

Dunfermline Gilbert and Sullivan Society
presents

The Sorcerer



21st - 23rd February 2019
Carnegie Hall, Dunfermline



Affiliated to the
National Operatic and
Dramatic Association

Good masters, we are here!

Welcome!

Why do we come to the theatre? For a little bit of stardust and magic, that's why! So, willingly suspend your disbelief as you come with us to the 1920s, where a sorcerer will change the humdrum, settled lives of the villagers of Ploverleigh who are celebrating an engagement. We offer you singing, dancing, love, betrayal and potions. This is not one of Gilbert and Sullivan's best-known shows, but it guarantees a great evening's entertainment. We have certainly had fun rehearsing it!

As our Society enters its 50th anniversary year, people still want that little bit of magical thrill when the lights go down, the conductor lifts his baton, we settle down in our seats, and the music starts. This year I was privileged to see the wonder and joy on children's faces as they watched Dr Ellen Patrick's chemistry experiments, then put on goggles and produced some chemical magic themselves!

The 142 years since *The Sorcerer* was first performed haven't dimmed that need to be transported, or that magic. Whether this is your very first time watching live theatre, or you are a G&S aficionado, we give you the warmest of welcomes to Dunfermline Gilbert and Sullivan Society's performance of *The Sorcerer*, under the able direction of Fiona Main and the experienced baton of Eddie MacLennan.

Have an enjoyable evening!

Joy Campbell (Chair, Dunfermline G&S Society)

Honorary President's Message:

Dear friends

Once again we gather to marvel at the wit of W.S. Gilbert and the musicianship of Arthur Sullivan as demonstrated in *The Sorcerer*. It is always interesting to note how current so many of the operettas remain today. I have often wondered about the reference to One Tree Hill in the duet between Lady Sangazure and Mr Wells and was amused to find that, in a time of simpler pleasures, Victorian gentlemen used to roll down hills on their afternoons off as a form of relaxation. Hill Rolling on an organised basis was a regular attraction at the annual Greenwich Fair and was therefore a topical reference in *The Sorcerer*. The costumes for the revival of *The Sorcerer* came from Ede and Ravenscroft – Harry Potteresque sounding – and the company exists today, although I don't imagine tonight's costumes will have come from them! So sit back and enjoy all the delights that lie in store in this production, which I have no doubt will have many topical references for a 21st-century audience.

Frances McCafferty

Can School really be Magic?

"Wow! It's turning pink!" "Look it's fizzing! It's going green!" "It's got lots of colours!"

Joy Campbell, Val McManus, Ellen Patrick and Jennifer Williams, all from the chorus, had the amazing privilege of promoting *The Sorcerer* to fantastically-enthusiastic P4 children at Commercial Primary School, Dunfermline, and P3/P4 children at Saline Primary School. The ladies explained the story, compared the ethics of John Wellington Wells with those of Harry Potter, did a word search and quite a lot of chemistry, including an extensive 'hands-on' session for the children, and explored the symbolism used in the show's poster. The children made such a lot of insightful observations!

The three classes of children were also encouraged to take part in a *Sorcerer*-related art competition, and you can see some of their artwork displayed in the foyer.

The Society would like to thank the class teachers, Karren Aitken, Adele Lang and Gillian Hanlin, and their head teachers at Commercial and Saline Primary Schools, for giving us the opportunity to experience the children's passion and interest.

The ladies enjoyed it and are hoping that they will have further chances to promote Gilbert and Sullivan through hands-on chemistry, art and music sessions in the future! If you're interested, please email ellen@dgass.org.uk.

Dunfermline Gilbert and Sullivan Society

presents

The Sorcerer

Performed at Carnegie Hall, Dunfermline

Thursday to Saturday 21-23 February 2019

Welcome to this year's annual Gilbert & Sullivan production at Carnegie Hall. *The Sorcerer* was last performed by the Society in 2010, and the story of romance, magic, love and comic confusion has always been a great favourite of our audiences.

Our director this year is Fiona Main, who will be known to our regular audiences, having sung with us in our last production of *The Gondoliers*. Fiona's many directing talents are not restricted to G&S. She has just finished directing J M Barrie's *Dear Brutus* with Threepenny Theatricals in Edinburgh which was performed at the Church Hill Theatre earlier this month. A very different story to *The Sorcerer*, but with the similarity that Barrie's play features an enchanted forest, while Gilbert's story promotes a magical love potion.

The Sorcerer was first performed at the Opera Comique in November 1877. Our past productions have set the show in Victorian costume in the period of its composition, but for 2019 we have updated the show to the Roaring Twenties and, as you will undoubtedly become aware, each of the chorus members depicts a famous person from that decade. You can read more on this novel change to our production style on pages 5 and 9.

Some of the principal performers tonight will be very familiar to you, but we have also been joined by four talented singers who make their Dunfermline debuts, and we are sure that you will enjoy their performances. Neil French takes the role of Alexis, the young heir to Sir Marmaduke's title, with an egalitarian view that innocent love should break the barriers of society and rank. Louise Thomson plays the part of Aline, his young bride to be, Nathan Dicks is the sharp-talking magician John Wellington Wells, and Jan Renton takes the role of Mrs Partlett.

