

WINCHESTER AMATEUR
OPERATIC SOCIETY

IOLANTHE

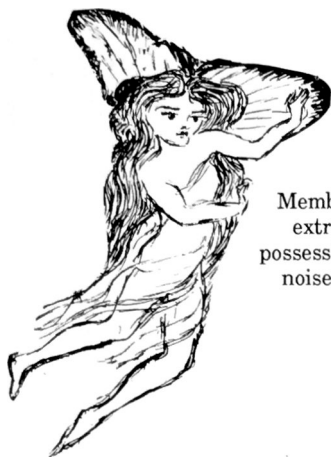
OR:
THE PEER

AND THE PERI



WAOS 1912 SARY
75TH ANNIVERSARY 1987





Members of the audience will be extremely grateful if persons possessing watches making pipping noises will kindly silence them.

You are politely requested not to smoke in the auditorium.



IMPORTANT NOTE CONCERNING ADVERTISEMENTS

Of some thirty local firms advertising in the society's first programme in 1913, six are still in business today. All six have agreed to advertise again in our 1987 programme, and it is largely thanks to their generosity that we are able to produce a programme which, we trust, will provide an adequate souvenir of this memorable occasion. In each case the original 1913 advertisement appears on the left page of the programme, while this year's appears on the right. We hope that these firms, like us, will continue to thrive, and we earnestly request our audience to study the advertisements and to patronise these well-established features of Winchester life.



Many of the decorative features in this programme – such as the above flower – are taken from the 1913 programme. The silhouette below, from the 1928 programme, is by Archie Clements, a Society stalwart in many fields.



SIXTY EIGHTH PRODUCTION 1987 SEVENTY FIFTH YEAR

Winchester Amateur Operatic Society.

IOLANTHE,

or, The Peer and the Peri.

Written by Sir W. S. GILBERT, and composed by Sir ARTHUR SULLIVAN.

Producer
GEOFFREY BURNABY

Musical Director
BRIAN LONGTHORNE

THEATRE
Royal
WINCHESTER

28th APRIL - 2nd MAY

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WINCHESTER



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Valerie Bell (1980)
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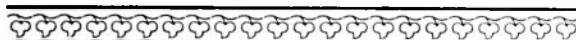
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The Programme Editor feels that a few words should be said to introduce our Society's President, Mrs Barbara Harding.

She is of course the daughter of J.E. Whitwam, one of the founders of the Society, and has thus been involved with W.A.O.S. from birth, beginning her career, with her sister Joan, as a youthful programme seller. Both girls moved up to take their place on stage in principal roles or in the chorus, both have since had seats on the Committee. Barbara served a lengthy spell as Secretary (jointly with her late husband Gerald) and now she greatly honours us as President. Most people will be aware that so brief a biography as this cannot hope to convey the quantity and quality of her contribution.

We must, however, add that her daughter Stella is a devoted member of the chorus, and her son David has undertaken the lighting for several shows; and we must count ourselves the more fortunate for the remarkable fact that our Society has been thus served by members of one family for seventy five years.



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AND

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A MESSAGE FROM THE PRESIDENT

On behalf of Winchester Amateur Operatic Society may I extend to you a warm welcome to this very special production of *Iolanthe*. Very special because 1987 marks the 75th anniversary of the Society. This achievement has been possible through the continuous support and loyalty of our members, patrons, and of course, our audiences throughout the years since 1912.

In spite of the gaps forced upon us by two world wars the Society has performed almost all the Gilbert and Sullivan operas (most of them many times — this is the seventh *Iolanthe*!) and has extended the repertoire to include operettas, musicals and grand opera. Autumn concerts have frequently been a feature of the annual programme in the last 21 years. Our intention has always been to encourage as wide a range of membership and audience as possible by planning a varied programme of musical events.

Donations amounting to several thousand pounds have been forwarded to a number of charities over the years, and in 1985 the Society gave £5,000 towards the restoration of the Theatre Royal and a further £5,000 this year.

