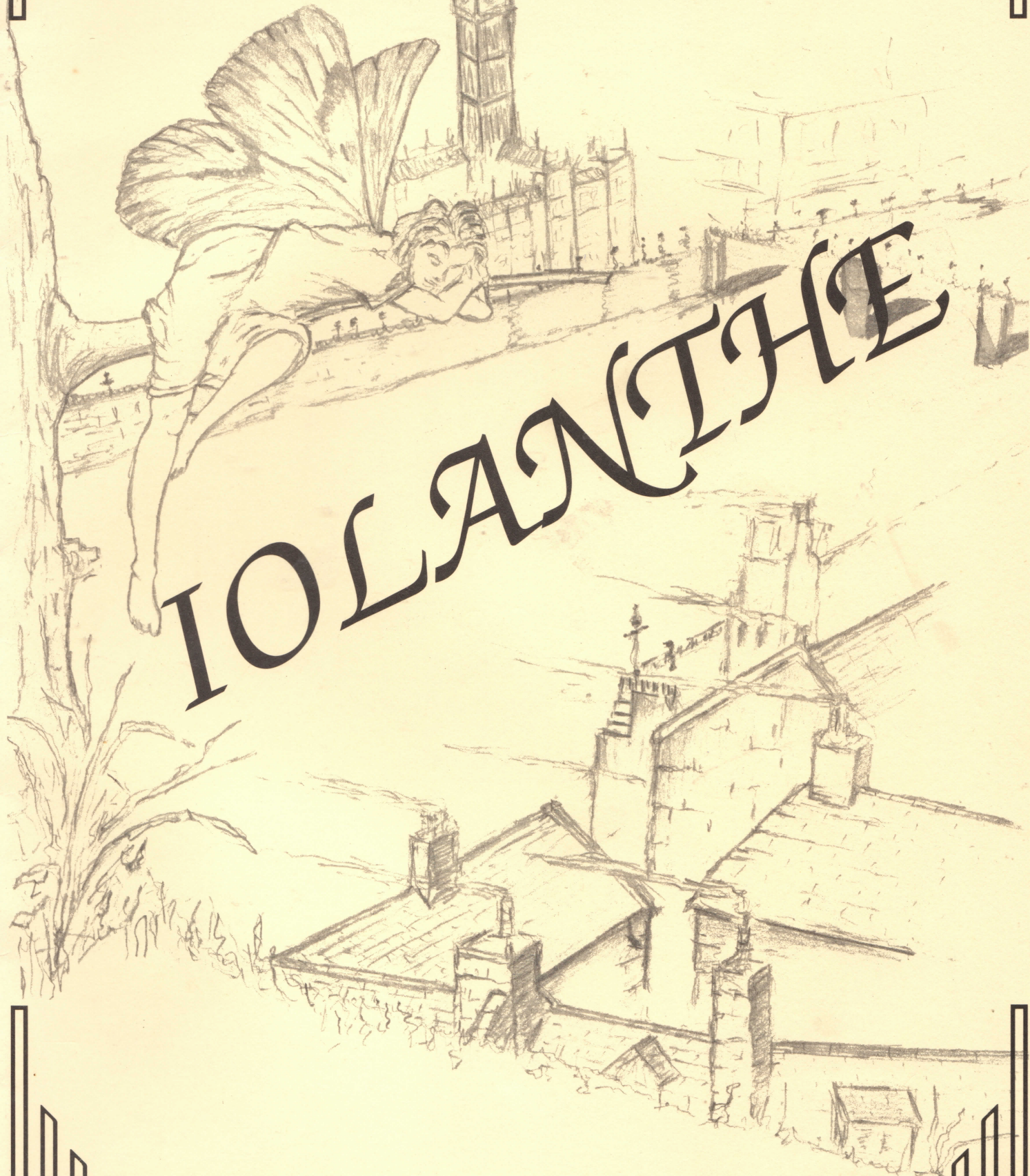


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with their production of

IOLANTHE

or

The Peer and the Peri

by

Sir William S. Gilbert and Sir Arthur Sullivan

Directed by
Mr. Alan Blakey

•
Musically Directed by
Mrs. Violet Graham

•
Choreographed by
Mrs. Trudi Kingham

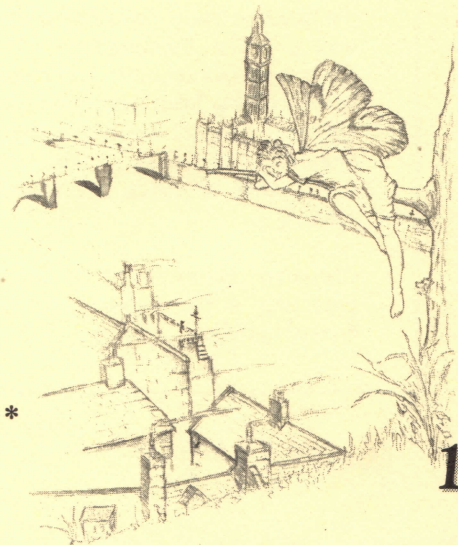
Patrons are reminded that smoking is not permitted in the auditorium.

The taking of photographs and the use of video, CD disc, Minidisc or tape, recorders is not permitted.

*The front cover was designed by
Stephanie Wright class 12L3 of Clarendon House School*

Ramsgate Operatic Society is proud to be an affiliate member of the National Operatic and Dramatic Association, and also members of Thanet Arts Council and the Friends of the D'Oyly Carte Opera Trust

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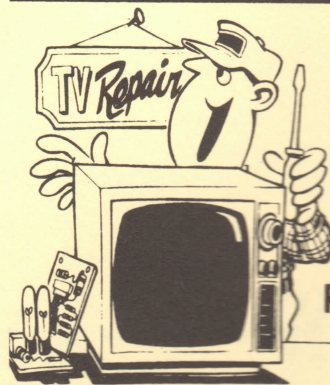
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THE STORY

The implausible story tells of Iolanthe, a fairy who had been banished by her Queen for marrying a mortal a quarter of a century earlier. Her sisters cannot understand why she has chosen to live at the bottom of a stream and successfully entreat the Queen to summon Iolanthe and forgive her. On her arrival Iolanthe explains that she has chosen to live at the bottom of the stream to be near her son Strephon. He now appears and tells his mother and newly-discovered fairy aunts that he is anxious to marry Phyllis, a Ward in Chancery, but is prevented from doing so by the Lord Chancellor. However, the Fairy Queen promises that if ever Strephon is in need of her help he has only to ask and she will give it.

