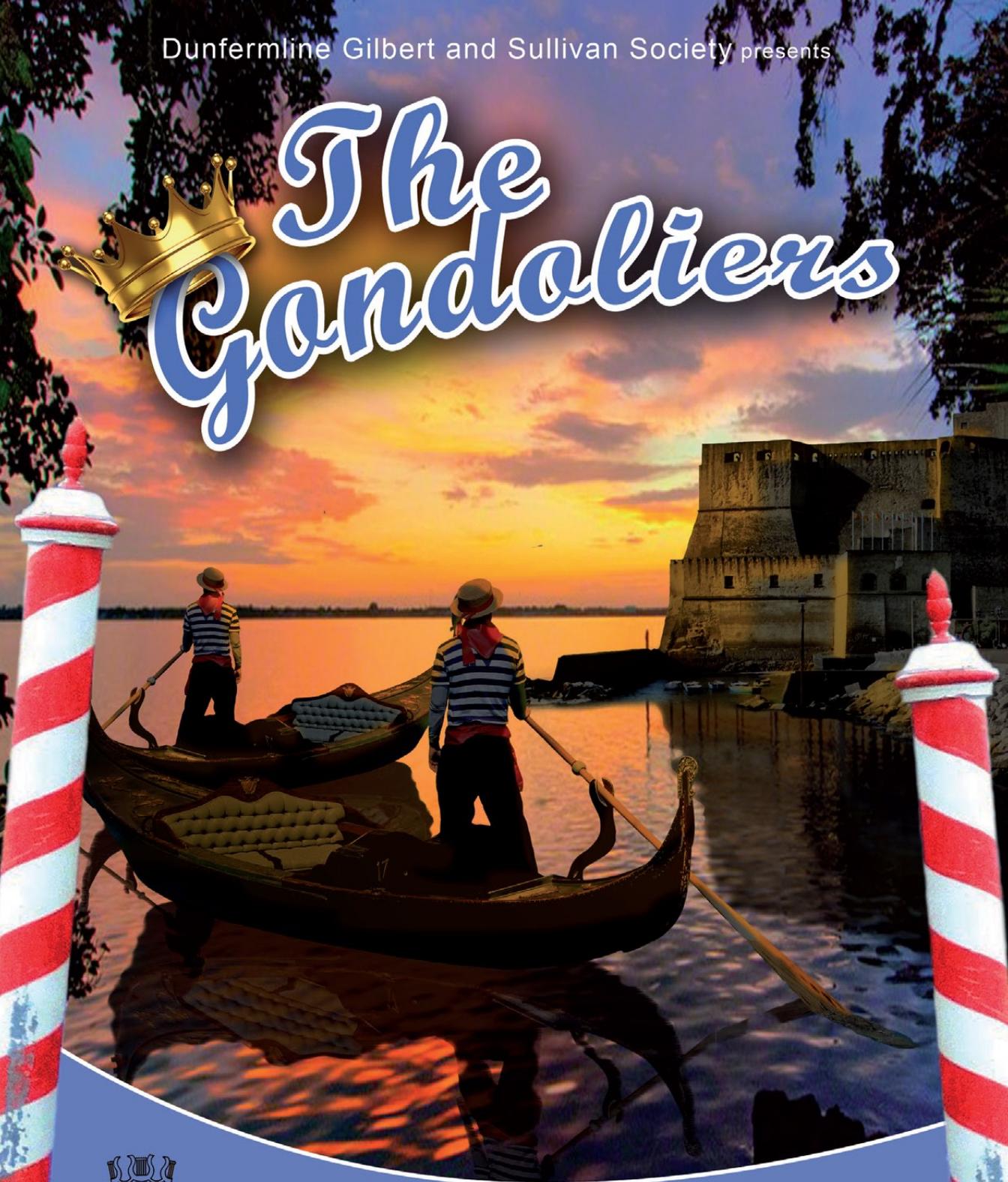


Dunfermline Gilbert and Sullivan Society presents

The Gondoliers



Affiliated to the
National Operatic and
Dramatic Association

CARNEGIE HALL, DUNFERMLINE
11TH - 14TH FEBRUARY 2015



The Chairman writes:

Ladies and Gentlemen, welcome to our 2015 production of *The Gondoliers*. There's sparkling music, clever dialogue and good fun. We very much hope you enjoy it.

In this Chairman's piece, I want to say something a little unusual. I have the privilege of playing the part of Don Alhambra del Bolero, the Grand Inquisitor, in today's production. I've played the same part for the Society once before, thirty-five years ago in 1980. That was the year of my marriage, and my wife was also in that 1980 performance. Now here we both are in this production too. We're not by any means the only ones who span these years. For example, tonight's Duke of Plaza-Toro, Robin O'Zóg, played Marco in that same production thirty-five years ago.

It seems to mean that taking part in Gilbert and Sullivan operas is something you can do for a long time. But looked at another way, we're all getting older!

So if you're in the audience today and especially if you're at the younger end of the scale, why not consider giving it a go? We need people, especially men, for next year's *Yeomen of the Guard*. If you're at all interested, we'd love to hear from you. See the website www.dgass.org.uk for more details.

