

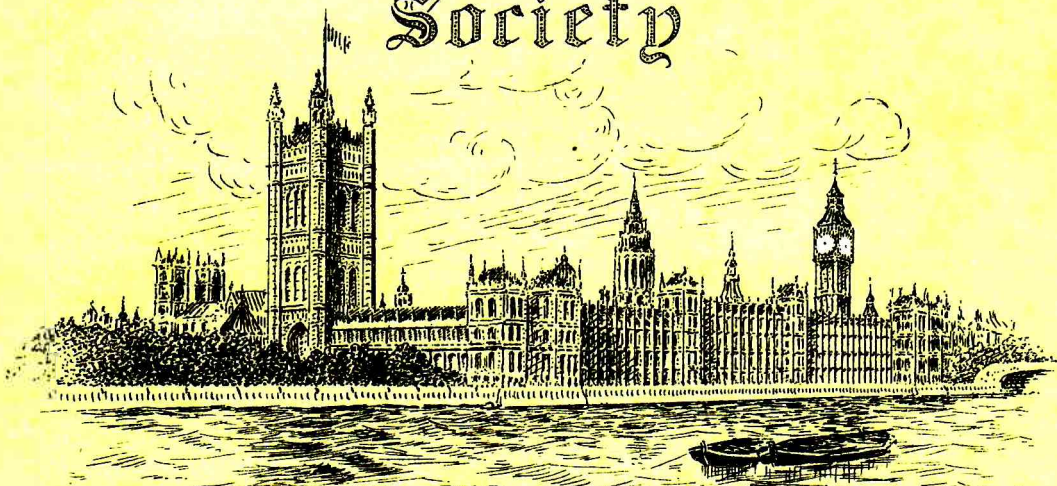
Gilbert & Sullivan



Iolanthe

by the

Manchester
Amateur Operatic
Society



May — Souvenir Programme — 1928

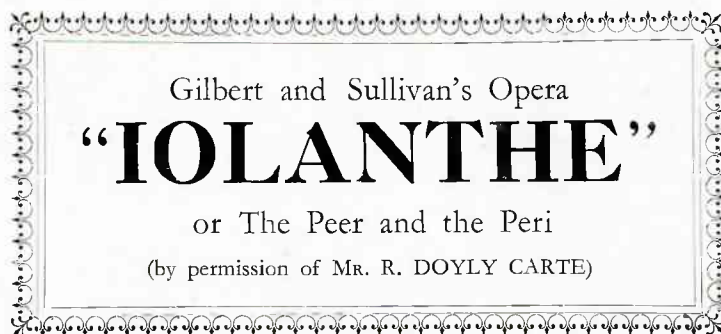
A. Clemens

SESSION
1927-1928



ELEVENTH ::
PRODUCTION

Winchester Amateur Operatic Society



WILL BE GIVEN

At THE GUILDHALL, WINCHESTER
On MAY 8th, 9th, 10th, 11th and 12th, 1928

MATINEE, SATURDAY, MAY 12th
ALSO A
Special Matinee for Winchester College
St. Swithun's School and
The Winchester County School for Girls

£1,300

Has been given by the Society to local charitable objects as the
result of the following productions:

"The Pirates of Penzance"	-	1913	"Patience"	-	-	-	1923
"The Mikado"	-	-	"Ruddigore"	-	-	-	1924
"Iolanthe"	-	-	"Trial by Jury" and	-	-	-	1925
"The Yeomen of the Guard"	-	1921	"H.M.S. Pinafore"	-	-	-	1925
"The Gondoliers"	-	-	"Princess Ida"	-	-	-	1926
		1922					
			"The Mikado"	-	-	-	1927

FOREWORD

THE Winchester Amateur Operatic Society once more take the keenest pleasure in placing before its many friends the charming and delightful Opera "Iolanthe." Memories of the first production in 1920, after the conclusion of the War, are still vivid in the minds of the many who witnessed that presentation, and the public will we trust find that the high standard then achieved is still worthily maintained even though eight years have elapsed.

Illustrating the inevitable changes which occur in Amateur Societies, it will be found on comparing the *Dramatis Personæ* in this programme and that of the first production that only seven of the original members are now in the present Opera, five of these being in the Chorus and the remaining two once again acting as principals in their original characters.