We also welcome the return of regulars Liz Landsman as Lady Sangazure and Robin O'Zóg as Sir Marmaduke. Dr Daly is played by Ross Main, who last performed with DGASS in our 2015 production of *The Gondoliers*. Fiona Main also appears as the daughter of Mrs Partlett, madly infatuated with Dr Daly – rightly so, as they are married in real life!

The Sorcerer

Characters

Sir Marmaduke Pointdextre

(an Elderly Baronet) Robin O'zóg

Alexis

(of the Grenadier Guards, his Son) Neil French

Dr Daly

(Vicar of Ploverleigh) Ross Main

Notary

..... Jack Archibald

John Wellington Wells

(of J. Wells & Co., Family Sorcerers) Nathan Dicks

Lady Sangazure

(a Lady of Ancient Lineage) Liz Landsman

Aline

(her Daughter – betrothed to Alexis) Louise Thomson

Mrs Partlet

(a Pew Opener) Jan Renton

Constance

(her Daughter) Fiona Main

Act One

Grounds of Sir Marmaduke's Mansion, Mid-day

Act Two

Grounds of Sir Marmaduke's Mansion, Midnight

There will be one interval of 20 minutes

Refreshments will be available from the Tiffany Lounge during the interval at every performance, and also after the show by special arrangement.



Fiona Main
Director



Eddie MacLennan
Musical Director

Ladies of Ploverleigh

Mary Alexander	Joan Bell
Joy Campbell	Anne Dolbear
Ann Duly	Sharon Edgar
Karen Grant	Marion Kelly
Gwyneth Kirby	Val McManus
Ellen Patrick	Lia Penman
Susan Reid	Morag Riley
Jennifer Williams	Theresa Wilson

Gentlemen of Ploverleigh

Ian Anderson	Jack Archibald
Willie Campbell	Adam Cuerden
Paul Graham	Jo McBrearty
Douglas Reid	Jim Robinson
George Shand	Brian Shaw
Dave Smith	Geoff Strong

Orchestra

Leader	Vince Gray
1st Violin	Andrew Rodden
	Rosemary Grady
2nd Violin	Aurora Clifford
	Lesley Brown
Viola	Bryan Little
Violoncello	Robin Thomson
Double Bass	John Bushell
1st Flute	Craig Steedman
2nd Flute	Linda Gray
Oboe	John Gourlay
1st Clarinet	Stuart Smith
2nd Clarinet	Melanie McGregor
Bassoon	David Paton
Trumpet	Steven Gray
Trombone	John Paterson
French Horn	Suzanne Jackson
Percussion	David Wilson

Rehearsal Pianists

Janet Barbour Willie Campbell Anne Dolbear Nancy Crook Robert Gardner

Ploverleigh ... a village for lovers!

Act I

Alexis, heir to Sir Marmaduke Pointdextre, and Aline, the daughter of Lady Sangazure, are to be betrothed in the little village of Ploverleigh. As the curtain rises the villagers are in celebratory mood, and looking forward to the wedding.

The whole village is invited to the wedding, but not everyone is happy. Young Constance Partlett has a crush on the local vicar, Dr Daly, but – cold fish that he is – he totally ignores her swooning eyes and her mother’s vain attempts to promote her finer and most desirable attributes.

Alexis and Aline are deeply in love, but we soon discover that Sir Marmaduke and Lady Sangazure were also passionately in love many years ago and that, while they are now outwardly courteous, they still carry deep feelings for each other.

The Notary arrives and the marriage contract is signed. Overjoyed Alexis desperately wants others to fall in love too, without any restrictions of class or rank, so, no sooner has he wrapped up the contract with Aline, he involves her in an exceedingly doubtful and ill-thought-out plan.

Alexis hires the services of a magician, John Wellington Wells, to produce a love potion that will guarantee that, after awakening, each will fall in love with the first person that he or she sees. I’m sure you can already sense that, for the villagers, this plot will hold a few surprises as each becomes enamoured with the first person of the opposite sex that they encounter, good, bad or ugly! Thankfully, there is no part for Bottom in this drama!

Wells raises the spirits and ghouls and, amid clouds of smoke and magic, a concoction is produced that is secretly added to the tea “brewed by the vicar”. The tea is drunk during the banquet that follows the signing of the betrothal contract, after which everyone falls into a deep drug-induced sleep.

Alexis pays Wells for his work and we await the outcome of this exceedingly dicey scheme in Act II.

Act II

Some hours have passed and it is dark when the curtain rises, and Wells, Alexis and Aline watch as the villagers awake. Infatuation follows as all the gentlemen’s chorus propose to all the ladies’ chorus who can’t wait to say ‘Yes’! Now gaily in each other’s arms, they pronounce undying love for each other. But not all are so lucky, and young Constance awakes next to the old, deaf notary who, surprisingly, is not in the slightest bit interested in the pretty girl – he must have drunk the coffee!

Alexis now suggests that he and Aline should take the love philtre. Not unsurprisingly, this does not please her at all and they have their first pre-marital row. In fact, as far as Alexis is concerned, the plot goes downhill at high speed from here on – his father turns up announcing his intention to marry Mrs Partlett. Wells has to go into hiding as Lady Sangazure singles him out for her passionate advances, even concocting a totally unbelievable story about being betrothed to a South Seas maiden to try and put her off.