It is a great bonus to be able to perform in a 'real' theatre with so many benefits, and we are eagerly awaiting the final phase of refurbishment and the completion of the Royal's already manifold amenities.

This brings me to mention the Junior Section of W.A.O.S., which recently performed *H.M.S. Pinafore* in this theatre, to full houses and great acclaim. The Junior Section is now in its sixth year, and flourishing; I wish it every success. Several of its members have already 'graduated' to the main Society, and we look forward to welcoming many more.

Much time, thought and hard work is necessary for the preparation of every production. I believe that the tremendous team spirit and enthusiasm of all those involved both on stage and behind the scenes has been and will continue to be the key to the long running success of the W.A.O.S. Not only does this ensure the commitment to each production but it also produces that vital atmosphere of enjoyment which communicates so strongly to you, our audience.

May the enthusiasm and pleasure that has been shared between the Society and its audience during the past three quarters of a century continue to inspire our efforts during the *Iolanthe* week and onwards towards our centenary year of 2012!

Barbara Harding

WINCHESTER AMATEUR OPERATIC SOCIETY.

In Aid of the Funds of the Royal Hampshire County Hospital.

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MAY 20th, 21st, and 22nd, 1913.

Gilbert and Sullivan's Opera,

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Dr. King	Mr. J. Ashby
Sergeant of Police	Mr. J. N. Whitwam
Samuel	Mr. A. J. Conolly
Miss	Miss Fawcett
Miss	Miss Kline
Miss	Miss L. B. B. B.
Miss	Miss L. B. B. B.
Miss	Miss L. B. B. B.
Chorus of Pirates, Policemen, and Major General Stanley's daughters.	
Conductor and Protector	Mr. George B. B.
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THE ADVERTISEMENT IN THE HAMPSHIRE CHRONICLE

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PREVIOUS PRODUCTIONS

"The Pirates of Penzance"	1913	"Utopia Limited"	1958
"The Mikado"	1914	"Patience"	1959
"Iolanthe"	1920	"Die Fledermaus"	1960
"The Yeomen of the Guard"	1921	"The Gypsy Baron"	1961
"The Gondoliers"	1922	"The Mikado"	1962
"Patience"	1923	"Cox and Box" and	
"Ruddigore"	1924	"The Pirates of Penzance"	1963
"Trial by Jury" and		"Merrie England"	1964
"H.M.S. Pinafore"	1925	"Iolanthe"	1965
"Princess Ida"	1926	"Princess Ida"	1966
"The Mikado"	1927	"The Gondoliers"	1967
"Iolanthe"	1928	"Ruddigore"	1968
"Merrie England"	1929	"La Vie Parisienne"	1969
"The Gondoliers"	1930	"The Yeomen of the Guard"	1970
"Utopia Limited"	1931	"Trial by Jury" and	
"The Yeomen of the Guard"	1932	"H.M.S. Pinafore"	1971
"Cox and Box"	1933	"Utopia Limited"	1972
"The Pirates of Penzance"	1934	"The Merry Widow"	1973
"Ruddigore"	1935	"The Mikado"	1974
"Princess Ida"	1936	"Patience"	1975
"The Mikado"	1937	"Die Fledermaus"	1976
"Iolanthe"	1938	"Trial by Jury" and	
"Tom Jones"	1939	"The Pirates of Penzance"	1977
"Monsieur Beaucaire"	1940	"Iolanthe"	1978
"Merrie England" (Concert Version)	1941	"Orpheus in the Underworld"	1979
"Iolanthe"	1942	"The Yeomen of the Guard"	1980
"The Gondoliers"	1943	"Carmen"	1981
"Patience"	1944	"The Gondoliers"	1982
"Trial by Jury" and	1945	"The Merry Widow"	1983
"The Pirates of Penzance"	1946	"Princess Ida"	1984
"Princess Ida"	1947	"H.M.S. Pinafore"	1985
"The Mikado"	1948	"Oklahoma"	1986
"Ruddigore"	1949	"The Sorcerer"	
"The Yeomen of the Guard"	1950	"The Mikado"	
"Trial by Jury" and	1951	"Free As Air"	
"H.M.S. Pinafore"	1952	"My Fair Lady"	
"The Gondoliers"	1953	"Ruddigore"	

This list, while impressive, is but a bald summary. We therefore add part of the preface from the 1913 programme and an historical appraisal from the Diamond Jubilee programme, plus a few notes to bring our story up to date.

