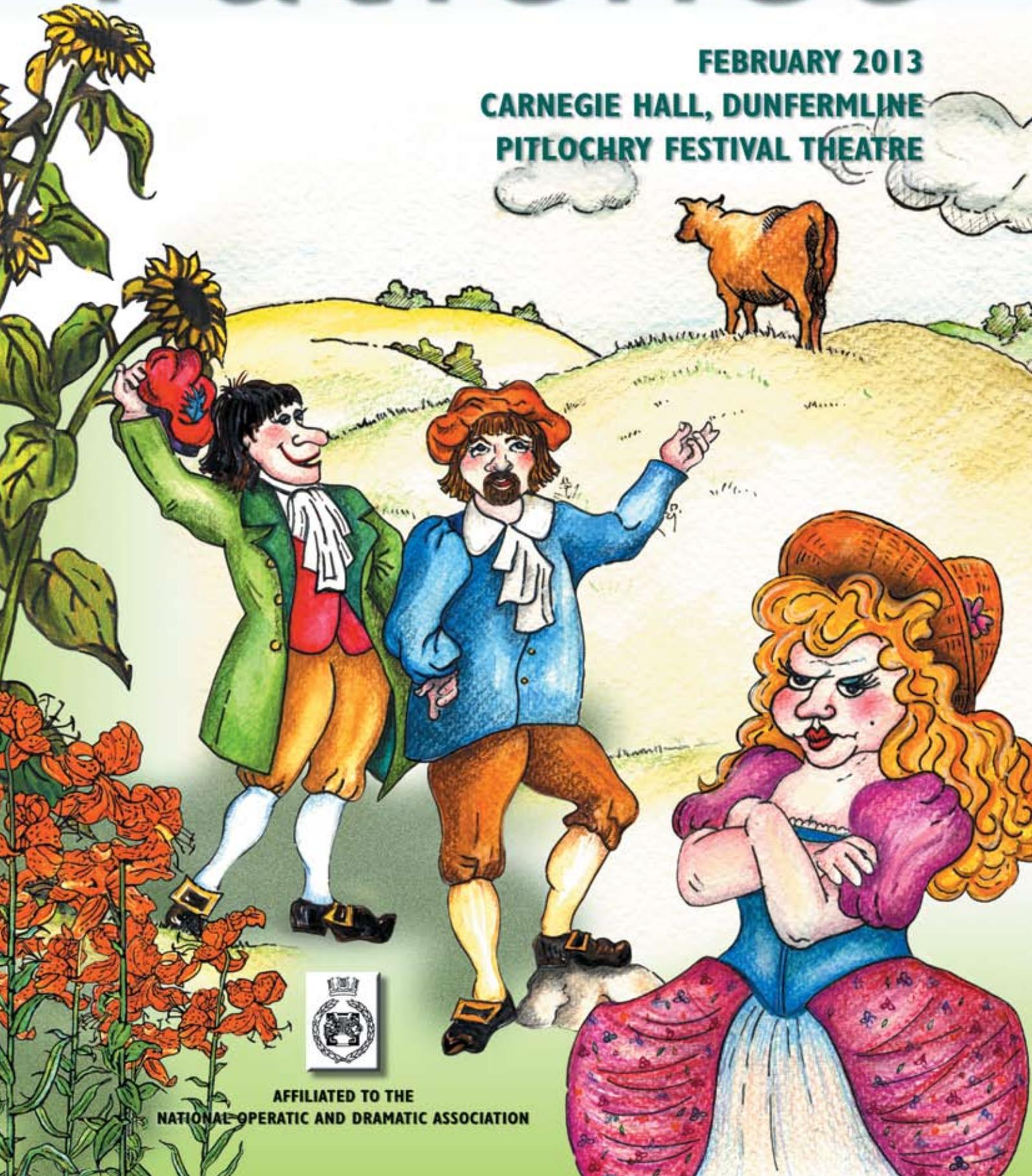


DUNFERMLINE GILBERT & SULLIVAN SOCIETY PRESENTS

Patience

FEBRUARY 2013

CARNEGIE HALL, DUNFERMLINE
PITLOCHRY FESTIVAL THEATRE



AFFILIATED TO THE
NATIONAL OPERATIC AND DRAMATIC ASSOCIATION

The Aesthetic Movement

Gilbert & Sullivan's *Patience* is a satire of the late Victorian Aesthetic Movement. So, to try and understand the satire within the operetta we should first learn a little about the Movement and its protagonists.