Strephon and Phyllis sing of their love for each other. The Peers make their famous entry and the Lord Chancellor sends for Phyllis, confessing that he too is overcome by her charms. He tells Strephon that he withholds consent to his marriage with Phyllis. Strephon, in despair, consults his mother, but their meeting does not go unnoticed by the Peers and Phyllis, who (as Iolanthe is an attractive woman) assumes that he is being unfaithful, especially as they are spied on in St. James's Park, a notorious spot for prostitutes at the time that the original operetta was written. Strephon calls upon the Fairy Queen for help and Act I ends with a rousing Finale in which the fairies tell the Peers that they will send Strephon into Parliament to wreak havoc there.

Act II opens with Private Willis on guard outside the Palace of Westminster meditating cuttingly on the political scene being played out inside the said building. Two of the Peers, Earl Mountararat and Earl Tolloller, both now engaged to Phyllis have almost reached dueling pitch over her, but are dissuaded by Private Willis. The Lord Chancellor, restless and disturbed, comes to sing the famous "Nightmare Song". Mountararat and Tolloller tell him that "Faint heart never won fair lady!". Needless to say, Phyllis and Strephon become reconciled and plead with Iolanthe to intercede with the Lord Chancellor on their behalf. Reluctantly she agrees, although she knows that if he recognises her as the bride he believes to have died, she will be condemned again to death by the Fairy Queen. This seems inevitable until all the fairies proclaim that they too have all married mortals. The Lord Chancellor saves the day by suggesting an alteration to the fairy laws to say that every fairy shall die who does NOT marry a mortal. The Fairy Queen, delighted at this solution, saves her own skin by proposing to Private Willis, and to misquote from all good fairy tales "everybody lives happily ever afterwards".