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1913



In connection with up-to-date matters, Winchester is a little tardy in getting "off the scratch," perhaps its slowness is balanced by its thoroughness.

An Operatic Society in the City had been talked of for years past, and, after much deliberation, its formation has become an accomplished fact.

It finally came about in this way: certain Lay-Vicars of Winchester Cathedral, hearing of the phenomenal success of the Operatic Society at Salisbury, and being acquainted with its originator and conductor—Mr. Sands—put themselves in touch with this gentleman, who disclosed his trade secrets to them.

Then Mr. Noel Hanbury came along, and placed his valuable help at the services of the promoters.

Mr. J. E. Whitwam and Mr. H. Elsmore set to work by calling meetings of the interested public, and Mr. Sands kindly came from Salisbury, and explained how an Operatic Society could be successfully worked.

The main point in Mr. Sands' remarks, and the word he mostly used by way of advice, was "Enthusiasm," and it is now generally known how completely this advice has been taken.

Lord Northbrook readily undertook the position of President, and the Society, with Mr. Whitwam as Hon. Secretary at the helm, was launched, in the autumn of last year, in pleasant waters and, it is to be hoped, upon a long and successful voyage.

1972

The first recorded minutes of the Society are those of the first General Meeting, held on 22nd November, 1912. Those principally involved were the late Mr Noel Hanbury and the late Mr J.E. Whitwam, respectively the first Chairman and Honorary Secretary.

The first production of "The Pirates of Penzance" in 1913 ran for three days under the direction of the late Mr George Sands. Such was the success of the production that a profit of £130 resulted, of which £75 was donated to the County Hospital. Thus was established the pattern of successful performances and a share of any profits to charity. There was only one more production before war intervened.

The Society resumed its performances in 1920 and it was not long before the then young Dr Malcolm Sargent brought his great talent to Winchester. He continued as Musical Director for ten years. Amongst others who directed were Mr Muir Mathieson, Sir Dan Godfrey, Mr Robert Irving, Mr John Sealey and more recently Mr Raymond Humphrey. Working as Producers alongside those well-known gentlemen were Mr Walter Hain of the D'Oyly Carte Opera Company, Mr Noel Hanbury, Mr Lawson Mackay and Mrs Gladys Starling. To Mr Noel Hanbury must be attributed much of the success of the society. His great leadership and devotion to Savoy tradition left indelible

(continued on page 14)

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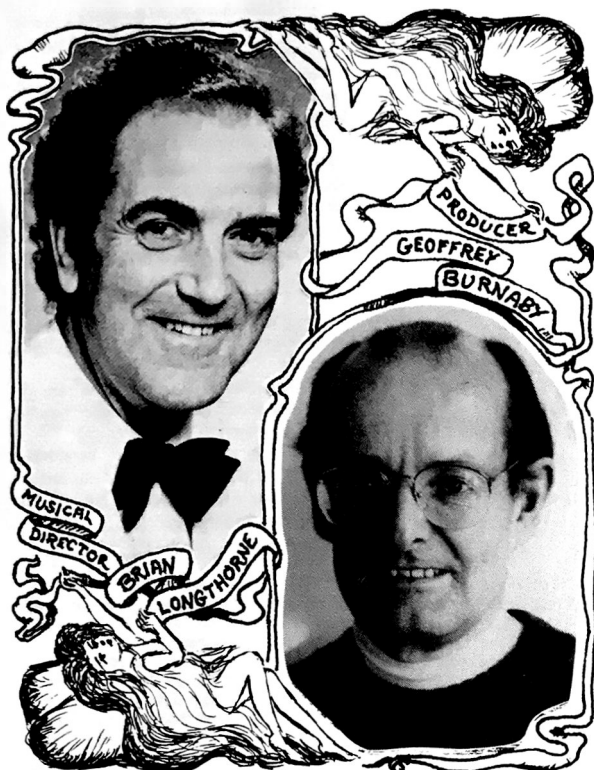
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PRODUCER'S PREFACE