George Alexander

Honorary President's Message:

Dear friends

The Gondoliers sparks three very special memories for me. As a schoolgirl, my first performance in a Gilbert and Sullivan operetta was as Gianetta. My last production was a 24-hour event for charity and featured the late Margo MacDonald as Inez. She delivered the part with great relish!

My third memory is of working in Venice for six weeks on a Gilbert and Sullivan production – though not *The Gondoliers*. However, during that time I took two gondola rides with friends, one early afternoon and one evening. On neither occasion could the gondolier be persuaded to sing for us. I was pressed into service during the afternoon cruise and we were fortunate on the evening cruise to have in our party a former soprano from the D'Oyly Carte, so we launched into the last section of the Act Two finale of *The Gondoliers*. I suspect we may have made history that night as it was the gondolier who called for more.

I don't think our gondoliers tonight will be so reticent, and I am sure we will be treated to fine singing. So do enjoy a wonderful show.

With best wishes

Frances McCafferty

We are pleased to announce that our costumier for this production of *The Gondoliers* is

The Costume Store

Dunmow, Essex 01371 872767

www.essexcostumestore.co.uk



Dunfermline Gilbert and Sullivan Society

presents

The Gondoliers

or The King of Barataria

Performed at Carnegie Hall, Dunfermline

Wednesday to Saturday 11–14 February 2015

Dunfermline Gilbert & Sullivan Society first performed *The Gondoliers* in 1973, some 84 years after the very first production at the Savoy Theatre in 1889. This is the sixth time that the Society has performed the opera and the second time with Peter Macfarlane as director.

Robin O'zóg was a very young member of the chorus in 1973, but in this year's production he is playing the part of the Duke of Plaza-Toro, supported by two new faces to the Society, Liz Landsman as his Duchess, and Nick Temperley as Luiz, his drummer. Fiona Main makes up the fourth member of the Ducal Party as his daughter Casilda. It is many years since Fiona last performed with the Society on stage, but those of you who saw last year's production of *The Pirates of Penzance* may remember that Fiona sang Claire Porterfield's Mabel from the pit when Claire unfortunately lost her voice. We hope that nothing of this kind happens this year, when Claire will be playing the part of Gianetta, alongside Suzy Burnett in the role of Tessa.

There is also a welcome return for Fiona's husband, Ross, to the Society this year as Giuseppe, and he is partnered by another Society debutante, Scott Barron as Marco. We wish all our newcomers and returning members good luck in their roles alongside the many regular members of the cast.

The orchestra is once again under the direction of the talented Eddie MacLennan, and it is interesting to note that the structure of the orchestra has not changed much from that which played for the première. A little smaller, maybe, by a handful of musicians, but all the parts that were heard on the first night are all still there.

Regular members of our audience will know that the Society normally sets its productions in the original style. This year we depart from Victorian fashion, bringing the show forward 50 years with costumes of the Edwardian period, and we hope you like the change.

We now invite you to sit back and enjoy a story of love, monarchy and politics, Italian style!

The Gondoliers

or

The King of Barataria

Characters

The Duke of Plaza-Toro (a Grandee of Spain)	Robin Ozóg
Luiz (his Attendant)	Nick Temperley
Don Alhambra del Bolero (the Grand Inquisitor).....	George Alexander
Marco Palmeri	Scott Barron
Giuseppe Palmeri	Ross Main
Antonio	Ian Osborne
Francesco	John Allen
Giorgio	Douglas Kerr
The Duchess of Plaza-Toro	Liz Landsman
Casilda (her Daughter)	Fiona Main
Gianetta	Claire Porterfield
Tessa	Suzy Burnett
Fiametta	Carol Osborne
Vittoria	Janie Sim
Giulia	Sinead Williams
Inez (the King's Foster-mother).....	Janie Sim

Act One

The Piazzetta, Venice

Act Two

Pavilion in the Palace of Barataria

There will be one interval of 20 minutes

Refreshments will be available from the Tiffany Lounge, which will remain open after the show this evening by special arrangement.



Peter Macfarlane
Director



Eddie MacLennan
Musical Director

Chorus of Contadine

Mary Alexander	Joan Bell
Joy Campbell	Anne Dolbear
Ann Duly	Karen Grant
Marion Kelly	Jean Kennedy
Gwyneth Kirby	Val McManus
Clare White	Jennifer Williams
Theresa Wilson	

Chorus of Gondoliers

Ian Anderson	Willie Campbell
Bob Cockburn	Adam Cuerden
Jo McBrearty	Douglas Reid
Jim Robinson	Geoff Strong

Choreographer

Carol Sinclair

Orchestra

Leader	Vince Gray
1st Violins	Andrew Rodden
	Rosemary Delargy
2nd Violins	Findlay Watt
	Lesley Black
Viola	Bryan Little
Violoncello	Robin Thomson
Double Bass	John Bushell
Flute	Moira Coates
Clarinet	Lynne Hope
Oboe	Krys Hawryszczuk
Bassoon	Donald Reid
Trumpet	Steven Gray
Trombone	James Miller
French Horn	Margaret McGregor
Percussion	David Wilson

Rehearsal Pianist

Robbie Milner

Short attention span plot!