It can be gathered from this that the second production of "Iolanthe" entails practically as much work and attention to detail as did the first, as was found in last year's "Mikado," and it speaks volumes for the keenness and enthusiasm of the Society that in spite of constant and unavoidable changes in membership the standard of acting year by year seems to fall no whit behind that of preceding years.

The rule made by the Society some few years back in regard to the three years' trial of voices has proved to be an excellent one and of great practical value, and patrons will find this year that the Chorus is one of, if not *the* finest and most effective the Society have ever placed on the boards at the Guildhall.

Many new faces will be seen in the principal cast, but here again the Society can confidently look forward to that kind appreciation and approval from the public which was evidenced in so marked a manner at the first production in 1920. No effort has been spared to stage the Opera in as complete and artistic a manner as possible and with all due regard to traditional demands and customs, and when the curtain rises the audience may rest assured that "the best only" will be the spirit animating all who take part in the production, from the Stage Manager and Producer to the humblest member on the boards.

The present production will be marked by an interesting innovation and one which we believe has never been introduced by any provincial Company before, namely, the introduction of the trumpeter heralds in the famous Peers' Chorus. This will be found to greatly enhance the musical and spectacular effect of this imposing entrance, and although it is seldom if ever introduced by even the professional Companies now, it has the weight of traditional authority behind it, and the Society, with the full approval and permission of the D'Oyly Carte authorities, are more than pleased at being allowed to incorporate it in the present production. Incidentally, we might mention that the music has been specially arranged to this end by Dr. Malcolm Sargent.

The Society are glad once again to take the opportunity of heartily thanking all its many friends who have so cordially and continually shown their appreciation and pleasure in the production of the Gilbert and Sullivan Operas, and express the hope that these happy relations may continue for many years to come.

In regard to next year's Opera, the public will be given an opportunity to express their wishes and intimate to the Society which Opera they would prefer done, and leaflets will be found enclosed in the programmes to that end. It is hoped this will prove another happy link in the cordial relations existing between the Society and its patrons.

The public may be interested to learn that a communication has just come to hand from a former member of the Society, Mr. E. J. Holway, now at Rio de Janeiro, stating that he is shortly producing the "Mikado," with an excellent cast and chorus, this being one of a series of the Operas he has successfully staged, his experience with the Winchester Society in days gone by having proved of the greatest value to him in his work.

A final point but an important one to the patrons who attend the performances. The Opera commences with the first bar of the Overture, and the Society once more express the hope that all who attend throughout the week will be in their places as punctually as possible.

"IOLANTHE"



Act I. Scenes and Principals in the Opera

"IOLANTHE"

or THE PEER AND THE PERI



STREPHON AND PHYLLIS
"Good morrow, good lover!"

THE STORY OF "IOLANTHE."

ACT I.

IOLANTHE was a Fairy—the most popular member of Fairyland in fact, for not only was she its life and soul, but she wrote all the Fairy Songs and arranged all the dances. But alas! for twenty-five years she had been banished by the Queen of the Fairies for a heinous transgression of fairy laws, to wit, marrying a mortal. The punishment for this terrible offence was really death, but owing to the Queen's affection for her erring subject, and incidentally perhaps to a feeling of indebtedness to Iolanthe for her knowledge of certain graceful gymnastic accomplishments such as diving into dewdrops, swinging on cobwebs, nestling in nutshells, etc., which the dignified Queen had so successfully learnt under her tuition, this sentence had been commuted to a lifelong banishment from fairy circles. Poor Iolanthe! But her comrades mourn her absence so much,

missing her cheery presence from their midst, that they plead for pardon for her.

To everyone's joy, the Queen at last relents, and the scene in which Iolanthe is pardoned and once more received into fairy circles is both pathetic and joyful.

"Every heart and every hand
In our loving little band
Welcome thee to Fairyland
Iolanthe! Iolanthe!"

