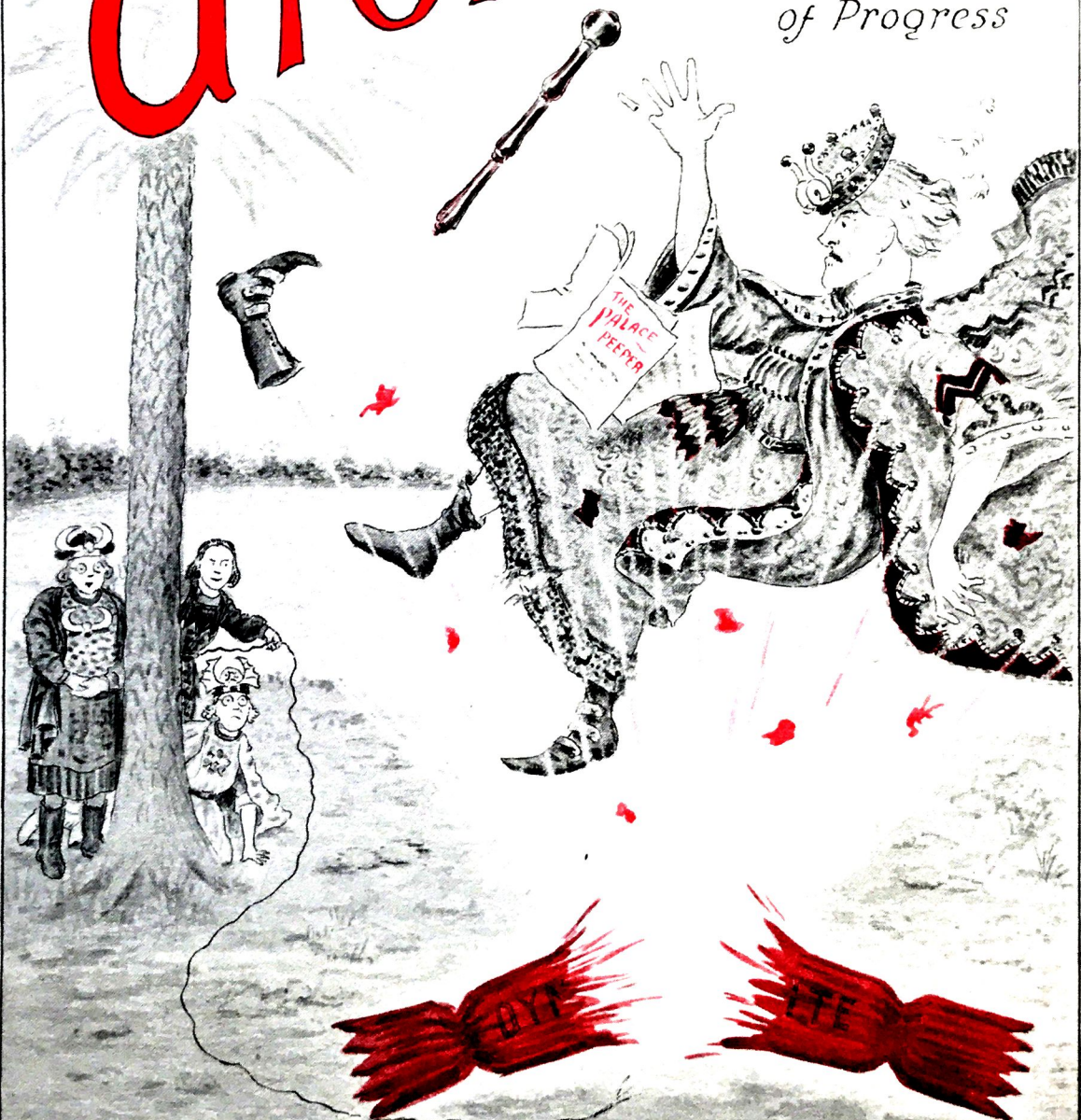


# 'UTOPIA LTD'

or *The Flowers of Progress*



1931 PRODUCTION by the  
Winchester Amateur Operatic Society

ALFRED CLEMENTS

SESSION  
1930-1931



FOURTEENTH  
PRODUCTION

## Winchester Amateur Operatic Society



Gilbert & Sullivan's Opera  
**UTOPIA Ltd.**

or *The Flowers of Progress*

*By permission of Mr. R. DOYLE CARTER*

WILL BE GIVEN

**AT THE GUILDHALL, WINCHESTER**

**On MAY 5th, 6th, 7th, 8th and 9th, 1931**

**MATINEE - - - FRIDAY, MAY 8th**

ALSO A

Special Matinee for Winchester College, St. Swithun's School and  
The Winchester County School for Girls



