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Julian Light Operatic Society: Registered Charity No 1103764

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www.julianoperatic.org

CHAIRMAN'S MESSAGE



Welcome to the Julian's 101st show, Ruddigore.

I listened to *Ruddigore* incessantly when I was in my midteens, not only because I loved the words and music but also because I strongly identified with Robin's inability to form coherent sentences in the presence of a pretty girl, and I envied Dick Dauntless who has no trouble at all in that direction. I fervently wished that I could be less Robin and more Dick. Some years later when I'd joined a Gilbert &

Sullivan society, I did manage to speak to a pretty girl. It turned out that her father's first name was Ruthven, and he too had to go by another name like his *Ruddigore* namesake, not because he was avoiding a curse but because people kept calling him Ruth. And reader, I married her.

Next year sees the 150th anniversary of the first performance of *Trial by Jury*, Gilbert and Sullivan's first extant operetta. That people are still regularly performing their shows and have done so for a century and a half is a tribute to their joy and genius. Can G&S make it to the next generation and beyond or will it be the cultural equivalent, as is said in *Ruddigore*, of being put at the end of a gallery in a bad light? Possibly indicative of G&S's weakening hold on the British consciousness, when the National Portrait Gallery reopened last year the pictures of Gilbert and Sullivan were no longer on display. Listen out for what Gilbert thought, through the character of Sir Despard, to what happens to paintings given to the nation.

'Pass it on' says the teacher, Hector, in Alan Bennett's play *The History Boys*, and I'm optimistic that we can. The next generation is represented in our director, Jessica Dalton, and musical director, James Naylor, and certain members of the cast, and I hope that they carry the G&S flame and pass it on in their turn.

Very many thanks to Jessica and James, and our accompanist Jan Cunningham who have once again led us through rehearsals and onto the Questors stage. I'd also like to thank all those people whose hard work has got us here, notably Martin Jarvis, our award-winning set designer and constructor, Lilias Lewis and Sally Avery who worked on costumes, props and many other things, and each member of the committee, putting in a shift all the year round, and others in the company who do what needs to be done, and the massively helpful people at Questors, especially Nicola and Louise.

Thank you too, to our Friends (formerly Patrons) and the regulars at our shows and concerts for your continued support. Without you we would not be able to pass it on. We would very much welcome new Friends of JLOS - see website for details.

Enjoy the show!

JLOS SUPPORT

We are indebted to the following Friends who have supported us financially over the past year:

Melvyn Buck

Graham Ceadel

Alvina Doughty

Debbie Edwards

Cora Hardy

Catherine Hickling

Judith Higgs

Jeremy Lowe (in memory of his late father Bob)

Angela North

Edwin Owen

Stephen Pound (M.P. for Ealing North 1997 - 2020)

Peter Swallow M.P.

We are a community charity and very grateful for any financial assistance.

We are self-financing, and receive no public subsidies. If you would like to make a donation, please go to our website.

Alternatively join our friends scheme via our website or by emailing inform@julianoperatic.org

Page sponsored by Alan Whitworth

PRODUCTION CREDITS

DIRECTOR Jessica Dalton

MUSICAL DIRECTOR

James Naylor

REPETITEUR Jan Cunningham

Production Concept	Jessica Dalton
Set Design & Implementation	Martin Jarvis & Crew
Costumes	Sally Avery, Helen Gargan and Lilias Lewis
Costume Hire	Questors Theatre
Props	Helen Gargan
Lighting Design	Nicola Maddox
Lighting Technician	Ben Pereira
Stage Manager	Joshua Cole-Brown
Front of House	Friends of JLOS
Box Office	Questors Theatre
Programme	Alan Whitworth
Artwork	Martin Jarvis
Production Photography	Barry Ramsay

Thank you to Gwendoline Roberts for Despard's waistcoat

Many thanks to the management and technical staff of Questors for their help in staging this production

Page sponsored by Tim Perkins and Tony Grace

THE SONGS

Overture

ACT ONE

Fair is Rose:
Sir Rupert Murgatroyd his leisure:
If somebody there chanced to be:
I know a youth:
From the briny sea:
My boy, you may take it from me:
The battle's roar is over:
If well his suit has sped:
In sailing o'er life's ocean wide:
Cheerily carols the lark:
Welcome, gentry:
Oh, why am I moody and sad?:
You understand? I think I do:
Hail the bride:

