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*The*  
*Gondoliers*



ALMA THEATRE  
LUTON

NOVEMBER 7TH - 12TH 1949

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*Programme*

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present

# *The Gondoliers*

OR

## *The King of Barataria*

WRITTEN BY W. S. GILBERT  
COMPOSED BY ARTHUR SULLIVAN

*at the*

ALMA THEATRE, LUTON

*week commencing*

MONDAY, NOVEMBER 7th, 1949

each evening at 7 p.m.

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**SATURDAY, NOVEMBER 12th, at 2.15 p.m.**

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*Associate Producer* ... .. QUEENIE BOND  
*Augmented Theatre Orchestra under the direction of* ... JOHN GURTEEN  
*Dances arranged by* ... .. HILDA M. SQUIRES

*Page One*

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### *The Story of the Opera . . .*

**T**HE Story of the Opera deals with the romantic experience of two Gondoliers, Marco and Giuseppe Palmieri, and the mysterious disappearance of the only son of the King of Barataria, who was stolen in infancy during the Inquisition and brought to Venice whilst a baby.

The two Gondoliers are very popular with the Venetian Contadine, and as the opera opens we find these ladies awaiting their arrival, to the discomfort of the other Gondoliers whose advances they have rejected. Perplexed with so many admirers, Marco and Giuseppe decide to leave the selection of their wives to fate, and fortune smiles upon Gianetta and Tessa, and their marriage is forthwith solemnized.

In the meantime, the impecunious Duke of Plaza-Toro, a Grandee of Spain, together with his consort and their beautiful daughter, Casilda, have arrived in Venice to ascertain the whereabouts of the Royal child to whom their daughter was married in infancy.

The Grand Inquisitor, whose assistance they have sought, believes the Royal child to be either Marco or Giuseppe, but in the absence of positive proof, decides that they shall reign jointly in Barataria, until the King's identity has been established.

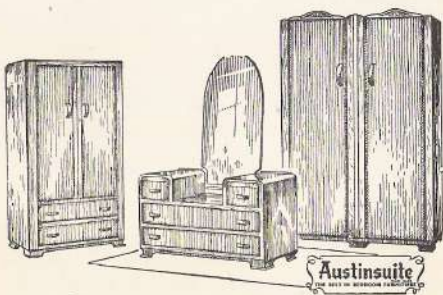
The Second Act represents the Court of Barataria, where social distinctions are amusingly disregarded. The identity of the Royal Prince is not disclosed until the arrival of Inez, his Foster-Mother, who confesses to having removed, during troublous times, the Royal babe to a place of safety and passed off her own child as his substitute. The Royal Prince is no less a personage than Luiz, the Duke of Plaza-Toro's Attendant, to whom Casilda has been secretly attached. The end is easily foreseen. Neither of the two Gondoliers is an "Unintentional bigamist," and the "affaire de coeur" between Luiz and Casilda finds a fitting sequel in her Coronation as Queen of Barataria.

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*Cost of Production . . .*

Don't let this title deter you. This is not a discourse on economics but merely a few notes to enlighten you on one of the most important problems the committee has to face.

Before a show is booked for public performance, the Treasurer is called upon to provide his Budget. This is, on the one hand an estimate of the receipts, and on the other a detailed statement of expenditure anticipated. The Society's Officers collaborate with the Treasurer in seeing that expenses are kept within those limits.

Expenses may be "fixed" such as scenery, additional orchestra, advertising, printing, carriage and stage properties. They may be "variable" depending on other factors, and in this category we have Theatre Hire and Royalties, these usually being a straight percentage of receipts and Costume hire which varies with the number of performers and changes demanded by the play or producer. A third class which often has to be allowed for is the "unexpected" which can include professional services summarily required or additional costs occasioned by some sudden emergency.

Remember—with amateurs and professionals alike—"the show must go on!"

Costs have increased enormously since the war, and this is one reason why we cannot always offer you the shows you would like. Spectacular plays with elaborate scene changes and lavish costumes are enormously expensive. The Production cost of a musical play—excluding the cost of hiring a theatre—can vary from £350 to £600, or more, as our post war experience has proved.

So you see why we do value so much your support, which, with members' subscriptions and the great generosity of subscribers enables us to carry on and contribute something to the cultural and artistic life of our Community.

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BOOK BY  
W. S. GILBERT

# The Gondoliers

OR

## The King of Barataria

MUSIC BY  
ARTHUR SULLIVAN

### DRAMATIS PERSONAE

*The Duke of Plaza-Toro, a Grandee of Spain* ... T. CARTER GREGORY  
*Luiz, his attendant* ... BOB MITCHELL  
*Don Alhambra del Bolero, the Grand Inquisitor* ... P. A. FREESTONE

#### VENETIAN GONDOLIERS:

*Marco Palmieri* ... ROBERT FITZJOHN  
*Giuseppe Palmieri* ... BILL CORLESS  
*Antonio* ... GEORGE CAMPBELL  
*Francesco* ... JOHN DRYDEN  
*Giorgio* ... VIC CHERRY  
*Annibale* ... L. V. SOMERVILLE

*The Duchess of Plaza-Toro* ... HILDA EVERITT  
*Casilda, her daughter* ... AMANDA ROLFE

#### CONTADINE:

*Gianetta* ... IVY LANCASTER  
*Tessa* ... SHEILA HOBBS  
*Fiametta* ... IDA TEBBUTT  
*Vittoria* ... JOAN M. SHEEN  
*Giulia* ... VIOLET LANGRIDGE

*Inez, the King's Foster-Mother* ... BETTY BUTT

#### CHORUS OF CONTADINE:

*Mesdames*—I. Bell, B. Bealer, M. Brightman, P. Coggins, J. England, J. Gale,  
E. Gibbard, P. Green, E. Gregory, P. Gurtzen, I. Hicks, M. Jefferies,  
M. Jones, P. Kenney, V. Lucas, J. Merry, M. Painter, J. Pascoe,  
Z. Skinner, E. Smart, H. Turner, G. Wright.

