

# Malcolm's Music Collection

Private Recordings made over the years !

www.reynard.fr

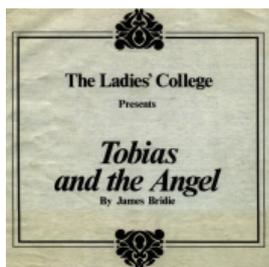
## Recordings of Local Performers in Guernsey



### BLACKBOTTOMS

Royal Hotel, Guernsey - Final Performance September 28th 1968

Few people would have forecast that an informal 'cabaret', put on by a few friends at a house party in 1962, was to become a highly poised, professional floor show, to be seen by thousands of visitors in the ensuing six years. Looking back it seems incredible, but with one or two lucky breaks and months of hard work each year, the Blackbottoms proved to be one of the most popular and successful entertainment teams ever to be seen in the Channel Islands

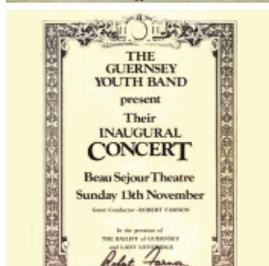


### The Ladies College

Christmas Play - December 1976

## *Tobias and the Angel*

by James Bridie



### The Guernsey Youth Band

musical director Cyril Hockaday

### & Guernsey Concert Band

musical director Chris Claxton

Guest Conducted Robert Farnon

Sunday 13th November, 1977



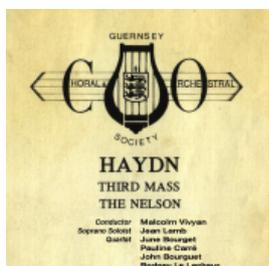
### The Ladies College

## Ladies' College Guernsey - Spring Concert

Thursday March the 16<sup>th</sup> 1978

presenting the first performance of

"The Prosperity" by Chris Le Poidevin



### Guernsey Choral Society - Saturday 6th. May 1978

## Haydn Nelson Mass

News of Nelson's victory at Aboukir arrived as Haydn was writing this attractive Mass. Hence the title by which this mass in D minor has become known.

This is Haydn's supreme work in the Choral field, terse, vigorous and gloriously original



### Elizabeth College -Guernsey

presents

## The Gondoliers

or "The King of Barataria"

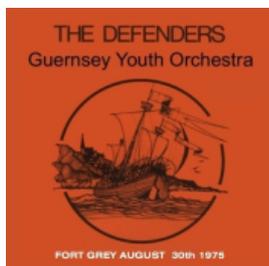
by W.S. Gilbert and Arthur Sullivan

1978



## Some of Theatre Projects own presentations

Mary Goldsmith - Musical Direction, Tony Hollman - Lighting,  
Joan Ozanne - Management, Malcolm Reynard - Direction



## Guernsey Youth Orchestra

### Their 1st Performance

"All the world's a stage ....."

"Son et Lumiere", "Sound and Light" is an exciting dramatic experience. A chronicle of local history, the entertainment presents the technical skill of the sound and lighting engineers and combines it with the art of the dramatist, the actor, the singer and the orchestra in a spectacular fusion of the senses.

The first presentation of its kind in Guernsey the drama unfolds against the backdrop of the Chateau de Rocquaine (known locally as the Cup and Saucer) and covers four phases of the history of the Island - the invasion of 1372 by the Welsh; the founding of the Chapel of St. Apolline in 1392; the defence against the French in 1794 and finally the German Occupation of 1940.

Directed and produced by Theatre Projects which encourages interest in all forms of drama, music and technical skill they first came together in 1972 in presenting Jesus Christ Superstar at the Town Church.

The script, based on historical fact - with no apologies for its dramatic licence - was especially written for the occasion by distinguished author, historian and occasional playwright, Professor C. Northcote Parkinson. A resident of Guernsey for the past 15 years his name is perpetuated for all time by his observations universally known as "Parkinson's Law". Apart from his renown as originator of "Parkinson's Law" he has also written more than 20 books and a number of plays for the theatre at his home, Les Caches. His latest novel "The Fireship" has been recently published and another novel on Richard Delancey, set in the Mediterranean, is on the way.

