



Adapted by Kevin Miller
Union Hall

Adelaide University
May 26 - 28 at 8pm
and at 2pm on the 28th
Director Kevin Miller
Conductor James Pratt

Gilbert & Sullivan's

THE SORCERER

THE GILBERT & SULLIVAN SOCIETY OF SOUTH AUSTRALIA INCORPORATED

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IN MEMORIAM

The Society dedicates this production to
PETER POLE
Repetiteur for the Society for 28 years
Honorary Life Member
Dear Friend

THE GILBERT & SULLIVAN SOCIETY
OF SOUTH AUSTRALIA

PRESENTS

THE SORCERER

Adapted by Kevin Miller

Original Libretto
W S Gilbert

Music
A S Sullivan

DIRECTOR: KEVIN MILLER
MUSICAL DIRECTOR: JAMES PRATT
CHOREOGRAPHER: CHRISTINE SEARS

26-28 MAY 2005
UNION HALL, ADELAIDE.

Please note:

The use of cameras and audiovisual equipment is strictly prohibited in this theatre.
Offenders may be asked to leave the theatre or their cameras may be removed for the duration of the performance.

A NOTE FROM THE DIRECTOR!

The Sorcerer is one of the lesser performed of the Savoy Operas, perhaps because of its 'love potion' plot which, further down the track, caused conflict within the famous partnership. In a desire to compress the action for modern-day audiences, but still retain the music, I thought of the tightly organised and very successful *Trial by Jury* which in 1873 had preceded *The Sorcerer*.

Courtroom dramas, because they are so popular today, seemed a viable means for quickening the action - and so the concept was born. The idea was to transfer the action into a criminal investigation conducted by a circuit Judge who has been instructed by the authorities in London to review the unusual happenings in a certain rural community, whose village name, because it may give offence to sensitive ears, can not be revealed within these respectable pages.

The investigation centres upon the involvement of a Mr John Wellington Wells, who presents himself as the representative of a city firm offering love potions for sale. Not surprisingly, the resounding success of this potion causes havoc within the deeply embedded English class system, and gives particular concern to those with either wealth or blue blood in their veins.

To formalise the investigation, the whole population of the village is brought to the nearest county centre, where the fun and games are played out before the delightfully eccentric Judge. Both, the Judge and his equally entertaining Assistant, are my additions based upon those in *Trial by Jury*; but essentially the plot and music of *The Sorcerer* remain intact.

I have approached this revision with respect for Sullivan, and a certain degree of tongue-in-the-cheek impishness regarding the master-craftsman, Gilbert.

Kevin Miller, Director and Adaptor



THE STORY

A judicial enquiry is being held into the events that occurred in a small country village in England in 1885. As the evidence is given, the following story unfolds.

Act 1. Aline and Alexis have been contracted in marriage, but Alexis, fired by youthful ardour, decides to overturn the rigid class system and introduce social equality through the agency of love alone. To this effect, he employs Mr J W Wells to provide a potion which, when mixed with a large pot of tea prepared for the engagement celebration, will do just that!

The effect of the potion immediately induces a twelve hour sleep, with the element of chance dictating that each will fall in love with the first person seen upon waking.

Act 2. Not surprisingly, the result of this 'lottery of love' is inevitably manifested by social mismatches which, originally, could only be dispelled by the death of J W Wells himself. To avoid this seemingly excessive punishment the Judge, who is severely smitten by one of the 'ladies of the village' himself, offers an alternative - whereby Wells may avoid such an untimely death. Without hesitation Wells agrees, and some semblance of normality is restored with a happy ending for everyone.



THE CAST

THE JUDGE (an introduced character who bears a strong resemblance to his progenitor in *Trial By Jury*)

BARRY HILL

THE USHER (another character from *Trial By Jury* who has now developed a distinct liking for the stage.)

BRENDAN MOONEY

SIR MARMADUKE POINTDEXTRE
(The local squire, father of Alexis. He enjoys a nip or two.)