Welcome to W.S. Gilbert's battle of the sexes – the Peers versus the Peris (Persian fairies), lined up respectively behind an Arcadian shepherdess and shepherd in their love match. The battle is won by the weaker sex, unfair as always in love and war, who take advantage of their female charms to turn both Houses of Parliament upside down, and ultimately to convert the Peers to their "sky-high" fairy way of life.

Iolanthe was first performed in November 1882 at the Savoy Theatre, recently built by Richard D'Oyly Carte. Electricity had already been installed in the auditorium, and Gilbert capitalised on this innovation. The audience were thrilled by "self-lighting fairies with electricity stored somewhere about the small of their backs".

The first night audience included Eyre Massey Shaw, Captain of the London Fire Brigade, seated in the front row. This was evidently by Gilbert's design, for he had given the Fairy Queen the lyric:

*Oh, Captain Shaw!
Type of true love kept under!
Could thy Brigade
With cold cascade
Quench my great love, I wonder?*

Sullivan's music is among his most felicitous, and the fairy setting encouraged many Mendelssohn-like touches, especially in the Overture. The Peers' Chorus, on the other hand, is utterly masculine, and looks forward to the pomp and circumstance of Elgar. Emboldened by the success of Gilbert's satire, Sullivan introduces his own humorous touches, creating a Wagnerian "leitmotiv" for each entrance of the Lord Chancellor.

The germ of *Iolanthe* is to be found in one of Gilbert's Bab Ballads, written twelve years before – *The Fairy Curate*. This relates how a fairy, "Light and airy", marries an attorney from Ealing and has a baby called George before returning to the fairy regions. George grows up to enter the Church, but is tempted by the glamour of popery. "This quondary Vexed the fairy," and she flies down to admonish her son, but their interview is interrupted by the Bishop. When George answers the Bishop's question:

*Who is this sir, –
Ballet Miss, sir?*

with the truth, the bishop retorts:

*Go along, sir!
You are wrong, sir,
You have years in plenty:
While this hussy
(Gracious mussy!)
Isn't two-and-twenty!*

The development of the plot of *Iolanthe* is well documented. At first, the fairies are to fall in love with barristers of the Northern Circuit; then the Fairy Queen is to marry the Foreign Secretary. Eventually Gilbert writes across his page: "They must be Peers". Later still he creates his topsy-turvy version of the Palace of Westminster, with a bill to throw the peerage

(continued at foot of page 8)

IOLANTHE,

or, The Peer and the Peri.

Written by SIR W. S. GILBERT, and composed by SIR ARTHUR SULLIVAN.

Dramatis Personæ:

Phyllis, an Arcadian shepherdess

Kirsty Young

admired by the Peers:

Lord Chancellor

Richard Steel

Earl Tolloller

Chris Read

Earl of Mountarat

David Cobbold

and

Roger Bevan, Mark Blaikie, Brian Bullock,
Russell Fairchild, Richard Green, Brian Hurst,
Colin Morrison, Colin Paice, Alan Parr, Reginald
Reed, Phil Remington, Peter Stanbrook, Mark
Steggall, John Tilling, Richard Trower, Michael
Vokes, Ben Wright.