The Great Exhibition of 1851 expounded the industrial wonders and innovative designs of early Victorian England. However, not everyone cheered the practicality and outward prudishly moral standards of the period and a small, radical group of artists, known as the Pre-Raphaelites, founded by William Holman Hunt, John Everett Millais and Dante Gabriel Rossetti, were strong critics, proclaiming that art should be about beauty in the subject and little else. "Art for Art's Sake!" was its battle cry, a slogan that originated with the French poet Theophile Gautier. They loathed the sentimental and morally sententious art of the early Victorians.

During the period from 1850–1875 the Aesthetic Movement grew from its base of just a few painters and artists to include architects, designers, poets, philosophers, writers and craft workers. The Movement was dedicated to pure beauty, and stood in notable contrast to the materialism of 19th-century Britain.

Principal doctrines of the Movement included idealism, sensitivity to beauty and artistic experience, placing beauty above other values, the philosophical emphasis of the soul, and living intensely.

In 1877 the Grosvenor Gallery opened in Bond Street. Its palatial decor featured gold leaf and inlaid marble with silk lined walls, all for the purposes of exhibiting the works of artists within the Movement including such names as James McNeil Whistler, Edward Burne-Jones and Albert Moore. The gallery was a stunningly sensuous experience which Victorian London had never seen before.

Authors within the Movement included Aubrey Beardsley, Max Beerbohm, Walter Pater, Ruskin, Swinburne and, of course Oscar Wilde.

By the latter part of the century, the Aesthetic Movement had turned into Art Nouveau which, by the 1900 World Fair in Paris, had been established as the first new artistic style of the 20th century.

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

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Dunfermline Gilbert and Sullivan Society
presents

Patience

or *Bunthorne's Bride*

Performed at Carnegie Hall, Dunfermline
Wednesday to Saturday 13-16 February 2013

and at Pitlochry Festival Theatre on Sunday 17 February

The Chairman writes:

Ladies and Gentlemen, welcome to *Patience*!
Amongst the jewels of the Gilbert and Sullivan operas, *Patience* is not so often seen, and yet it sparkles like the best of them. It's a story of contrast between the sharp and soldierly Dragoon Guards and their former fiancées who have become fawning followers of the Aesthetic Movement. Musically and visually, it's the contrast between the bright and martial men, and the muted and mournful maidens.

The Aesthetic Movement, on which the plot of *Patience* is based, came and went in the 19th century, and is not readily understood today. On the face of it then, *Patience* was likely to be the most temporary of the operas. However, in every generation there are fads and crazes. They still produce outsiders, genuine followers, and many who ride the popularity bandwagon. And so, perhaps surprisingly, *Patience* has remained relevant over all the years. Although we may not get the Aesthetic Movement, we still get the point.

Tonight's production, once more under the capable and valued direction of Peter Macfarlane and Eddie MacLennan, is an evening of colour, laughter, catchy tunes, and great family entertainment. By the end of the evening, I hope you will agree.

Enjoy the show!

George Alexander

Honorary President's Message:

To all my friends at the Dunfermline Gilbert and Sullivan Society –

It is with pleasure that I anticipate the production this year as I will once again be able to attend a performance. I do miss it when pressure of work keeps me away.

Patience is another operetta that I have yet to do on stage, although Lady Jane's song is a regular in my concert repertoire and Lady Angela was one of my first recordings for the D'Oyly Carte Opera company. What a pleasure it is to see that company rise from the ashes and begin a new collaboration with Scottish Opera.

Patience was ahead of her time, being a down to earth young lady and not swayed by popular thoughts on love – "Firstly, what is this love that upsets everybody and, secondly, how is it to be distinguished from insanity?" Poor Bunthorne, realising she will not be wooed, decides to raffle himself as a matrimonial prize. Again Gilbert proves himself ahead of his time, as surely these days Bunthorne would be the prize in a reality TV show; every bit a raffle.

To all the performers I wish you great success with the production, not to mention pleasure and satisfaction, and to my fellow audience members, may you have an evening to remember.