**£1,385**



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

"The Pirates of Penzance"	-	1913	"Trial by Jury" and	-	1925
"The Mikado"	-	1914	"H.M.S. Pinafore"	-	
"Iolanthe"	-	1920	"Princess Ida"	-	1926
"The Yeomen of the Guard"	-	1921	"The Mikado"	-	1927
"The Gondoliers"	-	1922	"Iolanthe"	-	1928
"Patience"	-	1923	"Merrie England"	-	1929
"Ruddigore"	-	1924	"The Gondoliers"	-	1930

## FOREWORD



CALYNN (Utopian Vice-Chamberlain)

"GOOD news! Great news!" is the cry of *Calynn* the Vice-Chamberlain when he announces the coming of the *Princess Zara* after years of absence away from her many friends in Utopia.

The same happy call may not inaptly represent the sentiments of the Winchester Operatic Society in announcing the presentation of the Opera "Utopia Ltd." at last to its many friends and patrons. There are those who have been eagerly looking forward to the production of this clever and spectacular Opera on the Guildhall stage, and now at last the members of the Society are able to accede to their wishes and do so with the greatest delight and goodwill.

There is much of special interest in this presentation of "Utopia Ltd.," one very definite point being that "something new" in Opera, or indeed in any entertainment, always makes a distinct appeal to playgoers. The spice of novelty will lend added attraction this year, for comparatively few have seen this particular Opera staged by either an amateur or professional Company, and it can be taken for granted that to the younger generation, as well as the great majority of seasoned playgoers, it will come as a complete and pleasant surprise.

A further ensuring of first-class enjoyment is that it possesses the magical guarantee of the famous Gilbert and Sullivan collaboration, and its satirical wit and sparkling music will we feel sure more than please all those who delight in honouring the memory of these two immortals in the world of operatic entertainment.

Another happy source of appeal is the fact of its being, as one of the lines in the Opera indicates, "particularly English," although, as the title suggests, it is not completely so. But throughout the Opera Gilbert's humour and sometimes mordant wit make free play with the English institutions, tastes and fashions of the Victorian period in a most amusing and original manner.

The famous librettist's merriest tilt is at English Company Law as it then existed, while his topsy-turvy suggestion of a despotic government "tempered by dynamite" is not so fantastic as it may appear to be at first sight, for it possibly finds a reflection or counterpart in the present unhappy régime in a neighbouring nation.

The modern practice of Company Law dates back to 1862, which witnessed the passing of the Act codifying the then existing law relating to Joint Stock Companies mentioned in the Opera.

Gilbert's shafts of wit no doubt had a keener edge in this direction when this comic Opera was first produced.

"Utopia Ltd." is noteworthy in that it was the outward and visible sign of the eagerly-awaited reunion of the two celebrated collaborators, after the long and regrettable estrangement due mainly to the quarrel over a humble theatre carpet. To emphasize the occasion of a reunion that was chronicled the world over, a public dress rehearsal was held on the night before the official opening, and the *Pall Mall Budget* of that day published a striking full-length cartoon "Friends again," showing the two in full evening dress shaking hands, with the world at their feet. The Opera ran for 245 performances, and a year or two later (1896) they gave to the public their final effort as collaborators, namely, "The Grand Duke," a work now rarely, if ever, performed.



TARARA, the Public Exploder

SCAPHIO and PHANTIS, the Two Wise Men

CHARACTERS IN THE OPERA



The Society, then, takes more than ordinary pleasure in presenting "Utopia Ltd." to the public, and confidently looks again for the same warm appreciation and welcome accorded to its productions in past years.

The preparation of the Opera by the members, under Mr. Noel Hanbury, has entailed an enormous amount of hard and loyal work by everyone concerned, for it makes an exacting demand on all taking part; but the invariable high standard maintained has again been aimed at all through, and no trouble has been spared to stage it in as complete and worthy a manner as possible.

The Society is again fortunate in being able to secure the services of Dr. Malcolm Sargent as Musical Director, and his knowledge of this particular Opera will undoubtedly furnish another guarantee of success.

A final note.—As "Utopia Ltd." possesses no Overture, patrons are asked to be in their seats without fail *before* the curtain rises on the first Act.

## UTOPIA LTD.

### STORY OF THE OPERA



"Zara! my beloved Daughter!"

The Court is embellished by a striking character in the person of *Tarara*, the Public Exploder, whose duty it is to blow up the King with dynamite on his very first lapse from political or social propriety. Being next in succession to the throne, he is naturally keen on his job, and practises daily with explosive crackers to accustom himself to the possible terrific event.

*Tarara* is a master of Utopian invective and lets off steam when foiled by the two Wise Men, *Scaphio* and *Phantis*, of a first-class Royal Explosion. It is their duty to denounce the King to him, but they "wink at his immoralities" and so rob the Public Exploder of the throne.

