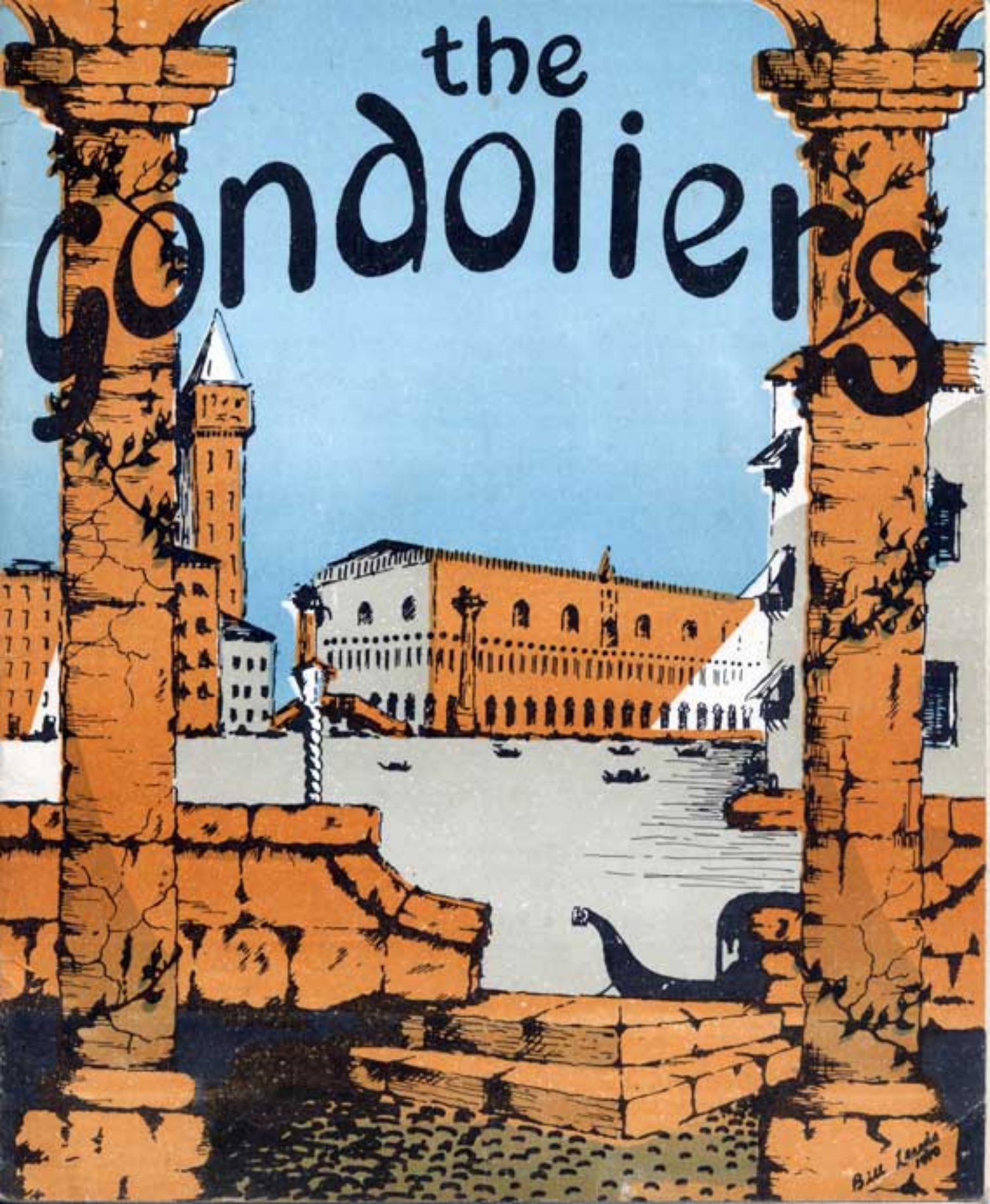


the gondoliers



Bill Lamb
1970

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takes pleasure in presenting

THE GONDOLIERS

or

THE KING OF BARATARIA

by

GILBERT & SULLIVAN

AT THE SWAZILAND THEATRE, MBABANE

on June 22nd and from June 24th to June 27th, 1970.

ON JUNE 22nd AND FROM JUNE 24th TO JUNE 27th, 1970

WITH A GALA PERFORMANCE ON SATURDAY, JUNE 27th

IN AID OF

THE SWAZILAND COMMONWEALTH GAMES FUND

PRODUCER'S NOTES by **ALAN MILNE**

The story of 'The Gondoliers' is built around four main themes. The 'equality' theme, which is perhaps the most prominent, has a two-fold twist. Gilbert professed to be tired of petty jealousies among his principals, some of whom he found were becoming troublesome in their claims to be greater 'stars' than their colleagues. So, he said, there would be no leading parts in 'The Gondoliers' - all would be equal. Yet the Grand Inquisitor, in one trenchant song in Act II, blows this 'equality' theme to pieces, and it is for you, our audience, to decide how far Gilbert was serious in his purpose. The 'marriage in infancy' and 'exchange of babies' themes do not appear for the first time in a Gilbert libretto. They are old friends, strongly appealing to Gilbert's sense of the whimsical, and the latter at least, served him well on many occasions. The fourth theme was novel at the time the operetta was first produced and proved to be prophetic. Today there are many instances similar to that of the Duke of Plaza-Toro turning himself into a limited company; the idea is thus not a new one. But one is not asked to take these themes seriously; they preach no hidden message, and all that is required is to listen to one of the jolliest and most exhilarating of the Savoy operas - the last of the series to achieve enduring fame and popularity.