With best wishes,

Frances McCafferty

Patience

Characters

Colonel Calverley	} Officers of the Dragoon Guards George Alexander
Major Murgatroyd.....	 Martin Tarr
Lieut. The Duke of Dunstable.....	 Bill McCall
Reginald Bunthorne (a Fleshly Poet)		Michael McFarlane
Archibald Grosvenor (an Idyllic Poet)		Robin O'zóg
Mr Bunthorne's Solicitor		Colin Stubbs
The Lady Angela.....	} Rapturous Maidens Jen MacLennan
The Lady Saphir Suzy Burnett
The Lady Ella.....	 Carol Osborne
The Lady Jane Rae Lamond
Patience (a Dairy Maid).....		Claire Porterfield

Act One

Exterior of Castle Bunthorne

Act Two

A Glade

There will be one interval of 20 minutes

At the Carnegie Hall, 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 Rapturous Maidens
and Dragoon Guards**

Sopranos

Mary Alexander
Sinead Black
Joy Campbell
Anne Dolbear
Ann Duly
Karen Grant
Joan Johnson
Gwyneth Kirby
Elaine McNicoll
Laura Sinclair
Jennifer Williams
Theresa Wilson

Altos

Amy Alexander
Ella Coates
Susanne Horsburgh
Alison Jones
Jean Kennedy
Val McManus
Amy Reid
Morag Riley
Janie Sim
Clare White

Tenors

Ian Anderson
Jack Archibald
Bob Cockburn
Ken Goodfellow
Jo McBrearty
Tom Melville
Douglas Reid
Jim Robinson
Geoff Strong

Basses

David Alexander
Willie Campbell
Tom Johnston
Douglas Kerr
Dave Smith
Scott Thomson

Orchestra at Carnegie Hall

Leader	Vince Gray
1st Violins	Andrew Rodden David Christie
2nd Violins	Findlay Watt Susan Gormley Eilidh Watt
Viola	Bryan Little
Violoncello	Robin Thompson
Double Bass	John Bushell
Flute	Moira Coates
Clarinet	Lynne Hope Manon Davis
Oboe	Krys Hawryszczuk
Bassoon	Donald Reid
Trumpet	Steven Gray
Trombone	James Miller
French Horn	Margaret McGregor
Percussion	David Wilson

Pianists at Pitlochry Festival Theatre

Kate Doig
Robbie Milner

Rehearsal Pianist

Robbie Milner

Previous Productions

1971 *The Mikado*
1972 *The Yeomen of the Guard*
1973 *The Gondoliers*
1974 *Trial By Jury*
The Pirates of Penzance
1975 *Iolanthe*
1976 *The Sorcerer*
1977 *Annie Protheroe*
HMS Pinafore
1978 *The Mikado*
1979 *Princess Ida*
1980 *The Gondoliers*
1981 *Patience*
1982 *The Pirates of Penzance*
1983 *The Yeomen of the Guard*
1984 *Utopia Limited*
1985 *Iolanthe*
1986 *The Mikado*
1987 *Ruddigore*
1988 *The Gondoliers*
1989 *The Pirates of Penzance*
1990 *The Sorcerer*
1991 *HMS Pinafore*
1992 *Princess Ida*
1993 *The Yeomen of the Guard*
1994 *Die Fledermaus*
1995 *The Mikado*
1996 *The Merry Widow*
1997 *The Pirates of Penzance*
1998 *Patience*
1999 *The Gondoliers*
2000 *La Vie Parisienne*
2001 *The Sorcerer*
2002 *The Yeomen of the Guard*
2003 *Iolanthe*
2004 *The Mikado*
2005 *Ruddigore*
2006 *The Pirates of Penzance*
2007 *The Gondoliers*
2008 *HMS Pinafore*
2009 *The Yeomen of the Guard*
2010 *The Sorcerer*
2011 *The Mikado*
2012 *Iolanthe*

Patience Trivia

There is much debate about whether the character of Reginald Bunthorne is based on Oscar Wilde and, in fact, the actor and playwright did travel to America to help publicise the production when it opened in New York. However, it has been suggested that, rather than being based on Wilde, Bunthorne is actually a mixture of the poet Swinburne and Rossetti, who was both an artist and a poet.

Originally, *Patience* was intended as a piece of ridicule, but in fact it had the overall effect of greatly publicising and even enhancing the reputation of the aesthetic movement.

Gilbert conceived *Patience* as a tale of rivalry between two curates, the only remnant of which is when Lady Jane advises Bunthorne to tell Grosvenor: "your style is much too sanctified, your cut is too canonical".

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Synopsis

Act I

In front of Castle Bunthorne, we find a group of lovesick maidens, and all are in love with the aesthetic poet Reginald Bunthorne. Lady Jane informs them that Bunthorne, far from returning their affections, has his heart set on Patience, a simple milkmaid. Patience appears and confesses that she has never loved anyone and is thankful that love has not turned her as miserable as it has them.