UTOPIA is one of the most delectable tropical islands in the South Pacific it is possible to imagine, and its inhabitants, more particularly the ladies, spend their time in dreamy and idle languor, seemingly without a care in the world.

But this ecstasy of idleness is to receive a rude shock, for the news is announced by *Calynx*, the dignified Vice-Chamberlain, that *King Paramount's* eldest daughter, *Princess Zara*, is shortly arriving from England, where she has spent five years completing her education and won a high degree at Girton. Great changes are expected from her return, not the least being the complete Anglicising of Utopia by the introduction of English institutions, tastes and fashions. At home the King's twin younger daughters, *Kalyba* and *Nekaya*, have already been tutored in the Anglican virtues by *Lady Sophy*, an imported elderly English lady of considerable force of character and unimpeachable virtue, and a past mistress of British etiquette.

CAPT. FITZBATTLEAXE—First Life Guards



TARARA: "Now, do you even happen to see the Palace Peeper?"



LADY SOPHY: "It is useless!"



ZARA: "Who thinks slightly of the cocoanut because it is husky?"

CHARACTERS AND SCENES IN THE OPERA

*King Paramount* is completely under the thumb of the two Wise Men, who even compel him to furnish the copy for the scandalous Court publication, "The Palace Peeper," with its succulent scandals and spicy tit-bits of Court life. The unknown writer of these toothsome morsels being the King himself, his agents always buy up the editions, but stray copies find their way into *Lady Sophy's*, and later *Princess Zara's*, hands, with dire results. *Lady Sophy* demands the instant execution of the scurrilous writer who dares to lampoon the Royal Person, for whom, by the way, she cherishes a Gilbertian passion.

His Majesty is secretly rather proud of his literary abilities, but how to "slay the scribbler" is a difficult problem.

But the coming of *Zara* is the event of the day, and *Phantis*, who is madly in love with her, secures the promise of *Scaphie* to assist him in his suit. He is sure she is not indifferent to his middle-aged charms, for did she not invariably retire to bed with a sick headache after seeing his face. But this was five years ago!

The Princess arrives, and there is great excitement amongst the Utopian ladies for she is escorted by the debonair *Captain Fitzbattlease* and four resplendent troopers of the First Life Guards.

For we are her escort—First Life Guards.  
When the tempest rose, and the ship went so—  
Do you suppose we were ill—No! No!  
Though a qualmish lot, in a tunic tight  
And a helmet hot, and a breastplate bright  
(Which a well-drilled trooper ne'er discards),  
We stood as her escort—First Life Guards!

The admiration of the ladies shocks the virtuous *Lady Sophy*, who hurriedly removes her charges from such "disgraceful surroundings."

*Captain Fitzbattlease* and the Princess are lovers, and take part in an affecting if only temporary farewell.

Much to *Phantis's* surprise and disgust, his colleague *Scaphio* succumbs to *Zara's* beauty in a convulsion of love at first sight, and the pair quarrel hammer and tongs.

*Fitzbattlease* nobly intervenes and settles the dispute in true English fashion. Until they have settled which is to blow out the brains of the other *he* will hold the lady in trust for the survivor. This is strictly in accordance with the Rival Admirers' Consolidation Act as practised in England, and he promises to hand her over in a good condition of substantial and decorative repair. This is agreed to, *Scaphio*, business-like as ever, only demanding "reasonable wear and tear and damages by fire excepted."

And now *Zara*, after a heated interview with her august but rather frolicsome parent over the notorious "Palace Peeper," introduces him to the English Flowers of Progress, six eminent representatives of the best political and social institutions of Great Britain who are to remodel Utopia on the best and most up-to-date lines. *Captain Fitzbattlease* is to re-make the Army, *Sir Bailey Barre, Q.C., M.P.*, to administer the new legal system, *Lord Dramaleigh* will purify the Stage, *Mr. Goldbury* will entirely remodel the economic fortunes of the Kingdom, *Captain Sir Edward Corcoran, K.C.B.*, the Navy, and *Mr. Blushington* of the County Council will advise as to the flushing of drains and sanitation generally of Utopia.

