

Mrs. Burgess

CLACTON Operatic Society

(PRESIDENT J. E. BALL, Esq.)
presents

Rita Hall

Elizabeth Thompson

P. B. Walker

THE GONDOLIERS

Or, THE KING OF BARATARIA

(By permission of R. D'Oyly Carte, Esq.)

Christine Love



*Erlyn Johnson
1947*

at
PRINCE'S
THEATRE

*J. Howell
B. Mackin
McChasmore
"Oney"
Pyl Gascouque*

Raymond Hall
*Francis Phosphate
S.M.*

★DECEMBER
★9th, 10th, 11th, 12th & 13th
at 7-45 p.m. 1947

Matinee: Saturday 13th, at 2-30 p.m.

SYNOPSIS

ACT I.

The Piazzetta, Venice

ON the Piazzetta at Venice, we gaze upon a charming group of contadine singing to the "Roses white and roses red," while they arrange dainty bouquets. Gondollers steal unobserved into their midst, and one, Francesco, learns that the floral tributes are for "Marco and Giuseppe Palmieri, the pick and flower of all the Gondolieri," who are coming to choose two brides. The Gondolier, Antonio, is singing of the merry life of the Gondollers when they arrive. From such an array of beauty, choosing their brides is an embarrassing problem, and Marco suggests that he and Giuseppe be blindfolded, with the result that the former captures Gianetta, whilst Tessa falls to the lot of his brother. The sound of drum and flourish of music heralds the arrival of the Duke and Duchess of Plaza-Toro, their daughter, Casilda, and Luiz, their attendant. Their pompous bearing, yet old and faded clothes betoken high calling and impecunious circumstances. Sending Luiz to the Grand Inquisitor, Don Alhambra, to announce their presence, the Duke unfolds to his daughter the long-guarded secret of her marriage by proxy, "whilst a prattling babe of six months old," to the infant son and heir of the King of Barataria, who was removed from the bigoted influence of his father by the Grand Inquisitor. Owing to the King having been killed in a recent insurrection, the Prince would now succeed to the throne, and the Grand Inquisitor would be able to ascertain the whereabouts of Casilda's royal husband. This dismays Casilda who is in love with Luiz. She protests their penniless position, only to be told by her father that his influence is still enormous, and that a company, "The Duke of Plaza-Toro, Ltd.," is being formed "to work him." A pathetic scene passes between Casilda and Luiz, and Don Alhambra adds to the perplexities when he tells them the Prince had been brought up with the son of a Gondolier, since dead; therefore it was difficult to tell which of the two was his offspring dear and which was the royal stripling. As brothers, the children had adopted the calling of Gondollers in the persons of Marco and Giuseppe. Inez, the old nurse, mother of Luiz, is sent for in the hope that she may identify the new King. Don Alhambra declares that one of the husbands is a King, and that until it is settled which of them is the real King they must reign jointly.

ACT II.

Pavilion in Palace of Barataria

(Three months later)

THE dual Kings are seen seated on their two thrones, magnificently attired, the one cleaning the crown and the other the sceptre, surrounded by their old friends dressed as courtiers, officers, private soldiers, servants, etc., enjoying themselves to their hearts' content. Only the Kings are at work. Suddenly, to the delight of the ex-Gondollers, the contadine from Venice, at great risk have crossed the main and brought Tessa and Gianetta with them, and husbands and wives are re-united. Whilst the exciting cachucha is at its height the troublesome Don Alhambra once more appears, and declares that the dual monarchy cannot continue. He announces that one of them was married to the beautiful Casilda in infancy, and that the Queen and her parents are on their way to the court to claim her husband. Gianetta and Tessa have heard this conversation from behind, and Don Alhambra leaves them endeavouring to comb out the entangled situation "in a contemplative fashion." The Duke and Duchess, with Casilda, now arrive attired with the utmost magnificence, for the "company" has been a success. Marco and Giuseppe are introduced, but the Duke takes exception to the inadequate reception he and his have received, and to the absence of deportment and discipline which exists. He even goes so far as to give them a lesson in the gavotte with the Duchess and Casilda as partners. Casilda informs them that she is head over ears in love with somebody else. Gianetta and Tessa appear on the scene as their husbands return their compliments to Casilda, by telling her that they are both married. Their troubles are nearly over however, for Don Alhambra has brought the old nurse Inez, who explains that when traitors came to steal the young Prince she substituted her own son, revealing the King's identity in none other than Luiz, the Duke's drummer and Casilda's lover. Already married to her, Luiz leads Casilda to the throne, whilst the Gondolier Kings return with delight to their wives—and their original occupation.

Synopsis of Scenery

ACT I. THE PIAZETTA, VENICE.

ACT II. PAVILION IN THE PALACE OF BARATARIA.

(An Interval of Three Months is supposed to elapse between ACTS I and II).

DATE ABOUT 1750.

Scenery, Costumes and Wigs by D. & H. Drury, Brighton.

Perruquiers Phil Gascoigne and John Gascoigne.

Wardrobe Mistress—Doris Westwick.

Hon Stage Manager—Francis Thompson.

Lighting Effects by Princes Theatre.

Hon. Musical Director—Raymund J. Salt, L.R.A.M.

Hon. Ballet Mistress—Ivy Baker, A.R.A.D. (Adv.), M.I.S.T.D. (S.B. & O.B.), M.A.A.T.D. (Adv.)

The Opera Produced by Violet Poole.

There will be an Interval of Fifteen Minutes between Acts I and II.

LOCAL CHARITIES WILL BENEFIT BY THE PROCEEDS.