Soon, the ladies' former sweethearts, the Dragoon Guards, appear led by Colonel Calverley. They arrive ready to propose, only to discover their beloveds fawning over Bunthorne, who is in the throes of poetical composition. The Guards are coldly rebuffed by the aesthetic ladies because of their love for the wonderful Bunthorne and his terrible poetry.

Bunthorne, left alone, confesses that his aestheticism is a sham and he reveals to Patience that, like her, he does not really like poetry. She tells him that she could not love him and that the only true love she has ever known was a childhood crush.

Lady Angela romanticises upon love as the one truly unselfish pursuit in the world and Patience, impressed by this eloquence, promises to fall in love at the earliest opportunity. That opportunity is provided by the arrival of Archibald Grosvenor, another aesthetic poet, who turns out to be Patience's childhood love. The two declare themselves in love, but are brought up short by the realisation that, as Grosvenor is a perfect being, for Patience to love him would be a selfish act, and not true love: thus, they must part.

Meanwhile, Bunthorne, heartbroken by Patience's rejection, has chosen to raffle himself off among his lady followers. The Dragoons interrupt the proceedings and, led by the Duke, attempt to reason with the ladies, but they are far too busy clamouring for tickets to the raffle to listen. However, before the raffle is drawn, Patience interrupts the proceedings and proposes to sacrifice herself unselfishly by loving the poet. A delighted and relieved Bunthorne accepts immediately and his followers, their idol lost, return to the Dragoons to whom they are engaged.

All seems resolved until Grosvenor enters, and the maidens are once again hopelessly smitten by love for a romantic poet.

Act II

Lady Jane is the one woman who stays true to Bunthorne, despite the fact that he reviles her, and the act opens with her singing of the painful loss of youth and beauty. Meanwhile, the others have been serenading Grosvenor, who wearily entertains the ladies. He explains how he can never return their love, and begs to be given a half-holiday from their cloying attentions.

Patience enters, and it is clear that Grosvenor is still smitten by her, but his love is in vain. Bunthorne sees him leaving, and is angry with Patience for paying Grosvenor any attention. Alone, she sings of the unhappiness of what she has been told of is 'love', and leaves in tears.

On his return, Bunthorne is now determined to drive Grosvenor away, and Jane will help him. Bunthorne will "pooh-pooh" Grosvenor off his own aesthetic preserves. Jane and he leave with great confidence.

[At this point we get a little light relief from love, as our 'military men' enter to sing "Rataplan", a number we have imported from *Cox and Box*, an earlier Sullivan one-act opera written by Burnand. Rataplan comes from the French, and is defined as "a drumming or beating noise".]

The Dragoons' Major, Colonel, and Duke attempt to earn their partners' love through an effort to convert to the principles of aestheticism. Then Patience confesses her affection for Grosvenor to Bunthorne, who is naturally furious at the revelation.

Confronting Grosvenor, Bunthorne threatens him with a dire curse unless he undertakes to become a perfectly ordinary young man. Grosvenor, intimidated, but also pleased at the excuse to escape the celebrity caused by his fatal beauty, agrees to do so.

This plot backfires, however, when Grosvenor reappears as an ordinary man; the ladies follow him into ordinariness, becoming everyday, practical young girls. Patience realises that Grosvenor has lost his perfection in her eyes, and that therefore it will not be so selfish for her to marry him, which she undertakes to do without delay. The Colonel, Major and Dragoons are re-united with Saphir, Angela and the maidens, the Duke choosing Lady Jane as his bride. And as for Bunthorne, you'll have to wait and see ...

PRODUCTION TEAM

Stage Manager Mike Pendlowski
Deputy Stage Manager Alison Pendlowski
Assistant Stage Managers ... Amanda Dellar
..... Helen Pendlowski
Lighting Design John Allen
Wardrobe Supervisor..... Jennifer Williams
Front of House Manager Howard Kirby
Deputy FoH Manager Francis McNicoll
Set by Scenic Projects Ltd, Brampton, Suffolk
Costumes by
The Costume Store, Great Dunmow, Essex
Propmaker Larry Emerson
Programme John Allen and Martin Tarr

MANAGEMENT COMMITTEE

Chairman George Alexander
Vice Chairman Douglas Kerr
Administration Manager Lyn Bowring
Finance Manager Anne Dolbear
Programme & Publicity Manager
..... John Allen
Ticket Sales Mike Pendlowski
Production Manager Mike Pendlowski

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:

Colin Stubbs50 year Gold Bar
Mike Pendlowski ..40 year Silver Bar
Ann Duly.....35 year Silver Bar
Ella Coates30 year Silver Bar
Gwyneth Kirby30 year Silver Bar
Janie Sim.....25 year Long Service Medal
Jack Archibald20 year Badge
Carol Osborne.....20 year Badge
Ian Anderson 15 year Badge
John Allen 10 year Badge
Joy Campbell 10 year Badge
Willie Campbell.... 10 year Badge
Jim Robinson..... 10 year Badge
Dave Smith 10 year Badge

Congratulations to all of the above!