THE MEMBERS OF THE ACTING COMPANY

The Lord Chancellor
Earl Mountararat
Earl Tolloller
Private Willis-Grenadier Guards
Strephon-A Shepherd
Queen of the Fairies
Iolanthe-A fairy, Strephon's mother
Celia-A Fairy
Leila-A Fairy
Fleta-A Fairy
Phyllis-A Shepherdess

Mr. Dudley Gore
Mr. Michael Gore
Mr. Robert Drywood
Mr. William Bennett
Dr. Ian Kilty
Miss June Redford
Miss Jill Baxter
Miss Sarah Miles
Miss Sally Gore
Miss Patricia Drywood
Miss Kelly Adams

CHORUS OF FAIRIES

Miss Sylvia Blogg
Miss Delia Butterworth
Miss Aldwyth Humphries
Miss Mary Patten
Miss Frances Shaw
Miss Gemma Vale

Miss Pauline Booker
Miss Betty Dale
Miss Anne Jones
Miss Natalie Prior
Miss Edith Smith

Miss Patti Bowling
Miss Pamela Hayfield
Miss Fiona Richardson
Miss Betty Reid

CHORUS OF PEERS

Mr. Robert Aird
Mr. Peter Elson
Mr. Anthony Matthews
Mr. John Relfe

Mr. John Dixon
Mr. Michael Kendrick
Mr. Duncan McCrae
Mr. Ian Ulrich

** "My seat, unfortunately was facing the stage" **



MUSICAL NUMBERS

ACT I

- | | | |
|------------------------------|---|---|
| 1. Opening Chorus | <i>Tripping, thither</i> | Celia, Leila and chorus |
| 2. Invocation | <i>Iolanthe, from thy dark exile</i> | Queen, Iolanthe, Celia, Leila and chorus |
| 3. Solo | <i>Good morrow good mother</i> | Strephon and chorus |
| 4. Solo | <i>Fare thee well attractive stranger</i> | Queen and chorus |
| 4a. Soli | <i>Good morrow good lover</i> | Phyllis and Strephon |
| 5. Duet | <i>None shall part us</i> | Phyllis and Strephon |
| 6. Entrance of Peers | <i>Loudly let the trumpet bray</i> | Chorus |
| 7. Song | <i>The Law is the true embodiment</i> | Lord Chancellor and chorus |
| 8. Trio and chorus of Peers | <i>My well loved Lord</i> | Phyllis, Tolloller, Mountararat |
| 9. Recitative | <i>Nay, tempt me not</i> | Phyllis |
| 10. Chorus of Peers and Song | <i>Spurn not the nobly born</i> | Tolloller |
| 11. Ensemble | <i>My, Lords it may not be</i> | Phyllis, Strephon, Mountararat, Tolloller, Lord Chancellor and chorus |
| 12. Song | <i>When I went to the Bar</i> | Lord Chancellor and chorus |
| 13. Finale, Act I | <i>When darkly looms the day</i> | Full company |

ACT II

- | | | |
|---------------------------|--|---|
| 1. Song | <i>When all night long</i> | Sentry (Private Willis) |
| 2. Chorus | <i>Strephon's a member of Parliament</i> | Fairies and Peers |
| 3. Song | <i>When Britain really ruled the waves</i> | Mountararat and chorus |
| 4. Duet | <i>In vain to us you plead</i> | Celia, Leila, Tolloller, Mountararat and chorus |
| 5. Song | <i>Oh! Foolish fay</i> | Queen and chorus |
| 6. Quartet | <i>Th'o p'r'aps I may incur your blame</i> | Phyllis, Tolloller, Mountararat and Sentry |
| 7. Recitative and song | <i>Love unrequited</i> | Lord Chancellor |
| 8. Trio | <i>He who shies at such a prize</i> | Tolloller, Mountararat and Lord Chancellor |
| 9. Duet | <i>If we're weak enough to tarry</i> | Phyllis and Strephon |
| 10. Ballad and recitative | <i>My Lord a suppliant at your feet</i> | Iolanthe |
| 11. Recitative | <i>It may not be</i> | Iolanthe, Lord Chancellor |
| 12. Finale | <i>Soon as we may</i> | Full company |