But where had Iolanthe spent all the long years of her banishment? No mortal certainly would guess aright, for fairies do such strange things and obey such quaint laws. Leila, a Sister Fairy knows, for she discloses the hiding-place to the amazed Queen. The bottom of a near-by stream of all places was chosen by Iolanthe, and here for all these long and weary years she had been working out her sentence, *head downward*. Truly a remarkable penance for a fairy transgression. How gladly she must have welcomed the summons to return to Fairyland and all its joys and pleasures. At the magic call of the Queen she emerges, covered in water-weeds, and eager hands soon help her discard her watery prison garb. But the Queen is curious: "Why live at the bottom of a stream?" and Iolanthe reveals her secret, a moving chapter in her early life.

A son was born shortly after her banishment, and she naturally wished to be near him.

As mortals would say "Did you ever!" Of course the Fairies are eager to see Strephon, this half-fairy, half-mortal son of hers, and most obligingly he at once appears on the scene singing and dancing in merry style. A handsome well set-up young fellow, a little inclined to stoutness perhaps but not unpleasantly so, and a charming personality. His dancing and singing make a great appeal to all the Fairies, while he on his part is delighted with such a bevy of beautiful new fairy "Aunts."

"IOLANTHE"



Fairy Principals in the Cast

THE STORY OF IOLANTHE (*continued*)

But being half a fairy, he explains, is no joke at times, his legs, which are mortal, often landing him into extremely difficult situations. But fairy powers of magic are now available and Strephon the Arcadian shepherd receives the welcome news from the Fairy Queen that not only will everything be done to assist him in his future career, but that his legs will be "*our peculiar care.*"

Strephon is in love with Phyllis, the lovely little Arcadian shepherdess, and so is everyone else, Peers and Lord Chancellor alike. She is the latter's Ward in Chancery, and although his position prevents him awarding her to himself the chances of a shepherd lad being considered favourably are very remote. What is to be done? Two of the Peers propose, but Phyllis plucks up courage, tells them she loves another and flies into Strephon's arms. The indignant Lord Chancellor soon puts a stop to their love-making, orders his Ward off home and puts Strephon through a little cross-examination, from which, by the way, the shepherd lad emerges with much the best of the argument.

Phyllis gets a peep soon after of her lover with his mother, who is consoling him in his difficulties, and of course not knowing Iolanthe she fears the worst. She is evidently not the only string to his bow. "But," Strephon explains, "this is my mother!" A paltry excuse this, for how can a maid of seventeen be the mother of a man of nearly five and twenty!

Overcome by jealousy, Phyllis decides to accept a Peer, it doesn't matter which, and the two Lords, Tolloller and Mountarat, press their individual claims with surpassing eloquence.

But Strephon has a trump card up his sleeve, and he invokes the magic aid of the all-powerful Fairy Queen in his difficulty.

Nothing loath, the latter, stung by the Chancellor's contemptuous references to interfering fairies, threatens all and sundry with the whole battery of her supernatural powers.

"Bearded by these puny mortals,
I will launch from fairy portals,
All the most terrific thunders
In my armoury of wonders!"

She springs a veritable mine on the Peers. Strephon shall go into Parliament and then see what will happen. The list of threatened events promised by the infuriated Queen is an appalling one, the Peers tremble in their shoes and plead for mercy, while the poor old Lord Chancellor collapses in a dead faint. An amusing modern parallel to this may be found perhaps in the threat to create two hundred Peers of the Realm with one fell stroke of the Parliamentary wand.

But a most amusing finale, a glorious wrangle between Peers and Fairies bringing down the curtain.

ACT II.

The scene is changed to Westminster, with the stalwart Private Willis of the Grenadiers guarding the sacred precincts.

Strephon has proved a veritable thorn in the flesh in the House, carrying, like a Parliamentary Pickford, any Bill he chooses.

The dirge of the Peers is heard "*Here's a pretty kettle of fish!*" and their loss of dignity is truly pathetic.

The Fairies are fast losing their hearts, however, to the splendidly-apparelled noblemen, alternately pleading with and defying them in a very unfairly manner.

The Queen, stronger minded, tries hard to rally her forces, secretly wrestling herself with the godlike physical attributes of the imposing Sentry, while poor little Phyllis, although engaged to two noblemen at once, is distracted by her love for Strephon. The two Peers, to save bloodshed between themselves, nobly agree to give her up, for are not the sacred ties

“ IOLANTHE ”

PHYLLIS: “Nay, tempt me not, to wealth I'll not be bound!”