This version of the plot of *The Gondoliers* is presented as a service to that special section of the audience that enjoy the absurdity of G&S.

Be warned, this opera contains a lot of musical notes, many of which are accompanied by castanets and percussion, so don't doze off. Furthermore, the first half-hour of this opera has no dialogue and, worse yet, the singers keep lapsing into Italian so it's hard to follow and there are no sub-titles.

Act I

The plot is based on some guys who are members of the Italian Boatmen's Union but they are staunch Republicans (honest). Two of them who are brothers are a bit shy and have trouble getting dates, so the local girls set up a game of blind man's bluff, the idea being that whoever they catch, they can marry. After a bit of cheating they snag two girls, presumably the same ones they found blindfolded at rehearsal, run off to get married then move on to where some lines are actually spoken in English.

At this point a boat docks upstage stranding several seasick singers on the seashore (try saying that four times!), consisting of a snooty Spanish Duke, his formidable wife, equally abrasive daughter and a little drummer boy called Luiz (no really!). Luiz is sent off to find the Grand Inquisitor who lives in a ducal palace in Venice. (Thus indicating that Gilbert skipped more than one history class as a boy). While he's away the parents explain to their daughter that when she was a baby she was married to the infant King of Barataria, some God-forsaken land across the water. This does not sit well with their daughter, as the family's broke, she has nothing to wear and, on top of all that, she was contemplating running off with the drummer boy!

About now, and for no apparent reason, the Duke decides to break into song about his days in the army. Entertaining, but nothing to do with the story. Then the daughter tells Luiz that it's all off as she is now a queen and they part after a bit of heavy snogging.

The kindly old Inquisitor then arrives to tell us that he kidnapped the baby king and passed him on to an old gondolier ... well, that's not legal anymore ... following which the old guy's wife ran off with a brigand and he became an alcoholic! Between drink and gout he went to an early grave without

remembering which of his kids was his and which was the young king. So, the daughter is married to one of two brothers and nobody knows which. Are you still with me?

The old Inquisitor intervenes again (which he keeps on doing and usually means the plot is advancing), just when they are planning their super honeymoon, to tell the two gondoliers that one of them is king and they can't tie the cans to the back bumper just yet. After a deal of rumpus, during which they try and square being Republicans and Monarchs, they agree to rule jointly with an 'equal-opportunity' administration.

Our two kings have to explain this new way of thinking to their old buddies, which is not popular until they are all told that they will all be equal and it's jobs for the boys at the palace. The Inquisitor also senses an Act II debacle and suggests that the guys go off to Barataria alone.

Act II

In Act II, we learn that egalitarianism is not all it's cracked up to be, and beer and sandwiches at No. 10 only work part of the time.

Meantime, the ladies are getting restless, so they borrow a boat, pick up all the girls and head for Barataria to check out what the guys are up to.

This, of course, leads to a party, drinking and a dance as the honeymoon commences. However the party is quickly over when the old Inquisitor turns up again and for some reason gives them leap-frog lessons, warning them that, if they don't mend their ways, we'll have party political leaders in the street. Which is pretty much where we are today. He also tells them that one of them is an unintentional bigamist, which does not go down well with the wives. However, he does point out that, once he has finished doing unspeakable things to the Nurse, the king's true identity will be revealed.

The Spanish Duke and his dysfunctional family also arrive on the isle which is strange after their avowed intent in Act I never to set to sea again. The Duchess explains how she tamed the Duke and they both explain the inner workings of their new scam company, The Duke of Plaza-Toro Ltd. com.

Finally, and not before time, the infant king's foster mother arrives to put us all out of our misery, and finally we learn the identity of the real king.

PRODUCTION TEAM

Stage Manager..... Mike Pendlowski
Deputy Stage Manager..... Alison Pendlowski
Assistant Stage Managers..... Helen Pendlowski
Props..... Amanda Dellar and Jo McConville
Lighting Design John Allen
Sound Operator ... Paul Smith of Apex Acoustics
Wardrobe Supervisor..... Kerry Black
Front of House Manager Jack Archibald
Deputy FoH Manager Howard Kirby
Set by..... Paul Lazell, Grays, Essex
Costumes by
The Costume Store, Great Dunmow, Essex
Make-up Lyn Bowring
Programme John Allen and Martin Tarr

MANAGEMENT COMMITTEE

Chairman George Alexander
Vice Chairman..... Mary Alexander
Finance Manager..... Anne Dolbear
Administration Manager..... Sinead Williams
Production Manager..... Mike Pendlowski
Publicity Manager..... Douglas Reid
Ticket Sales Manager..... Mike Pendlowski
Programme Manager John Allen

LONG SERVICE AWARDS

Dunfermline Gilbert & Sullivan Society is a member of NODA Scotland and it is our practice to give NODA awards to members when they reach certain milestones in their lives as amateur society members in any capacity. This year the following awards are being made:

Joan Bell..... 25 year Long Service Medal
Geoff Strong..... 25 year Long Service Medal
Mary Alexander..... 15 year Badge
Clare White..... 15 year Badge