ORCHESTRA

- | | |
|-----------------------------------|-------------------------------------|
| Leader - <i>Louise Leask</i> | Second Violin - <i>Ivor Crocker</i> |
| Cello - <i>Nancy White</i> | Bass - <i>Harry Cook</i> |
| Flute - <i>Christian Chappell</i> | Oboe - <i>Keith Sharpe</i> |
| Clarinet - <i>Mary McLeod</i> | Horn - <i>Neil Atkinson</i> |
| Trumpet - <i>Keith Davies</i> | Trombone - <i>Clive Skinner</i> |
| Percussion - <i>Bob Spore</i> | Piano - <i>George Martin</i> |

****Why are you leaving, it's only the interval?
Well it says in the programme Act II, two months later ****



PRODUCTION TEAM AND CREDITS

Company Stage Manager	<i>Mr. Michael Smith</i>
Theatre Stage Manager	<i>Mr Richard Thomas</i>
Wardrobe	<i>Miss Pamela Hayfield and Mr. Robert Drywood</i>
Costumes	<i>Haslemere Wardrobe</i>
Make Up Team	<i>Mrs. Marjorie Corden, Mrs. June Dixon and Mrs. Jane Gore</i>
Scenery	<i>Stage Sets London</i>
Properties	<i>Mrs. Ann Mulcahy</i>
Prompt	<i>Mrs. Jean Tilley</i>
Publicity	<i>Mr. Nicholas Blake</i>
Programme Design	<i>Mr. Robert Drywood and Mr. Richard King of Truprint Litho Ltd</i>
Call Boy	<i>Mrs. Bettina Hearne</i>
Ticket Sales	<i>Mrs. June Dixon and Mr. Dudley Gore</i>
Front of House	<i>Mr. Michael Butler, Mrs Margaret Woods and Mrs. Bellina Hearne</i>
Programme Printing	<i>Mr. Craig Durrant and Truprint Litho Ltd</i>

SPECIAL THANKS

The Theatre Royal for allowing us to return to this marvellous theatre.
Father Guss for the use of rehearsal facilities at St. Ethelbert's Church Hall.
The local press and radio for their coverage and reporting of our news.
Robinson and Allfree for their sponsorship of the tickets.
The advertisers for their support in defraying some of the cost of the programme.
Others whom we may have forgotten.
You , our audience for supporting us tonight.

OUR NEXT TWO PRODUCTIONS IN THIS THEATRE ARE:

Gipsy Baron by Johann Strauss in late October 1998
Annie Get Your Gun in the Spring of 1999
We have postponed Singin' in the Rain until Autumn 1999

OFFICERS AND COMMITTEE OF RAMSGATE OPERATIC SOCIETY

PATRON	Mr. Edward (Teddy) Bevan
PRESIDENT	Mr. George Martin
CHAIRMAN	Mr. John Dixon
HONORARY SECRETARY	Mr. Robert Drywood
HONORARY TREASURER	Mr. William Bennett
HONORARY BUSINESS MANAGER	Mr. Dudley Gore
COMMITTEE MEMBERS	Mrs. Jill Baxter, Mr. Nicholas Blake Mrs. Sylvia Blogg Miss Pamela Hayfield Mr. Michael Kendrick Mrs. Betty Reid (co-opted)

SOCIAL COMMITTEE

Mrs. Betty Reid (Chairman) Mrs. Eve Frampton,
Mrs. Edith. Smith Mrs Sally Gore

CHAIRMAN'S MESSAGE

It is my particular pleasure to welcome you all to our production of "Iolanthe" at the historic Theatre Royal in Margate. It is six years since the Ramsgate Operatic Society performed "HMS Pinafore" here in 1992, and we have happy memories of the marvellous reception we received on that occasion. The Theatre Royal, granted a Royal Charter in 1786, is the oldest theatre in Kent and the second oldest provincial theatre in England.