Prior to this recording there were several groups of young musicians working in Guernsey and a lot of talk about forming a "Youth Orchestra" for the island - but no action! Theatre Projects brought them all together as a "working group" and this recording, made in St Stephens Church, was the true beginning of what became the Guernsey Youth Orchestra. The young members of the Town Church Choir led by the 'fledgling' Andrew (Lawrence) King also made a contribution.

Guernseyman, Roy Dotrice is our narrator, an actor famed for his character studies of old men in such productions as "Famous Gossips" and "Misleading Cases" and probably most renowned as John Aubrey in "Brief Lives". Following recent engagements in America Roy is presently touring Australia but took time off to lend his voice to the Island from which he was evacuated at the age of 15.

To Professor C. Northcote Parkinson, Roy Dotrice, Alvar Lidell & our own Bob Reed (who did the illustrations); and to all who have so generously given their time and effort in making this production of Son et Lumiere entertainment possible, Theatre Projects (*Mary Goldsmith, Tony Hollman, Joan Ozanne & Malcolm Reynard*) extend grateful thanks and appreciation

August 30th, 1975



## "Bastien et Bastienne"

the First Opera written by Mozart

a "Dinner Opera" presentation at The Old Government House - May 17, 18 & 20, 1977

Bastienne, a shepherdess, fears that her "dearest friend", Bastien, has forsaken her for another pretty face, and decides to go into the pasture to be comforted by her flock of lambs.

Before she can leave, however, she runs into Colas, the village soothsayer. Bastienne requests the help of his magical powers to help win back her Bastien. Colas (being a soothsayer) knows all about the problem, and comforts her with the knowledge that Bastien has not abandoned her, rather, he's merely been distracted lately by 'the lady of the manor'. His advice is to act coldly towards Bastien, which will make him come running back.

Bastien is heard approaching, so Bastienne hides herself. Bastien swaggers in, proclaiming how much he loves Bastienne. Colas informs him that Bastienne has a new lover. Bastien is shocked and asks the magician for help.

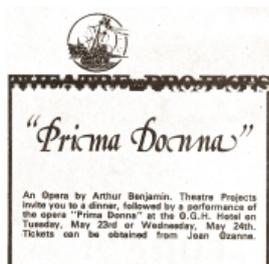
Colas opens his book of spells and recites a nonsense aria filled with random syllables and Latin quotations. Colas declares the spell a success and that Bastienne is in love with Bastien once more. Bastienne, however, decides to keep up the game a bit longer and spurns Bastien with great vehemence. Bastien threatens suicide, which Bastienne merely shrugs off.

Finally, the two decide that they've gone far enough and agree to reconcile. Colas joins them as they all sing a final trio in praise of the magician.

## "Prima Donna"

by Arthur Benjamin

a "Dinner Opera" presentation at The Old Government House - 23 & 24 May 1978



One day in the middle of the eighteenth century, Florindo - a Venetian gentleman - is pacing up and down in a room in his house, and when his friend Alcino turns up he explains why. His rich, elderly uncle the Count has sent him a letter demanding a night's stay and feminine entertainment in the form of the celebrated prima donna La Filomela singing something from *Ariadne Desolate*. He will arrive within the hour. The two put their heads together to borrow money, order food and obtain the services of, if not Filomela, then at least a member of the chorus. They cannot agree on which, however, and leave having variously instructed Florindo's maid Bellina to invite two different sopranos. An hour passes, during which furniture is brought (Florindo's having been seized), pastrycooks bring food and musicians arrive to accompany Filomela. Alcino and Florindo return, and soon not one but two sopranos - Olympia and Fiammetta - turn up to provide the entertainment. They insult each other furiously before the Count's arrival necessitates their being hidden away in two cabinets. The dyspeptic old man is plied with food and wine, before insisting on hearing his favourite soprano. To his consternation, there appears not one Filomela, but two - Olympia and Fiammetta in costume - who proceed to sing Ariadne's aria as a duet in canon. Florindo and Alcino manage to convince the old boy that he's seeing and hearing double, and when he wishes for a more intimate assignation with Filomela, the resourceful Bellina takes over the role.