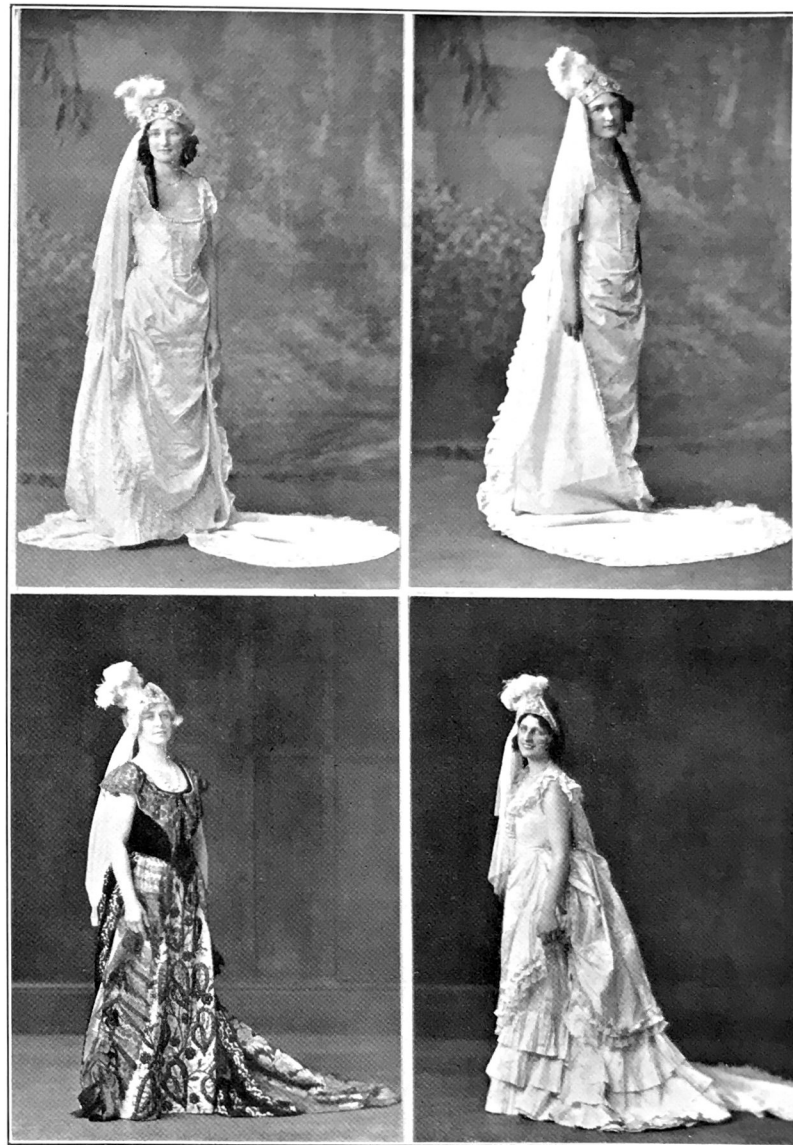
The future looks decidedly rosy, and with a passing reservation from the King,

Well, at first sight it strikes us as dishonest,  
But if it's good enough for England,  
The first commercial country in the world,  
It's good enough for Us!

the realm is registered as Utopia Ltd. under the Joint Stock Company's Act of Sixty-Two.

PRINCESS NEKAYA

PRINCESS KALYBA



LADY SOPHY

PRINCESS ZARA

CHARACTERS IN THE OPERA

## ACT II

*Fitzbattlease* and *Zara* discuss the blessings conferred upon all by the English experts who are busily engaged in their several capacities. The limited liability principle is applied to individuals, each little baby on being christened even issuing its prospectus.

*Scaphio* and *Phantis* see another way of making money, and secure the contract to clothe the whole of Utopia with new clothing modelled after English fashions, the King leading the way as a full-blown British Field-Marshal.

A Statutory Cabinet Council is held which degenerates (or perhaps is elevated) under the direction of the Lord Chamberlain, into a glorified Christy Minstrel entertainment in strict accordance with the Court of St. James's Hall, and this is followed by the First Court Drawing Room in which the beautiful debutantes are presented. The King thoroughly enjoys this, for he is instructed to embrace every one, and does so with evident relish, the latter delicately adjusted to the beauty or otherwise of each fair lady. As he aptly sums it up, "More jam for the 'Palace Peeper'!"

But there is trouble brewing, for *Scaphio* and *Phantis* are furious with the new order of things. Their authority is derided and their money-making schemes are brought to a standstill. All their customers plead limited liability to a declared capital of eighteenpence, and even the King as a Corporation is immune from *Tarara's* dynamite. The three conspirators plan a plot of super-human subtlety to repeal the Act of Sixty-Two so that he may be re-converted into an Individual and subjected to an immediate explosion.

The King, unaware of all this, makes ardent love to *Lady Sophy* and presently, in company with the three Princesses and their lovers, join in a wild Tarentella dance of joy and happiness.