WEB MASTER

Martin Tarr

NON-SINGING MEMBERS OF THE SOCIETY

John Allen
Lyn Bowring
Johan Edwards
Marion Kelly
Mike Pendlowski

HONORARY LIFE MEMBERS

Jim Etheridge
Peter Hutchings
Bill Tulloch

FRIENDS OF THE SOCIETY

Lady Elgin	Mr A Stewart Laird
Mrs Patsy Allen	Mr & Mrs Frank Moyes
Mr Stephen Bowring	Mrs Isabel Murphy
Mrs Mrs Fay Colyer	Mrs Mary Reid
Mr & Mrs C Cox	Mrs Susan Reid
Mr Neil Edwards	Mr & Mrs TA Salt
Mr David B Gemmell	Mrs Margaret Searle
Mr & Mrs John Greer-Spencer	Rev Malcolm Trew
Mr & Mrs John Hadden	Mr & Mrs WA Tulloch
Mr & Mrs PA Hutchings	Mr & Mrs R Walker



ACKNOWLEDGEMENTS

Northern Light Ltd, Edinburgh
Pitlochry Festival Theatre
Raymond Macfarlane
for the orchestration of "Rataplán"

THE SOCIETY ALSO 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.

COME AND JOIN THE DUNFERMLINE GILBERT AND SULLIVAN SOCIETY ...

We rehearse on Wednesday evenings from 7.30 to 9.30 at the Whitefield Day Hospital at Queen Margaret Hospital, in preparation for our main show and Summer Concert.

For general information about the Society and our current programme of activities, log on to our web site www.dgass.org.uk.

For more specific queries, to become a member, or to offer help in any way, phone Lyn Bowring, our Administration Manager on 01383 723633.

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 of £25 entitles you to advance ticket booking at concession prices, with one ticket free. There is also a drinks reception and talk for **FRIENDS** before the Thursday performance.

For more information on becoming a **FRIEND**, contact Douglas Kerr on 01383 732205.

NODA SCOTLAND

Dunfermline G&S Society is a member of The National Operatic and Dramatic Association, which is the main representative body for amateur theatre in the UK. NODA aims to help both amateur societies and individuals achieve the best possible standards of performance and to tackle many of the problems that are encountered when putting-on-a-show.

There are regular workshops and seminars to help members learn more and improve their skills, and Regional Conferences are held each year and are much enjoyed by all who attend.

There are over 2,500 amateur societies affiliated to NODA in the UK, performing a wide range of shows from traditional theatre and opera to modern ballet and dance.

For more information on NODA and how you can join, contact our local NODA representative John Urquhart, who is based in Kirkcaldy:

email john@nodascotland.co.uk
or phone 01592 200094.

MORE ABOUT DUNFERMLINE GILBERT AND SULLIVAN SOCIETY

Formed in May 1970, the Society's purpose as set down in the constitution is "to foster and maintain a knowledge and appreciation of the works of W S Gilbert and Arthur Sullivan by the regular, public performance of their works". This bold but simple declaration is an objective which the Society has striven to attain over its 43 years of existence.

Each February the Society stages a full opera at the Carnegie Hall and, recently, this production has also been taken to Pitlochry Festival Theatre for a further performance.

To maintain an interest through the summer months (and also to raise much-needed funds) a summer concert has also been a regular feature. This year we are performing a concert entitled '*Ballads, Songs and Snatches*', both at Carnegie and at Pitlochry. The concert will, of course, feature many excerpts and at least one finale from a wide selection of Gilbert and Sullivan works.