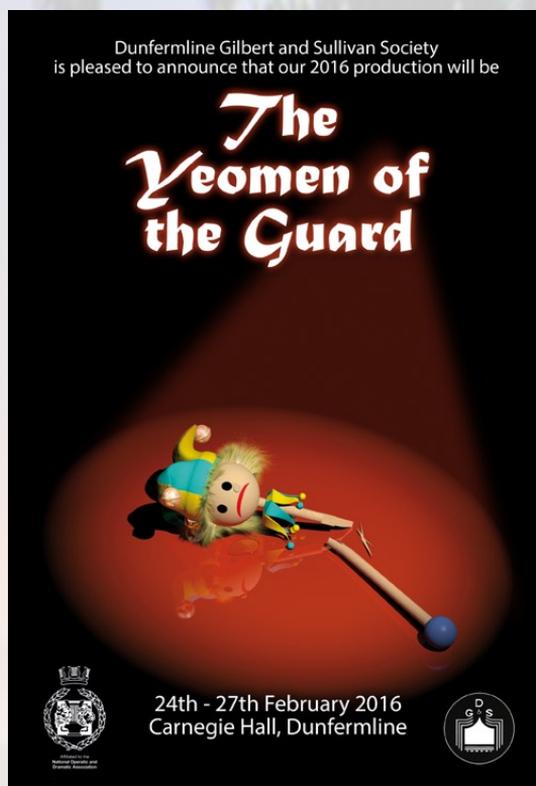
WEB MASTER

Martin Tarr

NON-SINGING MEMBERS OF THE SOCIETY

Jack Archibald	Ella Coates
Johan Edwards	Ken Goodfellow
Tom Johnston	Rae Lamond
Mike Pendlowski	Michael Reay
Martin Tarr	

Next year's show!



HONORARY LIFE MEMBERS

Jim Etheridge
Peter Hutchings
Bill Tulloch

FRIENDS OF THE SOCIETY

The Countess of Elgin	Freda and Stewart Laird
Patsy Allen	Frank Moyes MBE
Steve Bowring	Isabel Murphy
Fay Colyer	Michael Reay
Mr & Mrs C Cox	Amy Reid
Susan Reid	Mr & Mrs N Edwards
Mr & Mrs T A Salt	David B H Gemmill
Mrs Margaret Searle	
John and Gerry Greer-Spencer	
Mr & Mrs John Headden	Mr & Mrs W A Tulloch
Peter Hutchings	Mrs R Walker

THE SOCIETY WISHES TO THANK

The Carnegie Hall
Queen Margaret Hospital
All volunteer staff and programme sellers,
and all who have assisted in anyway and whose
names have been inadvertently omitted.

More about Dunfermline Gilbert and Sullivan Society

Formed in May 1970, the Society produces a full G&S opera for a week in February each year, staged at the Carnegie Hall. Other concerts are also performed, not necessarily G&S, and details of these and lots of other information on the Society are posted on our website www.dgass.org.uk.

COME AND JOIN THE SOCIETY ...

We give a warm welcome to new performing members, whether or not they have previous stage experience. Chorus rehearsals for our main show start in August, and are held on Wednesday evenings from 7.30 to 9.30 at the Whitefield Day Hospital at Queen Margaret Hospital.

Auditions for principal parts are held each summer. Dates and arrangements for auditions are noted on the website, www.dgass.org.uk.

For more specific queries, contact George Alexander, our Chairman, on 01383 737441, or email our webmaster at martin@dgass.org.uk: Martin Tarr will make certain that the right member of the committee gets back in touch with you.

... OR BECOME A FRIEND

If you do not have the time or inclination to join the Society, why not become a **FRIEND**?

The minimum individual subscription is £30 and this entitles you to advance booking for the main show at concession prices, a free ticket to the main show and another for any concert that the Society performs throughout the year.

For more information on becoming a **FRIEND**, please contact Mary Alexander on 01383 737441.

KEEPING UP THE STANDARDS

The Dunfermline Gilbert & Sullivan Society was founded for the sole purpose of performing Gilbert & Sullivan's works and giving audiences in Dunfermline and Fife an opportunity to see and hear G&S operettas staged in much the same way as they were in the days of Richard D'Oyly Carte and his first opera company.

For our annual show the stage sets are hired from the south of England or built locally to our design. Our costumes, too, come from the south and are frequently costumes that were originally worn or are copies of those worn by English National Opera, perhaps with a little alteration here and there. Lighting is traditional in that we don't utilise moving lights or follow spots and we use an orchestra of nearly the same size as would have been employed originally and without

any electronic or amplified instruments. The only 'modern' advantage we have is that the principal singers have radio mics so that you can hear them clearly at the back of the balcony!

To achieve our high standards of performance we employ a professional artistic director, currently Peter Macfarlane, who has been with us since 2005, and Eddie MacLennan as our ever-so-patient musical director.

On the technical side of production, Mike Pendlowski and John Allen have spent most of their lives working in and around technical theatre, and endeavour to ensure that performances are as flawless as possible.

Making up the regular crew on stage, Mike's wife Alison is the Deputy Stage Manager in the prompt corner on 'the book' calling the cues, Helen, his daughter is the Assistant Stage Manager, and Amanda Dellar and Jo McConville ensure that all the props are there for the cast, one on each side backstage.