IAN MUSTER

ALEXIS POINTDEXTRE (A somewhat misguided young Military Officer)

ROBERT MACFARLANE

DR DALY (A Vicar with a good heart - but little else in the way of sex appeal)

THOMAS MILLHOUSE

JOHN WELLINGTON WELLS (Representative of the family firm of J W Wells & Co, Sorcerers, and purveyors of love potions.)

DAVID LAMPARD

LADY ANNABELLA SANGAZURE
(Mother of Aline and a landed lady with suppressed desires.)

BARBARA TURNER

ALINE SANGAZURE (Seemingly the one sensible person under investigation.)

FIONA LINN

MRS ZORAH PARTLET
(Widowed mother of Constance. She has a roving eye)

NORMA KNIGHT

CONSTANCE PARTLET (Languishing with unrequited love for the Vicar)

EMMA HÄLL



Chorus of Villagers

Susan Brooke-Smith, Megan Doherty, Lucinda Doyle, Lara Eastick, Desiree Frahn, Gemma Gibson, Angelique Houston, Jenn Manders, Gillian Miller, Paula Pamment, Koah Spain, Alexandra Stubberfield

Stuart Benson, Peter Cannon, Chris Davies, Paul George, Peter Herriman, Joshua Hillary, Glen McKie, Richard Manning, Lachlan Scott, James Stevens, Brian Sudlow, Timothy Wilson



Dancers

Annisa Carstensen, Elsinore Mann, Deana Settecasì, Alexis Tuckey



KEVIN MILLER – DIRECTOR

Kevin Miller's track record in opera is impressive, having sung professionally for over thirty years as a principal tenor for companies such as Glyndebourne, Sadler's Wells, Hamburg, Rome, and nationals such as the English, Scottish and Welsh. As a pleasant 'forty years on' reminder of those years, the May 2004 issue of the international magazine Opera carries a complimentary review entitled "Salad Days of Sadler's Wells Opera". It is a reissue on CD of recordings of that company's performances during the 1960s when Miller was still a young man. In 1951 he won a prestigious Australian scholarship which, with the generous financial support of a fund supported by the then evening newspaper The News, enabled him to leave Adelaide for overseas study in London and Rome. After a highly successful performance career, which included many television and radio operas and operettas, he returned to teach and direct - retiring from the University of Adelaide as a Senior Lecturer before enjoying a final eight years as Head of Opera and Vocal Studies at the Academy for Performing Arts in Hong Kong. He finally retired in 2002, and is delighted to once more to be associated with the Gilbert and Sullivan Society of SA.



JAMES PRATT - MUSICAL DIRECTOR

James is a young conductor and singer, and has studied voice for ten years with Robert Dawe. He has sung in the State Opera chorus for *Parsifal*, *El Nino*, *Dead Man Walking* and *The Ring Cycle*, and will sing this year in *La Boheme* and *La Traviata*. He has conducted productions of *Iolanthe*, *The Gondoliers*, *Oliver*, *Camelot*, *Trial By Jury*, *The Pirates of Penzance* and *The Sorcerer* and has played the roles of Anthony Hope (*Sweeney Todd*), Nanki Poo in (*The Mikado*), Orfeo in Monteverdi's opera, Henrik (*A Little Night Music*) and Joe Cable (*South Pacific*). In 2003 James performed and assisted Broadway Composer Jason Robert Brown in the Adelaide Cabaret Festival. James was a founding member of Musica Vocal Company, has hosted his own radio show with 5UV, and given a recital in Brittany, France. James is a recipient of the Baggot Prize for singing. He has just completed the Adelaide season of *South Pacific* for the Adelaide Festival Centre and will play the role of Tamino in *The Magic Flute* for the Elder School of Music in October.



CHRISTINE SEARS- CHOREOGRAPHER

Christine Sears is the principal of the Studio Arts Centre where she has taught ballet since the age of sixteen. She has previously choreographed Shakespeare's *Twelfth Night* for The Adelaide Theatre Guild, *Jesus Christ Superstar*, *Carmen* and *The Soldier* for The Academy at Scotch, *Joseph and the Technicolour Dreamcoat* for the Stirling East Primary School and choreographers, directs and produces an annual performance at The Arts Theatre for young dancers. She has also choreographed for The South Australian Ballet Company. Christine is thrilled to be working with the Gilbert and Sullivan Society for the first time.