Zorah and Chorus Hannah and Chorus Rose Rose and Robin Richard and Chorus Robin Rose and Richard Chorus Rose, Richard and Robin Margaret Chorus Sir Despard and Chorus Richard and Sir Despard The Company

ACT TWO

I once was as meek: Love is a plaintive song: Happily coupled are we: In bygone days: Painted emblems: When the night wind howls: He yields: Away remorse: I once was a very: My eyes are fully open: Melodrame: There grew a little flower: When a man has been: Sir Ruthven and Adam Zorah Rose and Richard Rose and Chorus Sir Ruthven, Sir Roderic and Chorus Sir Roderic and Chorus Chorus Sir Ruthven Margaret and Sir Despard Margaret, Sir Ruthven and Sir Despard Sir Ruthven and Hannah Hannah with Sir Roderic The Company

Page sponsored by Paul Clarke

THE PLOT

ACT ONE

To avoid inheriting the family curse, whereby the baronet of Ruddigore has to commit a daily crime or else die an agonising death, Sir Ruthven Murgatroyd has fled the ancestral home and, disguised as Robin Oakapple, settled in a fishing village. Here he has fallen in love with Rose Maybud but, being too shy to develop the relationship himself, he calls upon Richard Dauntless, his fosterbrother, to court Rose for him. Overcome by Rose's beauty, Richard sets about capturing her for himself and nearly succeeds in doing so until Robin finally declares his love for her and wins her back. Meanwhile, Sir Despard, Robin's younger brother who inherited the family curse, reveals that Robin is really Sir Ruthven Murgatroyd and should have inherited the curse. Rose cannot accept this, and so turns her love once more to Richard.

ACT TWO

When it is revealed that Robin is none other than the true baronet of Ruddigore, and as such the rightful inheritor of the curse, Robin finds that wickedness does not come naturally to him. Sir Roderic, Robin's immediate predecessor who died for refusing to commit the daily crime, suggests that he mend his ways by carrying off a lady from the village. Robin's initial reluctance is quickly overcome when the ghosts give him a taste of the torments to come if he refuses, and Dame Hannah is duly abducted. She is furious at her treatment and becomes so violent towards Robin that he has to call upon Sir Roderic for protection. Answering his call for help Sir Roderic is amazed to come face to face with the woman to whom he had once been engaged. In a flash of inspiration, an idea occurs to Robin; a baronet of Ruddigore who refuses to commit the daily crime must die and, therefore, to make such a refusal is tantamount to suicide; this is a crime in itself. Consequently, Sir Roderic should never have died and the curse should not have been handed on. Sir Roderic is now free to marry Dame Hannah and Robin can reclaim Rose.

THE CHORUS



THE CHORUS

In picture opposite from left to right:

Cecilia Jarvis, Pat Delaney, Martin Jarvis, Anahit Cahill, Graham Ceadel, Philip Lewis, Lilias Lewis, Chris Bennett, Alan Champion, Maureen Fitzpatrick-Browne, Jenny Sturt, Laurence Klein, Helen Gargan

Not in photo, but in the show: Tony Grace,

BIOGRAPHIES



Philip W. Errington - Sir Ruthven Murgatroyd

Philip previously played the role of Robin in 1994 and 2006. He's thrilled to have another go at being young. Other G&S roles include Judge, Counsel, Dr Daly, Joseph Porter, Pirate King, Major General, Grosvenor, Colonel, Strephon, Lord Chancellor, Gama, Ko-Ko, Jack Point, Duke of Plaza-Toro, Don Alhambra, King Paramount, Ludwig and Rudolf. He's performed with the University of London Opera Group, The Minotaur Music Theatre, Imperial College Operatic Society, Imperial Opera, New London Opera Group, Grosvenor Light Opera Company, and, for one night only, with the remnants of the D'Oyly Carte! By day he's a senior specialist within the world of rare and antiquarian books at Peter Harrington in Chelsea. This is his debut with JLOS and he's very excited!

Page sponsored by Maureen Fitzpatrick-Browne

Music by Arthur Sullivan



Words by W.S. Gilbert

DRAMATIS PERSONAE

Sir Ruthven Murgatroyd (Disguised as Robin Oakapple, a Barista) Philip W. Errington Richard Dauntless (His Foster - Brother, a Petty Officer) Sir Despard Murgatroyd (of Ruddigore - A Wicked Press Baronet) Old Adam Goodheart (Robin's Valet) Sir Roderic Murgatroyd (Ghost, The Twenty-first Baronet) Rose Maybud (A Wannabe Celebrity) Mad Margaret Dame Hannah (Rose's Aunt) Zorah (Rose's Friend)

Tom Dalton Paul Clarke Alan Whitworth Stephen Roe Gina Carmello Katie Paterson **Judith** Thei Sally Avery

Chorus of celebrities, waiting staff, press, and security.