I speak for the whole company when I say that we are delighted to return here to perform one of the most enjoyable of G and S's light operettas. To stage a major production requires a great deal of dedication and hard work by all concerned. My personal thanks go to the members of the committee for their efforts during the past four months. Our primary objective is to please and entertain you, our audience, and we hope that with this production of "Iolanthe" we have achieved this aim.

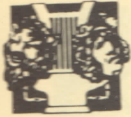
Thank you ladies and gentlemen for your support.

John Dixon

- **Alan Blakey**
(Director) Has played many leading roles and gained professional experience in Repertory in the late 60s. He has directed for many productions in most of the theatres in East Kent
- **Dudley Gore**
(Lord Chancellor) played the part of Sir Joseph Porter when the Society first appeared here in 1992. Now he is involved in the management of the Theatre.
- **Bob Drywood**
(Earl Tolloller) has been a long time in the "trade" and now devotes much of his energies to his honorary job as Area Councillor for NODA
- **Vi Graham**
(Musical Director) had much success as a concert pianist. She now devotes her energies to coaching and conducting anything from Grand Opera to American Musicals. She has worked with ROS since 1987.
- **Jill Baxter**
(Iolanthe) has sung most of the G & S roles for the soprano voice and has had much experience in Grand Opera and Operetta, most recently in the title role of The Merry Widow
- **Mick Gore**
(Earl Mountarat) ventured on to the stage in 1979. He also sings with Cantate and the Festival Choir. Iolanthe is, musically, his favourite G & S.
- **Sally Gore**
(Leila) joined ROS straight from school and has had principal parts in many productions. In her spare time she sings with Cantate and is grateful to Festival Choir babysitters for making Iolanthe possible for her and her husband.
- **Trudi Kingham**
(Choreographer) trained with Mildred Campbell's Troupe, then spent 13 years with local groups. She has worked extensively overseas. This is her second show with us having choreographed White Horse Inn last year.
- **Kelly Adams**
(Phyllis) most recent success with us was as Eliza in My Fair Lady. She has had several principal roles with the company including Mabel in The Pirates of Penzance
- **Bill Bennett**
(Private Willis) went straight to Grand Opera from his music college. He sang leading roles in "Cav" and others. He has played most G & S characters in his time.
- **Sarah Miles**
(Celia) lives in Margate. Played the Fairy Queen in a school production of Iolanthe. She joined ROS two years ago and is looking forward to this her first principal role.
- **George Martin**
(Accompanist) has been involved with local music for many years as conductor for Thanet Light Orchestra and ourselves. He is always in demand locally to accompany singers and instrumentalists
- **Ian Kilty** (Strephon) joined us for White Horse Inn. Previously with Zodiacs in Cheshire where he has had leads in Trial by Jury and 42nd Street. He also played Snodgrass in the Dickens play last year
- **June Redford**
(Fairy Queen) has been 42 years in amateur theatre. She has done most jobs in the theatre. Iolanthe was her first show ever and is unlikely to be her last.
- **Pat Drywood**
(Fleta) is a long established performer both here and previously elsewhere in Kent. She says that her crowning glory was playing the lead soprano Lisa in The Land of Smiles for Gravesend Operatic when her husband was MD

"If all the world's a stage, who's doing the clapping?"





THE NATIONAL OPERATIC AND DRAMATIC ASSOCIATION

Patron: HM Queen Elizabeth. The Queen Mother



Ramsgate Operatic Society has been an affiliate member of NODA for many, many years. It is THE organisation in the UK that represents the interests of Amateur Theatre in all aspects of their business and enjoyment. These matters include lobbying appropriate Government Departments to ensure that the interests of amateur theatre are not forgotten. It also offers technical, legal and financial support to members.