BARRY HILL - THE JUDGE

Barry began his association with the G&S Soc. of SA in 1978 (in the chorus of 100 Years of G&S). Since then he has directed many operas for the Society, including *Pirates of Penzance*, *The Mikado*, *The Gondoliers*, *Yeomen of the Guard*, *Patience*, *Princess Ida*, and most recently, *Camelot*, as well as playing The Duke of Plaza Toro and KoKo, both for the Society. He has also worked extensively for other companies as a Director and Actor. His favourite roles include - Felix in the *Odd Couple*, Roy in *Cosi*, and Charles Condamine in *Blithe Spirit*. This year he has appeared as Mr. Podgers in the Therry production of *Lord Arthur Saville's Crime*, the multiple role of the waiter (of 5 nationalities) in St Jude's Player's Production of *Birds on the Wing*. Later this year he will direct *Lend Me a Tenor* for the Therry Dramatic Society, a busy year!



BRENDAN MOONEY - THE USHER

Brendan is an accomplished performer who has appeared in many stage productions, mainly in musicals such as *Jesus Christ Superstar* and Reg Livermore's *Ned Kelly*, as well as a number of State Theatre Company productions. He spent ten years as a soloist and tenor with The Cafe of the Gate of Salvation, Australia's foremost gospel choir, based in Sydney, including appearances at Womadelaide and many interstate tours and TV appearances, as well as an appearance as lead singer with a gospel quartet at an MCG Grand Final...(The Crows won, too...) Brendan is currently building a career as a jazz singer around Adelaide, but is enjoying this sojourn in G & S territory.



DAVID LAMPARD - JOHN WELLINGTON WELLS

David is best known throughout Australia as the science host of the Channel 9 children's program *Y?*. He has also presented stories for ABC TV's *Behind the News*, was a regular guest on Channel 7's *AM Adelaide*, and now presents for ABC Asia-Pacific's *Nexus*. At the 2004 Adelaide Cabaret Festival David appeared as Ray Page and as part of the ensemble in Maltby and Shire's pre-Broadway musical *Take Flight*. More recently he appeared in *South Pacific* for Seabiscuit Productions. For the MS Society he has designed and co-directed *Into the Woods* and *You're a Good Man, Charlie Brown*. He also appeared on stage in these productions and in numerous other roles with the MS Society. With the Gilbert & Sullivan Society he has played numerous principal roles, the most recent being George Grossmith in *Tarantara! Tarantara!*



IAN MUSTER - SIR MARMADUKE POINTDEXTRE

Ian has a long and distinguished involvement in theatre, performing an extensive repertoire of G&S, musicals and operetta. Highlights include roles as the Mikado, Sergeant of Police and Counsel in productions for the Adelaide Festival Centre Trust. With other companies, Ian has featured in numerous roles including Tevye in *Fiddler on the Roof*, Captain Von Trapp in *The Sound of Music* and Cervantes in *Man of La Mancha*. Ian won critical acclaim for his portrayal of Javert in two productions of *Les Miserables* and in the title role of the Society's 2001 production of *Sweeney Todd*. He has appeared often with the Society, most recently as WS Gilbert in *Tarantara! Tarantara!*, Pooh Bah in *The Mikado*, Mountarat in *Iolanthe*, Falke in *Die Fledermaus* and Danilo in *The Merry Widow*.