Finally, Aline agrees to take the love potion, but when she awakes Alexis is absent – typical man, never there when you need them – and Dr Daly is embarrassed to find himself the object of Aline’s amorous affection. Not what was planned at all! Despairing Alexis even blames Aline for falling head-over-heels in love with the good vicar. A bit rich, as it was he who sweet-talked his betrothed into taking the philtre in the first place!

Alexis tells Wells he must reverse the effects of the potion, but Wells explains that this is not possible without one of them giving up his life to Ahrimanes, the spirit who they called upon to execute the spell.

So, we have a predicament. Will one of the two forfeit his life to reverse the potion’s power? Or will neither give up his life and will the strange and oft-imperfect love matches that have sprung up in the village remain unchanged? Stay awake, *don’t* drink the tea in the bar at the interval, and all will be revealed!

Director's note

In my first-ever outing as Director for DGASS, I'm excited to welcome you to our 2019 production of *The Sorcerer*. Having performed with the company on many previous occasions, I was delighted last year to be asked to direct this wonderful show with such a lovely bunch of people. I have to admit that I have a soft spot for *The Sorcerer*. It isn't on the grand scale of a *Mikado*, *Pinafore* or a *Gondoliers*, but it has its own magical charm, some wonderful characters, clever dialogue and



Mary Pickford

music to rival any of the other G&S works. As Gilbert and Sullivan's first full-length operatic collaboration, following on from *Trial by Jury*, its success with the public served to seal their partnership, leading to the production of the full set of G&S gems we know and love today.

The Sorcerer was first performed at the Opera Comique on the Strand on 17 November 1877 and ran for a very respectable 175 performances. Our 2019 production takes the residents of Ploverleigh forward in time just a bit to the roaring 20s! As a real turning point in history after the horrors of the First World War and the worldwide impact of the 1918–19 flu pandemic, the 20s was a time for people to let their hair down! Many of the old conventions were thrown out of the window and everybody just wanted to celebrate being alive! Our Gatsby-esque production does just that, with a full gamut of 1920s life and culture. I thought that since

we were delving into the Gatsby theme, we might as well go the whole hog and introduce our audience to the wild variety of characters from the period. To that end I decided to make each of the chorus an historical or fictional character from the 1920s. You can find out more about that on page 9, but rest assured it has provided much fun and laughter during rehearsals!

I hope that the company has enjoyed working with me over the past few months as much as I have enjoyed working with them, and I can only thank them for their enthusiasm and commitment to learning my (hopefully not too complicated) dance moves! I was very lucky this year to secure some wonderfully talented principals, some weel-kent faces and some new faces too. Every one of them has given it their all



Zelda Fitzgerald



Joan Crawford

and I can't thank them enough for their trust in me as Director and their unfailing energy and dedication. Working with Eddie as Musical Director has been a real joy and his seemingly limitless patience while I constantly re-ran numbers during rehearsals was remarkable, not to mention our long-suffering rehearsal pianists Janet Barbour, Willie Campbell, Nancy Crook, Anne Dolbear and Robert Gardner.

I am indebted to John Allen as Production Manager for co-ordinating the production and ensuring that all my props, lighting effects, costume and wig ideas actually happen, along with the innumerable other jobs he has to do. I'm also very grateful to Joy and the committee for their support through the rehearsal process.

It takes many, many people to bring together a show like this and none are more important than the audience. You are the reason we do this after all, and as performers or directors we can only hope that we convey on stage the enjoyment and enthusiasm we get from putting it all together for you. I sincerely hope we bring you some *Sorcerer* magic!

Principals



Robin O'zóg as
Sir Marmaduke

Robin O'zóg 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*, Brazil, Raoul and Robert in *La Vie Parisienne*, Pluto in *Orpheus in the Underworld*, and many other leading roles. More recently Robin played the part of Ko-Ko in *The Mikado*, Strephon in *Iolanthe*, Archibald Grosvenor in *Patience*, Jack Point in *The Yeomen of the Guard* and Sir Despard in *Ruddigore*.

In our last production of *The Mikado*, Robin played the part of Katisha, probably one of the first productions ever produced where the genders of those performing the parts of Katisha and Ko-Ko were swapped.

Robin is also a member of Kirkcaldy G&S. He played Major-General Stanley in their 2018 production of *The Pirates of Penzance*, and is currently both directing and taking the role of Colonel Calverley in their next show, *Patience*, which can be seen in March 2019 at the Adam Smith Centre. Robin also sings with the Fife group 'Cantamus' who regularly perform concerts throughout the Kingdom and beyond in aid of charity.

Neil French first took to the stage at the age of six, as Chief Munchkin in a school production of *The Wizard of Oz*. The pointy blue hat is long gone, but he's never really lost his enthusiasm for dressing up in silly costumes and pretending to be something he's not.

He made his first foray into the G&S world at the King's Theatre in Edinburgh in 2000, as Ralph Rackstraw in *HMS Pinafore*, a role that barely hinted at the heady mix of debauchery and violence which has characterised his stage career since. Over the last nineteen years, in a variety of principal roles with the Edinburgh G&S Society, Opera Camerata and others, he has, when not engaged in acts of drunkenness and/or lechery, been variously imprisoned, shipwrecked, attacked with swords, threatened with assorted grisly methods of execution, run through with a lance while jousting, and even dispatched to Hell. In his first outing in Dunfermline, as the well-meaning-but-dim Alexis Pointdextre, he's looking forward to drinking tea and not being attacked with anything sharp!