QUEEN: “Rise! thou art pardon'd”

Act I. Scenes in the Opera

THE STORY OF IOLANTHE (*continued*)

of friendship paramount? And what about the Lord Chancellor? Unrequited love is working havoc with his constitution, dreams and nightmares visit him and he has lost weight considerably. He appeals to himself judicially, at first with scant success, but decides to try again, this time with better success, and he eventually considers himself engaged to Phyllis.

The two young lovers decide on a hurried marriage, after which comes the astounding confession of Iolanthe to the Lord Chancellor that she is his long-lost wife. Soon events reach their happy climax, the Queen, at the suggestion of the witty Lord Chancellor, altering the constitution of her fairy laws by the insertion of a single word pregnant with meaning, all the fairies help themselves to a Peer each, Private Willis is wooed successfully by Her Majesty, and then, by a wave of her magic wand, the whole company, happy and joyful, is transported to Fairyland to enjoy a well-earned and composite honeymoon.

“We'll commence our journey airy—

Happy are we, as you can see,

Everyone is now a Fairy!”

A delightful Opera, sparkling with wit and humour from beginning to end.

A. C.

“ IOLANTHE ”

OF THE PEER AND THE PERI

Dramatis personæ :

The Lord Chancellor	-	-	-	-	-	ARCHIE CLEMENTS
Earl of Mountararat	-	-	-	-	-	LEONARD BALDING
Earl Tolloller	-	-	-	-	-	ALEC HASTED
Private Willis (<i>of the Grenadier Guards</i>)	-	-	-	-	-	RONALD OLDS
Strephon (<i>an Arcadian Shepherd</i>)	-	-	-	-	-	RAYMOND MATHEWS
Queen of the Fairies	-	-	-	-	-	VERENA CARSE
Iolanthe (<i>a Fairy, Strephon's Mother</i>)	-	-	-	-	-	MARJORIE KING
Celia	}	<i>Fairies</i>	-	-	-	MURIEL LOKE
Leila						HEATHER LABDON
Fleta						NINA FIFIELD
Phyllis (<i>an Arcadian Shepherdess and Ward in Chancery</i>)	-	-	-	-	-	PHYLLIS SPIRE

CHORUS of Dukes, Marquises, Earls, Viscounts, Barons, and Fairies.

ACT I—AN ARCADIAN LANDSCAPE.

„ II.—PALACE YARD, WESTMINSTER.

Date—between 1700 and 1882.

Chorus of Fairies :

BROWN, E. H.	FAITHFULL, A.	HERRING, G.	PINNICK, E. L.
CHILDS, N. R.	GARD, A.	LANSLEY, M. A.	PORTSMOUTH, C.
CHISNELL, E. M.	GARDNER, G.	MAJOR, G.	SMITH, W.
CLANCHY, D.	HARROD, D.	MATHEWS, M. R.	WATTS, I.
COATES, G.			

Chorus of Dukes, etc.

BASCOMB, F. A.	KIDD, W.	MANNING, T. A.	SOLOMON, E. E.
CHISNELL, F.	JOHNSTON, S.	MILLS, G. H.	WATSON, C.
CLEVERLEY, A.	LAVERY, D. G.	RIDDINGTON, J.	WETTON, W.
ELKINS, R.	MAJOR, F.	RUSH, L. B.	WHITEHEAD, G.
GRIMMETT, J. W.			

Train-bearer: A. C. ROLFE.

Heralds: A. HARRISON, L. LYNES.

“ IOLANTHE ”



Act I. Scenes and Principals in the Opera

"IOLANTHE"

or THE PEER AND THE PERI

MUSICAL NUMBERS

OVERTURE.

ACT I.