“ The Gondoliers ”

W. S. GILBERT

ARTHUR SULLIVAN

DRAMATIS PERSONAE.

| | | |
|------------------------------------------------|-----------------------|----------------------|
| THE DUKE OF PLAZA TORO (A Grandee of Spain) | - | Frank McCulloch |
| LUIZ (His Attendant) | - | Kenneth Young |
| DON ALHAMBRA DEL BOLERO (The Grand Inquisitor) | - | Edward Day |
| MARCO PALMIERI | - | Harry Bailey |
| GIUSEPPE PALMIERI | - | Kenneth Collitt |
| ANTONIO | } Venetian Gondoliers | - Leslie Doe |
| FRANCESCO | | - Geo. H. Smith |
| GIOGIO | | - Ernest Hunt |
| ANNIBALE | | - Henry Cole |
| THE DUCHESS OF PLAZA TORO | - | Dorothy Rayburn |
| CASILDA (Her Daughter) | - | - Rita Whall |
| GIANETTA | } Contadine | - Mary Day |
| TESSA | | - Doris Long |
| FIAMETTA | | - Joan Harris |
| VITTORIA | | - Margaret Burgess |
| GIULIA | | - Elizabeth Thompson |
| INEZ (The King's Foster Mother) | - | Mary Chasemore |

CHORUS OF GONDOLIERS & CONTADINE, MEN-AT-ARMS & PAGES.

| | | | |
|------------------|------------------|-------------------|----------------|
| Doris Draycot | Doris Lewis | Cynthia Prestidge | Freda Thomas |
| Margaret Doe | Maud Lewis | Eva Pike | May Tong |
| Barbara Huckin | Christine Lovett | May Spencer | Margaret Webb |
| Evelyn Johnson | Dorothy Page | Jean Titford | Joan Webb |
| Jessie Westwood | | | Pansy Walker |
| Lional Archer | Reg. Carter | William Timmens | Cyril Taylor |
| Edwin Cox | Derek Simcot | Edward Tassel | Bernard Wadley |
| Ashley Wilkinson | | | John Westwood |

REFRESHMENTS AVAILABLE DURING INTERVAL.

The Orchestra

Conducted by RAYMUND J. SALT, L.R.A.M. (*Hon. Musical Director*).

Violins :

Miss DORIS FLUCK
Mr. P. ARTHEY

MR. J. SPENCER

Mr. D. GRIMMETT
Mrs. S. WHEELER

Viola :

Mr. G. A. COLLIER

'Cello :

Mr. H. MANN

Double Bass :

Mr. E. OXENHAM

Flute :

Mr. J. STOKES

Clarinet :

Mr. R. W. KIRK

Horn :

Mr. F. A. MARTIN
Mr. F. GRIGGS

Trumpet :

Mr. B. M. HERBERT
Mr. F. KING

Trombone :

Mr. R. SHEPHERD
Mr. R. C. REED
Mr. H. GROOMBRIDGE

Tympani :

Mr. C. BOOTH

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WE EXPRESS OUR GREATEST THANKS AND APPRECIATION TO THOSE FRIENDS WHO HAVE RENDERED VALUED ASSISTANCE CONDUCTIVE TO THE SUCCESS OF THIS PRODUCTION.

Musical Numbers

OVERTURE.

ACT I.

- No.
- 1 CHORUS OF CONTADINE (With Solos) Gondoliers: ANTONIO, .. "List & Learn."
MARCO & GIUSEPPE
 - 2 ENTRANCE OF DUKE, DUCHESS
CASILDA & 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."
 - 5 DUET (Casilda and Luiz) "There was a Time"
 - 6 SONG (Don Alhambra with Duke, Duchess Casilda & Luiz) .. "I Stole a Prince"
 - 7 RECIT. (Casilda and Don Alhambra) "But Bless My Heart."
 - 8 QUINTET (Duke, Duchess, Casilda, Luiz & Grand Inquisitor) "Try We Life Long."
 - 9 CHORUS BRIDEGROOM AND BRIDE
With Solo (Tessa) "When a Merry Maiden Marries."
 - 10 FINALE—SONG (Gianetta) "Kind Sir, You Cannot Have the Heart."
QUARTET (Marco, Giuseppe, Gianetta and Tessa) "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 SCENA (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, Gianetta 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."

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1932 "Merrie England."

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1934 "The Yeoman of the Guard."

1934 "Monsieur Beaucaire."

1935 "Ruddigore."

1935 "The Vagabond King."

1936 "The Pirates of Penzance."

1937 "The Rebel Maid."

1938 "Rose Marie."

1939 "Good Night Vienna."

1947 "Merrie England."

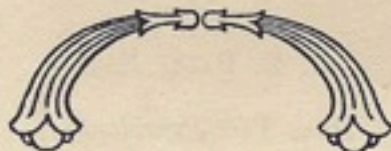
Clacton Amateur Dramatic Society

PRELIMINARY ANNOUNCEMENT.

NEXT PERFORMANCE—

"IF FOUR WALLS TOLD."

BY PERCY EDWARDS



Clacton Operatic Society

FOUNDED 1930.

The Society Functions for the Purpose of Encouraging the Art of Acting and Singing within the Scope of the Amateur Student. With this Object in Mind, Our Efforts are Directed towards the Provision of Attractive Entertainment Designed to Create Public Interest.

To Achieve our Aim we graciously Appeal to the Public for the Continuance of their Loyal Support on the Occasion of Future Productions.

TO OUR PATRONS.

In Conclusion we take this Opportunity to Extend the Compliments of the Season.



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