Neil French
as **Alexis**



Ross Main
as **Dr Daly**

Ross Main 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 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 in 2015 in the role of Guiseppe Palmieri in *The Gondoliers* and last year played the Pirate King in *The Pirates of Penzance* with Kirkcaldy G&S Society at the Adam Smith Centre.

Principals

Jack Archibald has been associated with amateur theatre for nearly 40 years, beginning with Falkirk Operatic Society. He has taken part on stage, behind the scenes and has done, and still does, front-of-house duties for societies in Fife and Falkirk. He has been a member of DGASS since 2002.

In 2014, several of his friends from DGASS heard him sing a couple of solos with the Woodmill Singers, and 'persuaded' him to audition. The results we saw on stage in 2016, when he was First Yeoman in *The Yeomen of the Guard*. He said it had been an interesting time to be slightly more than just a chorus member. This year he doubles up as both chorus member and the Notary, so he is busy with costume changes as well!



Jack Archibald
as *Notary*



Nathan Dicks as
John Wellington Wells

Nathan Dicks returned to the stage after a few decades' absence a couple of years ago and has since thrown himself right back into the mix with gusto appearing in various G&S productions – *Ruddygore* and *HMS Pinafore* with EDGAS, *The Sorcerer* and *Patience* at the Edinburgh Festival Fringe with Cat-Like Tread, and *Engaged* with Alan Borthwick & Friends at the International Festival in Harrogate. Nathan has also been transformed by EDGAS into Samuel in their singalong of *The Pirates of Penzance*, a rogue cowboy in *Oklahoma* and a Priest/Apostle/Guard in *Jesus Christ, Superstar*.

He is absolutely thrilled to be taking on the role of John Wellington Wells in this year's magical DGASS production of *The Sorcerer*.

This is **Liz Landsman's** 4th role with DGASS, having played The Duchess of Plaza-toro in *The Gondoliers*, Dame Carruthers in *The Yeomen of the Guard* and Dame Hannah in *Ruddigore*, and she is very much looking forward to returning as another of Gilbert's dames.

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 the title role in *Iolanthe*, Lady Angela in *Patience*, Tessa in *The Gondoliers*, Psyche in *Princess Ida*, Mad Margaret in *Ruddygore*, and Baroness Von Krakenfeldt in *The Grand Duke*, to the blue lion dog in *The Mikado!* In recent years, she has moved to the backstage challenge of wardrobe mistress for Edinburgh G&S.



Liz Landsman as
Lady Sangazure

Recent DGASS productions

2010 *The Sorcerer*

2011 *The Mikado*

2012 *Iolanthe*

2013 *Patience*

2014 *Pirates of Penzance*

2015 *The Gondoliers*

2016 *Yeomen of the Guard*

2017 *Ruddigore*

2018 *The Mikado*

The list from 1971 is on our website!

Principals



Louise Thomson
as **Aline**

Louise Thomson graduated in 2011 with a BMus (Hons) 1st class specialising in classical singing. Since then, she has appeared as a soloist with Fife Opera, Opera Camerata, Edinburgh Studio Opera and the Edinburgh Gilbert & Sullivan Society.

She has also performed in many of the top choruses in the UK including the BBC Symphony Orchestra Chorus, the Festival Chorus and the Scottish Chamber Orchestra Chorus, singing under the baton of such virtuosi as Marin Alsop, Sir Andrew Davis and Riccardo Chailly.

In addition to staged productions, Louise is in demand as a concert and oratorio soloist across Scotland and is also a dedicated chorister, currently singing with Mayfield Salisbury Parish Church in Edinburgh.

Highlights of her career have included winning the Alfred C Young medal for vocal recital and taking part in masterclasses with Malcolm Martineau, Ryland Davies, Janis Kelly and Dame Ann Murray.

Jan Renton has had a love of Gilbert and Sullivan ever since she performed in *The Mikado* at school. Since then she has performed in all the G&S operas over the years – some of them two or three times – with the Edinburgh Gilbert and Sullivan Society. This is the first time she will be performing in Dunfermline and her third *Sorcerer*.

Musical theatre has been a big part of Jan's performing life too. Playing Prince Orlofsky in *Die Fledermaus* and flying on a wire as Fruma Sarah in *Fiddler on the Roof*, rank among the most memorable moments.

At the present time Jan is also a member of two choirs and is singing an ABBA song at the next concert with the Cramond Community Choir ... a little different from G&S! She has also performed in plays, her favourite part being Madam Arkarti in *Blythe Spirit*.



Jan Renton
as **Mrs Partlet**

Fiona Main has been acting and singing for over 30 years in Edinburgh, Fife and beyond in plays, opera, operetta, musicals and even pantomime! In well over 80 principal roles, favourites include Anna Glavari in Franz Lehar's *The Merry Widow*, Rosalinda in Johann Strauss's *Die Fledermaus*, Desirée Armfeldt in Sondheim's *A Little Night Music*, Mad Margaret in *Ruddygore* and Katisha in *The Mikado*.

For 10 years she sang in the 'Hail Caledonia' Scottish Cabaret with tenor Alan Borthwick, has made several guest soloist appearances with the Edinburgh Palm Court Orchestra in the Queen's Hall, and regularly performs at the Harrogate International G&S Festival.