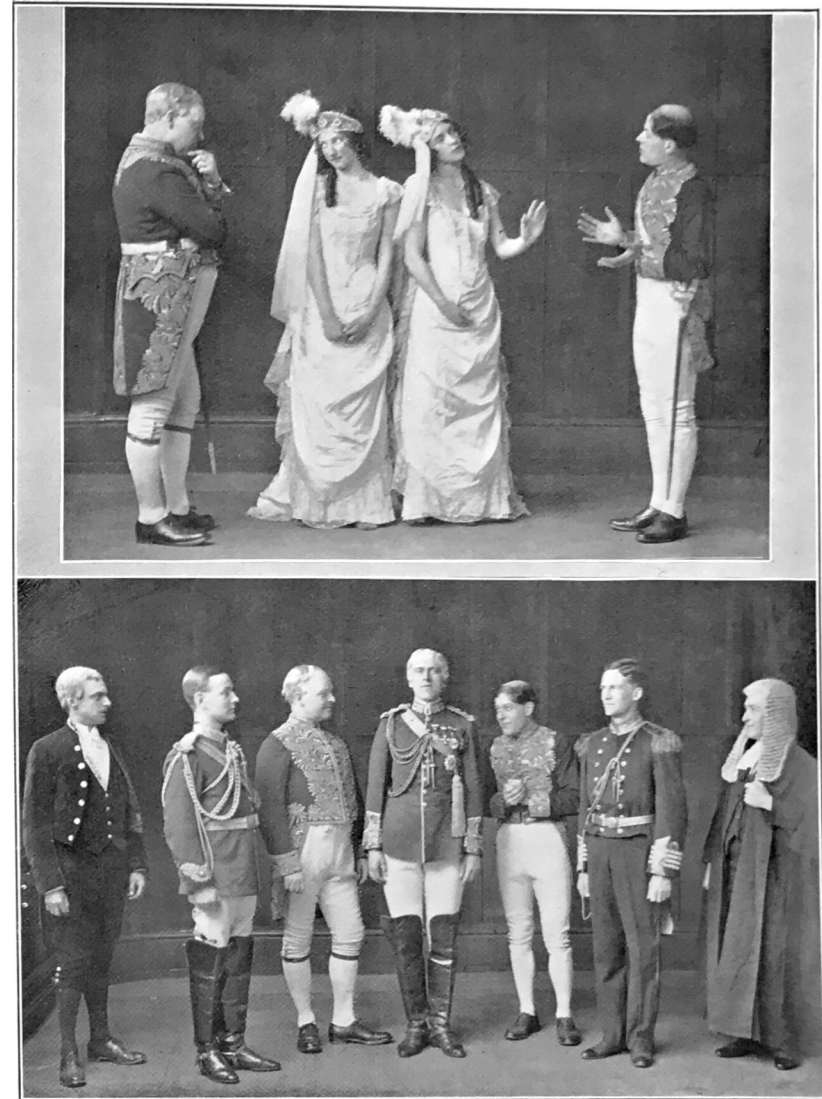
But the Wise Men and *Tarara* have incited the populace, and to the music of "Down with the Flowers of Progress" the Palace is stormed. Things look very ugly for a time, but the situation is cleverly saved by *Zara* who, inspired by *Sir Bailey Barre, Q.C., M.P.*, announces that "Government by Party" is the panacea for all Utopian ills, and this is universally acclaimed. Obviously, as in England, each Party will undo the work of the other, and legislative action being at a standstill, there will be sickness in plenty, endless lawsuits, crowded jails and general and unexampled prosperity. *Scaphio* and *Phantis* are unceremoniously bundled off for threatening the King, and the story ends, as it should, with a pæan of praise for the sublime country which has been the cause of all the trouble.

Oh may we copy all her maxims wise  
And imitate her virtues and her charities,  
And may we by degrees acclimatize  
Her Parliamentary peculiarities.

A. C.

The Winchester Society is holding its Annual Dinner and Dance on the Monday following the Opera Week, and anticipates another very successful evening. Friends of the Society are always welcome to this happy winding-up function, and tickets for the same (price 7s. 6d.) can be obtained from any member of the Dinner Committee or the Chief Steward in the hall.

"Oh, you shocking story!"



THE FIRST STATUTORY CABINET COUNCIL OF UTOPIA (Limited)  
(1) Mr. Blushington. (2) Capt. Fitzbattlease. (4) King Paramount. (6) Capt. Corcoran. (7) Sir Bailey Barre, Q.C.  
(3) Lord Dramaleigh. (5) Mr. Goldbury.

