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STORY OF THE OPERA

*"List and learn ye dainty roses,
Roses white and roses red."*

So sing the pretty Contadine, one and all enamoured of two of the handsomest and most attractive Gondoliers, Marco and Giuseppe. A difficult position certainly for the two suitors, surrounded as they are by so many charming and delightful "would-be" wives.

But a happy thought occurs to both Marco and Giuseppe, and in a happy and rollicking game of blind man's buff, their "captures" turn out to be just the "very girls they wanted." So all ends happily, and the wedding bells ring a merry peal.

Meanwhile the Duke of Plaza-Toro, with family and suite, arrive at Venice to search for the husband of their beautiful daughter, Casilda, who learns to her dismay that she was secretly married in infancy to "no less a personage than the infant son and heir of His Majesty the immeasurably wealthy King of Barataria."

Casilda, by constant association with her august father's "suite," Luiz, has managed to fall in love with him and he with her, and now "love's young dream" is rudely shattered. Henceforth, the memory of their mutual affection is to be their only consolation, and naturally both are feeling far from happy. But wait, there is still a loophole for escape! Where is this mysterious husband of royal blood who is the cause of their unhappiness? Can he be produced? Luiz here can supply a little information, for he tells her that the infant son of the King was stolen by the Inquisition and given into the charge of his own mother, Inez.

But the finding of the King's son is not the simple matter it seems. The worthy Gondolier, to whom was entrusted the upbringing of the infant, mixes him with his "own beloved bratling," and being addicted to a "taste for tippling," cannot remember which is which, and unfortunately dies with the secret locked in his breast. The two boys have grown up and are both plying the picturesque calling of Gondoliers, and as we readily conjecture are none other than Marco and Giuseppe. But which is King and which is Gondolier? One person knows and one only and that is the old Nurse, Inez. She has married an "old established brigand in the mountains around Cordova," and thither Luiz is despatched post haste to find his mother and bring her at once to Venice.

Meanwhile the two Gondoliers learn of their predicament from Don Alhambra, the Grand Inquisitor of Spain, who informs them that until it is ascertained which is King, both are to reign jointly.

This promises to be great fun to the two red-hot republicans, sons of Baptisto Palmieri, "who led the last revolution," but when their wives hear of the marriage of the Duke's daughter, Casilda, to one of them in infancy, the situation "becomes entangled," and rightly so.

They try and "comb it out," Giuseppe's solution of the difficulty being highly original if not very convincing:

"Two husbands have managed to acquire three wives. Three wives—two husbands. That's two-thirds of a husband to each wife."

Tessa, his own better half, is not at all enamoured with his arithmetic! while Gianetta, Marco's wife, longs to meet Casilda.

*"I'll pinch her and I'll scratch her,
And send her away with a flea in her ear."*

Meanwhile the wily and impecunious old Duke of Plaza-Toro is busy "making hay while the sun shines," having formed himself into a "limited liability Company"; and both he and his wife, the haughty old Duchess of Plaza-Toro, are now "blazing in the lustre of unaccustomed pocket money." Their social influence is "something enormous," and so are the fees they charge in return for the use of their name and rank.

*"I present any lady, whose conduct is shady,
Or smacking of doubtful propriety!
When Virtue would quash her, I take and whitewash her,
And launch her in first-rate society."*

Both are keenly interested in finding their daughter's husband, and await the return of Inez with consuming interest.

The two Kings, reigning jointly, are having the time of their lives, having remodelled the Monarchy on republican lines; "all departments rank equally and everyone is at the head of his department," much to the discomfort and amazement of the Grand Inquisitor. They receive lessons in deportment from the Duke of Plaza-Toro, who finds them very willing if somewhat clumsy pupils, and they are introduced to their "bride," Casilda, to whom one of them is married.

The Nurse arrives at last from the torture chamber, having finished reading all the "illustrated papers," and to the assembled Court delivers the momentous news as to the King's identity. The revelation is a veritable "bomb-shell" to all concerned, and is much too interesting a secret to disclose here.

Sufficient is it to say that everyone is immensely pleased, even the Gondoliers, who resign their brief and eventful Kingship with the greatest possible pleasure in return for the two dear little Contadine wives, Tessa and Gianetta.