1. OPENING CHORUS OF FAIRIES, SOLI (*Celia and Leila*) - - - "Tripping hither, tripping thither"
2. INVOCATION (*Queen, Iolanthe, Celia, Leila, and Chorus of Fairies*) - - - "Iolanthe from this dark exile"
3. SOLO (*Strephon and Chorus of Fairies*) - - - "Good-morrow, good mother"
4. SOLO (*Queen and Chorus of Fairies*) - - - "Fare thee well, attractive stranger"
- 4.a SOLI (*Phyllis and Strephon*) - - - "Good-morrow, good lover"
5. DUET (*Phyllis and Strephon*) - - - "None shall part us"
6. ENTRANCE AND MARCH OF PEERS AND CHORUS (Tenors and Bases) - - - "Loudly let the trumpet bray"
- 6a. ENTRANCE OF LORD CHANCELLOR - - -
7. SONG (*Lord Chancellor and Chorus of Peers*) - - - "A very susceptible Chancellor"
8. TRIO AND CHORUS OF PEERS (*Phyllis, Lord Tolloller, and Lord Mountarat*) - - - "My well-beloved Lord"
9. RECIT (*Phyllis*) - - - "Nay, tempt me not"
10. CHORUS OF PEERS AND SONG (*Lord Tolloller*) - - - "Spurn not the nobly born"
11. ENSEMBLE (*Phyllis, Lord Tolloller, Lord Mountarat, Strephon, Lord Chancellor, and Chorus of Peers*) - - - "Lords, it may not be"
12. SONG (*Lord Chancellor*) - - - "Said I to myself, said I"
13. FINALE, ACT I (*Phyllis, Iolanthe, Queen, Leila, Celia, Strephon, Lord Tolloller, Lord Mountarat, Lord Chancellor, and Chorus of Fairies and Peers*) - - - "When darkly looms the day"

ACT II.

1. SONG (*Sentry*) - - - "When all night long a chap remains"
2. CHORUS OF FAIRIES AND PEERS - - - "Strephon's a Member of Parliament"
3. SONG (*Lord Mountarat and Chorus*) - - - "When Britain really ruled the waves"
4. DUET (*Leila, Celia, with Chorus of Fairies, Lord Mountarat, and Lord Tolloller*) - - - "In vain to us you plead"
5. SONG (*Queen, with Chorus of Fairies*) - - - "Oh, foolish fay"
6. QUARTET (*Phyllis, Lord Tolloller, Lord Mountarat, and Sentry*) - - - "Though p'raps I may incur your blame"
7. RECIT. AND SONG (*Lord Chancellor*) - - - "Love unrequited robs me of my rest"
8. TRIO (*Lord Tolloller, Lord Mountarat, and Lord Chancellor*) - - - "He who shies at such a prize"
9. DUET (*Phyllis and Strephon*) - - - "If we're weak enough to tarry"
10. RECIT. AND BALLAD (*Iolanthe*) - - - "My lord, a suppliant at your feet"
11. RECIT. (*Iolanthe, Queen, Lord Chancellor, and Fairies*) - - - "It may not be"
12. FINALE (*Phyllis, Iolanthe, Queen, Leila, Celia, Lord Tolloller, Lord Mountarat, Strephon, Lord Chancellor, and Chorus of Fairies and Peers*) - - - "Soon as we may, off and away"

“ IOLANTHE ”

Phyllis, spurned by Strephon, faints into the arms of Lord Tolloller and Lord Mountarat



..... Finale Scene Act I



Phyllis " My well-loved Lord "



Iolanthe " My son in tears ! "

Act I. Scenes in the Opera

The Winchester Amateur Operatic Society. 1928

Orchestra

1st Violins.

MISS RAISTRICK.
MISS COLECLOUGH.
MISS EDMANDES.
MRS. GILL.

2nd Violins.

MRS. BERNARD
CAPES.
MISS S. BUTT.
MISS G. FIELDER.
MISS HARRIS.

Viola.

MRS. ALCOCK.
MRS. FORTLAGE.

Cellos.

MR. F. ALCOCK.
MRS. MACKENZIE.

Double Bass.

MR. G. FLUX.
MR. E. F. SHERGOLD.



Orchestra

Clarinets.

MR. E. CLINTON.
MR. W. H. WOODS.

Cornets.

MR. A. E. MORRIS.
MR. W. JACOBS.

Horns.

MR. H. L. E. BURCH.
MR. J. E. STREETER.

Bassoon.

MR. A. HAY.

Trombones.

MR. F. TUPLING.
MR. E. LANGHOPF.

Oboe.

MR. L. TREANOR.

Flutes.

MR. F. FITCH.
MR. G. KEMBLE.

Timpani.

MR. A. FARRELI

QUEEN: "Peers shall teem in Christendom, and a Duke's
exalted station, be attainable by
COMPETITIVE EXAMINATION!"