DUNFERMLINE G&S AND NODA

The National Operatic and Dramatic Association (NODA) was formed in 1899, and is the leading representative body for amateur theatre in the UK. Dunfermline G&S Society has been affiliated to NODA since the Society was formed in 1970.

NODA has a UK-wide membership of some 2,400 societies and groups, and a further 2,000 individual members, staging musicals, operas, plays, concerts and pantomimes in venues both large and small. From village halls to provincial theatres, NODA societies are everywhere. Look at page 16 to see the range of shows being offered by NODA groups in Fife during the next few months.

Membership of NODA provides theatre groups and individuals with a range of benefits, including representation to government, access to funding agencies, and direct access to rights holders and the media. NODA also runs regional and national conferences, workshops, seminars and summer schools.

There are eleven NODA districts in Scotland, each with a representative on committee. These volunteers are the vital link to the grass roots of the Association, the theatre groups themselves and their members.

We are lucky at DGASS in that the NODA Regional Representative for Fife is our own Mike Pendlowski. For further information, contact him at mike.pendlowski@noda.org.uk.

Principals



Robin Ozóg
as *The Duke of Plaza-Toro*

Robin is one of the founder members of Dunfermline G&S and a favourite with our audiences. Over the years he has played all the major tenor and romantic lead roles in G&S (many several times over!). Outwith G&S, Robin has performed in many Societies in Fife, Lothian, Forth Valley and Tayside. He has played Danilo in *Merry Widow*, Alfred and Falke in *Pink Champagne*, Eisenstein in *Die Fledermaus*, Sir Walter Raleigh in *Merrie England*, Philippe in *The New Moon*, Brazil, Raoul and Robert in *La Vie Parisienne*, Pluto in *Orpheus in the Underworld*, Monsieur de Tavel Rose in *Not in Front of the Waiter*, Hillary in *Sunday Excursion*, Bastien in *Le Farfadet*, Stenio in *Gandolfo* and Turidou in *Cavalleria Rusticana*. Most recently Robin has played the parts of Ko-Ko in *The Mikado*, Strephon in *Iolanthe* and Archibald Grosvenor in *Patience*.

Robin is also a member of Kirkcaldy G&S and played Lord Mountarat in their last production of *Iolanthe* in 2014. He is currently directing their latest production of *The Mikado* which can be seen next month at the Adam Smith

Centre, where he is also playing the part of Ko-Ko.

Robin also sings with the Fife group 'Cantamus' who regularly perform concerts throughout the Kingdom in aid of charity.

This is **Nick's** first appearance with Dunfermline G&S, having been a long-standing member of Edinburgh G&S, where he completed the canon of existing G&S works with his performance as Lord Dramaleigh in *Utopia Limited*.

Nick's first principal role in a Savoy opera, while a student at York University, was Dr Daly, the middle-aged vicar in *The Sorcerer*. So, in the style of Gilbertian topsy-turvydom, he is delighted to be playing the youthful Luiz now that he is a University Lecturer.

Away from G&S, Nick can be found "tootling like a cornet-a-piston" with Edinburgh Brass Band, with whom he has performed in such diverse locations as football pitches in forests, the Fringe Festival in Edinburgh, and featured on stage as the band in Puccini's *La Boheme*.



Nick Temperley
as *Luiz*

George first sang with Dunfermline G&S in 1975 and performed many roles with the Society until 1983, including the Mikado, the Pirate King, Don Alhambra, Wilfred Shadbolt and Florian. He rejoined the Company for the 2006 production of *The Pirates of Penzance* with his wife Mary, whom he had originally met at the Society, and two of their four children, Amy and David. George was elected Chairman of the Society in 2009.

George has always been enthusiastic about G&S and formed his own company called Opera Forth to perform *Bill and Arthur* at the 1978 Edinburgh Festival Fringe, and in 2008 sang the part of Bill Bobstay in our own *HMS Pinafore*. In 2009 George put on Yeoman's attire to sing the principal role of Sergeant Meryll in *The Yeomen of the Guard*, and in 2010 he took the part of Sir Marmaduke Pointdextre in *The Sorcerer*. In 2011 George played the title role in *The Mikado*, followed a year later by Private Willis in *Iolanthe*. George was promoted from the rank of private to play the part of Colonel Calverley in *Patience* in 2013 and last year marshalled his followers as the Sergeant of Police in *The Pirates of Penzance*.



George Alexander
as *Don Alhambra del Bolero*

Principals

Scott began his musical studies as a pianist at Napier University before successfully completing the four-year performer's course at the Royal College of Music in London. During his time there he was introduced to the world of singing by having the opportunity to work as an accompanist for many of today's now-established opera singers. He also received singing lessons from the renowned Scottish tenor, Neil Mackie.

Having decided early on not to pursue a career as a pianist, Scott went on to build a successful career in business before recently returning to his musical roots. He now teaches piano full-time and sings at every opportunity.

This is Scott's first venture with the Dunfermline G&S Society and he is looking forward to singing with such a fantastic, friendly, supportive group.