A.C.

43rd PRODUCTION

MAY, 1967

The Gondoliers

or THE KING OF BARATARIA

Lyrics by Sir W. S. Gilbert

Music by Sir Arthur Sullivan

Dramatis Personae

The Duke of Plaza-Toro (a *Grandee of Spain*)
 Luiz (his Attendant)
 Don Alhambra del Bolero
 Marco Palmieri
 Giuseppe Palmieri
 Antonio
 Francesco
 Giorgio
 Annibale
 The Duchess of Plaza-Toro
 Casilda (her Daughter)
 Gianetta
 Tessa
 Fiametta
 Vittoria
 Giulia
 Inez (the King's Foster Mother)

(Venetian Gondoliers)
 (Contadine)

NORMAN KEMISH
 RICHARD STEEL
 WILLIAM JONES
 REGINALD REED
 BRYON CAVILL
 GEOFFREY BURNABY
 DAVID EDWARDS
 AUSTEN HOOKER
 RICHARD TROWER
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 BARBARA DE RETUERTO
 KATHLEEN ALLEN
 HEATHER TUFFILL
 PRISCILLA LUCKHAM
 JENNIFER WARD
 PHYLLIS HAMBLIN
 RITA STOPS

Act I. The Piazzetta, Venice.
 Act II. Pavilion in the Palace of Barataria.

VALERIE BELL
 GWYNETH BEVAN
 MARGARET BONE
 MURIEL FISHER
 LAVINIA GLOVER
 STELLA HOLT

Chorus of Contadine:

JOYCE HUNTER
 SUSAN JONES
 SUSAN KIDMAN
 MARY MINTO
 MARJORIE MONRO

SUSAN O'DOWD
 DIANE SOPER
 ELIZABETH STONE
 RITA STOPS
 DOROTHY THORNTON
 JENNY WHITTAKER

Chorus of Gondoliers and Men-at-Arms:

ANTHONY HUNTER
 BRIAN HURST

Heralds:

PAUL CANNING
 DAVID PARSLOE

Drummer Boy:

CHRISTOPHER SMITH

RONALD BAVERSTOCK
 PETER BROWN
 DAVID BRYANT
 MARK ELLIOTT
 REGINALD ELSON
 BRIAN GREEN

RAYMOND HUTCHINS
 BRIAN POULTER
 CECIL ROBERTS
 ANTHONY SMITH
 GEOFFREY SMITH
 RICHARD TROWER

Musical Director: RAYMOND HUMPHREY Producer and Stage Director: BERTRAM DOBSON

MUSICAL NUMBERS

OVERTURE

ACT I

1. CHORUS OF CONTADINE (with solos) (*Gondoliers Antonio, Marco and Giuseppe*) "List and Learn"
2. ENTRANCE OF Duke, Duchess, Casilda and Luiz "From the sunny Spanish shore"
3. SONG (*Duke of Plaza-Toro*) "In enterprise of martial kind"
4. RECIT. AND DUET (*Casilda and Luiz*) "O rapture, when alone together"
5. DUET (*Casilda and Luiz*) "There was a time"
6. SONG (*Don Alhambra, with Duke, Duchess, Casilda and Luiz*) "I stole the Prince"
7. RECIT. (*Casilda and Don Alhambra*) "But, bless my heart"
8. QUINTET (*Duke, Duchess, Casilda, Luiz and Grand Inquisitor*) "Try we life-long"
9. CHORUS with Solo (*Tessa*) "Bridegroom and Bride"
 "When a merry maiden marries"
10. FINALE—SONG (*Gianetta*) Quartet (*Marco, Giuseppe, Gianetta and Tessa*) "Kind sir, you cannot have the heart"
 "Then one of us"