PROGRAMMES

MISS GRACE BEAVIS.
MISS BUNKER.
MISS V. BUTT.
MRS. A. CLEMENTS.
MISS DICKS.
MISS FIELDER.
MISS HINXMAN.
MRS. B. HUTCHINGS.
MISS JERRAM.

MRS. S. JOHNSON.
MRS. J. KING.
MISS B. LLOYD.
MISS E. LOKE.
MISS D. MATHEWS.
MISS D. PINNICK.
MISS PRIVETT.
MISS RUSSELL.
MRS. A. V. SMALL.

MISS D. SMITH.
MRS. FRANK SMITH.
MRS. TELLING.
MISS VAUGHAN.
MISS E. WATTS.
MISS B. WHITWAM.
MISS J. WHITWAM.
MRS. WILD.

CHOCOLATES

DOROTHY CROSBY.
BETTY DOWLING.
MOLLY DOWLING.
MARGARET HUTCHINGS.
JOYCE INGRAM.

VERA JOHNSTON.
MARY LAVINGTON.
VIOLET MAYNARD.
BERTHA PANNELL.
MARGARET PANNELL.

JOAN PHILLIPS.
VERA SPENCER.
MONICA STROUD.
ROSE WEBB.
JOAN WALKDEN.

"IOLANTHE"



Act II. Scenes in the Opera

Winchester Amateur Operatic Society



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THE RIGHT HON. THE EARL OF NORTHBROOK.

Treasurer :

S. DICKEN SHORTT.

Committee :

NOEL HANBURY (*Chairman*).
A. CLEMENTS.
H. CROFT.
J. W. ELKINS.

R. ELKINS.
J. T. M. HEARSEY.
G. S. JOHNSTON.
J. T. LAVERTY.

D. G. LAVERTY.
F. MAJOR.
L. W. MATHEWS.

Musical Director :

MALCOLM SARGENT, Mus. Doc.

Deputy Conductor :

HUBERT F. CLARK.

Producer and Stage Manager :

NOEL HANBURY.

Assistant Stage Manager and Property Master :

L. W. MATHEWS.

Accompanist :

DORA SMITH, L.R.A.M.

Secretary :

J. W. GRIMMETT.

Stewards :

J. T. LAVERTY (*Chief Steward*).

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E. W. BATCHELLOR.
W. E. BUTT.
R. E. CHISNELL.
W. COCKS.
H. CROFT.
H. J. FIELDER.
H. FURLONGER.
R. GARD.
W. H. HANCOCK.
W. S. INGRAM.

A. H. LAVERTY.
H. MASLEN.
W. R. MATHEWS.
H. J. MORETON.
F. MULVEY.
H. S. PHILLIPS.
C. Y. PINNICK.
J. R. W. RICHENS.
G. A. ROGERS.
S. DICKEN SHORTT.

H. SMITH.
F. T. SMITH.
A. V. SMALL.
F. STILLMAN.
A. V. TELLING.
S. J. TILLEY.
H. W. WARREN.
S. W. WILD.
J. C. WHITEHURST.
C. WRIGHT.

Winchester Amateur Operatic Society

5

6

OFFICERS

4

1

2

3

W.A.O.S.

1928

1. Noel Hanbury,
Producer and Stage Manager
2. Malcolm Sargent,
MUS. DOC., Musical Director
3. Hubert F. Clark,
Deputy Conductor
4. J. W. Grimmett,
Hon. Secretary
5. L. W. Mathews,
Asst. Stage Manager
6. S. D. Shortt,
Hon. Treasurer

Winchester Amateur Operatic Society



QUEEN: "Look at that man! A perfect Picture!"

PATRONS

THE MAYOR AND MAYORESS OF WINCHESTER

ALTHAM, GEN. SIR E. AND LADY.
ALTHAM, MR. H. S. AND MRS.
ALEXANDER, MRS. CLAUDE.
ANDREWES, REV. G. T.
ATKINSON, MR. T. D. AND MRS.
ARNOLD, MR. W. J.
ALGER, MRS.
ADAMS, MR. H. E.