It is organised on an area basis and Bob Drywood our Secretary is the Councillor in charge of the SE Area. We also have Sylvia Blogg another member of our company as our local Regional Representative. There are in excess of 2500 societies and groups in membership across the UK. In the SE Area we have about 90 groups in membership. The Association also encourages individual membership of persons with an interest in amateur theatre at a very modest annual subscription.

NODA celebrates its centenary in 1999 and a special National Event weekend is planned for the first Spring Bank holiday in London. The event includes two nights of amateur entertainment at the Royal Albert Hall, a carnival parade in Hyde Park and a flotilla of singing and dancing on boats down the Thames. There will of course be separate area events.

Long service medals are awarded for services to amateur theatre.

The Association also encourages self-help among its members and a supporting hand in times of difficulty. It is able to suggest possible producers and musical directors. It can also often find a replacement principal at short notice should someone fall ill in a production.

Its interests cover musical play, musical, operetta, opera, drama, pantomime and so on. If you would like more information please give Bob Drywood a ring on 01843 862522

IOLANTHE AT THE SAVOY

From Arthur Sullivan's diary dated 25th. November 1882: "*1st. performance of Iolanthe at the Savoy Theatre, House crammed- awfully nervous, more so than usual on going into the orchestra. Tremendous reception. 1st. Act went splendidly- the 2nd. Dragged and I was afraid it must be compressed. However it finished well and Gilbert and myself were called and heartily cheered*".

Iolanthe was the first 'new' work to be given at the Savoy Theatre with its innovative electric lighting. The programmes had been printed so that the theatre's incandescent bulbs were worked into the floral pattern surrounding the cast list. Below this Carte had added his own brand of service, unique in London at the time: *NO FEES OF ANY KIND.*" Programmes are provided and wraps and umbrellas taken free of charge. Any attendant detected in accepting money from visitors will be instantly dismissed: the public is therefore requested not to tempt the attendants by offering them gratuities".

The operetta was also to be given in New York at the same time and Arthur Cellier: composer, conductor and friend of Sullivan, was put in charge of the company at the Standard Theatre there. A letter of Sullivan's to Cellier, dated 29th. October gives the instruction; "Overture, write one yourself" (since Sullivan's could not be sent to New York in time). So the New York Premiere given on the same night as the London premiere differed in that one respect. The London overture was still not written three days before the first night. Sullivan finished it at 7 am. on the 24th. November. Unusually, it was no routine compilation of tunes from the operetta put together by an assistant, but was composed entirely by Sullivan himself.

As a point of interest, two numbers composed for the operetta in 1882 are never used nowadays: "Fold your flapping wings" to be sung by Strephon, was sung on the opening night, but was soon cut. "Heigh-ho, love is a thorn" is not now known and did not survive into either the London or the New York productions.



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GLOSSARY

Many of the phrases and asides made in the story and tunes of Iolanthe were well understood by the Victorian audiences of the day. We explain some of the expressions used for the benefit of the audience of today.

BOMBAZINE- a twilled fabric of silk and wool which, when old, goes rusty looking

MARAVEDI- a Spanish copper coin of the 11th. Century worth about one sixth of a penny

MARRIAGE WITH DECEASED

WIFE'S SISTER- a parliamentary bone of contention for over 50 years which did not become law until 1907

OVIDIUS NASO- a Roman poet and politician better known as Ovid, famous for many poems about the love affairs of the Olympians

CAPTAIN SHAW- Eyre Massey Shaw (1830-1908), Chief of the London Fire Brigade. He was present at the first performance of Iolanthe, to the great delight of the audience. Certain authorities have suggested that the reference to "Type of true love kept under" might be a hint at the scandal then circulating about Lady Campbell. Apparently she had a number of close friendships with various men including Captain Shaw.

PARLIAMENTARY PICKFORD- a famous firm of carriers, later associated with the equally famous Carter Paterson. "We carry everything" was the slogan which appeared on their vans

SEVEN DIALS- a junction of streets between Drury Lane and Shaftsbury Avenue, formerly a notorious slum

ST. JAMES PARK- it had a reputation as a hang out for prostitutes at the turn of the century

TIES PAY THE DEALER- in certain card games, if the cards held by the banker, who is also the dealer, are of equal value to the player, then the banker wins.