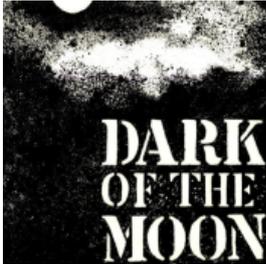
## The Rising Moon

Guernsey's own Folk Group (see also Folk Club.pdf)

Brenda Farnell, Kieth Opie & Robin McGhee  
with friends Bob Delbridge & Fred Hewlett

Recorded at the Guernsey Folk Club  
and in the "Studio" at The Forest Hotel  
Cover drawing by Peter Le Vasseur

1977



## "Dark of the Moon"

a Play produced jointly with the "The Guernsey Youth Theatre"

The Guernsey Youth Theatre was formed in June, 1976 and is a company of young people from the Island schools and youngsters who are at work, with a few adults mixed in. The aims of the company are to produce plays of as much variety as possible, to involve individuals who have not necessarily acted before and to open up the theatre audience to teenagers. The work of the company since its inception gives an indication of the achievement possible even in a short time : Oscar Wilde 'The Importance of Being Earnest', Harold Pinter 'The Birthday Party', T.S.Eliot ' Murder in the Cathedral', Brian Way 'Plays for Children' Peter Schaffer 'Black Comedy', Molière 'Tartuffe' (reading in French).

The Group's activities centre round the main productions, in Winter and Summer, and here the keynote is variety : a major 'serious' play being balanced by a 'lighter' play. For 1978, Peter Ustinov's romantic comedy 'Romanoff and Juliet' will be performed in July. The actual performance of a stage play is only the tip of the iceberg, behind every production are many hours of planning, discussion and rehearsal together with Theatre Projects who have provided training and technical services for all the previous productions.

Theatre Projects own presentations have included the Rock Musical 'Jesus Christ Superstar' performed in the Town Church (6 weeks before it opened in London !), the spectacular Son et Lumiere 'The Defenders' at Rocquaine and the Opera 'Bastien et Bastienne' by Mozart. The next production will be the Opera 'Prima Donna' by Arthur Benjamin during May. Other activities have included the recording and issue of an L.P. Record by the local Folk Group 'The Rising Moon' who have provided the music for 'Dark of the Moon' We hope that this Joint Production demonstrates the value of co-operation between those who are interested in the presentation of good Theatre in Guernsey

1978



John (Dave Williamson) the Witch Boy meets his Daughter Alice (Claire Sarre), in the presence of Preacher Haggler (Gervase Ashton).

## DARK OF THE MOON: QUITE BEWITCHING

"A WITCH-BOY from the mountain came, A-pinin' to be human, Fer he had seen the fairest gal . . . A gal named Barbara Allen."

DARK of the Moon must have made theatrical history in Guernsey. Presented by the Guernsey Youth Theatre and Theatre Projects, the play tells of tragedy and witchcraft, love and hate, cocooned in a web of mystery.

A near-capacity audience was held spell-bound for two and a half hours through a performance in which the tension was sustained from beginning to end. For much of the time the theatre was in almost total darkness, accentuated by a black painted stage and the minimum of furniture, brilliantly highlighted by some very subtle spot effects, both in sound and light.

Essentially, it was the teamwork between director Denis Lavin, choreographer Brenda Farnell, Theatre Projects, and the total involvement of every member of the 30-strong cast, that made this production so memorable, and exciting.

Once the already dim lights had gone down in the auditorium, the audience was thrust into the eerie atmosphere of a strange half-world peopled by witches and beings of the night. John, the Witch Boy, played persuasively by Dave Williamson throughout the performance, begs first the Conjurer Man (Dave Gill) and then the Conjurer Woman (Barbara Cox) to let him become human, so that he may court and marry the girl he loves.

In spite of opposition from the screaming witches who want to keep John for themselves, his wish is granted, on condition that the lovers remain true to each other.

### PART OF PLAY

As the story developed, scene shifts were contrived through original sound and light effects, which allowed the audience to become almost part of the play.

John woos and wins Barbara Allen (Claire Sarre) in the face of suspicion and fear from the inhabitants of Buck Creek, but inevitably

he finds that to be a human is infinitely far more difficult than he had imagined and he is continually called back to his old haunts in the Smokey mountains, where he can fly with the wind in the dark of the moon.

Even when Barbara's monster-baby is born dead, and consigned to the flames by a horrified midwife, John is not at hand to comfort Barbara, so that when the Preacher calls a Revivalist meeting, she is carried away towards repentance by the spiritual euphoria engendered by Preacher Haggler and redeems her soul by giving herself to her previous suitor, Marvin Hudgens (Chris Thompson).