Last year she decided that the time was right to set up her own theatre company where she could not only perform but also fulfil her long-held directorial ambition! 'Threepenny Theatricals' opened in January 2018

with a wonderful play by Rose Heiney called *Elephants*, which received 4-star reviews.

Fiona has most recently performed as Mrs Scott in the world premiere of *Alexander McCall Smith* and Tom Cunningham's operetta *The Tumbling Lassie* and had fun taking on the role of Dogberry in the Edinburgh Graduate Theatre Group's production of *Much Ado About Nothing* in the Edinburgh Fringe 2018, which transferred to The Dell Theatre, Stratford-Upon-Avon.

Who are our chorus?

You will notice that the chorus members are wearing strangely familiar costumes. This is, of course, intentional. The director has set the opera in the 1920s and wanted chorus members to each adopt the guise of a famous person from that decade.

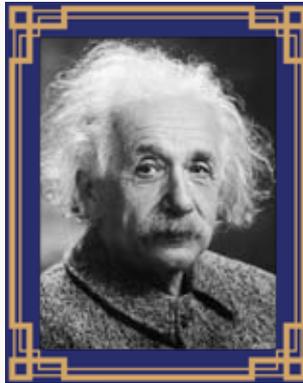
Normally the chorus wear costumes that show they are part of a troop, team or family such as pirates, fairies, peers or Japanese gentlemen. But for our 2019 production of *The Sorcerer*, we have promoted the villagers to film stars, comic artists, scientists, politicians and there is even the occasional character from fiction! So now it's your turn. Can you spot the celebrity?

Laurel and Hardy, Pablo Picasso, Charlie Chaplin, Amelia Earhart, Agatha Christie and Winston Churchill will be quickly spotted, but it might be more difficult to spot the characters played by the two maids of the house and the bridesmaids. So here is a helping hand.

Aline has four bridesmaids. They are all dressed as 'Flappers'. Flappers were female icons of the 1920s. They were young, they bobbed their hair, wore short skirts and listened to jazz. They generally wore too much makeup, drank too much, smoked and behaved in what was then considered to be a totally unacceptable fashion. Our bridesmaids are dressed as Mary Pickford, Louise Brooks and Colleen Moore, all film actresses, and Zelda Fitzgerald, who was a novelist, painter and the wife of F Scott Fitzgerald.

There are several fictional characters from film, books and TV – Lady Violet Crawley, Sherlock Holmes, Poirot, Jeeves and Miss Marple. Lorelei Lee is a character from *Gentlemen Prefer Blondes*, set in the 1920s and played by Marilyn Monroe in the film of 1953, so look out for Marilyn as Lorelei.

The two maids are more difficult to place, but one is Margaret Powell, an English author who specialised in writing about life in domestic service. She was a maid in the 1920s, but went on to write *Below Stairs* which became a best-seller and was a stimulus for the TV series *Upstairs, Downstairs* and *Downton Abbey*.



Albert Einstein

The second maid is Jean Rennie. She left Greenock High School in 1924 with a scholarship for Glasgow University but, as the depression bit in 1924, and with no money in her family, she had to go into service. She worked her way up from kitchen maid to cook then housekeeper, and in 1955 she wrote *Every Other Sunday* in which she gave voice to her subversive thoughts and black humour. A very clever lady, the character Daisy Mason in *Downton Abbey* is based on Jean.

Other ladies on stage include fashion designer Coco Chanel and Annie Russell Maunder, the Irish astronomer and mathematician who carried out extensive work in the 1920s mapping sun spots and studying the solar cycle. You may also spot author Dorothy L Sayers, best known for her creation, aristocrat and amateur sleuth, Lord Peter Wimsey, and Irish playwright George Bernard Shaw.



Louise Brooks

Einstein is the last of our scientists on stage, and John Gilbert, who was a film actor from the days before talkies. Finally, you cannot help but notice the man with the camera, Cecil Beaton. Best known as a fashion, portrait and war photographer, he was also an Oscar-winning stage and film costume designer.

Good luck in spotting the stars in the chorus!

Villagers of Ploverleigh



Mary Alexander
as *Coco Chanel*



Ian Anderson
as *Hercule Poirot*



Jack Archibald
as *Winston Churchill*



Joan Bell
as *Greta Garbo*



Joy Campbell
as *Lady Violet Crawley*



Winston Churchill
as *he was*



Willie Campbell
as *George Bernard Shaw*



Adam Cuerden
as *Cecil Beaton*

Villagers of Ploverleigh



Anne Dolbear
as **Mary Pickford**



Ann Duly
as **Agatha Christie**



Sharon Edgar
as **Colleen Moore**



Paul Graham
as **Jeeves**



Karen Grant as
Margaret Powell (maid)



Colleen Moore
as she was



Marion Kelly
as **Miss Marple**



Gwyneth Kirby
as **Jean Rennie** (maid)