Scene

Act One: Act Two: In and Around a Coffee Shop **Ruthven's Office** Present - Day

Date

There will be an interval of 20 minutes between the 2 acts The show runs for about 2 hours 40 mins including the interval

BIOGRAPHIES



Tom Dalton - Richard Dauntless

As a sure millennial, Tom is glad of the age-blind casting that has him playing a Gen-Z naval petty officer. He can hardly understand a word of his own lines (which were unapologetically compiled from TikTok), but this is in keeping with Richard's original dialogue comprised of unintelligible nautical references. Tom is delighted to be back onstage with his JLOS messmates for his 6th show with the company.

Paul Clarke - Sir Despard Murgatroyd

Paul has a great affection for *Ruddigore* as it was the show that lured him into the realm of Gilbert & Sullivan. Old Adam Goodheart was his first G&S role in a school production at the age of 15. Twenty years on he was cast as Sir Ruthven and twenty years or so later he is now cast as Ruthven's younger brother, Despard. There is no truth in the rumour that he has a portrait hidden in his attic!





Alan Whitworth - Old Adam

Alan's first show with JLOS was *Ruddigore* in 1993 when his friends Paul Clarke and Stephen Roe persuaded him to play the crucial part of a fisherman who makes a brief appearance in Act 1! He also appeared as a Ghost in Act 2. Since then Alan has appeared in most Julian shows, nearly always in the chorus. He is delighted to be playing Old Adam in his fourth *Ruddigore* with his long-standing friends!

Stephen Roe - Sir Roderic Murgatroyd

50 years ago Ruddigore was Stephen's introduction to G&S. This is his first appearance in Ruddigore since. Other roles include Monostatos (*The Magic Flute*), Tinca (*II Tabarro*) and Mr Gobineau (*The Medium*) for Harrow Opera, Don Alhambra and Captain Corocoran for Imperial Productions, Sir Marmaduke for NewLog and most recently Earl Mountararat in our last production of *Iolanthe*. Recent directing credits include *Fiddler on The Roof* (UTOPS), *Below Stairs* (WODS) and *The Pirates of Penzance* (Porcupine Productions).



BIOGRAPHIES



Gina Carmello - Rose Maybud

Gina's varied performances encompass opera, musical theatre, and as guest jazz vocalist, taking her to venues countrywide. Gina sings at many corporate, charity and private events, as well as for recorded media. Upcoming roles include: Euridice in *Orpheus in the Underworld* at Watford Palace Theatre, and Susanna in *The Marriage of Figaro* at the Compass Theatre Ickenham. Playing Rose leaves just a few G&S leads left to complete the set, so Gina is delighted to join JLOS for *Ruddigore*.

Katie Paterson - Mad Margaret

Katie developed a love for Gilbert and Sullivan whilst at the University of Birmingham where she first played Mad Margaret, a role she is absolutely thrilled to have another crack at. This is Katie's fifth show with JLOS, having performed in *Iolanthe* and *The Mikado* at Questors and in *The Sorcerer* and *The Pirates of Penzance* at St Barnabas.





Judith Thei - Dame Hannah

Judith is delighted to be returning to JLOS in her favourite G&S. In her very first production of *Ruddigore*, a last night joke played on her by Sir Roderic (Jeremy Lowe) backfired, and 3 years to the day later they got married with Happy the Lily being sung by family and friends when they walked down the aisle. Jeremy has never been allowed to live down the joke. Judith will be returning to Questors in November with the London Video Game Orchestra.

Sally Avery - Zorah

Sally is delighted to be back on stage with JLOS, having been a new face on the Questors stage last year. She has previously performed, directed, and found herself accidentally in the stage crew, with societies including the New London Opera Group and Imperial Productions. Recent G&S roles include Tessa (*The Gondoliers*), Pitti-Sing (*The Mikado*) and Edith (*The Pirates of Penzance*), as well as Celia (*Iolanthe*) with JLOS. Off stage, Sally is an accountant, but doesn't like to admit to it, with most of her free time spent either in the theatre or sewing. Sometimes both at once.