ROBERT MACFARLANE – ALEXIS POINTDEXTRE

Robert makes his principal debut with the Society, having appeared in both the male and female chorus of *Pirates of Penzance*. Studying at the Elder Conservatorium, operatic roles include Springer in *The Bartered Bride*, the Errand Boy in *A Dinner Engagement* and he appeared in State Opera Chorus in *Götterdämmerung*. Earlier this year Robert appeared with Adelaide Chamber Singers at the Perth Arts Festival singing *St Matthew's Passion*. A member of Adelaide Voices and The Elder Chorale, he has performed many great choral works. A performer of pop music since the age of 14, he is also a composer. He has been a finalist in the *MusicOz* and *Jaxter* awards and performed in the ABC schools TV program *Music Moves*. Robert made the final 50 in the TV program *Australian Idol*. Later this year he will perform the role of 1st Priest in *The Magic Flute* with the Conservatorium.



THOMAS MILLHOUSE – DR DALY

Moving to Adelaide in 2003, Tom has covered roles and sung chorus for *Cavalleria Rusticana*, *Pagliacci*, *Dead Man Walking*, *Götterdämmerung* and *The Mikado* for the State Opera. He has regularly participated in their Young Artist program including Jules in Sondheim's *Sunday in the Park with George*, Le Fauteuil in Ravel's *L'Enfant et les Sortilèges* and will sing Presto in Poulenc's *Les Mamelles de Tirésias* in September. With other companies Tom has enjoyed roles as Bill Sykes for the MS Society's *Oliver* and Count Carl Magnus in Therry's *A Little Night Music*. He appeared as the Foreman for G&S's *Trial by Jury*. Tom won the Bass Championship and Bass Solo at the 2002 Queensland Heritage Eisteddfod and held the position of Principal Vocalist and Officer in Command of the Royal Australian Air Force's Amberley Brass Band in 2001/2002.



BARBARA TURNER – LADY ANNABELLA SANGAZURE

Barbara has been performing the contralto and mezzo roles in G & S operettas for over forty years, has been part of the Gilbert and Sullivan Society since 1976 and she is an Honorary Life Member. Barb was in the original cast of Co-Opera and was a member of the A.B.C. Adelaide Singers. Throughout her career she has tackled everything from opera, musical comedy, oratorio, plays and the concert platform with considerable success and she has written, directed and performed in many melodramas. Barb is a singing teacher and conductor of two choirs at Walford Anglican School for Girls. Her most recent role for the Society was Queen of the Fairies in *Iolanthe* in 2002. In May 2003 she directed *The Mikado* for the Society.



FIONA LINN – ALINE SANGAZURE

Holding an Honours degree in Voice Performance under Guila Tiver and Rae Cocking, Fiona has performed in the chorus of many State Opera productions including *Così fan Tutte*, *Parsifal*, *El Nino*, *Götterdämmerung* and *Akhanaten*, with which she toured to Melbourne in 2003. A member of the Young Artists programme, she has performed Hansel in *Hansel & Gretel* and appeared in productions including *L'Enfant et les Sortilèges*, *Gallantry: A Soap Opera* and *Doctor Miracle*. A member of Adelaide Chamber Singers and Adelaide Vocal Project, Fiona has musical theatre and jazz experience and a passion for sketch comedy, with a long involvement with Law Revues.



NORMA KNIGHT – MRS PARTLET

A performer all her life, Norma became a principal in New Opera South Australia, which became State Opera Company of SA. Norma has been a singing teacher for over thirty years and recently broadened her expertise through a Graduate Certificate in Singing Pedagogy in Sydney, training with Jo Estill (Voicecraft) and conferences with international master teachers on cabaret, children's voices, music theatre and opera. Norma has conducted choirs, directed stage musicals (gospel and commercial), adjudicated Eisteddfodau in Geelong, Bendigo, Goulburn and Balaklava and gives master classes for the Australian National Association of Teachers of Singing, of which she is Deputy National President. On stage, she has performed over ninety roles and last appeared for the Society as the Duchess in *The Gondoliers*.



EMMA HÄLL – CONSTANCE PARTLET

Emma graduated her Bachelor of Music degree on flute in 2003, obtaining a scholarship to Flinders Street School of Music and then at Adelaide University's Elder School of Music. During this time she was a member of many ensembles including Voiceworks Adelaide, the Elder Conservatorium Symphony Orchestra and Adelaide Voices. A member of the Adelaide Chamber Singers, Emma has travelled both domestically and internationally. This is her third show and first role for the Society, having been a chorus member of *Camelot* and *Pirates of Penzance* in 2004. She will be playing Ado Annie in *Oklahoma* in October this year.