BRIGGS, COL. W. E.
BARROW SIMONDS, COL. W. AND MRS.
BEHREND, MR. J. L.
BETTY, ADMIRAL H. M. KEMIS.
BUTCHART, COL. AND MRS. J. A.
BLIGH, THE HON. MRS.
BOWERS, MAJOR.
BOWKER, MR. FREDERICK.
BOWKER, MR. ALFRED.
BOWKER, MR. A. LAWRENCE.
BLUNT, MISS.
BOWRING, REV. CANON.
BRAITHWAITE, REV. CANON & MISS.
BROWNLOW, MAJOR AND MRS.
BARING, HON. MRS. GUY.
BULL, MAJOR J. C. AND MRS.

BEDDINGTON, MRS.
BARBER, MR. AND MRS. F.
BARBER, MRS. H.
BROWNE, MISS GORE.
BARROW SIMONDS, MISS.
BLACKWOOD, MISS.
BIRRELL, MRS.
BLUNDELL, MR. H. A.
BRADFORD, LADY.
BURSTALL, SIR HENRY AND LADY.
BROWNING, ADMIRAL SIR MONTAGUE.
BODY, MR. AND MRS. A. L.
BOSTOCK, MR. S. AND MRS.
BODINGTON, DR. A. E. AND MRS.
BOULT, DR. ADRIAN.
BOULT, MISS.
BOYLE, MAJOR.
BRISCOE, MR. G.
BROWN, MR. T. E.
BYRON, COL. R. AND MRS.

CAREY, THE MISSES.
COLE, MISS J. D.
CAPES, MRS. BERNARD.
COOPER, SIR GEORGE AND LADY.

CARSE, MR. AND MRS. ADAM.
CLOSE, SIR CHARLES AND LADY.
CRAWFORD, MR. AND MRS. G. R.
COLECLOUGH, DR. AND MRS.
COWLAND, MAJOR, D.S.O., & MRS.
CAUSTON, REV. CANON & MISSES.
CAMPBELL, LADY MARGARET.
CAPES, MISS.
CONNOLLY, REV. H.
COOK, MISS.
COURTNEY, MRS. AND MISS.
CLEAVER, COL. AND MRS.
CLARKE, MR. H. G. M.
CUMBERLAND, MRS.
COCKS, COLONEL.
CAPPER, MAJOR-GEN. SIR JOHN AND LADY.
COATES, MR. AND MRS. WM.
CUFFE, COL. AND MRS.
COURAGE, COL. AND MRS.
CUNYNGHAME, MRS.

DAVIDSON, LADY.
DRUMMOND-HAY, MISS.
DOUGLAS, MISS.
DENT, MISS.

DROUGHT, MISS EMILY.
DURELL, MR. C. V.
DICKEN, ADMIRAL AND MRS.
DAVID, REV. F. P. AND MRS.
DRUMMOND, CAPT. AND MRS.
AND MISS.

DAVIDSON, MR. R. P.
DU BOULAY, SIR JAMES AND LADY.
DUTTON, MRS.
DYSON, DR. GEO. AND MRS.

EDMEADES, MR. AND MRS. A.
EDWARDS, CANON.
ENGLAND, MISS.
EDEN, GENERAL AND MRS.

FAITH, MAJOR AND MRS.
FERRAND, MR. AND MRS. GUY.
FIRMSTONE, MISS.
FERRY, MR. AND MRS. E. A.
FRESHFIELD, THE MISSES.
FOOTNER, LT.-COL. F. L., D.S.O.
FARQUHAR, COLONEL.
FURLEY, MR. AND MRS. J. S.
FOWLER, MAJOR AND MRS.
FETHERSTONHAUGH, MR. C.
FREEMAN, DR. AND MRS.

GRANTLEY, LORD AND LADY.
GOODMAN, CANON AND MRS.
GUDGEON, MR. STANLEY.
GILLET, CAPT.
GUNN, REV. ALAN.
GODDARD, MR. AND MRS. F. W.
GODWIN, MR. C. E. AND MRS.
GILL, MR. AND MRS. MAURICE.

THE VERY REV. THE DEAN OF
WINCHESTER.

HANBURY, MR. NOEL, C.B.E., AND
MRS.

HENSLEY, DR. AND MRS.
HEWETT, MRS.

