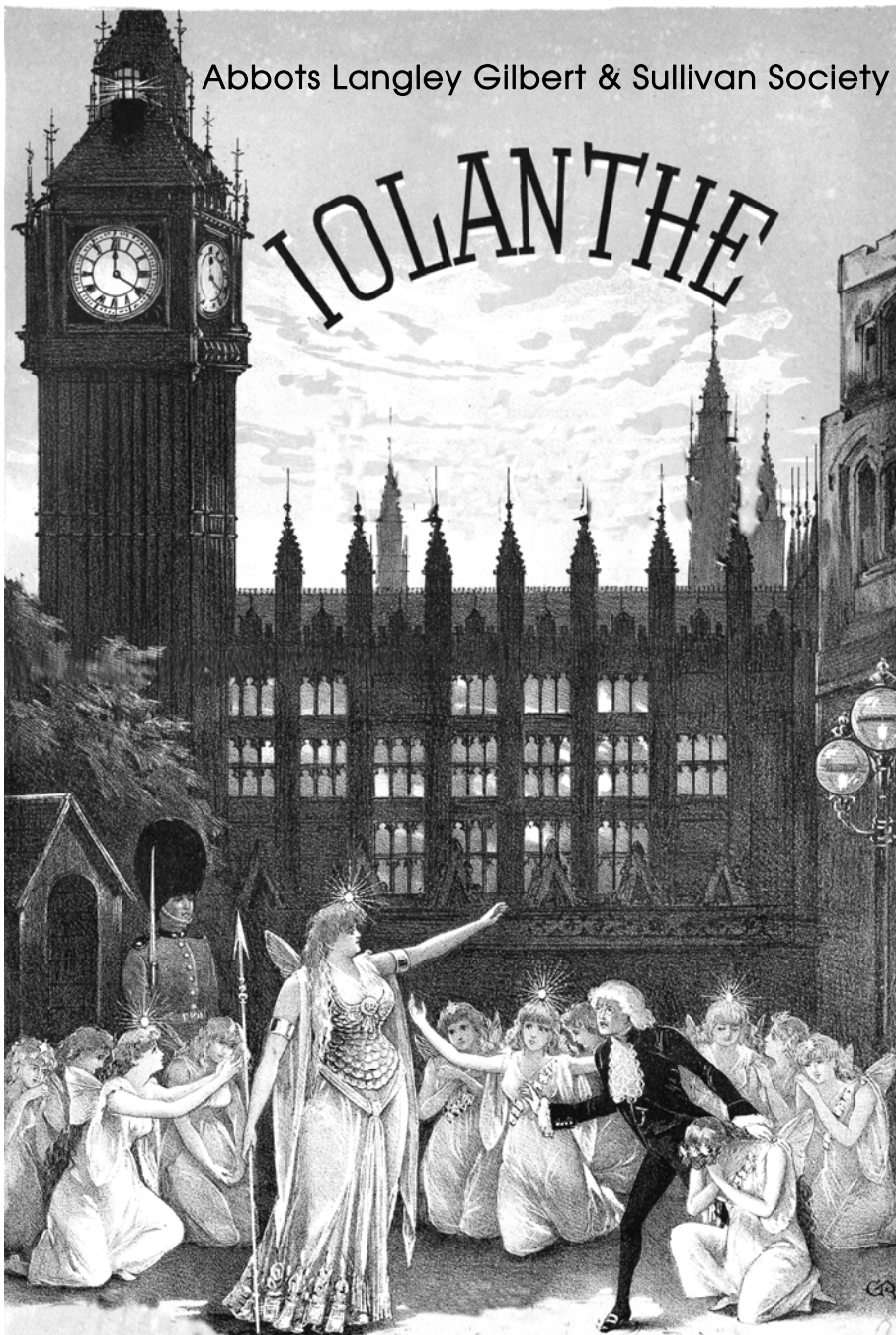


Abbots Langley Gilbert & Sullivan Society

IOLANTHE



WATFORD PALACE THEATRE

23rd - 28th JANUARY 2012

ABBOTS LANGLEY GILBERT AND SULLIVAN SOCIETY

presents

SULLIVAN & GILBERT

A Play with Music
by Ken Ludwig

The Henderson Hall
Abbots Langley

July 13th to 16th at 7.45pm

Matinee July 16th at 2.30pm

STAGE
DOOR



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PRODUCTION
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Securing a future for users of the Henderson Memorial Hall

I do hope you enjoy this evening's performance in the Henderson Hall. This is the only venue in the heart of the village with stage facilities, and it was built and donated to the local community 109 years ago by the Henderson family. Today Abbots Langley Parish Council, in its role as Custodian Trustee, has overall responsibility for running the hall, however it has to make a financial contribution every year to balance the books.

