

The Jersey Gilbert and Sullivan Society presents...

H.M.S. Pinafore

(or The Lass That Loved A Sailor)

and Trial By Jury

19 - 23 May 2015



Director: Jane Wakeham
Musical Director: Annette Blanchet
Choreographer: Jason Loveless

MOORE STEPHENS

JERSEY OPERA HOUSE



JANE WAKEHAM
DIRECTOR

Jane directed her first show thirty years ago: *Sweet Charity*. Since then, she has directed *The Dresser*, *Amadeus*, *Dick Whittington*, *Goody Two Shoes*, *Ruddigore* (for this Society), *A Midsummer Night's Dream*, *Blood Brothers*, *Playing Sinatra*, *Whistle Down the Wind*, *Humble Boy*, *Waiting for God* (amateur World Première) and *A Feast of Shakespeare*. In 1995, Jane directed the 50th Anniversary Liberation Celebrations at the Gloucester Hall, Fort Regent, with a cast of over 350 performers. That year she also directed *Jesus Christ Superstar* for the National Youth Music Theatre (Jersey). Jane is the Principal of the Jersey Academy of Speech and Dramatic Art and has taught hundreds of young people over the past twenty years. She is delighted to be working, once again, with The Jersey Gilbert and Sullivan Society.



ANNETTE BLANCHET
MUSICAL DIRECTOR

Annette joined the Jersey Gilbert and Sullivan Society in 1993, having previously sung with the Angus Gilbert and Sullivan Society and Dundee University Operatic Society. Since then she has been a regular participant in their productions, initially singing on stage in the chorus or waving her baton as Chorus Mistress, but more recently as Musical Director, a role she enjoys immensely. Annette also conducts Les Conteurs Singers, who this year celebrate their 40th anniversary, and has been known to sing the odd quartet with friends Nicola, Richard & Will, their next concert being in Sark in June. During the day she can be found at the Jersey Evening Post, where she works as Finance Manager. Annette is also Secretary of Rotary Club de la Manche.



JASON LOVELESS
CHOREOGRAPHER

Jason has been dancing since the age of three and studied in Bournemouth and at Bush Davies School of Theatre Arts in West Sussex. Having moved to Jersey at the age of 14, Jason's first professional job was at Swanson's Hotel where he learnt all about 'the business'. Jason's professional career included TV work, cruise ships, tours and pantomimes. Jason eventually moved into stage management and worked in various theatres in Scotland, including stage managing venues for the Edinburgh Festival. Returning to Jersey and as well as working for the NSPCC, Jason found time to direct and choreograph many school productions for Grand Vaux school and JCG prep as well as teaching for the First Tower School of Dancing and the Helen O'Grady Drama Academy. Married with two children, Jason currently works for Les Amis supporting adults with learning disabilities and was very happy to be asked to choreograph for the Gilbert and Sullivan Society. Jason has had great fun with the cast in the production of this show!



TRIAL BY JURY

Musical Numbers

- 1 Hark the Hour of Ten is Sounding
- 2 Is This the Court of the Exchequer?
- 3 When First My Old, Old Love
- 4 All Hail, Great Judge
- 5 For These Kind Words
- 6 When I, Good Friends
- 7 Swear Thou the Jury!

8 Where is the Plaintiff?

- 9 Oh, Never, Never
- 10 May it Please You
- 11 That She is Reeling
- 12 Oh, Gentlemen Listen
- 13 That Seems a Reasonable Proposition

14 A Nice Dilemma

- 15 I Love Him
- 16 The Question, Gentlemen

17 Oh, Joy Unbounded

- Usher and Chorus
 Edwin and Chorus
 Edwin, Usher and Chorus
 Chorus
 Judge and Chorus
 Judge and Chorus
 Counsel, Usher, Edwin, Judge
 and Chorus
 Counsel, Usher, Angelina
 and Ladies' Chorus
 Judge, Angelina, Usher and Chorus
 Counsel, Usher, Angelina and Chorus
 Judge, Angelina, Counsel and Chorus
 Edwin and Ladies' Chorus
 Judge, Counsel, Edwin,
 Usher, Angelina and Chorus
 Judge, Counsel, Edwin, Usher, Angelina
 and Chorus
 Angelina, Edwin and Chorus
 Judge, Counsel, Angelina, Edwin
 and Chorus
 Judge, Counsel, Angelina, Edwin
 and Chorus