CHARACTERS AND SCENES IN THE OPERA

# UTOPIA LTD.

## Dramatis Personæ :

King Paramount the First ( <i>King of Utopia</i> )	-	-	-	ERIC SANDERS
Scaphio	} <i>Judges of the Utopian Supreme Court</i>	-	-	ALFRED SLATER
Phantis		-	-	SYDNEY JOHNSTON
Tarara ( <i>the Public Exploder</i> )	-	-	-	ARCHIE CLEMENTS
Calynx ( <i>the Utopian Vice-Chancellor</i> )	-	-	-	JAMES HARDING

## IMPORTED FLOWERS OF PROGRESS :

Lord Dramaleigh ( <i>a British Lord Chamberlain</i> )	-	-	-	FRANK MAJOR
Captain Fitzbattlaxe ( <i>First Life Guards</i> )	-	-	-	RICHARD LATTER
Captain Sir Edward Corcoran, K.C.B. ( <i>of the Royal Navy</i> )	-	-	-	FREDERIC CROCKER
Mr. Goldbury ( <i>A Company Promoter, afterwards Comptroller of the Utopian Household</i> )	-	-	-	BENJAMIN HILLIER
Sir Bailey Barre, Q.C., M.P.	-	-	-	STANLEY WHEATLEY
Mr. Blushington ( <i>of the County Council</i> )	-	-	-	ROBIN MOBERLY

The Princess Zara ( <i>eldest Daughter of King Paramount</i> )	-	-	-	PHYLLIS SPIRE
The Princess Nekaya	} <i>her Younger Sisters</i>	-	-	JOAN WHITWAM
The Princess Kalyba		-	-	MURIEL LOKE
The Lady Sophy ( <i>their English Gouvernante</i> )	-	-	-	VERENA CARSE
Salata	} <i>Utopian Maidens</i>	-	-	NINA LAVERTY
Melene		-	-	AUDREY GARD
Phylla		-	-	BERYL WATKINS

ACT I.—A UTOPIAN PALM GROVE

ACT II.—THRONE ROOM IN KING PARAMOUNT'S PALACE

## Utopian Ladies, Ladies-in-Waiting, Débutantes and Pages

BENNETT, E. J.	CHISNELL, F. M.	FOOTE, D.	LLOYD, B.	PADFIELD, M.
BIRD, Q.	CLARK, P.	GARDINER, D. A.	MAJOR, A.	PORTSMOUTH, C.
BONHAM, J.	CROCKER, E. M.	JOHNSTON, V.	MEREDITH, I. P.	RUSSELL, V.
BRAMBLE, H. A.	EAST, D. H.	LANGFORD, N.	OWTON, R.	WATTS, I.
CHILDS, N.				

## First Life Guards, Utopian Guards, Nobles and Fan Bearers

BUNCE, L. W.	GOULDING, N. S.	JARVIS, L. W.	MATHEWS, R.	SOLOMON, E. E.
CHISNELL, F.	GRIMMETT, J. W.	LAVERTY, D. G.	MEDLEY, A. F.	SPICER, F. J.
CROCKER, F. W. Y.	HASTED, A.	LAVERTY, J. T.	ORMOND, F.	THWAITTE, K. N.
EFFENEY, F.	HAWKINS, R. C.	MADDOCK, D. W.	PORTSMOUTH, C.R.L.	WETTON, W.