Villagers of Ploverleigh



Jo McBrearty
as *Albert Einstein*



Val McManus
as *Zelda Fitzgerald*



Ellen Patrick
as *Joan Crawford*



Lia Penman
as *Lorelei Lee*



Douglas Reid
as *Pablo Picasso*



Amelia Earhart
as she was



Susan Reid
as *Amelia Earhart*



Morag Riley
as *Dorothy L Sayers*

Villagers of Ploverleigh



Jim Robinson
as *Stan Laurel*



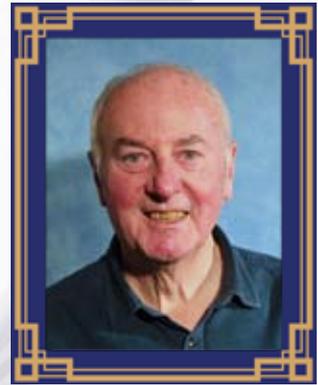
George Shand
as *Sherlock Holmes*



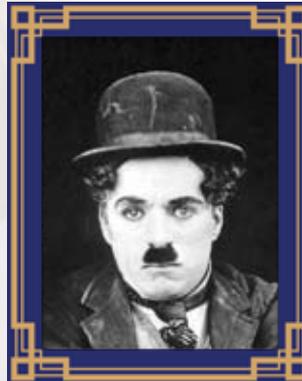
Brian Shaw
as *John Gilbert*



Dave Smith
as *Oliver Hardy*



Geoff Strong
as *Charlie Chaplin*



Charlie Chaplin
as he was



Jennifer Williams as
Annie Russell Maunder



Theresa Wilson
as *Louise Brooks*

Our Dunfermline Society

PRODUCTION TEAM

Production Manager..... John Allen
Stage Manager..... Helen Pendlowski
Deputy Stage Manager..... Alison Pendlowski
Assistant Stage Managers.....Sinead Black
.....Lindsay Black
Lighting Design John Allen
Sound Operator Ian Cunningham
Wardrobe Supervisor..... Kerry Black
Costumes by That Looks Good, Paisley
Front of House Manager Howard Kirby
Set by..... Paul Lazell Studios
Make-up Lorin Willison
Programme John Allen and Martin Tarr

MANAGEMENT COMMITTEE

Chair..... Joy Campbell
Vice-Chair Mike Pendlowski
Finance Manager..... Anne Dolbear
Administration Manager..... Ellen Patrick
Social and Fund-Raising Manager Sinead Black
Production Manager..... John Allen
Publicity Manager..... Geoff Strong
Ticket Sales Manager..... Anne Dolbear
Programme Manager John Allen

WEB MASTER

Martin Tarr

HONORARY LIFE MEMBERS

Jim Etheridge Peter Hutchings

NON-SINGING MEMBERS OF THE SOCIETY

David Alexander George Alexander
John Allen Johan Edwards
Tom Johnston Jean Kennedy
Douglas Kerr Rae Lamond
Mike Pendlowski Martin Tarr
Clare White

FRIENDS OF THE SOCIETY

The Countess of Elgin
Hugh Alexander Patsy Allen
Stephen & Lyn Bowring Bob Cockburn
Chris & Eileen Cox Neil & Johan Edwards
David B H Gemmell Leslie & Dorothy Grieve
Alison Pendlowski Helen Pendlowski
Pat & Terry Salt Margaret Searle
Jean Shand Ina Wilson

THE SOCIETY WISHES TO THANK

The Carnegie Hall
Queen Margaret Hospital
St Leonard's Parish Church
John Urquhart... Garden furniture and barrow
All volunteer staff and programme sellers,
and all who have assisted in anyway and whose
names have been inadvertently omitted.

Dunfermline G&S and NODA

Formed in 1899 the National Operatic and Dramatic Association has been the leading representative body for amateur theatre in the UK. Dunfermline G&S Society has always been affiliated to NODA.

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 runs regional and national conferences, workshops, seminars and summer schools.

There are 11 NODA districts in Scotland, each with its own representative on committee. We are lucky at DGASS in that our own Mike Pendlowski is the Regional Representative for Fife and for further information he can be contacted on mike.pendlowski@noda.org.uk.

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. Last year the following awards were made:

Mike Pendlowski	45 year Silver Bar	John Allen	15 year Badge
Martin Tarr.....	40 year Silver Bar	Joy Campbell.....	15 year Badge
Jack Archibald	25 year Long Service Medal	Willie Campbell	15 year Badge
Ian Anderson.....	20 year Badge	Jim Robinson.....	15 year Badge
Theresa Wilson.....	20 year Badge		

More about Dunfermline Gilbert and Sullivan Society

OUR ROOTS

The Dunfermline Gilbert & Sullivan Society was founded in 1970 for the main purpose of performing G&S works and giving audiences in Dunfermline and Fife an opportunity to see and hear their operettas staged in much the same way as they were in the days of Richard D'Oyly Carte and his first opera company.

Occasionally we do depart from playing our operettas in Victorian costume. You will remember the three little maids in little black dresses in last year's *Mikado* with Nanki-Poo in a leather jacket – very modern dress! This year *The Sorcerer* has been brought into the 20th century: still period, but not quite so old!

The Society performs a full operetta each February with occasional concerts and other events throughout the year. This is our 48th annual production and, while they have occasionally been interspersed with non-G&S shows, we have maintained our original remit performing G&S works every year since our inception.

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, you should contact Joy Campbell, our Chair, on **01383 724157**, or email martin@dgass.org.uk – Martin Tarr, our webmaster, 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 (£55 for a couple) 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 Mike Pendlowski on **07525 920728**.