Scott Barron
as Marco Palmieri

Ross has been performing on the stage from the age of 12 when he took part in *The Gang Show* at Dundee's Whitehall Theatre. Since then, he has taken part in a multitude of shows from *The Boyfriend* and *The Student Prince*, to *La Bohème* and *La Traviata*.

After taking a few years out from stage work to concentrate more on the technical side of show productions, Ross returned to the Edinburgh stage last year to play Scynthius in *Princess Ida*, and Marchand in *The Count of Luxembourg*.

Ross last appeared on the Carnegie Hall stage with the Dunfermline G&S Society back in 1997 when he appeared in the chorus of *The Pirates of Penzance*. He is delighted to be returning this year in the role of Giuseppe in *The Gondoliers*.



Ross Main
as Guiseppe Palmieri

Ian joined the Society in 2002 and made his theatrical debut in February 2003 as Lord Tolloller in *Iolanthe*. He followed this by playing the Mikado in 2004, shifting from tenor to bass, and greatly enjoying his reign of terror over the company.

In the 2004 Summer Concert he played The Judge in *Trial by Jury*, a rewarding role in which he actually got the leading girl – a rare event for any non-tenor! A situation realised later in real life when he married Carol in 2011. Ian played Sir Roderic Murgatroyd in *Ruddigore* in 2005 and Wilfred Shadbolt in our 2009 *Yeomen*. He is delighted to have returned to the Society, recently joined the Edinburgh Festival Chorus to maintain his interest in singing large-scale choral works, and also sings with Limelight, a small group of singers who perform concerts across Fife and Scotland.



Ian Osborne
as Antonio

S:1

... an award winning salon
01383 620609

Sheds

Principals



Liz Landsman
as *The Duchess of Plaza-Toro*

This is **Liz's** first year with DGASS and she is very much looking forward to performing with the company in her favourite Savoy opera.

Liz first performed on stage during her student days at St Andrews where she discovered a love of the Savoy operas. Three years with the Angus G&S Society followed, and then she moved to Edinburgh where she has played roles ranging from Iolanthe, Lady Angela in *Patience*, Tessa in *The Gondoliers*, Lady Psyche in *Princess Ida*, Mad Margaret in *Ruddigore*, and Baroness von Krakenfeldt in *The Grand Duke*, to the blue lion dog in *The Mikado*!

In the past 15 months Liz has been 'A Lady of Ancient Lineage' in *The Sorcerer*, an undergraduate in *Princess Ida*, a Fallen Fairy at the International G&S Festival in Harrogate and a Highland lady's maid in the world première of the new musical *Prophecy*. When she isn't singing, Liz enjoys running her border collie, Towy, in agility competitions. She also had great fun last July as a Clydesider at the Commonwealth Games.

Fiona has been treading the boards in Fife and Edinburgh since she was a "tiny tiddle-toddle" and has been lucky enough to play a huge variety of wonderful and interesting characters in pieces ranging from Ancient Greek plays to Opera and Light Opera, Musicals, Gilbert and Sullivan and Sondheim. Some of her favourites include Mrs Anna in *The King and I*, Sara-Jane Moore in Stephen Sondheim's *Assassins*, Katisha in *The Mikado* and Rosalinda in *Die Fledermaus*. Most recently she was seen as Lady Psyche in *Princess Ida* with Edinburgh Gilbert and Sullivan Society, Angele Didier in *The Count of Luxembourg* with Opera Camerata, and as Lady Isabella in the world première of brand-new Scottish musical *Prophecy* with MST Productions. Her last on-stage role with DGASS was Pitti-sing in *The Mikado* in 1995 (not counting lurking in the pit last year) and she is delighted to be returning to the company that started her out on her Gilbert and Sullivan journey to play Casilda. She has had great fun working with this incredibly talented cast and hopes that you enjoy this fabulous, sunny show as much as she does.

By day Fiona works as a graphic artist and multimedia developer at Selex ES, is married to Giuseppe (or Ross as she likes to call him), and lives in Stirlingshire. She studies singing with Dr Nell Drew.



Fiona Main
as *Casilda*

Claire's first principal role for the Society was Gianetta in *The Gondoliers* and she is delighted to be singing the part once again. Other roles for DGASS have included Josephine in *HMS Pinafore*, Elsie Maynard in *The Yeomen of the Guard*, Aline in *The Sorcerer*, Yum-Yum in *The Mikado*, Phyllis in *Iolanthe*, *Patience* and, last year, Mabel in *The Pirates of Penzance*.

Claire has also worked with Linlithgow Amateur Musical Productions, where she has played Sarah in *Guys and Dolls*, Mabel in *The Pirates of Penzance* (Broadway version) and Lady Jacqueline in *Me and My Girl*.

Most recently Claire has enjoyed performing at the Edinburgh Festival Fringe, playing the part of Letitia in *The Zoo*, at Paradise in the Vault, in 2011. Claire also regularly performs at many charity concerts.



Claire Porterfield
as *Gianetta*

Principals



Suzy Burnett
as Tessa

Suzy first joined Dunfermline Gilbert & Sullivan Society for the 1985 production of *Iolanthe*. After a break of ten years doing “no singing at all”, she returned to the company in the chorus of the 25th Anniversary production of *The Mikado*.