KING PARAMOUNT'S DAUGHTERS  
ZARA NEKAYA KALYBA



A shocking discovery by the Twins  
CHARACTERS AND SCENES IN THE OPERA

# UTOPIA LTD.

## MUSICAL NUMBERS

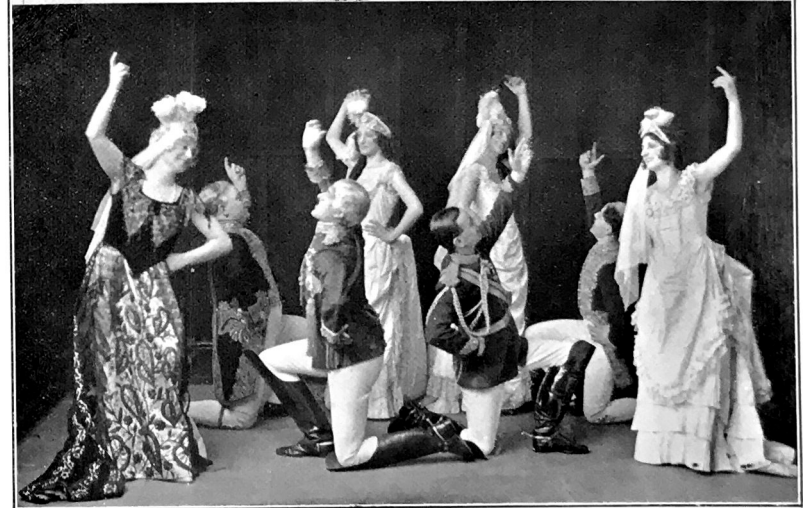
### ACT I

1. CHORUS AND SOLO (*Phylla*) - - "In lazy languor"
2. CHORUS - - - "O make way for the Wise Men"
3. DUET (*Scaphio and Phantis*) with Chorus - - "In every mental lore"
4. DUET AND DANCE (*Scaphio and Phantis*) - - "Let all your doubts take wing"
5. CHORUS WITH SOLOS - - - "Quaff the nectar"
6. SONG (*King*) with Chorus - - - "A King of autocratic power we"
7. DUET (*Nekaya and Kalyba*) - - - "Although of native maids the cream"
8. VALSE SONG (*Lady Sophy*) with Chorus - - "Bold-faced ranger"
9. SONG (*King*, with *Scaphio and Phantis*) - - "First you're born"
10. DUET (*King and Lady Sophy*) - - - "Subjected to your heavenly gaze"
11. CHORUS WITH SOLOS (*Zara, Fitzbattleaxe* and *Troopers*) - - - "Oh, maiden rich"
12. CHORUS WITH SOLOS (*Zara and Fitzbattleaxe*) - - - "Ah! gallant soldier"
13. QUARTET (*Zara, Fitzbattleaxe, Scaphio and Phantis*) - - - "It's understood, I think"
14. DUET (*Zara and Fitzbattleaxe*) - - - "Oh, admirable art"
15. FINALE - - - - - "Although your Royal summons to appear"
16. VALSE SONG (*Zara*) with Chorus - - - "What these may be"
17. SONG (*Capt. Corcoran*) with Chorus - - - "I'm Captain Corcoran, K.C.B."
18. SONG (*Mr. Goldbury*) with Chorus - - - "Some seven men form an Association"

### ACT II

19. RECIT. AND SONG (*Fitzbattleaxe*) - - - "Oh, Zara!" and "A tenor, all singers above"
20. DUET (*Zara and Fitzbattleaxe*) - - - "Words of love too loudly spoken"
21. SONG (*King*) - - - - - "Society has quite forsaken"
22. ENTRANCE OF COURT
23. DRAWING ROOM MUSIC
24. UNACCOMPANIED CHORUS - - - - - "Eagle high on cloudland soaring"
25. DUET (*Scaphio and Phantis*) - - - - - "With fury deep we burn"
26. TRIO (*King, Scaphio and Phantis*) - - - - "If you think that when banded"
27. TRIO (*Scaphio, Phantis and Tarara*) - - - - "With wily brain"
28. SONG (*Mr. Goldbury*) - - - - - "A wonderful joy our eyes to bless"
29. QUARTET (*Nekaya, Kalyba, Lord Dramaleigh and Mr. Goldbury*) - - - - "Then I may sing and play?"
30. RECIT. AND SONG (*Lady Sophy*) - - - - "Oh, would some demon power"
31. DUET (*King and Lady Sophy*) - - - - "When but a maid"
32. a. DUET (*King and Lady Sophy*) - - - - "Ah, Lady Sophy"
33. b. TARANTELLA
34. CHORUS - - - - - "Upon our sea-girt land"
35. FINALE - - - - - "There's a little group of isles"

LADY SOPHY and her pupils in Court dress



THE TARANTELLA  
CHARACTERS AND SCENES IN THE OPERA



# Winchester Amateur Operatic Society

## ORCHESTRA

### 1st Violins.

MISS MARGARET  
RAISTRICK  
MISS EDMENDES  
MRS. GILL  
MRS. GOTCH

### 2nd Violins.

MR. JACKSON  
MISS BUTT  
MISS G. FIELDER  
MRS. LLOYD

### Violas.

MRS. ALCOCK  
MR. W. H. WHITE-  
HEAD

### 'Cellos.

MR. ALCOCK  
MRS. MACKENZIE

### Double Bass.

\*MR. A. PRIOR  
MR. E. F. SHERGOLD

### Flutes.

\*MR. F. FITCH  
\*MR. J. BORLAND



"A most ingenious private plot"

\* Supplied by Astral Orchestral Agency

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MISS P. COBB  
MISS B. M. CROFT  
MISS J. G. CROFT  
MRS. H. CROFT  
MISS D. M. CROSBY  
MRS. R. GARD  
MISS D. E. HARROD

MISS J. HENNESSEY  
MRS. J. T. JOHNSON  
MRS. ALDER LOCK  
MRS. MEDLEY  
MISS E. L. PINNICK  
MISS E. PRIVETT  
MISS W. M. RUSSELL

MRS. FRANK SMITH  
MRS. A. V. SMALL  
MISS W. SMITH  
MISS DORA SMITH  
MRS. TRENCHARD  
MISS E. WATTS  
MRS. ALFRED WILD