Dates for Your Diary

On **Friday 6th September 2013**

Dunfermline Gilbert & Sullivan Society

presents

a Gilbert & Sullivan concert

'Ballads, Songs and Snatches'

at Carnegie Hall

Curtain up at 7.30pm

Tickets £12 and £10 concession

With a second performance

on **Sunday 8th September 2013**

at Pitlochry Festival Theatre

Curtain up at 8.00pm

Tickets £18.50 & £16.50

PFT concessions apply

DGASS Ticket Sales Hot Line 07582 731290

or at each theatre box office

Carnegie Hall – 01383 602302

Pitlochry Festival Theatre – 01796 484626

For performance and ticket information for all events, visit our website www.dgass.org.uk

Next year's production will be

The Pirates of Penzance – **February 2014**

Principals



Michael McFarlane
as *Reginald Bunthorne*

Michael McFarlane's first performance with the Society dates back to 1985 when he was still at school and he appeared in the chorus of *Iolanthe*. He returned in 1988 to play Luiz in *The Gondoliers* and then in 1989 to play Frederic in *Pirates*. Mike's recent appearances with Dunfermline G&S were as Frederic in *Pirates* again in 2006, followed by Marco in *The Gondoliers*, Captain Corcoran in *HMS Pinafore*, Colonel Fairfax in *The Yeomen of the Guard* and Alexis in *The Sorcerer* in 2010.

Away from Dunfermline, Mike has recently played the part of Tommy Albright in *Brigadoon*, the pompous Mr Bumble in *Oliver* and the Beast in *Beauty and the Beast*. Mike has also played Marco in Kirkcaldy G&S Society's production of *The Gondoliers*. Mike is looking forward to his first G&S patter role as Bunthorne.

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 played the part of Ko-Ko in *The Mikado* and Strephon in *Iolanthe*.

Robin is also a member of Kirkcaldy G&S and played Jack Point in their last production of *The Yeomen of the Guard* in 2012. He is currently directing their production of *The Sorcerer* which can be seen next month at the Adam Smith Theatre, in which he is also playing the part of Sir Marmaduke Pointdextre.



Robin Ozóg
as *Archibald Grosvenor*

Robin Ozóg was 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.



George Alexander
as *Colonel Calverley*

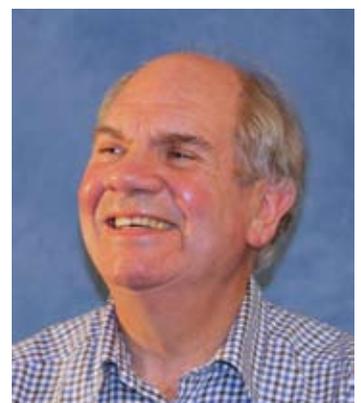
George Alexander first sang with Dunfermline G&S in 1975 and performed many roles with the Society until 1983, including the Mikado, the Pirate King, Don Alhambra, Wilfred Shadbolt and Florian. He rejoined the Company in for the 2006 production of *The Pirates of Penzance* with his wife Mary, whom he 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 *Yeomen of the Guard*, and in 2010 he took the part of Sir Marmaduke Pointdextre in *The Sorcerer*. In 2011 George successfully led the company playing the title role in *The Mikado* and last year George brought his wonderful bass range to bear singing the part of Private Willis in *Iolanthe*.

at school but, whilst Martin belonged to G&S societies in Bristol and Cambridge, he did not get his first taste of the stage until he joined Paignton Operatic and Dramatic Society in 1970.

He moved to Berkshire in 1976 and joined East Berkshire Op. Soc. where he took several principal roles before matrimony and fatherhood intervened. Later, in Dunfermline, Martin "maintained a low profile", until enticed into the Society in 1998. Martin's roles with the Society have included Pooh-Bah in *The Mikado*, the Police Sergeant in *Pirates*, Don Alhambra in *Gondoliers*, Sir Richard Cholmondeley in *The Yeomen of the Guard* and last year, in *Iolanthe*, he sang the part of the Earl of Mountarrarat.

Martin has always belonged to choirs that tackle challenging repertoire, and has an affinity with unaccompanied music, and madrigals in particular. He has sung with Torbay Singers and the Torbay Cameo Singers and whilst with Wokingham Madrigal Society he met his wife, Myra. Since 1991 he has been a regular member of the Scottish Chamber Choir.



Martin Tarr
as *Major Murgatroyd*

Principals



Bill McCall
as *Lieutenant*
The Duke of Dunstable

Bill McCall is now becoming a regular favourite with the Society after his excellent debut as Nanki-Poo in *The Mikado* followed the Earl of Tolloller in last year's *Iolanthe*. Bill trained with vocal coaches Armando Tartaglia and Lydia Flett. He is a 'wand'ring minstrel' as chairman of energy-related companies around the globe, but spends his home time in Stirlingshire.