ACT II

1. CHORUS OF MEN (with *Marco and Giuseppe*) "Of happiness the very pith"
2. SONG (*Giuseppe*) (with Chorus) "Rising early in the morning"
3. SONG (*Marco*) "Take a pair of sparkling eyes"
4. SCENE (Chorus of Girls, Quartet, Duet and Chorus) "Here we are at the risk"
5. CHORUS AND DANCE "Dance a Cachucha"
6. SONG (*Don Alhambra, with Marco and Giuseppe*) "There lived a king"
7. QUARTET (*Marco, Giuseppe, Gianette and Tessa*) "In a contemplative fashion"
8. CHORUS OF MEN (with *Duke and Duchess*) "With ducal pomp"
9. SONG (*Duchess*) "On the day when I was wedded"
10. RECIT. AND DUET (*Duke and Duchess*) "To help unhappy commoners"
11. GAVOTTE (*Duke, Duchess, Casilda, Marco and Giuseppe*) "I am a courtier grave and serious"
12. QUINTET AND FINALE (*Marco, Giuseppe, Casilda, Gianetta, Tessa and Chorus*) "Here is a case unprecedented"

ORCHESTRA

1st Violins:
NELLIE FULCHER
AUDREY DOBSON
FRANCIS WELLS
GLADYS HARTNELL

2nd Violins:
MARY BARTER
HELEN TAYLOR
DENNIS BARDEN
MARGARET WELCH
EDWARD POOLEY

Violas:
HAROLD POOLEY
HILDA JEFFERY

*Cellos:
DOROTHY MILNER
FIONA SMITH

Double Bass:
FRANCIS COWAN

Flutes:
JOHN CLARKE
JOAN KING

Obee:
ALEC ORTON

Clarinets:
ROY HARWOOD
JOHN MILNER

Bassoon:
NIGEL ROWE

Horns:
PETER MORRIS
CHARLES JACKSON

Trumpets:
STANLEY PAYNE
CHARLES RHODES

Trombones:
BRAM TAYLOR
GORDON CUTLER
SIDNEY SIVYER

Timpani:
WILLIAM BENNETT

BACKSTAGE

Accompanist at Rehearsals

Stage Manager

Stage Assistants
EDWARD CONNOLLY
RICHARD DAY
LEWIS DEVONALD
LAURIE GEORGE

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Call Boys

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PREVIOUS PRODUCTIONS

"The Pirates of Penzance"	1913	"Monsieur Beaucaire"	1939
"The Mikado"	1914	"Merrie England," Concert Version	1947
"Iolanthe"	1920	"Iolanthe"	1948
"The Yeomen of the Guard"	1921	"The Gondoliers"	1949
"The Gondoliers"	1922	"Patience"	1950
"Patience"	1923	"Trial by Jury" and	
"Ruddigore"	1924	"The Pirates of Penzance"	1951
"Trial by Jury" and		"Princess Ida"	1952
"H.M.S. Pinafore"	1925	"The Mikado"	1953
"Princess Ida"	1926	"Ruddigore"	1954
"The Mikado"	1927	"The Yeomen of the Guard"	1955
"Iolanthe"	1928	"Trial by Jury" and	
"Merrie England"	1929	"H.M.S. Pinafore"	1956
"The Gondoliers"	1930	"The Gondoliers"	1957
"Utopia Limited"	1931	"Utopia Limited"	1958
"The Yeomen of the Guard"	1932	"Patience"	1959
"Cox and Box" and		"Die Fledermaus"	1960
"The Pirates of Penzance"	1933	"The Gypsy Baron"	1961
"Ruddigore"	1934	"The Mikado"	1962
"Princess Ida"	1935	"Cox and Box" and	
"The Mikado"	1936	"The Pirates of Penzance"	1963
"Iolanthe"	1937	"Merrie England"	1964
"Tom Jones"	1938	"Iolanthe"	1965
"Princess Ida"			1966

Since the formation of the Society over
£3,750
have been given to various Charities

In addition to those advertised, three performances have been given to schools

The Secretaries are available at each performance and will be delighted to give you details of membership of the Society. Both acting and non-acting members are always welcome, and applications may be sent at any time to "Overdale," Twyford (Tel.: Twyford 3350).

The Society extends a cordial welcome
to members of visiting Societies

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THE BANQUETING HALL

At the Matinee, tea will be served during
the interval

The Society is holding its

ANNUAL DINNER DANCE

In The Guildhall, on Friday, 12th May

Tickets may be obtained from any member of the Committee