TIMOTHY WILSON – CHORUS MASTER

Timothy recently completed his degree at the Elder School of Music, studying Voice with Keith Hempton. His productions include *South Pacific* (2000), *The Elixir of Love* (2001), *Orfeo* (2002) and *The Marriage of Figaro* (2003). He has appeared with the Society as Sir Sagamore in *Camelot* and in the chorus of *Pirates of Penzance* in 2004.

THE ORCHESTRA

Violin	Imants Larsens (Concertmaster)	Flute	Karen McCulloch Jonathon Bligh
	Sofia Di Stefano	Oboe	Talitha Best
Viola	William Newbery	Clarinets	Nicolas Storrie Miriam Schultz
Cello	Kym Worley	Bassoon	Craig Kemp
		Horn	Julian Tunstill
Bass	Esther Toh	Trumpet	Brett Pamment
		Trombone	Kyra Schwarz
Keyboard	Stephen Van Der Hoek	Percussion	Aaron Austin

GLOSSARY OF TERMS – JOHN WELLINGTON WELLS

(From The Gilbert & Sullivan Very Light Opera Company)

- **melt a rich uncle in wax** - melt a wax image of someone, to kill them
- the resident **Djinn** - same as genie; supernatural spirit in Arabian mythology
- **Number 70, Simmery Axe** - St. Mary Axe, a street in the older part of London
- for raising a **posthumous shade** - ghost
- **Bogies spectacular** - goblins, or bogey men
- **Tetrapods** tragical - a form of verse used by ancient Greek tragedians
- **'Lectrobiology** - early term for hypnosis
- Mystic **nosology** - study of diseases
- Spirit **philology** - study of language and literature
- we are not in the habit of **puffing** our goods - exaggerating the worth

INTERESTED IN KNOWING MORE ABOUT THE SOCIETY?

The Society always needs people interested in joining as playing members but more importantly it needs more non-playing members. The production crew involves working backstage, publicity, set construction, painting, costumes and administration. If this could be you contact the Secretary of the Society on

0500 800 481 to be involved in the next production
Oklahoma! in October 2005.



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The Production Crew

Production Manager	Joshua Hillary
Director	Kevin Miller
Choreographer	Christine Sears
Musical Director	James Pratt
Repetiteur	Heather Newland
Chorus Master	Timothy Wilson
Set Design/Painting	John Axe
Set Construction	John Axe and Len Reilly
Costume	
Wardrobe Co-ordinator	Marjorie Quin and Marie Taylor
Wardrobe Mistress	Anne Ide
Wardrobe	Anne Ide, Faith Murphy, Anne Taylor
Wigs	Margaret McLaughlan
Lighting Design	Lorraine Wheeler
Properties	John Axe
Stage Manager	Heather O'Dea
Assistant Stage Manager	Alan O'Dea
Mechanist	Phil Brooks
Theatre Technician	Steven Cottrell
Follow Spot Operators	Ross Clark, David Hall
Publicity	Ted Spence and Joshua Hillary with James Pratt
Graphis Artist	Mark Roma
Programme	Elizabeth Olsson with Richard Manning and Ted Spence
Photography	Rosey Boehm
Ticket Secretary	Paula Pamment
Box Office	Chris Butler
Front of House Manager	Beverly Scarce

ACKNOWLEDGMENTS

Radio 5UV, The Advertiser, Therry Dramatic Society, Peter Goers,
Jim Dennie and the University of Adelaide; Venetia Hill, Lance Vater,
Better Hearing Australia (SA) Inc, Encore Magazine, Avro Solito Fine Colour Printers,
Mellor Olsson Lawyers, Front of House Staff

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ORIGINAL DANCES BY AGNES DE MILLE



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