CRUMPLED BANDS- these are strips of white cloth, usually cotton, which are worn hanging from the neck by clergymen, lawmen and academics

TABORS- small drums

COT- cottage

ARCADY- Arcadia, a mountainous area of small valleys and villages in central Peloponnesus, was regarded by the ancient Greeks as the ideal region of rural contentment and pastoral simplicity

THROW DUST IN JURYMAN'S

EYES- to throw dust in someone's eyes is to mislead them

POCKET BOROUGH- a safe parliamentary

seat, being an old constituency where the electors voted as directed by their leaders

FRIDAY NIGHTS- in the House of Lords, the Peers do not now normally sit on Friday at all. It is thought that the "cherished rights" probably refer to the fact that they were able to get away to their country homes early for the weekend

BELGRAVE SQUARE- one of the grandest squares of London, near Hyde Park. It was formerly an exclusive residential district. It is now mainly occupied by Embassies and Public Institutions

I HAVE A BOROUGH OR TWO AT MY DISPOSAL- in the early 19th. Century, up to 200 Parliamentary seats in the country were in private patronage so that the local squire could get his own man into Parliament without too much difficulty.

THY BARK- a small sailing boat, derived from the French word "barque"

DOLCE FAR NIENTE- an Italian expression meaning "sweet doing nothing", a state of pleasurable nothingness

FESTINA LENTE- a Latin expression meaning "make haste slowly"

THROUGH THE GROUSE AND

SALMON SEASON- the periods when fish and game can be caught in the UK are regulated by Acts of Parliament, the so-called "Open Season"

COMMON COUNCILMEN-

representatives of the population of a municipality. The City of London was governed by the Lord Mayor, Aldermen and Common Councilmen

TICKING- a cover containing feathers or other form of stuffing to make a pillow or mattress

PENNY ICE- a quantity of ice cream purchased for a penny from a street vendor

BOOT

TREE- a notched board used to restrain the heel of a boot whilst extracting the foot



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** "The Law gives me the right to open my wife's mail,
but not the courage" **

PREVIOUS PRODUCTIONS

- | | | | |
|------|---|------|--|
| 1961 | The Mikado | 1980 | No, No, Nanette |
| 1962 | The Gondoliers | | The Gondoliers |
| 1963 | The Pirates of Penzance | 1981 | White Horse Inn,
Cowardy Custard |
| 1964 | Iolanthe | 1982 | The Mountibanks,
Ruddigore |
| 1965 | HMS Pinafore and Trial by Jury, | 1983 | Oklahoma!
The Pirates of Penzance |
| 1966 | Ruddigore | 1984 | Guys and Dolls,
Sound of Music |
| 1967 | Yeoman of the Guard | 1985 | Fiddler on the Roof, |
| 1968 | Princess Ida | 1986 | Carousel,
Yeomen of the Guard |
| 1969 | Merrie England | 1987 | Calamity Jane,
HMS Pinafore |
| 1971 | The Gondoliers | 1989 | The Pajama Game,
The Sorcerer and Trial by Jury |
| 1972 | La Vie Parisienne
Vienna, City of Song | 1990 | Oh! What a Lovely War
Half a Sixpence |
| 1973 | The Merry Widow,
Patience | 1991 | The Gandoliers
Brigadoon |
| 1974 | Desert Song
The Pirates of Penzance | 1992 | HMS Pinafore
Oklahoma! |
| 1975 | Die Fledermaus
Iolanthe | 1993 | The Pirates of Penzance
A Century of Song |
| 1976 | My Fair Lady
Yeomen of the Guard | 1994 | Showboat
The Mikado |
| 1977 | Song of Norway
HMS Pinafore | 1995 | Kiss Me Kate
The Merry Widow |
| 1978 | Bless the Bride
The Sorcerer & Trial by Jury | 1996 | Ruddigore
My Fair Lady |
| 1979 | Orpheus in the Underworld
The Mikado | 1997 | White Horse Inn
Anything Goes |