Since then she has appeared in most of the company’s productions, either in ensemble or principal roles, most recently as The Duchess of Plaza-Toro in 2007, Little Buttercup in 2008, Phoebe Meryll in 2009, Pitti-Sing in *The Mikado*, the Fairy Queen in *Iolanthe* and Lady Saphir in *Patience*.

In 2000 Suzy joined Strictly Songtime in their Edinburgh Fringe tribute to Stephen Sondheim, *Sondheim 70*, and again appeared with them in *Rags* in 2002. In 2004, Susan joined the cast of Liquid Productions and appeared for 14 performances of Kander & Ebb’s *The World Goes Round* at the Edinburgh Fringe Festival. In January 2006 she directed the Forth Dimension Juniors’ production of *Joseph and his Amazing Technicolour Dreamcoat*, a daunting but exciting task.

Suzy completed a Higher Diploma in Musical Theatre in 2009 and appeared with Limelight Productions in the Disney classic *Beauty and the Beast* at Dunfermline’s Alhambra Theatre in October 2010 as part of the ensemble, and again as Svetlana in Limelight’s production of *Chess*. Suzy also appeared in her first professional pantomime in 2010, playing the wicked stepmother, Baroness Hardup, in the Dunfermline Alhambra’s production of *Cinderella*.

Carol joined the Society in 1990, when her first production was *The Sorcerer*. She sang Lady Psyche in *Princess Ida* in 1992, the first of many principal roles, which have included Prince Orlofsky in *Die Fledermaus*, Edith and Ruth in *Pirates*, *Patience*, and Tessa in *The Gondoliers*.

Other roles have included Baroness Gondremark in *La Vie Parisienne*, Elsie in *Yeomen*, *Iolanthe*, Pitti-Sing in *The Mikado*, Mad Margaret in *Ruddigore*, Tessa in the 2007 production of *The Gondoliers*, Lady Sangazure in the 2010 production of *The Sorcerer* and *Iolanthe* in 2013. Carol also has substantial experience of musical theatre and solo performances elsewhere. Her favourite stage roles have included Nancy in *Oliver* and Lady Thiang in *The King and I*. Recently, she has appeared with Cupar Amateur Musical Society as Golde in *Fiddler on the Roof*, Nettie Fowler in *Carousel*, Ruth in *Broadway Pirates* and gave a stunning performance as Valencienne in *Merry Widow*, where she danced and sang the can-can!

Carol also performs with Limelight, a small group of concert singers based in Dunfermline and includes traditional Scottish pieces in her repertoire.



Carol Osborne
as Fiametta

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in song, music and words

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in Carnegie Hall Annex

Meadows Chamber Orchestra

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in Carnegie Hall

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or at the door. More information at www.daguilid.co.uk

Featuring ...



John Allen
as *Francesco*

John joined the Society in 2002, has been a regular member of the men's chorus ever since, and last year played Samuel in *The Pirates of Penzance*. John was trained in Technical Theatre at Central School of Speech & Drama in London after which he worked in London for a short time before moving to Harrogate Rep and York Theatre Royal before joining Joan Knight to light a season at Perth Rep.

From Perth, John was an original director of Northern Light in Edinburgh where he has been ever since, still working on the design and fit-out of new and re-furnished performance spaces.

John is also a member of the Fife group 'Cantamus' who regularly perform concerts throughout the Kingdom in aid of charity.

Many will know Douglas as the Organist and Director of Music at Limekilns Parish Church. His principal roles with the Society include John Wellington Wells in *The Sorcerer*, Pish-Tush in *The Mikado* and Pierre in *La Vie Parisienne*.

He sang the role of the apostle Paul in *No Exceptions!* with a new Christian amateur company, ReACT, in 2005, and he wrote the music and lyrics for a musical, *Choices*, which was performed in March 2006.

Douglas started playing the piano at the age of nine and had extensive experience as an amateur oboist in his student days. The harp is a more recent accomplishment.



Douglas Kerr
as *Giorgio*

Janie's first production with the Society was as a Japanese schoolgirl in the 1978 performance of *The Mikado*, and she has appeared in most of the shows since then as well as the Summer Concerts.

Janie's last principal role was as Mrs Partlett in *The Sorcerer* in 2010 and she is looking forward to taking two parts in this year's show.



Janie Sim
as *Vittoria and Inez*

Sinead joined the Society in 2010, when she was a member of the chorus for *The Sorcerer*. In 2011 she played Peep-Bo in *The Mikado* and in 2012 she played Celia in *Iolanthe* and Sacharissa in *Princess Ida*.

She worked with Falkirk Operatic Society in 2013 on the production of *Wizard of Oz* and with DGASS as Isabel in *The Pirates of Penzance* last year.

This year Sinead was elected to the DGASS Committee as Secretary where she is a welcome addition.



Sinead Williams
as *Giulia*

Looking good

Now you may think that all the ladies and gentlemen of the company look after their own make-up. Well, here's a little secret, the ladies generally do, but the guys are not so well practiced. To make certain they get all the brush strokes in the right place we are indebted to Lyn Bowring for her work with the men's chorus in particular and trying to make them look like handsome gondoliers!