SYNOPSIS OF SCENES

- ACT I** - The Piazzetta, Venice, 1750
- ACT II** - Pavilion in the Palace of Barataria.
Three months later.

**THERE WILL BE AN INTERVAL OF 20 MINUTES
BETWEEN ACTS I & II**

**PATRONS ARE REQUESTED TO REFRAIN FROM SMOKING IN THE
THEATRE**

THE GONDOLIERS

THE HISTORY

'The Gondoliers' stands, with 'The Mikado', on a particular pedestal amongst the works of Gilbert and Sullivan. Apart from being considered generally to be two of the better and more popular of their operettas, they were both produced after angry and protracted disputes between the authors. In the case of 'The Gondoliers' the dispute had been generated by professional jealousy, both composer and librettist imagining themselves to be playing second fiddle to the other. Fortunately, however, they gradually resolved their differences and in May, 1889, they agreed upon the format of the present operetta.

Venice was a happy choice for the setting of the operetta being, towards the end of the century and by courtesy of Thomas Cook and Son, the mecca of the English holiday-maker. The work developed as a genial satire on equality and snobbery and therein lay the warmth of its appeal to the middle-class democracy. 'The Gondoliers' opened at the Savoy Theatre of Richard D'Oyly Carte on December 7th, 1889, and the public ovation was such that the rift between the authors was healed in the generosity of their mutual admiration.

... .. AND THE STORY

The peasant women of Venice are vying for the attentions of Marco and Guiseppe Palmeiri, two gallant gondoliers, who arrive and choose Gianetta and Tessa to be their wives. There follows the arrival of the Duke and Duchess of Plaza-Toro with their daughter Casilda and attendant Luiz. It is revealed to Casilda that at the age of six months she was betrothed to the son of the late King of Barataria and is now therefore Queen: Unfortunately, however, Casilda is secretly in love with Luiz.

The plot is complicated when Don Alhambro, the Grand Inquisitor, reveals that as a baby the prince was entrusted to the safe-keeping of a gondolier who brought him up together with his own son. Due to the death of the gondolier it is now not certain which of the two boys is heir to the throne. This could only be decided by sending for Inez, the baby prince's nursemaid and mother of Luiz.

Shortly after their marriage, Marco and Guiseppe are informed by Don Alhambro that one of them is the King and that, until it is decided which, they should occupy the throne jointly. This they agree to but are later dismayed to learn of the infant prince's betrothal to Casilda and that one of them must relinquish his new bride. It is not until the arrival of Inez that an amicable solution to the quandary is achieved.

THE GONDOLIERS

DRAMATIS PERSONAE

THE DUKE OF PLAZA-TORO (A Grandee of Spain)	Steuart Chancellor
LUIZ (his Attendant)	Michael Turner
DON ALHAMBRO DEL BOLERO (the Grand Inquisitor)	Martin McKeown
MARCO PALMIERI)	David Gooday
GUISEPPE PALMIERI)	Gail Hodgson
ANTONIO) VENETIAN	Cosmo L. Nkonyeni
ANNIBALE) GONDOLIERS	Brian King
GIORGIO)	Jimmy Lloyd

CHORUS OF GONDOLIERS AND CONTADINI

Joey Johnson; Martin Forsythe-Thompson; Dick Morrell; Samuel Koza;
 Ron Davies; Alan Milne; Geoffrey Reid; Gordon Crosthwaite; Cliff Poulson;
 Telfer Blacklock; Wellington Buku; Ray Collins; Brian Woodcock; David
 Hammerson; Huw Davies; Harrison Zondi.

PRODUCTION

ALAN MILNE

MUSICAL DIRECTION

RAE BARNES

STAGE MANAGER	Peter Barnes
LIGHTING	Brian Gordon
SET AND DECOR	Peter Barnes
.....	Bill Lewis
.....	Peter Briar
.....	Pia Rudolph
.....	Eddie Locke
.....	Jimmy Hayes
.....	Frank Rudolph
PROPERTIES	Toby Lewis
.....	Dorothea Burnett

CHOREOGRAPHY

KIT MCCORMACK

PRODUCER

ALAN MILNE

MUSICAL DIRECTOR

RAE BARNES

CHOREOGRAPHY

KIT McCABE

)
)

OLIERS

PERSONAE

THE DUCHESS OF PLAZA-TORO		Mavis Terblanche
CASILDA (her daughter)		Jeanne De La P. Sturgis
GIANETTA	}	Karen Bradfield
TESSA		Kay Hodgson
FIAMETTA		Sheelah Forsyth
VITTORIA		Sally Christianse
GIULIA		Susan Davies
INEZ (the King's Foster-Mother)		Audrey Davies

EN-AT-ARMS, HERALDS & PAGES

Beryl Ward; Marie Low-Shang; Aileen Fowlie; Josette Nursey; Anetta van Heerden; Mpho Buku; Winnie Nxumalo; Margaret Reed; Snippie Stauffer; Doreen Poulson; Joyce Nxumalo; Anne Jackson; Joy van der Meer; June Maxwell; Chris Woodcock.