#### CHORUS OF GONDOLIERS, SOLDIERS, HERALDS & TRUMPETERS:

*Messieurs*—R. Abel, J. Ash, A. D. Boast, W. Bradley, A. Clark, J. Haines,  
L. R. Holt, A. E. Payne, S. Tompkins, W. Tittley.

*Pages*: Michael Somerville, Keith Woodbridge.

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*Scenery* by Messrs. Stage Scenery Ltd., London.

We desire to place on record our sincere appreciation to the Luton Education Authorities for their assistance in providing rehearsal accommodation; also to Mr. E. G. Bigny for his invaluable help.

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### SYNOPSIS OF SCENES

ACT I  
THE PIAZZETTA, VENICE

ACT II  
PAVILION IN THE PALACE OF BARATARIA

(An interval of three months is supposed to elapse between acts 1 and 11)

### SYNOPSIS OF MUSICAL NUMBERS

#### ACT I

##### OVERTURE

CHORUS OF CONTADINE (with Solos), (*Gondoliers, Antonio, Marco and Giuseppe*) ... "List and Learn"

ENTRANCE OF (*Duke, Duchess, Casilda and Luiz*) "From the sunny Spanish shore"

SONG (*Duke of Plaza-Toro*) ... "In enterprise of martial kind"

RECIT. AND DUET (*Casilda and Luiz*) "O rapture, when alone together"

DUET (*Casilda and Luiz*) ... "There was a time"

SONG (*Don Alhambra, with Duke, Duchess, Casilda and Luiz*) "I stole the Prince"

RECIT. (*Casilda and Don Alhambra*) ... "But, bless my heart"

QUINTET (*Duke, Duchess, Casilda, Luiz and Grand Inquisitor*) "Try we life-long"

CHORUS ... "Bridegroom and Bride"

with Solo, (*Tessa*) ... "When a merry maiden marries"

FINALE—SONG (*Gianetta*) "Kind sir, you cannot have the heart"

QUARTET (*Marco, Giuseppe, Gianetta and Tessa*) "Then one of us"

#### ACT II

CHORUS OF MEN (*with Marco and Giuseppe*) "Of happiness the very pith"

SONG (*Giuseppe*) (*with Chorus*) ... "Rising early in the morning"

SONG (*Marco*) ... "Take a pair of sparkling eyes"

SCENA (*Chorus of Girls, Quartet, Duet, and Chorus*) "Here we are at the risk"

CHORUS AND DANCE ... "Dance a Cachucha"

SONG (*Don Alhambra, with Marco and Giuseppe*) ... "There lived a king"

QUARTET (*Marco, Giuseppe, Gianetta and Tessa*) "In a contemplative fashion"

CHORUS OF MEN (*with Duke and Duchess*) ... "With ducal pomp"

SONG (*Duchess*) ... "On the day when I was wedded"

RECIT. AND DUET (*Duke and Duchess*) ... "To help unhappy commoners"

GAVOTTE (*Duke, Duchess, Casilda, Marco and Giuseppe*) "I am a courtier grave  
(and serious)"

QUINTET AND FINALE (*Marco, Giuseppe, Casilda, Gianetta, Tessa and Chorus*)

"Here is a case unprecedented"

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1929 Les Cloches de Corneville	1939 Love from a Stranger
1929 The Happy Ending	1939 Showboat
1930 The Gondoliers	1940 The Arcadians
1930 The Prisoner of Zenda	1941 The Full House
1931 The Geisha	1942 3 Night Must Fall
1931 The Last of Mrs. Cheney	1944 The Last of Mrs. Cheney
1932 The Country Girl	1945 When We Are Married
1932 The Ringer	1946 Little Ladyship
1933 The Arcadians	1946 George and Margaret
1933 Passing Brompton Road	1947 Rose Marie
1934 Our Miss Gibbs	1947 You Can't take it With You
1934 The Fourth Wall	1947 French Without Tears
1934 Baa, Baa, Black Sheep	1948 Ladies in Retirement
1935 The Cabaret Girl	1948 Goodnight Vienna
1935 The Mikado	1949 The Mikado
1936 The Quaker Girl	

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*A Message from . . .*

THE ARTS LEAGUE OF LUTON

The Arts League of Luton, which embraces in its membership over 20 Affiliated Musical, Dramatic, and Artistic Societies in the Town, extends its best wishes to the Luton Amateur Operatic and Dramatic Society on the occasion of this presentation of the "Gondoliers"

The Society has a long and courageous history and its present standards are respected—indeed, envied—over a very wide field.

The Arts League is proud to have the Operatic & Dramatic Society amongst its membership, with so many other keen supporters and active workers in music, drama, and the visual arts.

It is the aim of the League to provide these Societies and individual members with better opportunities of working together—to further their effectiveness and extend their amenities in Luton.

The League is working hard to establish an Arts Centre where concerts, plays, exhibitions, discussions, and social gatherings of all kinds can take place amongst those interested in this work. It is the means of contact with the Arts Council of Gt. Britain (who support it) and Educational and other authorities who can, under recent legislation, offer valuable assistance to Societies and individuals working together under some recognised constitution.

Efforts like the "Gondoliers" deserve—nay, demand—this support and interest. Will YOU associate yourself with our efforts? Individual membership is 5/- per annum—Societies can affiliate on a basis of 6d. per member up to £2 2 0 maximum. Details from the Secretary, Gladys M. Theodorson, 27, Kingsley Road, Luton.

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