Unfortunately the use of the hall and its income is declining and, in these times of increasing costs, questions are being asked about whether the Council will be able to subsidise it in the same way in future. Furthermore, as you look around you, you'll see that the hall is showing its age – as an example the stage curtains and rudimentary lighting were last replaced nearly 40 years ago.

The good news is that things could change. Many villages and small towns in the UK have thriving performing arts venues, which are well used by visiting theatrical companies and home-grown talent. Some are also equipped to act as small cinemas from time to time - right in the heart of the community. So maybe a fresh approach and new ideas are required?

ALCAP (Abbots Langley Community Arts Project) was recently established with a prime objective of working with interested parties to plan a viable future for performance and arts facilities in the village like the Henderson Hall, to enhance facilities, and to increase usage. It's going to be a challenge to reverse the downward spiral and we'll need the active participation of the whole community. However, the performing arts have always thrived in Abbots Langley and it would be a terrible shame if this sort of facility was lost.

If you feel strongly about securing a future for an arts and entertainments venue in the village for the next 109 years (and beyond), then I'd love to hear from you. The more support, opinions and ideas we have at this stage, the stronger the case for action will become.

Thanks for reading this, and I look forward to hearing from you.

Simon Ash,

on behalf of the ALCAP group

simon@alcap.org.uk www.alcap.org.uk 01923 444619

Mail to:

ALCAP, c/o
2 Lauderdale Rd,
Hunton Bridge,
Kings Langley,
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Committee Members: Philip Joslin, Katherine Littler, Melanie Riseam

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The Abbots Langley Players

next production will be here
in the Henderson Hall

16th to 19th of November 2011

Further details to be published soon
Keep an eye on our board outside the hall

SULLIVAN AND GILBERT

A play with music by Ken Ludwig

Director **Philip Joslin**
Musical Director **David Southorn**
Choreography **Emma Stratton**

Cast

(in order of appearance)

WILLIAM S. GILBERT Russell Stratton
SIR ARTHUR SULLIVAN Robert Milner
LUCY TURNER (Kitty) GILBERT Mandy Carr
DURWARD LELY Jon Killen
COURTICE POUNDS Richard Jackson
RUTLAND BARRINGTON Dave Stead
SYBIL GREY Melanie Riseam
JESSIE BOND Katherine Littler
ROSINA BRANDRAM Sarah Downing
RICHARD D'OYLY CARTE Tim Eccleshall, (Philip Joslin 14th July)
MISS SELIGMAN (Mr Carte's assistant) Lisa Morelli
FRANCOIS CELLIER David Southorn
VIOLET RUSSELL Emily Parker
ALFRED, DUKE OF EDINBURGH David Sutherland
GEORGE GROSSMITH Gareth Edwards
MASTER CARPENTER Colin Walker
CARPENTER'S ASSISTANT Keith Newport
MISTRESS OF WARDROBE Sophie McDermott
MASTER OF PROPERTIES Jim Cooke

(All the named characters, with the exception of Violet Russell, are real historical people.)

PIANO - Karen Stocker

SYNOPSIS

Near the end of their collaboration, and still smarting from their famous carpet quarrel, Gilbert and Sullivan have neither seen nor spoken to each other in months. Now they must supervise a rehearsal for a revue of their comic operas, a command performance for Queen Victoria. The underprepared show is set to open in about eight hours. Sullivan has been ill and has missed most of the rehearsals; and he's in love with pretty Violet Russell, a young soprano of whom Gilbert disapproves. To make matters worse, Sullivan has invited Alfred, the Duke of Edinburgh (and son of the Queen), to join the cast. The eager duke can't sing, dance or remember his cues. With a company of temperamental actors to manage, and their producer, Richard D'Oyly Carte, breathing down their necks, there is plenty for the two men to fight about. But their admiration for each other as collaborators and friends wins the day.

ACT ONE

- Prologue: The theatre stage and Gilbert's drawing room
December 1890
Brightly Dawns our Wedding Day (The Mikado)
- Scene 1: The stage of the Savoy Theatre, the following Saturday at 10 a.m.
I Have a Song to Sing, O! (The Yeomen of the Guard), *Here's a How-de-do (The Mikado)* *Sad is That Woman's Lot (Patience)* *In Sailing O'er Life's Ocean Wide (Ruddigore)* *Poor Wand'ring One (The Pirates of Penzance)* *Dance a Cachucha (The Gondoliers)* *I Am a Maiden Cold and Stately (Princess Ida)*
- Scene 2: A corridor backstage, immediately following.
- Scene 3: Gilbert and Sullivan's dressing room at the Savoy Theatre, immediately following.
- Scene 4: The Savoy stage, a half hour later.
When You're Lying Awake (Iolanthe) *If You Go In (Iolanthe)*
- Scene 5: A corridor and dressing room backstage, immediately following.
- Scene 6: The Savoy stage, immediately following.
Young Man Despair, So Please You Sir, Three Little Maids From School (The Mikado)
- Scene 7: Gilbert and Sullivan's dressing room, a few minutes later.