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PROGRAMMES	Chris Mobsby
COVER DESIGN	Bill Lewis
MAKE-UP	Frances Richardson
.....	Doris Stavinsky
.....	Olive Gordon
.....	Joy McKeown
PROMPT	Olive Gordon

THE MUSIC

ACT I

- No.
1. CHORUS OF CONTADINE (with Solos)
(Gondoliers, Antonio, Marco and Guiseppe)
'List and Learn'
 2. ENTRANCE OF Duke, Duchess, Casilda and Luiz
'From the sunny Spanish shore'
 3. SONG (Duke of Plaza-Toro)
'In enterprise of martial kind'
 4. RECIT. AND DUET (Casilda and Luiz)
'O Rapture, when alone together'
 5. DUET (Casilda and Luiz)
'There was a Time'
 6. SONG (Don Alhambra with Duke, Duchess, Casilda and Luiz)
'I stole the Prince'
 7. RECIT. (Casilda and Don Alhambra)
'But, bless my heart'
 8. QUINTET (Duke, Duchess, Casilda, Luiz and Grand Inquisitor)
'Try we life-long'
 9. CHORUS 'Bridegroom and Bride'
with SOLO (Tessa) 'When a merry maiden marries'
 10. FINALE - SONG (Gianetta)
'Kind sir, you cannot have the heart'
QUARTET (Marco, Guiseppe, Gianetta and Tessa)
'Then one of us'

ACT II

- No.
1. CHORUS OF MEN (with Marco and Guiseppe)
'Of happiness the very pith'
 2. SONG (Guiseppe) (with Chorus)
'Rising early in the morning'
 3. SONG (Marco)
'Take a pair of sparkling eyes'
 4. SCENA (Chorus of Girls, Quartet, Duet and Chorus)
'Here we are at the risk'
 5. CHORUS AND DANCE
'Dance a Cachucha'
 6. SONG (Don Alhambra with Marco and Giuseppe)
'There lived a king'
 7. QUARTET (Marco, Giuseppe, Gianetta and Tessa)
'In a contemplative fashion'
 8. CHORUS OF MEN (with Duke and Duchess)
'With ducal pomp'
 9. SONG (Duchess)
'On the day when I was wedded'
 10. RECIT. AND DUET (Duke and Duchess)
'To help unhappy commoners'
 11. GAVOTTE (Duke, Duchess, Casilda, Marco and Guiseppe)
'I am a courtier grave and serious'
 12. QUINTET AND FINALE (Marco, Giuseppe, Casilda, Gianetta, Tess and Chorus)
'Here is a case unprecedented'

GILBERT and SULLIVAN

The partnership of Gilbert and Sullivan spanned a total of twenty-five years and despite periodic estrangements of up to three years they produced jointly no fewer than fourteen comic operettas. While the majority of these have persisted in the repertoires of most operatic societies, little is remembered today of the authors whose work has delighted audiences for almost one hundred years.

Sir Arthur Seymour Sullivan was born in London in 1842 and his early musical training was perhaps surprisingly formal in the light of his later triumphs in the field of light operetta. A graduate of the Royal Academy of Music and the Leipzig Conservatoire, he composed 'The Lost Chord' and the music for the hymn 'Onward Christian Soldiers'.

Also born in London and Sullivan's senior by six years, Sir William Schwenck Gilbert considered his operettas and such brilliant parodies as 'Rosencrantz and Guildenstern' to be mere trifles, and that his most important contribution to literature lay in his now long-forgotten blank-verse plays.

Fortunately both music and libretti are as popular now as in Queen Victoria's day, the parodies of Grand Opera and satirical comment on English nobility tradition and government being often as pertinent now as when they were written.

THE COMMONWEALTH GAMES FUND

THE ORGANISERS OF THE GALA EVENING IN AID OF THE COMMONWEALTH GAMES FUND
SINCERELY THANK ALL PATRONS AND TRUST THAT THEIR RESPONSE WILL ENABLE THE
SWAZILAND THEATRE CLUB TO HAND A CHEQUE FOR THE SUM OF R1000 TO THE GAMES
FUND.

ACKNOWLEDGEMENTS

Amongst many others, the help and co-operation of the following is particularly appreciated

*THE SWAZILAND BROADCASTING SERVICE
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AUTOGRAPHS

[The text in this section is extremely faint and illegible. It appears to be a list or index of autographs, possibly including names and dates.]

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