



This horse is not over-particular about a feminine foot in his fodder, as members of the Chelmsford Amateur Operatic and Dramatic Society discovered when he started champing dangerously near their toes. The Society's float depicted "Oklahoma!"—their next year's production. The hungry horse was pulling the "Surrey with the fringe on top."

EIGHT ESSEX WEEKLY NEWS, Friday, May 23, 1958

# 'Oklahoma' broke all records

"OKLAHOMA," performed by the Chelmsford Operatic Society last week, broke all records in the Society's history, with packed houses at each of the seven performances. Out of a possible 6,650 seats for the week, all but four were booked.

These four were on the Saturday night, when hundreds of people turned away earlier in the week had given up all hope of getting seats.

This means the Society took around £1,900 on the show, representing a profit of between £300-£400, an even better result than last year with "Annie Get Your Gun."

On Saturday the final curtain brought a mass of bouquets for the leading players, producer Phyl Payne, and others connected with the shows, and the Society's President, Mr. Jack Linn, speaking from a spot-lighted box, paid tribute to all who had worked so hard to make the show a success.

1958

## So keen to see 'Oklahoma'

MAY I express regrets to all patrons, including members of the Society, who have suffered inconvenience, delay or disappointment when making reservations for next week's production of "Oklahoma," at the Regent Theatre, Chelmsford.

Bookings made under our priority voucher scheme were unprecedented in the history of the Society, and our treasurer and box office staff were overwhelmed by the first concerted rush. As a result, some tedious waiting at the box office was unavoidable.

As always, we observed a strict principle of "first come first served"; and, despite heavy applications for block bookings by other societies and regular supporters, no seats whatever were allocated or reserved prior to the opening of the box office on May 1. Consequently, some members actually appearing in the production have been unable to obtain the seats they desired for family and friends.

At the time of writing there is still a considerable number of reserved seats available, but I will conclude by reminding intending patrons that there are 72 unreserved seats to be sold at each performance.

To this apology I add our thanks to patrons for their support.

A. R. BARNEVELD  
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