BIOGRAPHIES



Jessica Dalton - Director

Jessica Dalton is a creative arts enabler and theatre director based in London with a particular interest in widening participation. Previous credits include Venus and Adonis/Dido and Aeneas (HGO), Carmen (Birmingham Repertory Opera Society), Twelfth Night (Bristol Shakespeare Festival), The Mikado (JLOS), Die Fledermaus (Harrow Opera), Brundibar (as part of the City of Bristol's Holocaust Memorial Day) and an associate director role on Side FX, developed by theatre maker Katie Paterson. Easter 2022 saw the first performance of her own folk opera, Love

Abounds, telling the Good Friday story, followed in 2023 by Shepherd's Arise, a community opera for Christmas. Jessica runs storytelling and music classes for preschoolers, and works with the chaplaincy team at the University of Roehampton as a Creative Partner, consulting on music and visual arts projects. She is currently a doctorate student, supported by a music scholarship from the Southlands Methodist Trust, and is exploring the possibilities for Divine Encounter in Opera.



James Naylor - Musical Director

James is a choral director and community practitioner working in the Greater London area. He is the M.D. of Waltham Forest Community Choir and touring chamber opera company the Willmore Singers. While reading music at the University of Birmingham, he was M.D. of the University's Gilbert and Sullivan Society, and conducted an award winning performance of *Patience* at the Harrogate International Festival. He has a special interest in large scale community projects and contributed to events with the Barbican Arts Centre and LSO 500 Voices. During the

pandemic, James explored different ways of creating music in isolation and assisted award-winning composer Esmeralda Conde Ruiz in creating *Cabin Fever*, a global audiovisual art piece exploring vulnerability and dreaming (recently showcased at the Tate Modern). James and Jessica have partnered on many successful performances, including four previous JLOS productions (*The Pirates of Penzance*, Nov 21, *The Sorcerer*, April 22, *The Mikado*, Nov 22 and *Iolanthe*, Oct 23), a wide-reaching production of Britten's *Noyes Fludde* in February 2020, and an original passion play with words and music written/curated by the pair on Good Friday 2022. As a singer, previous roles include Pooh-Bah (*The Mikado*), the Usher (*Trial by Jury*), Dick Deadeye (*HMS Pinafore*) and second Yeoman in JLOS's *The Yeomen of the Guard* in 2019.

THE BAND

Violin 1 (Leader) Violin 2 Viola Cello Double Bass Flute/piccolo Oboe Clarinet Bassoon French Horn Percussion Iza Stocka Chloë Meade Rebekah Dickson Laura Williamson Sam Lee Hollie Tibbotts Lottie Brenton Lucia Porcedda Jamie King Freya Campbell David Neville

Orchestral Arrangement: Reduced for 11 players by Eric Wetherell Additional orchestration by James Naylor

Page sponsored by Edwin Owen

DIRECTOR'S NOTE

In our production we've tried to be playful with the piece as a commentary on society. We've made the style and setting modern; the Baronet of Ruddigore becomes a media baron, Rose, Zorah and the bridesmaids are wannabe celebrities, with Hannah as an overinvolved agent, and the Act One finale becomes a press conference in a night club. Richard's dialogue is no longer incomprehensible "sailor speak," but equally incomprehensible gen alpha slang. It's jarring, but one imagines it was Gilbert's original intention for Richard to talk in such an extravagantly different and comedic way, for effect. It looks different but I'm not sure we've really changed anything of substance. The piece is still driven by Gilbert's social satire and the ridiculous things that people do to try and conform. It's still very much a portrait of people and their insecurities.

We've tried to keep it very silly. But, it is also sad in places, because when people are under so much pressure that they build up layer after layer of affectation and pretense, it is sad. Human society and its foibles make us laugh, but we are also reminded of how people suffer when they are unable to be themselves, or even know themselves fully. This kind of satire invites us to look at society as it really is, rather than the fantasies we construct about it, which we see paraded on stage for us to enjoy.

We have worked really hard over the last few months and we so hope that you enjoy the show. Surrender to the absurdity of the whole thing, we have, and see if anything feels familiar!