THE BACKSTAGE TEAM

Behind the scenes we have a large and hardworking backstage team who ensure that the show goes on without a hitch. John Allen is our production manager, taking over from Mike Pendlowski this year. However the Pendlowski family are still strongly represented on the team with Helen as our excellent stage manager who runs the show. Once the front doors are opened and the audience is in the theatre, the stage manager is in charge backstage.

Alison Pendlowski is also on the team. She sits in the prompt corner for each show following the script and score and giving the technical cues to the team for lighting, sound and effects. She also calls the singers so that they make their entrances at the right time.

Sinead Black is working on props with Helen and between them they make certain that all the props are in their right positions throughout the show. This is a full-time job from way before the curtain opens to well after the audience is making its way home. The stage management team also need to check that none of the actors have damaged any of the props ... the chorus can be pretty reckless at times!

Kerry Black is our wardrobe mistress and this year we have welcomed the additional assistance of Lindsay, her husband, as a new member of the backstage team. Lorin Willison is our make-up assistant. She makes sure that all the principals and chorus go on stage looking their best. This is Lorin's last show with the Society for a while as she is about to move to Vancouver for two years.

The principal singers all wear radio mics to ensure that you can hear them clearly over the 18-piece orchestra, under the excellent baton of Eddie MacLennan, arranged between you and the stage. Ian Cunningham sits at the mixer each night to make certain that the balance is good and that the right mic is switched on before each soloist sings!

We can't finish this section without mentioning John Allen who, as well as being the production manager, also designs the lighting for the show. The lighting desk is operated by Carnegie Hall staff, but John sets up the cues in advance. Once *The Sorcerer* run is over, he will be off to Kirkcaldy to light *Patience* for KGASS!



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Join our crew

In 2021 the Society will be staging its 50th anniversary production. To celebrate this achievement, we are planning to perform *The Pirates of Penzance*, arguably the most popular of the Gilbert & Sullivan operettas.

Together with *HMS Pinafore* in 2020, as advertised opposite, we will be performing both of the G&S ship-based operettas in consecutive years.

So, if you fancy joining the Dunfermline crew as a pirate or a member of the Queen’s Navy, or maybe as a daughter or ward of the famous Major-General Stanley or one of the many female relations of Sir Joseph Porter, we start rehearsals in August and will gladly pipe you aboard!

All details for these shows will be on the website or you can contact our secretary, Ellen Patrick, at ellen@dgass.org.uk.

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Sing-along Pirates

Come along on **Friday 21 June 2019** to enjoy our 'Sing-along with *The Pirates of Penzance*' at St Margaret's Memorial RC Church, Dunfermline. You don't have to sing with the chorus in the audience if you don't want to, although scores will be available for all those who would like to join in. Otherwise, just sit back, listen and watch the principals sing. Tickets are £10: phone 07703 483083 or email ticketsales@dgass.org.uk.

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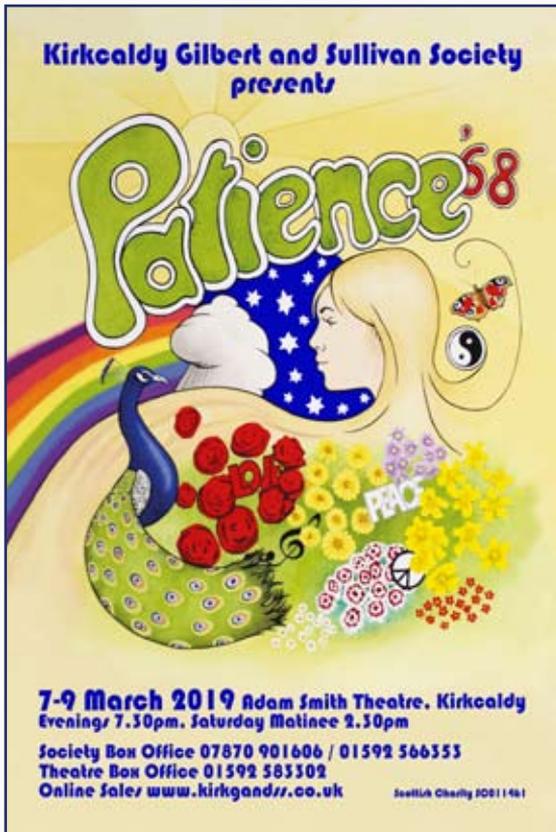
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NODA SHOWS IN FIFE

To enjoy over the next few months:

Glenrothes Amateur Musical Association
Half a Sixpence
 21-23 February at the Rothes Halls

Kirkcaldy Youth Music Theatre
Chicago
 21-23 February at the Adam Smith Theatre

St Andrews Musical Society
My Fair Lady
 26 February – 2 March at the Byre Theatre