Strephon, an Arcadian shepherd
supported by the Peers:

Clive Hilton

Queen of the Fairies

Kathleen Frogley

Iolanthe, Strephon's mother

Alison Stanbrook

Celia

Sheila Stiling

Leila

Jayne Swaffield

Fleta

Sue Lambert

and

Diane Bentley, Stephanie Campion, Audrey
Choules, Christine Dobson, Sarah Driver, Juliet
Fenwick, Catherine Halliwell, May Harden,
Stella Holt, Mary Jackson, Hilarie Lawrence,
Alison Seymour, Pauline Wilson.



Private Willis (of the Grenadier Guards) **Tom Williams**



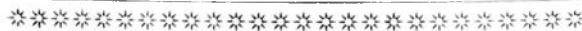
SCENE

Act 1 A Fairy Ring

Act II The Palace of Westminster

TIME

Between 1700 and 1882



open to competitive examination, but "with a House of Peers composed exclusively of people of intellect, what's to become of the House of Commons?" Finally the Sentry's famous song of little Liberals and little Conservatives is added almost as an afterthought.

So now to a taste of the plot as you will see it unfold tonight. The House of Peers - to a man - has fallen in love with Phyllis, an Arcadian shepherdess and Ward in Chancery - even the Lord Chancellor, her guardian. Phyllis plans to marry Strephon, an Arcadian shepherd, against the wishes of the Lord Chancellor. Strephon is the son of Iolanthe, a fairy, who broke the fairy law against marrying a mortal twenty-five years ago, and was banished in consequence. She is now pardoned by the Fairy Queen, who promises support for Strephon in his battle with the Lord Chancellor for the hand of Phyllis. Strephon needs this help sooner than he might expect, for Phyllis catches him tête-a-tête with his mother, and in a fit of misplaced jealousy rejects him, offering herself to either of the "richest and rankiest" of the Peers - Tolloller or Mountarat.

IOLANTHE,

or, The Peer and the Peri.

MUSICAL NUMBERS.

Act I.

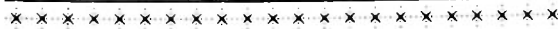
OVERTURE.

OPENING CHORUS OF FAIRIES—	
SOLO (<i>Celia and Leila</i>)	"Tripping hither, tripping hither."
INVOCATION (<i>Queen, Iolanthe, Celia, Leila, and Chorus of Fairies</i>)	"Iolanthe, from this dark exile."
SOLO (<i>Strephon and Chorus of Fairies</i>)	"Good morrow, good mother."
SOLO (<i>Queen and Chorus of Fairies</i>)	"Fare thee well, attractive stranger."
SOLO (<i>Phyllis and Strephon</i>)	"Good morrow good lover."
DUET (<i>Phyllis and Strephon</i>)	"None shall part us."
ENTRANCE AND MARCH OF PEERS AND CHORUS (Tenors and Basses)	"Loudly let the trumpet bray."
ENTRANCE OF LORD CHANCELLOR.	
SONG (<i>Lord Chancellor and Chorus of Peers</i>)	"A very susceptible Chancellor."
TRIO AND CHORUS OF PEERS (<i>Phyllis, Lords Tolloller and Mountarat</i>)	"My well-loved Lord."
RECIT (<i>Phyllis</i>)	"Nay, tempt me not."
CHORUS OF PEERS AND SONG (<i>Lord Tolloller</i>)	"Spurn not the nobly born."
ENSEMBLE (<i>Phyllis, Lord Tolloller, Lord Mountarat, Strephon, Lord Chancellor, and Chorus of Peers</i>)	"My Lords, it may not be."
SONG (<i>Lord Chancellor</i>)	"Said I to myself, said I."
FINALE, ACT I (<i>Phyllis, Iolanthe, Queen, Leila, Celia, Strephon, Lord Tolloller, Lord Mountarat, Lord Chancellor, and Chorus of Fairies and Peers</i>)	"When darkly looms the day."

Act II.

