Couverture du programme
CUNARD

The Royal Court Theatre was inspired by the great theatres and playhouses built during the Victorian era. Many of these impressive buildings remain standing today and have been home to some of the world’s most famous musicals and plays.

In keeping with the theme of this theatre, Cunard proudly presents Victoria, a spectacular new show, taking guests back to the apex of the British Empire and paying tribute to milestones of this magnificent period. Victoria captures Music Hall memories with authentic character performances, the elegance of Victorian fashion along with a tongue in cheek look at the Gothic Revival and the invention of the light bulb. Cunard’s creative team spent two years developing the show you will see tonight. The result of which are contemporary choreography, elaborate period costumes and a grand finale to talk about for the rest of the voyage.

In the tradition of those classic theatre, we hope your enthusiasm for Victoria will see the show have a long and happy run in the Royal Court Theatre.

Enjoy the show.
THE VICTORIAN MUSIC HALL

MY LORDS, LADIES & GENTLEMEN, THE STORY OF THE MUSIC HALLS!

The origins of the Music Hall can be traced back to the taverns and coffee houses of 18th century London where men met regularly to eat, drink and do business.

To begin with, performers simply sang songs whilst the audience ate, drank and joined in with the singing, but by the 1830’s they had become so popular that taverns had rooms devoted to musical clubs putting on entertainment two or three times a week. Also the range of entertainment grew enormously to include a huge variety of acts including trapeze artists, roller skaters and other oddities!

For a more middle-class clientele, Song and Supper Rooms opened in the 1830’s. These served hot food and provided entertainment until the early hours of the morning and rooms such as The Coal Hole, off the Strand in London, soon developed a seedy reputation. It was not unusual for singers to be paid £1 a week and as much as they could drink!

As you might imagine, the taverns, saloons, and supper rooms were noisy and difficult places in which to perform. Audiences chattered throughout the acts and could often be unruly - throwing things at the performers such as bottles, old boots and at least once - a dead cat!

A riot on the floor and off the stage was not unusual. In the early days women would often accompany their husbands to the taverns and bring along their children and even babies. Indeed, Charles Dickens once declared in disgust that the pub had become “a virtual nursery”.

FACT OR FICTION?
THE STORY BEHIND ‘POP GOES THE WEASEL’

The Eagle, in City Road London, was an East-End tavern that presented regular musical entertainment and the famous nursery rhyme ‘Pop Goes The Weasel’ is the story of a father spending his weekly wage in the music hall and then having to ‘pop’ or pawn his ‘weasel’ to raise additional money.

It is thought that the ‘weasel’ - in this instance - refers not to a furry animal but to a piece of equipment used in the tailoring industry which, at the time, was one of the main occupations in London’s East-End.
THE STORY BEHIND VICTORIANA

It was clear from the outset that the Queen Victoria, with its fabulous Royal Court Theatre, was going to need a very special production to reveal its full glory.

Belinda King Creative Productions, the UK Producer, have certainly risen to the challenge, creating an enthralling and visually stunning theatrical experience.

By working with the world’s leading set and costume designers and developing an original musical score, the producers of Victoriana lead the audience into an magnificent Victorian world.

From the opening set of a Dickensian street scene to the rousing refrain and flag waving of the Last Night of the Proms, each elaborate set and stunning costume design will thrill you with its attention to detail and faithfulness to the period.

Indeed, it will be you - the audience - that truly makes the difference in each performance. From the moment guests assemble dressed in period costume, you will become an integral part of the show.

In the Musical Hall scene you will experience the revelry and excitement of the original Victorian Musical Hall as the Chairman with an alliterative attack of alternating alternity in a devilish display of verbal gymnastics excites the ‘auds’ and ‘ahuhs’ in the appropriate places as he introduces each act culminating in the haggling of his goods on the block.

Each scene is a visual feast that authentically recreates the Victorian world of literature, invention and entertainment as well as the leisure and cultural pursuits of the day. All of this culminates in a magnificent finale of ‘The Last Night of the Proms’.

VICTORIANA - an interactive, visually stunning theatrical experience like no other!
VICTORIANA

VICTORIANA SCENES 1 - 4
Scene 1 · Dickens
Scene 2 · Music Hall
Scene 3 · A Stroll in the Park
Scene 4 · Fashion

VICTORIANA SCENES 5 - 8
Scene 5 · Invention of the Light Bulb
Scene 6 · Victorian Gothic
Scene 7 · Wheels of Industry
Scene 8 · The Proms
250 costume drawings were created before the wardrobe selection was finalised.

Each stunning costume is specially designed to look authentic and is hand made for each individual performer.

Back stage a talented team of dress makers, make up artists and technicians play their part to bring this innovative show to the stage.
Creating the Magic

Victoriana is a show like no other and its success lies in the smallest details.

For authenticity in the Park Scene the production team sourced the UK to source an original Box Camera and Nanny's Perambulator.

From the inception of the original idea to Curtain Up, Victoriana took over two years to create - in fact, the photo archive for the research phase of Victoriana has over 2000 images!

The wardrobe team researched Victorian dress patterns and fabrics at the V&A to ensure that each costume truly reflected the period - crinolines, underskirts and bustles all play their part in this glorious production!
THE ESSENTIAL GUIDE TO VICTORIAN THEATRE GOING

"No regular hour was set for closing, but the practice was to keep the audience amused 'till midnight.'

"The rustling of programmes and tapping of fans is the only applause ladies are supposed to bestow."

Carroll's Theatre Guide, c. 1840s.

"Before 1817, half past six was the conventional hour for the curtain to rise. In that year as a concession to high life, seven o'clock was substituted."

...many theatres kept hours suited to their position in the social scale, as the following time-table from Leigh Hunt's Tartar for 1832 indicates:

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Italian Opera</td>
<td>at 8</td>
</tr>
<tr>
<td>b. Drury Lane and Covent Garden</td>
<td>at 7</td>
</tr>
<tr>
<td>c. Queen's</td>
<td>Adelphi and Strand</td>
</tr>
<tr>
<td>d. Surrey and Sadler's Wells</td>
<td>at 6:30</td>
</tr>
<tr>
<td>e. Coburg</td>
<td>at 6:15</td>
</tr>
</tbody>
</table>

E. B. Maxwell, Shrewsbur, a Study of the Nineteenth-Century London Stage

CAST SIGNATURES

VICTORIANA CELEBRATION PACK

With the compliments of Cunard

You are invited to get 'completely carried away!' during the festive atmosphere of the Music Hall and Last Night of the Proms.

Seated - or Standing - Join in the Celebrations!
Dos du programme