Kirkcaldy G&S Society
Patience
 7-9 March at the Adam Smith Theatre

Leven Amateur Musical Association
Sister Act
 11-16 March at the Centre, Leven

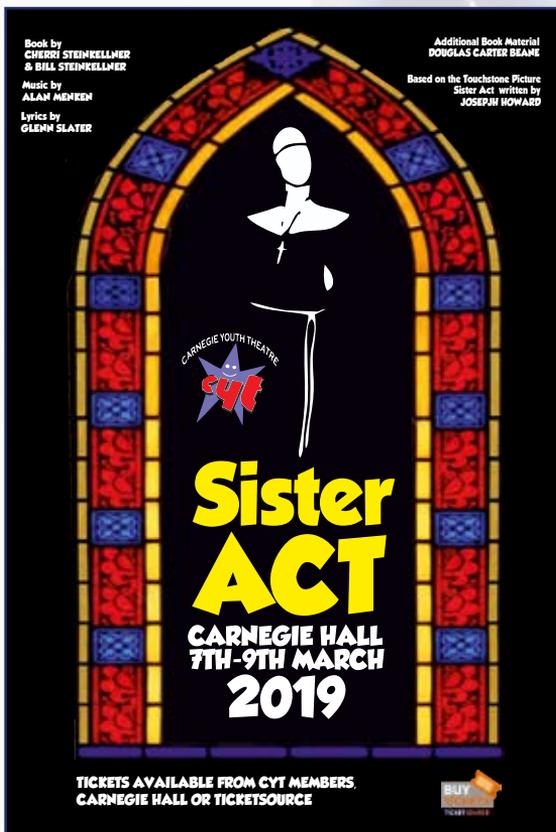
Kelty Musical Association
Chicago
 1-4 May at the Carnegie Hall

Lochgelly & District Amateur Musical Association – *Evita*
 29 May – 1 June at Lochgelly Centre

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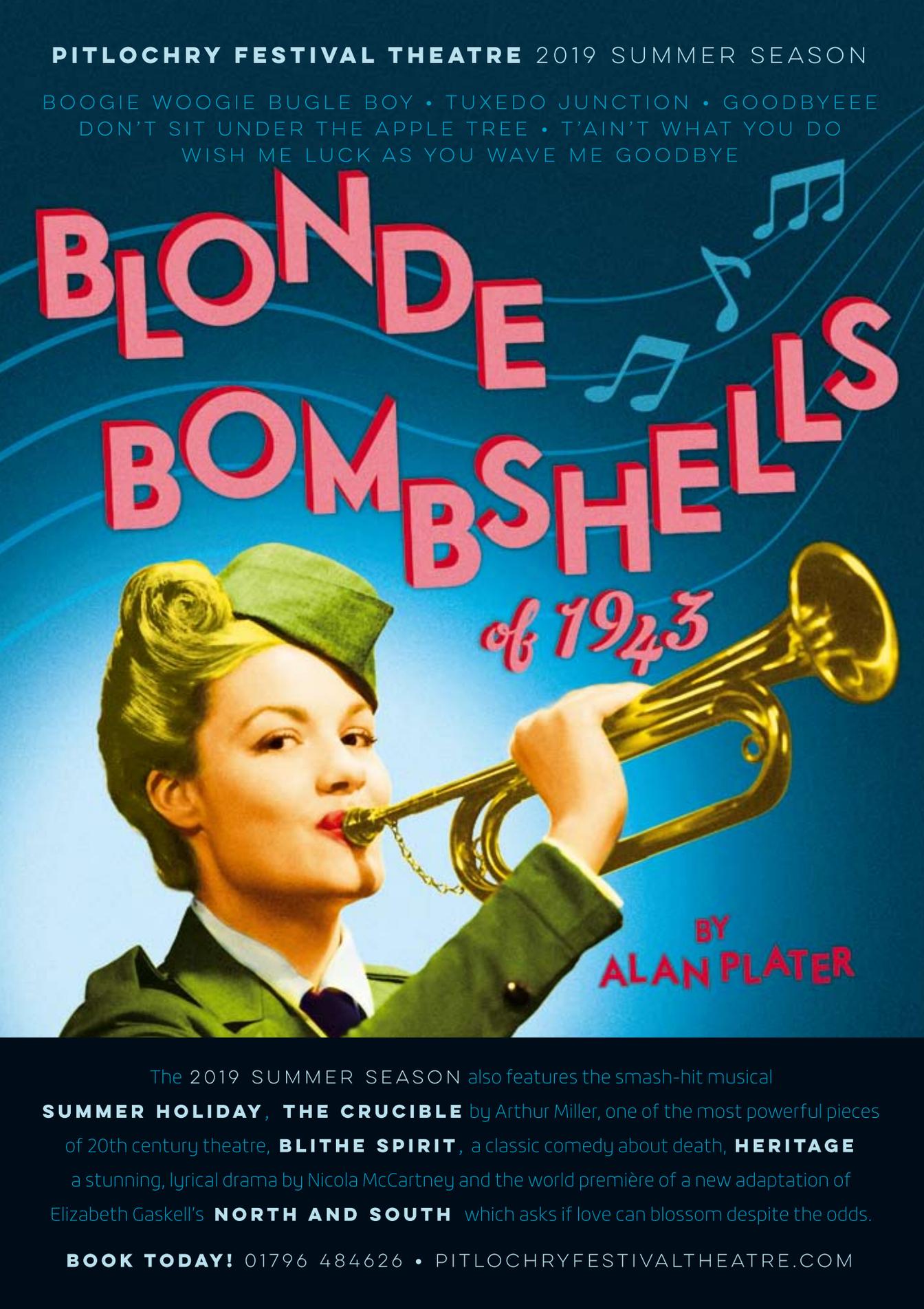
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