Thus the conditions of the spell to make John human are broken, and although Barbara searches for John to tell him that she really loves him, she comes to him too late, and as the moon comes from behind the clouds, she dies, and he returns to the witches who had vowed never to let him go.

### STUNNED

So great was the tension

and involvement of the audience throughout the play, that even at the end, there was a stunned silence, and many said afterwards that they still hoped for a less tragic ending. It was not only the principals who captured the imagination, but also the smaller parts and all managed fairly successfully to retain the Buck Creek idiom, both in speech and gesture.

Claire Sarre's portrayal of Barbara showed a very mature conception of her part, while Dave Williamson's John combined a fey strength with a strange quality of cunning.

Preacher Haggler, played by Gervase Ashton, managed to stir up so much religious fervour that if he had wished, he might have had any number of the audience up on the "Mourner's" bench, ready and willing to find salvation through repentance.

Barbara Cox as the Conjurer Woman was totally convincing, and Bob Evans as Mr Sumney brought many a touch of humour into his characterisation. Uncle Smellicue, played by Victor Lane, maintained his ancient role in almost every detail,

while the grotesque and fanciful writhings of the five Witches brought moments of slyer fantasy to the stage.

### SUFFOCATING

The music and the lighting were as much a part of this play's success as were the performers, although the gloomy darkness throughout the whole two and a half hours became almost suffocating at times. It was evident that the lighting, entirely controlled by 16-year-old Kevin England, was designed to enhance the eeriness of the play, but all the actors did not make the best use of the spots, so will doubtless learn how to do so, with more experience of this form of theatre.

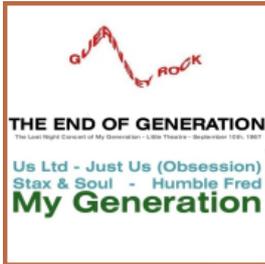
Congratulations, too, are due to The Rising Moon, and choreographer Brenda Farnell, as well as to those who managed the stage so unobtrusively, and presented the sound effects. The costumes, too, were authentic and looked right for the stage, so that the whole production brought a totally new concept of "theatre" to an audience which was completely captivated from start to finish.

If this is the quality that we can expect from the Guernsey Youth Theatre, and Theatre Projects, then there must be opportunities for even more. For once, Beau Sejour was seen as a real theatre, in which everyone, from the cast and backroom boys to each member of the audience, was totally involved.

Elisabeth Topliss.

**a few of the Local Rock Bands of that generation**

not the best of quality (in fact "pretty grim !!) - but considering the conditions, still 'fun' to remember them !



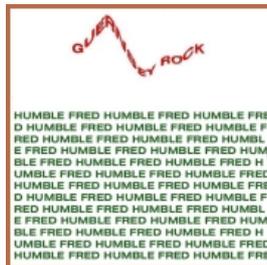
**THE END OF "MY GENERATION"**

The Last Night Celebration of one of Guernsey's "Iconic" Rock Groups

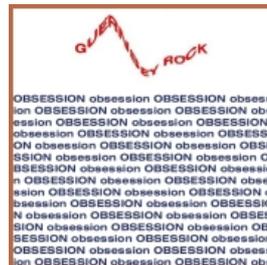
The Little Theatre - September 10th, 1967

"A Night to remember" - and what a night !!!!!

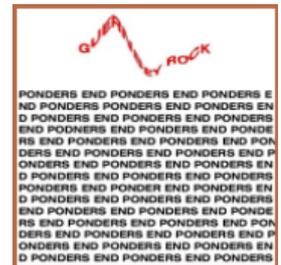
(probable the 1st Recording I made on my new 'Vortexion' Recorder - lousy mikes and the fact that they kept being knocked about by the audience didn't help !!!)



**Humble Fred**



**Obsession**



**Ponders End**

Three other great Bands from that period

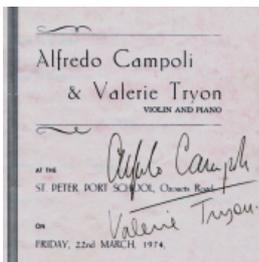
**Plus visitors**

**One of Britain's favourite Violinists from time past**

**Alfredo Campoli & Valerie Tryon**  
Violin Piano

play Vivaldi, Beethoven, Brahms and Franck

St Peter Port School March 27th. 1974



and the  
**Royal Academy of Music**

1974