SONG (<i>Sentry</i>)	"When all night long a chap remains."
CHORUS OF FAIRIES AND PEERS	"Strephon's a Member of Parliament."
SONG (<i>Lord Mountarat and Chorus</i>)	"When Britain really ruled the waves."
DUET (<i>Leila, Celia, with Chorus of Fairies, Lord Mountarat, and Lord Tolloller</i>)	"In vain to us you plead."
SONG (<i>Queen, with Chorus of Fairies</i>)	"Oh foolish fay."
QUARTET (<i>Phyllis, Lord Tolloller, Lord Mountarat, and Sentry</i>)	"Though perhaps I may incur your blame."
RECIT AND SONG (<i>Lord Chancellor</i>)	"Love unrequited."
TRIO (<i>Lord Tolloller, Lord Mountarat, and Lord Chancellor</i>)	"He who shies at such a prize."
DUET (<i>Phyllis and Strephon</i>)	"If we're weak enough to tarry."
RECIT AND BALLAD (<i>Iolanthe</i>)	"My Lord, a suppliant at your feet I kneel."
RECIT (<i>Iolanthe, Queen, Lord Chancellor, and Fairies</i>)	"It may not be."
ENSEMBLE	"Soon as we may off and away."

The above list of Musical Numbers is a facsimile from the W.A.O.S. Programme of 1920. Devoted Savoyards will notice one or two minor errors!



Orchestra:

<i>Violins</i>	<i>Oboe</i>
Harry Meredith (Leader)	Irene Pragnell
Elizabeth Gillings	
Richard Shorter	<i>Clarinet</i>
Julia Martin	Roy Harwood
<i>Viola</i>	<i>Bassoon</i>
Roy Goodhew	Christopher Hewitt
Virginia Brookes	
	<i>French Horn</i>
<i>Cello</i>	Evan Hagger
Peter Darbyshire	
	<i>Trumpet</i>
	Stanley Payne
<i>Double Bass</i>	<i>Trombone</i>
Hugh Gordon	Michael Whittall
<i>Flute</i>	<i>Percussion</i>
Simon Francis	David Hughes

PRODUCTION TEAM

Production Secretary	Irene Johnston
Producer's Assistant	Christine Walters
Stage Manager	Geraldine Firmston
Assistant Stage Manager	Mike Wharf
Stage Assistants	Martin Larcombe, Craig Lawrence Derek Lawrence, Chris Reed Peter Steggall, Tom Street Ron Wilson
Lighting Design	Mike Andrews - 'Lite Relief'
Lighting Operators	Fred Corton, John Johnston
Properties	Jo Burnaby, assisted by Martin Steggall & Barbara Steggall
Make-up	Liz Petley-Jones, assisted by, Margaret Green Katie Gulliver, Lynda Harris, Carole Steel, Barbara Steggall
Costumes	Utopia Ltd (Goring-by-Sea) and Hampshire Theatrical Wardrobe
Wardrobe Mistress	Nina Connolly, assisted by Tessa D'Arcy Orders Margaret Jowitt
Set Design	Geoffrey Burnaby
Set Construction	John Brooks
Set Painting	Craig and Derek Lawrence, assisted by various members
Choreography	Sheila Stiling
Orchestra Secretary	Margaret Williams
Rehearsal Accompanist	Eileen Evans
Publicity	Robert Jowitt, Clive Hilton
Poster & Programme Design	Robert Jowitt
Poster & Programme Printing	Sarsen Press
Members and Patrons Bookings	Phyllis Hamblin
Prompter	Irene Johnston

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List complete at time of going to press. We apologise to any patrons
whose applications were received too late for inclusion.

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The Society offers sincere thanks to all its patrons. Have you enjoyed
the show? If so, and you are not already a patron, you are invited to
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(continued from page 5)

marks which have persisted until now. Equally fortunate has the Society been in its choice of Presidents, for following the death of the Society which was succeeded by his nephew, the late Lord Northbrook, who in due time was followed by the Lord Ashburton and Sir George Dyson.

