935
“YEOMAN OF THE GUARD”	1925	“MERRY WIDOW”	1936
“THE GEISHA”	1925	“MERRIE ENGLAND”	1936
“COUNTRY GIRL”	1926	“BELLE OF NEW YORK”	1937
“GONDOLIERS”	1927	“PRINCESS IDA”	1938
“SAN TOY”	1927	“THE VAGABOND KING”	1938
“FLORADORA”	1928	“MONSIEUR BEAUCAIRE”	1939
“THE ARCADIANs”	1929	“ROSE MARIE”	1939
“TOREADOR”	1929	“GONDOLIERS”	1940
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MUSICAL NUMBERS:

Overture.

ACT I.

Opening Chorus Colonel, Leonie, Elliston and Dominoes
Duet: “*True Love Will Find A Way*” Leonie and Elliston
Song: “*Let the Music Play*” André and Guests
Duet: “*Where Love is Waiting*” Georgine and Baroness
Trio: “*The Lilac Domino*” Georgine, Elliston, Colonel and Guests
Duet and Dance: “*Still We Smile*” Prosper and Norman
Finale André, Georgine and Ensemble

ACT II.

Song and Chorus: “*For Your Love I’m Waiting*” Leonie and Guests
Melodrama and Scena: “*Lilac Domino*” Ensemble
Quintette: “*Ladies’ Day*” Leonie, Elliston, Prosper, Norman and Colonel
Film Music.
Duet: “*What is done you never can undo*” Georgine and André
Finale Georgine, André and Ensemble

ACT III.

Song and Chorus: “*Carnival Night*” Elliston and Revellers
Tarantella Ballet
Chorus: “*King Carnival*” Ensemble
Song and Chorus: “*All line up in a Queue*” Prosper and Chorus
Finale André, Georgine and Ensemble



Prosper Woodhouse is played by Gordon Kinghorn who once again handles the comedy. He last appeared for us as Hard-boiled Herman in "Rose Marie." In addition to his many successes in our shows he is a well-known broadcaster.

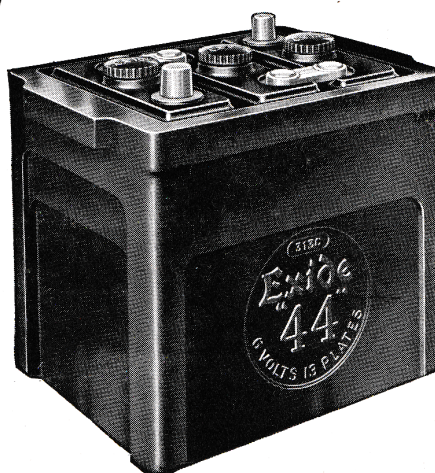


Angus Adams plays **Norman Calmain**. Although a first timer with us he has appeared many times in Johannesburg and the Reef in both musical comedy and straight plays. He likes to think that his best parts were Tom Prior in "Outward Bound," and Crewe Boodle in "Earl and the Girl."

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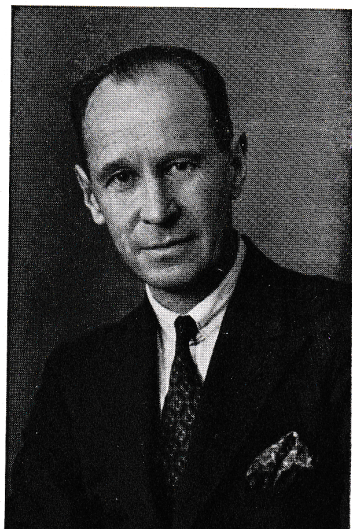
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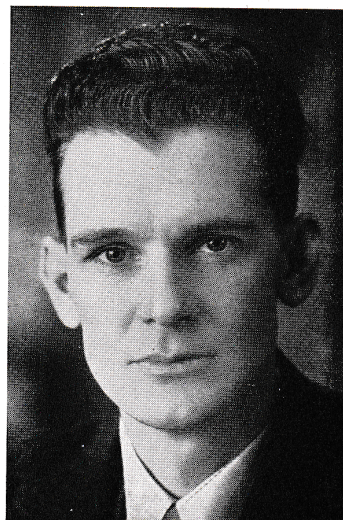
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Perry Salmon has produced for us since the days of "Merrie England"; we mean, of course, our production of that name in 1936. He was made a Life Member of the Society this year, a rare distinction of which he is very proud.



Drummond Bell has been our Musical Director since "The Belle of New York" in 1937, and has enjoyed doing it so much that he has continued ever since, which goes to show that he is fond of hard work.

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Eda Steafel, at the piano, is one of those hard and efficient workers for whom nothing is good enough but the best. So thoroughly does she become acquainted with the musical score that she can play each show through by heart; but she takes care to forget it once the show is over. Never misses a rehearsal and puts in lots of extra time with the principals.

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