There will be an interval of fifteen minutes between acts.

ACT TWO

- Scene 1: The Savoy stage, the same day, later that afternoon.
Would You Know the Kind of Maid (Princess Ida), *Never Mind the Why and Wherefore (H.M.S. Pinafore)*
- Scene 2: Gilbert and Sullivan's dressing room a few minutes later.
- Scene 3: The Savoy stage, a few minutes later.
I Know a Youth Who Loves a Little Maid (Ruddigore) *When I Go Out of Door (Patience)*
- Scene 4: The Savoy stage, immediately following.
- Scene 5: The corridor outside Gilbert and Sullivan's dressing room, an hour later.
- Scene 6: A corridor backstage immediately following.
- Epilogue: The Savoy stage, immediately following.
Brightly Dawns Our Wedding Day, For He's Gone and Married Yum-Yum, The Threatened Cloud Has Passed Away (The Mikado)

PRODUCTION TEAM

Director	Philip Joslin
Musical Director	David Southorn
Choreographer	Emma Stratton
Production Manager	Wendy Morelli
Stage Manager.....	Ralph Williams
Assistant to the Director	June Parker
Lighting	Martin Coomber, John Reid
Wardrobe	Wendy Morelli
Backcloth Design and Painting.....	Sophie McDermott, assisted by Sarah Downing
Props	Mandy Carr
Continuity	Lennie Self
Make up.....	Margaret Dolamore
Publicity	Brenda Southorn
Ticket Secretary	June Parker
Poster & Programme Design	Philip Joslin
Original Savoy Theatre Programme	from the Peter Joslin Collection
Rehearsal Accompanists	Maggie Leach, Karen Stocker
Photography	XMO4.com
Front of House	Brenda Southorn and team
Backstage crew	Paul Carne, Graham Jackson, Colin Self, Mandy Lowe

With grateful thanks to: The Methodist's Church, St Lawrence Church, Divine Saviour School and The Henderson Hall, Abbots Langley (rehearsal space). Rickmansworth Players, Kings Langley Players (costumes), Abbots Langley Players (staging), Sue Hanley (Henderson Hall), Haberdashers' Aske's Boys' School (printing and scenery) St. Michael's Catholic High School (scenery painting space)

DIRECTOR'S NOTE

Several dramatisations of Gilbert and Sullivan's lives exist. Notably in film, *The Gilbert and Sullivan story* and more recently, *Topsy-Turvy*, and on stage, *Tarantara, Tarantara*. Ken Ludwig's working of the 'story' is unique in that it concentrates on the rehearsal of a fictional revue to highlight their different personalities and relationships. Indeed, in avoiding all but a few 'actual' quotations and historical references, Ludwig has given licence to his characters to express their feelings and emotions rather than just retell the history of their collaboration and partnership with D'Oyly Carte. Over the last few months the journey to explore all the characters of the people in this play, and mount this very rarely performed piece, has been very rewarding and exciting. I would like to take this opportunity to thank, wholeheartedly, all those involved for a wonderful and happy rehearsal period. I hope you enjoy the results of our efforts this evening.

"VANITY FAIR."

On SATURDAY, the 29th of NOVEMBER
will be published

THE WINTER DOUBLE NUMBER

which will consist of 64 Pages, and will
include a Double-Page Cartoon,
printed in 10 Colours, entitled

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Composed by

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Sad is That Woman's Lot (Patience)
In Sailing O'er Life's Ocean Wide (Ruddigore)

Poor Wand'ring One (The Pirates of Penzance)
Dance a Cachucha (The Gondoliers)
I Am a Maiden Cold and Stately (Princess Ida)

When You're Lying Awake (Iolanthe)
If You Go In (Iolanthe)

Young Man Despair (The Mikado)

So Please You Sir (The Mikado)

Three Little Maids From School (The Mikado)

Would You Know the Kind of Maid (Princess Ida)
Never Mind the Why and Wherefore (H.M.S. Pinafore)

I Know a Youth Who Loves a Little Maid (Ruddigore)
When I Go Out of Door (Patience)

Brightly Dawns Our Wedding Day (The Mikado)
For He's Gone and Married Yum-Yum (The Mikado)
The Threatened Cloud Has Passed Away (The Mikado)

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Mr. RUTLAND BARRINGTON

Miss ROSINA BRANDRAM
Miss JESSIE BOND, Mr. COURTICE POUNDS,
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