Whilst for many years the Society flourished and continued to share its prosperity with handsome donations to charity, it inevitably incurred losses in the 1930's, but at no time did it allow the quality of its work to be affected. With the exception of three years there was a sequence of Gilbert and Sullivan operas until 1939. In 1947 activities were renewed and it was soon realised that a new generation was waiting and eager to savour the joys of light opera. The nucleus of pre-war members was sufficient to ensure the continuation of the Society's traditions and high standards of performance which have continued as the basis of all that has been done since – ever striving for perfection.

Five years ago activities were extended and each year since, in November, a much appreciated Concert has been given. These Concerts cover a wide range of music from modern musicals to grand opera with the occasional addition of instrumental solos, together with vocal solos, duets and full chorus pieces.

To date well over £4,000 have been distributed to a wide range of deserving charities. During the last year the Society itself was registered as a Charity and is, therefore, now able to husband its resources more effectively and is empowered to accept seven year covenants from members and patrons.

Some will remember occasions when productions were marred by second rate scenery hired at not inconsiderable expense. Those days have passed, for the Society now has its own scenery workshop and it must give much satisfaction to be able to present shows with purpose-built sets, designed, constructed and painted by members themselves.

Such is the story in brief of a Society that has flourished for sixty years. Outstanding achievements are hard to pick out, for every production is itself an achievement for all those connected with it. The Society's reputation is an asset to be loyally defended, for indeed over the years it has spread far and wide. Competition, even in amateur circles, grows fiercer as costs continue to rise.

We salute sixty glorious years of light opera and all those who helped bring them about. Who can tell what future years may bring? The foundations are solid; the challenge is open to all music lovers.

1987

In the past 15 years the Society has continued to uphold tradition by producing Savoy Operas – not without some bold and successful innovations permitted by the lapse of D'Oyly Carte copyright – and has greatly widened its range in staging grand opera and musicals, notably *Carmen* and *My Fair Lady*. On certain occasions it has produced two shows a year, but the strenuous efforts of all active members for some large scale productions does not always allow this, so the autumn concerts remain in the repertoire – and very popular.

The set-building premises referred to above unfortunately succumbed to the bulldozer some years ago, since when the scenery and workshop have had a temporary home thanks to one of the members. New premises have now been found, but without security of tenure, and the Society is still seeking a more satisfactory solution.

Undoubtedly the greatest development has been the Society's 'move' to the Theatre Royal. The first tentative steps were taken with *Free As Air* in 1984 before the Theatre was rebuilt, and stage and backstage areas were very cramped. *My Fair Lady* (1985) was the last production at the Guildhall, scene of all shows before *Free As Air*. Rather ironically the Guildhall had just been refurbished with great improvement to backstage conditions which hitherto had been little changed since the original 1913 *Pirates*. *Ruddigore* was our first opera on the rebuilt Royal stage, and the magnificent facilities of Winchester's own real theatre have proved a delight for both company and audience. We have every hope that we will remain at the Royal for the next 25 years at the very least!

Mention was made in the 1972 programme of our distinguished Presidents, and to their number we are honoured to add Sir Ronald Gibson, the late Stanley Steel, and now (as mentioned elsewhere) Barbara Harding.

Barbara Harding herself has written of the W.A.O.S. Juniors and a note regarding them appears on the opposite page. Their existence promises well for our future.

Artistic taste and indeed the whole way of life have changed drastically over the past three quarters of a century. There are no longer 'carriages at 10.30' (as advised for the 1913 production) nor omnibuses of the *King Alfred Motor Services* specially timed for the end of performances (as prevailed in the 1920s and 30s), and the *Hampshire Chronicle*, while still zealously and accurately recording W.A.O.S. activities, no longer feels able to devote five or six complete columns to the subject as it did in the golden age. Nevertheless, despite the frequently destructive onslaughts of progress, we have no doubt that we shall continue, as our motto says, to 'aspire towards perfection', and to carry on that 'long and successful voyage' of which our founders had such high hopes.