Page sponsored by Graham Ceadel

RUDDIGORE HISTORY

Ruddigore opened at the Savoy Theatre on 22 January 1887, three days after The Mikado closed after a record-breaking run, and it has to be the most messed around opera of the Gilbert and Sullivan canon. These days, a big new musical show is likely to have many out-of-town performances to shape and polish it before bringing it to the West End, but that was not the practice then. In the week after what sounds like a shaky opening night the authors cut, altered and added, and the cast had to rehearse all the changes. Even the name changed. Originally called Ruddygore, 'ruddy' was deemed offensive to a polite Victorian audience but somehow 'ruddi' wasn't. Its initial reception was mixed but after all the changes it settled into a successful run, and when it opened in New York there was such a demand for tickets that they went to auction, the 19th century equivalent of surge pricing.

After its first run *Ruddigore* wasn't revived by the D'Oyly Carte company until the 1920s, long after the authors' deaths, when it gained a new overture and Act 2 finale among many other things. The costumes and sets for this production were destroyed in the war, and when it was revived in 1948 the D'Oyly Carte tinkered again.

It has since settled down and we offer what has become a fairly standard musical version but with the introduction of a song from Patience and the reintroduction of a song previously dropped which, after a bit of recitative, begins 'Henceforth all the crimes that I find in The Times'. Our interpretation of a pastiche of 19th century melodrama, though, has a modern slant.

FUTURE PERFORMANCES

JLOS Presents

"The Curtain Goes up"

7th & 8th April 2025 - A Concert featuring the opening numbers of G&S Operettas and more

JLOS Presents

The Gondoliers

by

Gilbert and Sullivan during Autumn 2025



Ealing Symphony Orchestra



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Rob Burton Saxophone John Gibbons Musical Director

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PREVIOUS PRODUCTIONS

1949	Iolanthe	1982	The Mikado
1950	The Gondoliers The Mikado	1983	Princess Ida
1951	HMS Pinafore		Patience
	Iolanthe	1984	The Gondoliers
1952	Patience	1985	Ruddigore
1952			
	The Yeomen of the Guard	1986	The Merry Widow
1953	Trial by Jury HMS Pinafore		Iolanthe
	Ruddigore	1987	Trial by Jury
1954	The Gondoliers		The Pirates of Penzance
1955	The Mikado Trial by Jury	1988	La Belle Helene
	The Pirates of Penzance		The Yeomen of the Guard
1956	Patience Iolanthe	1989	The Gypsy Baron
1957	HMS Pinafore Cox and Box	1990	The Mikado
1958	The Sorcerer		Die Fledermaus
1550	The Yeomen of the Guard	1991	HMS Pinafore
1959	The Mikado Ruddigore	1992	Princess Ida The Gondoliers
	The Gondoliers Patience	1992	
1960			Ruddigore
1961	Princess Ida	1994	Patience Iolanthe
1962	The Mikado Trial by Jury	1995	The Grand Duke
	The Pirates of Penzance	1996	The Merry Widow
1963	Iolanthe		The Sorcerer
	The Yeomen of the Guard	1997	The Pirates of Penzance
1964	The Sorcerer Ruddigore		La Vie Parisienne
1965	The Gondoliers	1998	The Yeomen of the Guard
1966	The Gypsy Baron	1999	The Mikado
	HMS Pinafore Trial by Jury	2000	The Gondoliers
1967	Princess Ida	2000	Ruddigore
1968	Blossom Time	2002	Iolanthe
1900		2002	
4000	The Yeomen of the Guard		Patience
1969	The Mikado The Gondoliers	2004	The Pirates of Penzance
1970	Patience	2005	Orpheus in the Underworld
1971	Trial by Jury Iolanthe	2006	The Mikado
	The Pirates of Penzance	2007	The Sorcerer
1972	Ruddigore	2008	HMS Pinafore
1973	La Belle Helene	2009	The Yeomen of the Guard
	The Yeomen of the Guard	2010	Iolanthe
1974	The Gondoliers	2011	Ruddigore
1975	HMS Pinafore	2012	The Gondoliers
1976	The Mikado	2013	La Belle Helene
1977	Iolanthe	2013	The Mikado
1978		2014	The Pirates of Penzance
19/8	Orpheus in the Underworld		
4070	The Yeomen of the Guard	2016	Princess Ida
1979	The Sorcerer	2017	Patience
1980	The Pirates of Penzance	2018	HMS Pinafore
	HMS Pinafore	2019	The Yeomen of the Guard
1981	Lilac Time	2022	The Mikado
		2023	Iolanthe

HEOS Musical Theatre Presents

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TICKETS: Early-Bird offer until 16th November £9 - £14.50 From 17th November £9 - £16 (Rear stalls for all performances - £9)

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