

**Welcome to Those Good Old Days, this is Careline Theatre's first solo venture into music hall and we trust that you will enjoy the experience as much as we have in bringing it to you.**

**It has been our long-held dream to diversify our programme to include musicals, following our extensive experience with pantomimes. We thank our Musical Director, Mr Roger Dean, for his amazing patience and we hope to bring you some memories times gone by in song, dance and with a good sprinkling of humour too.**

**So sit back, flex your vocal chords and join in some old favourites, Also watch out for the bee!!**

***Marian Carter & Candida Wright***

**Dramatis Personae**

**Robin Baxter  
Brenda Boud  
Ajison Burns  
Marian Carter  
Neil Carter  
Peter Ciague  
Ian Coleman  
Andy Crabb  
Elaine Farrow**

**Dorothy Fish  
Elysha Fish  
Alan Gill  
Lily Hamer  
Scott Hamer  
Dave Henderson  
Sue Jones  
Celia Pearce  
Vernon Pearce**

**Jim Sissens  
Pam Small  
Brenda Smethurst  
Kaye Stubley  
Brenda Taylor  
Janet Walker  
Cohn Worrall  
Candida Wright  
Kelly Wright**



**Orchestra: Roger Dean, Bob Milner & Laurence Woodworth**

**Directresses of Thespian Expertis  
Doyen of Harmony & Composition  
Terpsichorean Instructress  
Electrical Illuminations &  
Verisimilitudinous Audio Effects**

**Facilitators of Enterprise  
Candida Wright & Marian Carter  
Roger Dean  
Suzanna Mace  
Don Hanson**

Assistants to Mr. Hanson	Helen Baxter, Maggie Lawley, Lee Walker
Dramaturgical Manageress & Prestidigitator	Sofia Crabb
Assistants to Mrs. Crabb	Dave Henderson, Lynne Martin, Mike Wadsworth
Raiment and Accoutrements Specialist	Janet Walker
Bespoke Millinery & Bagatelles	Kaye Stubley
Exececutor of Pictorial Representation	Andy Crabb
Master Carpenters	Robin Baxter, Mike Wadsworth, Colin Worrall
Purveyor of Beverages	Helen Wadsworth
Assistants to Mrs. Wadsworth	Andy Headford Lord, Gill Ward
Manageress of Memorabilia Sellers & Usherettes	Jenny Hart
Assistants to Mrs. Hart	Anna Cameron, Keith Hart , Derek Martyr, Alison McInnes, Patricia Taylor, Ken Ward, David Williams
Purveyor of Iced Delicacies	Ann Martyr
Admissions Vouchers Manageress	Debbie Connelly
Publicization & Reportage	Sylvia Johnston, Brenda Taylor, Helen Wadsworth
Daguerreotypist	Scott Hamer
Affiche	Candida Wright
Annotated & Graphically Illustrated Memorabilia	Marian Carter, Sonia Crabb

### HISTORY OF OLD TIME MUSIC HALL



Music Hall is a type of British theatrical entertainment which was popular between 1850 and 1960. It involved a mixture of popular song, comedy, speciality acts and variety entertainment. Originating in saloon bars within public houses during the 1830s, music hall

entertainment became increasingly popular with audiences, so much so, that during the 1850s, the public houses were demolished and music hall theatres developed in their place. These theatres were designed chiefly so people could consume food and alcohol and smoke tobacco in the auditorium while the entertainment took place. Early music halls included the Canterbury Music Hall in Lambeth and The Middlesex, in Drury Lane, otherwise known as the Old Mo.

By the mid-nineteenth century, the halls created a demand for new and catchy popular songs. As a result, professional songwriters were enlisted to provide the music for a plethora of star performers including, more notably Marie Lloyd, Dan Leno, Little Tich and George Leybourne. Music hall did not adopt its own unique style. Instead all forms of entertainment were performed: male and female impersonators, lions comiques, a parody of upper-class toffs or “swells” by artistes whose stage appearance, resplendent in evening dress, contrasted with the cloth-cap image of most of their music-hall contemporaries. Their songs were “hymns of praise to the virtues of idleness, womanising and drinking”, perhaps the most well known of which is George Leybourne’s Champagne Charlie. Mime artists and impressionists, trampoline acts, and comic pianists such as John Orlando Parry and George Grossmith were just a few of the many types of entertainments the audiences could expect to find over the next forty years.

During the First World War the halls were used to stage charity events in aid of the war effort. Music hall entertainment continued after the war, but became less popular due to upcoming Jazz, Swing, and Big Band dance music acts. Licensing restrictions had also changed, and drinking was banned from the auditorium. A new type of music hall entertainment had arrived, in the form of variety, and many music hall performers failed to make the transition. Deemed old fashioned and with the closure of many halls, music hall entertainment ceased and the modern day variety shows began. The final demise was competition from television, which grew very popular after the Queen’s coronation was televised. In 1957, the playwright John Osborne delivered this elegy: “The music hall is dying. and with it. a significant part of England. Some of the heart of England has gone: something that once belonged to everyone, for this was truly a folk art.”



**THE PEARLY KINGS AND QUEENS**



The London tradition of the Pearly Kings and Queens began in 1875, by an orphan named Henry Croft. His first job was as a Municipal Road Sweeper in the market of Somers Town, and he was particularly drawn to the London Costermongers (Street traders) who were caring and looked after each other if they were sick or in need.

Henry was fascinated by this way of life and decided he would like to help those who were more unfortunate than himself, including the children back at the orphanage where he had spent his early life.

The Costermongers were in the habit of wearing trousers decorated at the seams with pearl buttons and Henry adapted this to create a pearly suit to draw attention to himself and aid his fund-raising activities. As he swept the market streets he started to collect all the pearl buttons he found that had fallen off of the clothes of people visiting the market, and when he had enough he started to sew them on his cap and then continued until his entire suit was filled. Because Henry was an orphan he had no one to help him with his suit so he had to learn how to sew. It was this that started the tradition, which is still carried on by descendants of original Pearly Families, that it is the Pearly Kings who do all the designs and sewing and not the Queens.

Each pearly outfit can hold many tens of thousands of buttons on it and can weigh as much as 30 kilograms or more. There are two types of suit - a Smother Suit, totally covered in buttons and a Skeleton Suit with far fewer buttons.

Henry Croft was in so much demand for his charity work, as many of London's hospitals, workhouses and orphanages needed help, that he turned to his friends the Costermongers and they did not let him down. Many of the Costermongers became the first Pearly Families.

Croft died in January 1930 (aged 68) and it is estimated that he had raised £5,000 (approximately £200,000 in today's values) for those suffering in London. His funeral was a spectacular affair, and as filmed by Pathe News. All of the Pearlies attended (roughly 400) and they followed the coffin to where Henry was buried.

The Pearly tradition has survived for over 125 years and hopefully it will continue for many more to come. A parade of real-life Pearly Kings and Queens was featured at the 2012 Summer Olympics Opening Ceremony.