Chorus of Contadine



Mary Alexander



Joan Bell



Joy Campbell



Anne Dolbear



Ann Duly



Karen Grant



Marion Kelly



Jean Kennedy

Chorus of Contadine



Gwyneth Kirby



Val McManus



Clare White



Jennifer Williams



Theresa Wilson

At this production ...

This is the first time that we have performed with four married couples in the cast! George, who plays Don Alhamba, is married to Mary, one of our contadini, Joy, also in the ladies chorus, is married to Willie, one of our gondoliers, Ian, who plays Antonio, is married to Carol, Fiametta, and Ross, Giuseppe, is married to Fiona, who plays Casilda.

However, you have to forget this, for with all the marital complexities in the plot as well, you will get *really* confused!

Another first for the Society this year is the appointment of a choreographer for the chorus. In our most recent production of *The Sorcerer* we did feature young dancers from Queen Anne High School who were choreographed by Lorna Lewis, but this is the first time that a choreographer has been used to set the steps and rehearse the company for the Cachucha in Act II, and Carol Sinclair has been a welcome addition to the production team this year.

In the beginning ...

When *The Gondoliers* opened in London, it was a tremendous success, with 554 performances in its first 18-month run.

The part of the Duke of Plaza-Toro was played by Frank Wyatt. In earlier G&S operettas the part of the humorous, patter-singing eccentric would have been played by George Grossmith. However, George was growing tired of the D'Oyly Carte Company and, in truth, he was in great demand as an entertainer, singer and pianist, from which he could earn far more than he was ever paid by Richard D'Oyly Carte! But, for his replacement, *The Gondoliers* was the last of the great G&S operettas, and Frank only spent two years with the D'Oyly Carte Company before moving on.

Frank was, however, a man of the theatre, actor, singer and comedian, and, although he started out as an illustrator and painter, he ended his working life still in the theatre business, managing the Trafalgar Square Theatre (later renamed the Duke of York's) with his wife Violet Melnotte.

Chorus of Gondoliers



Ian Anderson



Willie Campbell



Bob Cockburn



Adam Cuerden



Jo McBrearty



Douglas Reid



Jim Robinson



Geoff Strong

AJ Winski

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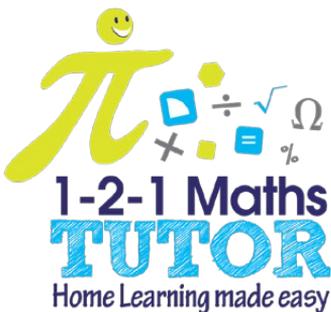
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Kirkcaldy G&S Society – *The Mikado*:
5–7 March at the Adam Smith Centre
Leven Amateur Musical Association –
Ragtime: 9–14 March at The Centre, Leven
Markinch Amateur Operatic Society –
The Pirates of Penzance – Broadway Version:
24–28 March at Markinch Town Hall
Rosyth & District Musical Society –
The Wizard of Oz:
24–28 March at the Carnegie Hall
Harbourlights, East Neuk Music Theatre
Company – *The Pied Piper*: 25–27 March at
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6–9 May at the Carnegie Hall
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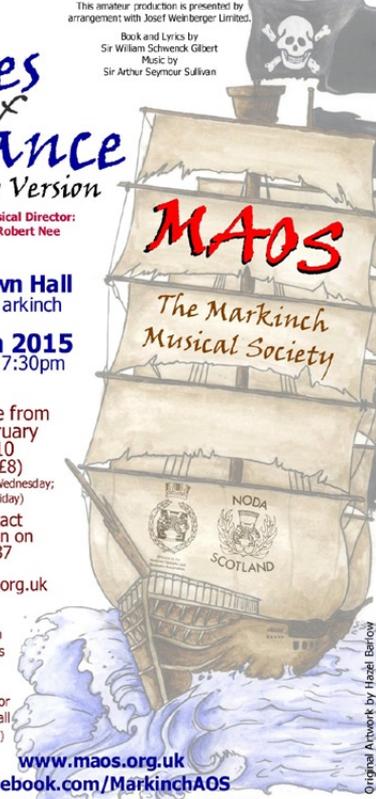
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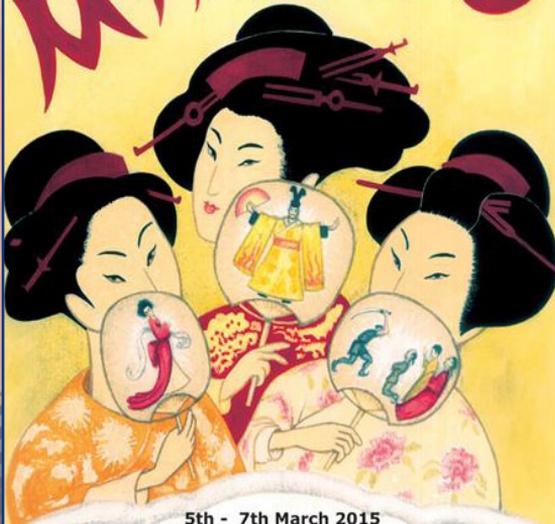
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- 2006 *The Pirates of Penzance*
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