## CHOCOLATES

JOAN BARNES  
MARY DOWNIE  
MADGE GARDINER  
MARGARET HUTCHINGS

GWENDOLINE HUTCHINGS  
CHRISTINE JOHNSON  
MARY LAVINGTON  
MARY MOYLE  
HILDA PEARSON

JOAN PHILLIPS  
DORIS SLATER  
PEGGY TALBOT  
JOAN WARD

### Oboe.

\*MR. L. TREANOR

### Clarinets.

\*MR. A. HOLDSWORTH  
\*MR. V. SHUTE

### Bassoons.

\*MR. A. HAY  
\*MR. A. DAVIES

### Horns.

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

### Trumpets.

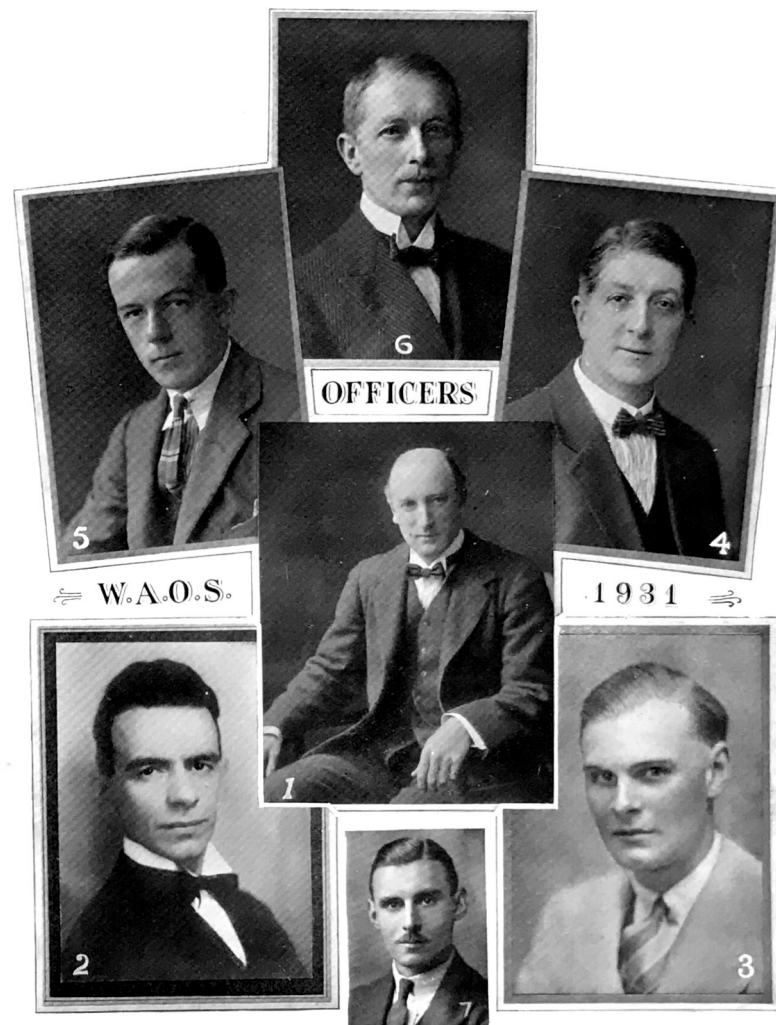
MR. A. E. MORRIS  
MR. W. JACOBS

### Trombones.

\*MR. E. LANGHOPE  
\*MR. W. MILLS  
\*MR. A. BAKER

### Timpani

\*MR. R. SOARS



1. NOEL HANBURY, *Producer and Stage Manager.* 2. MALCOLM SARGENT, M.S. SOC., *Musical Director.*  
3. GEORGE WELDON, *Deputy Conductor.* 4. J. W. GRIMMETT, *Hon. Secretary.* 5. L. W. MATHEWS, *Asst. Stage Manager.*  
6. S. D. SHORTT, *Hon. Treasurer.* 7. C. H. DILLON TRENCHARD, *Assistant Treasurer.*



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*Musical Director* : MALCOLM SARGENT, Mus. Doc.

*Deputy Conductor* : GEORGE WELDON

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✓ A. J. CROSBY	✓ G. HARDING	✓ P. PEARSON	✓ F. J. TILLEY
✓ R. ELKINS	✓ C. HOWE	✓ H. PHILLIPS	✓ H. W. WARREN
✓ H. FURLONGER	✓ H. W. J. JOHNSON	✓ C. PENNICK	✓ C. WATSON
✓ R. GARD	✓ H. KING	✓ E. D. ROBERTS	✓ J. C. WHITEHURST
✓ A. C. GARDINER	✓ A. H. LAVERTY	✓ G. A. ROGERS	✓ S. W. WILD
✓ L. F. GARDINER	✓ W. LOCK	✓ A. V. SMALL	



King Paramount : "My daughters, we are about to attempt a very solemn ceremonial, so no giggling if you please."

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## Winchester Amateur Operatic Society



“THE GONDOLIERS ”    Performed at the Guildhall, May, 1930