WHY NOT JOIN US?

Membership of W.A.O.S. has been available for 75 years! If YOU are not yet a member why not give some thought to joining us as we enter the next quarter of a century, and look ahead to being included in the Centenary Celebrations.

If you do not wish to sing perhaps your talents lie in the very important area of back-stage-work – without these hard-working people there would be no production.

Please contact the Membership Secretary, Irene Johnston, 6 Coate Drive, Worthy Down, Winchester. Tel: 884934 for further information.

Current Membership fee 11!2p a week – very good value for money!

W.A.O.S. JUNIOR SECTION

The Junior Section continues to flourish, and this year's production of *H.M.S. Pinafore* at the Theatre Royal in February maintained the high standards set in previous productions by these very talented young people. (Remember *The King and I*, *Tarantara Tarantara*, *Oliver*, etc.)

Rehearsals for their seventh production start at the beginning of September. Vacancies exist for boys and girls of 12 years old or above. Further details available from the Junior Section Organiser, Ben Wright, telephone Winchester 64788.

DATES FOR YOUR DIARY

Saturday 16th May, Dinner Dance 7.30 p.m.

The Guildhall Winchester

Friday 26th June, Annual General Meeting, 7.30 p.m.

Chesil Theatre, Winchester

FUTURE PRODUCTIONS

Spring 1988 *FAUST* Gounod

Autumn 1988 *PATIENCE* Gilbert & Sullivan

IN MEMORIAM

PETER CHEW. Secretary of the Southampton Operatic Society in the 1930s, Peter Chew first appeared in W.A.O.S. programmes (under the name of Lionel Chew) in the immediate post war years, as a Committee member, and then frequently in the chorus for the next three decades. When not on stage he was often to be found as an usher. He was also memorable in a variety of parts in Winchester Dramatic Society productions.

ARNOLD MEDLEY. Beginning in the chorus in the early 1930s, Arnold Medley became a Committee member and Property & Assistant Stage Manager in the productions preceding the Second World War, and then make-up assistant in the following shows. After he left the district he maintained the keenest interest in the Society's efforts, coming back regularly to see the latest presentation.

VERA PORTSMOUTH. As principal or lady of the chorus, then as Joint Secretary with her husband Roy for a lengthy period, and in less conspicuous but equally necessary duties such as Wardrobe Mistress, Vera Portsmouth devoted the liveliest enthusiasm to every aspect of the society's activities for more than 40 years. Her cheerful smile on stage or somewhere in the wings was an essential part of a W.A.O.S. show.

HUMPHREY SALWEY. Rightly respected as first headmaster of the Pilgrims School and chief author of its development from 1931 to 1963, and highly regarded for his integrity as a Justice of the Peace, Humphrey Salwey somehow found time to delight in G & S, encouraging his wife Lorna to take parties of small Pilgrims to W.A.O.S. productions; and, after his retirement, often attending rehearsals himself. It is surely no coincidence that two of his former pupils are present members of the W.A.O.S. Committee.

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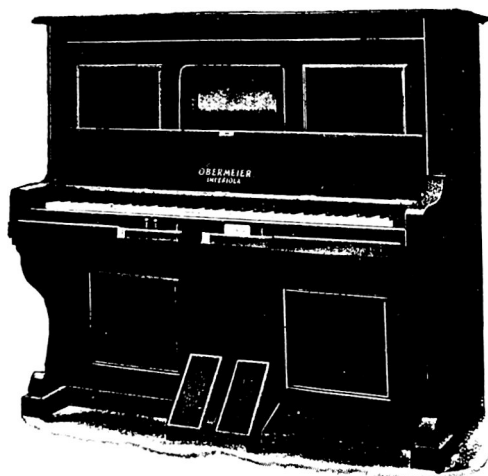
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