He first took to the stage at Lenzie Academy, in the roles of Camille in *Merry Widow*, Fairfax in *Yeomen of the Guard* and Prince Karl Franz in *The Student Prince*. In a varied musical career since, Bill has played many of the G&S tenor roles, some for the Glasgow University Cecilian Society, including Frederic in *Pirates of Penzance*, Ralph in *HMS Pinafore*, and the Defendant in *Trial by Jury*. He also took the character role of the Duke of Dunstable in *Patience* and has made guest appearances with East Kilbride G&S as both Frederick and in their 40th anniversary last year, Ralph in *HMS Pinafore*. Away from G&S he has sung many operetta leads and, in musical theatre, both Marius and Valjean in concert versions of *Les Misérables*, Freddy in *My Fair Lady*, Lieutenant Cable in *Sound of Music* and Billy Bigelow in a concert version of *Carousel*.

Most recently he played Captain von Trapp in *The Sound of Music* with his 'home' society, St David's Music Group in Kirkintilloch, for whom he has produced ten shows. Bill is a regular concert performer and guest soloist with many choirs and music groups.

He also sings a swing/big band set, and a personal highlight was performing with the Joe Loss Orchestra.

Colin Stubbs first became involved in G&S at the tender age of 12, when his mother (a chorus member) volunteered him for the part of Midshipman in *HMS Pinafore*. He took his first principal part ten years later in *Yeomen of the Guard*, and during the ten years following was very active with both West Manchester AOS and Trafford Margaretians AOS, taking part in four shows most years!

Colin first performed with the Dunfermline G&S Society in 1973, shortly after it was formed: the show was *The Gondoliers*, and he played Giuseppe. This was followed in 1974 and 1975 by those two cracking G&S parts, Major-General Stanley in *Pirates of Penzance* and Lord Chancellor in *Iolanthe*.

From 1975 until 1996, Colin belonged first to the Kirkcaldy G&S Society and then to the Edinburgh University Savoy Opera Group. On his return to the Dunfermline G&S Society, Colin played Colonel Calverley in *Patience*, Wilfred Shadbolt in *Yeomen of the Guard*, and John Wellington Wells in *The Sorcerer*, before playing Lord Chancellor again in 2003, and appearing once more (with his beloved sword!) as Major-General Stanley in 2006. In 2007 Colin played the Duke of Plaza-Toro in *The Gondoliers*, in 2008 he took the part of Sir Joseph Porter in *HMS Pinafore* and in 2012 he triumphed as the Lord Chancellor in *Iolanthe*.

Colin is well-known in Dunfermline, having performed in many shows other than G&S, and was even seen as a most convincing Fagin in *Oliver*. Colin is now retired as a maths teacher, but is still active on the stage. In fact, he says that he "hasn't stopped since leaving University". If he is ever tempted to stop, help is at hand . . . as the Duchess of Plaza-Toro put it in our 2007 show: "If your father should stop, it will, of course, be necessary to wind him up"!



Colin Stubbs as
Mr Bunthorne's Solicitor

S:1

... an award winning salon

01383 620609

Sheds

Principals



Claire Porterfield
as *Patience*

Claire Porterfield's past principal roles for The Society include Gianetta in *The Gondoliers*, Josephine in *HMS Pinafore*, Elsie Maynard in *Yeomen of the Guard*, Aline in *The Sorcerer*, Yum-Yum in *The Mikado* and Phyllis in *Iolanthe*.

Claire has also worked with Linlithgow Amateur Musical Productions, where she has played Sarah in *Guys and Dolls*, Mabel in *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.

This will be the first time Claire has performed in *Patience* and she is really looking forward to it.

Suzy Burnett 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*.



Suzy Burnett
as *LadySaphir*

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* and the Queen of the Fairies in last year's production of *Iolanthe*. 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, returning last October 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 Osborne
as *Lady Ella*

Carol Osborne 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 *Mikado*, Mad Margaret in *Ruddigore*, Tessa in the 2007 production of *The Gondoliers*, Lady Sangazure in the 2010 production of *The Sorcerer* and *Iolanthe* last year. Carol also performed with the Society in *HMS Pinafore* (1991), *Yeomen* (1993) and *Sorcerer* (2001) and was a member of the Society's Concert Party during the 1990s. The Concert Party gave the society soloists the opportunity to expand their repertoire and gain experience through concert engagements across Fife.

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*.

Carol includes traditional Scottish pieces in her repertoire when she performs with Limelight, a small group of concert singers based in Dunfermline. As an accomplished pianist, Carol enjoys helping other singers to improve their vocal skills and performance, thereby giving them the confidence to attempt solo work and step on stage in principal parts.