HEATHCOTE, MR. ARTHUR M.
HOARE, MR. AND MRS. ARTHUR.
HUNT, MR. WILLIAM A. AND
MRS.

HUDLESTONE, MISS MAUDE P.
HEATHCOTE, MRS.
HIGHEY, DR. AND MRS. H. C.
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QUEEN: "That is how I treat my regard for that man!"

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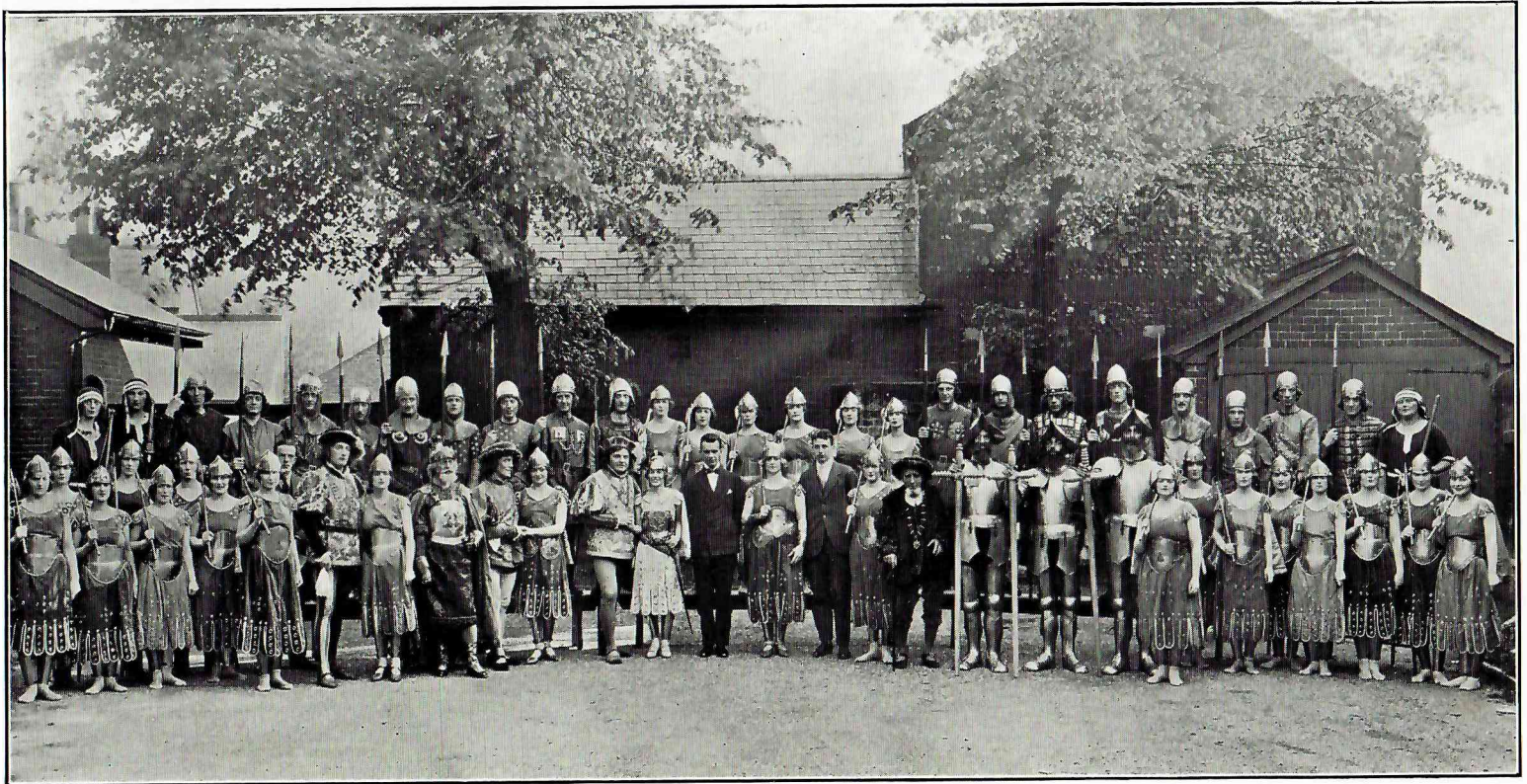
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