Principals



Rae Lamond
as Lady Jane

Rae Lamond has been involved with various Musical and G&S companies over the last 15 years, in St Andrews and Edinburgh. During that time she has graduated from over-excited chorus girl to principal roles such as Kate and Ruth in *Pirates* (in the same performance ... it's a long story), Mad Margaret in *Ruddigore* and Lady Blanche in *Princess Ida*.

Moving into direction and choreography she garnered 4-star reviews for her production of *Iolanthe* for Edinburgh University Savoy Opera Group in 2000, made the male chorus move in ways they never thought possible in *Ruddigore* the following year, and returned to Savoy to co-direct their Fringe show in 2005.

Rae has been working with Dunfermline G&S for the past five years, during which time she has also been performing with Edinburgh G&S at the Edinburgh King's Theatre in both principal parts and the chorus.

In 2012 she sang the part of Leila in *Iolanthe* and directed the summer concert production of *Princess Ida*.



Jen MacLennan
as Lady Angela

We welcome **Jen MacLennan** to the company this year for her first production with Dunfermline G&S. Jen is delighted to have been given the role of Lady Angela, but this is not her first Gilbert and Sullivan opera. Jen has performed with Linlithgow Amateur Musical Productions for eight years in both the children's and the adult's shows in which she played Edith in *Pirates of Penzance*, Madame Dubonnet in *The Boyfriend*, Mrs Squeers in *Smike* and Auntie Em in *The Wizard of Oz*.

Jen studied music at Aberdeen University and is currently working through her probationary year as a music teacher with Falkirk Council.

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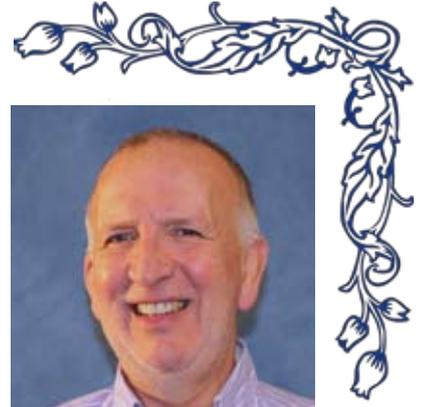
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Val McManus



Chorus of Dragoon Guards



Bob Cockburn



Dave Smith



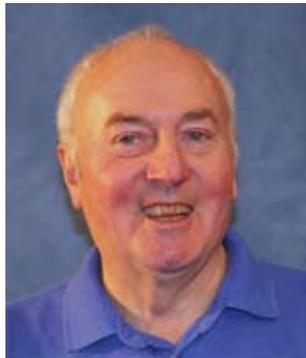
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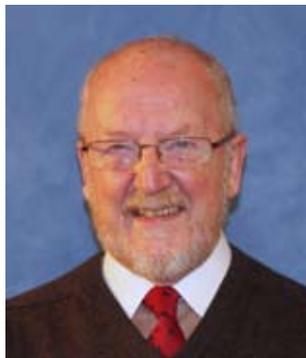
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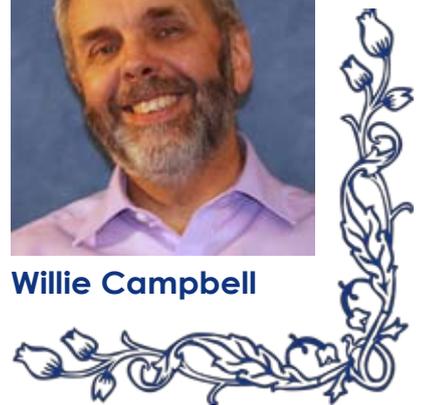
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More *Patience* Trivia

Patience opened in 1881 at the Opera Comique, a rickety theatre that stood roughly where the Aldwych is located today. The Savoy Theatre was under construction at the time, and *Patience* transferred there later that year, where it became the first opera to be lit entirely by electric light.

The opening run of *Patience* lasted for 578 performances across the two theatres, with those two stalwarts of the D'Oyly Carte Opera Company, George Grossmith and Rutland Barrington, in the roles of Bunthorne and Grosvenor.

The part of *Patience* was played by Leonora Braham, a tremendous opera singer of her time who also played the parts of Phyllis, Rose Maybud, Yum-Yum and Aline in the opening runs of all the well-known G&S operas.

The D'Oyly Carte Company was very close knit and it is understandable that both Gilbert and Sullivan wrote and composed parts and music to suit the principals in the company.

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