Jersey Academy of Speech and Dramatic Art

Acting Communication
 CONFIDENCE Public Speaking
 Skills AUDITIONS Self-Esteem
 Stage EISTEDDFOD
 success L.A.M.D.A exams

The
J.A.S.D.A.
 Experience

Established 1994  Principal Jane Wakeham

Pupils accepted from 6 years to adult

Telephone: 766973 Mob: 07797 845 742

Email: jasda1994@gmail.com

To do your best.....

TRIAL BY JURY

Dramatis Personæ

The Learned Judge
The Plaintiff, Angelina
The Defendant, Edwin
Counsel for the Plaintiff
Usher
Foreman of the Jury
The Judge's Mother

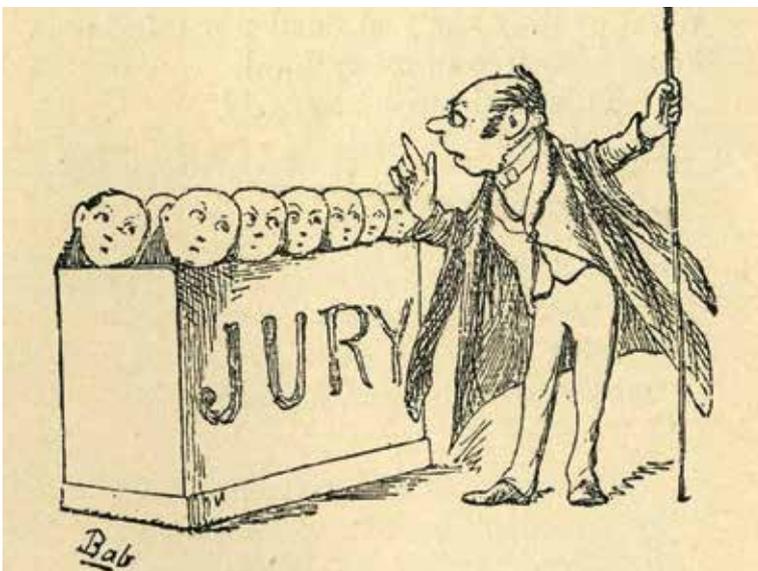
John Shield
Karen Syvret
Richard Joynt
Nicola Austin
William Millow
Mike Halsey
Emily Snell

Gentlemen of the Jury
and Court Officials:

Brian Arnold
Graham Austin
Simon Appleby
David Frank
Mark Godel
Stefan Gough
Stephen Higginson
Andrew Jelley
Frank Le Quesne
Sebastian McNeilly
Peter Routier
David Taylor
Peter Winn

Ladies of the Press:

Sue Chipperfield
Rosemarie Courval
Jackie Coutanche
Victoria Halston
Elaine Heuston
Gill Labey
Rosemarie Langlois
Lucy Marsh-Smith
Anne-Marie Neale
Michelle Parker
Anne Platts
Iiris Whorrall



“Silence in court!”



H.M.S. PINAFORE or The Lass That Loved a Sailor

Musical Numbers

ACT I

- 1 Overture
- 2 We Sail the Ocean Blue
- 3 Hail Men O'War's Men
- 3a But Tell Me Who's the Youth
- 4 The Nightingale Sighed for the Moon's Bright Ray
- 4a A Maiden Fair to See
- 5 My Gallant Crew, Good-morning
- 5a Sir, You Are Sad
- 6 Sorry Her Lot Who Loves Too Well
- 7 Over the Bright Blue Sea
- 8 Sir Joseph's Barge is Seen
- 9 Now give three cheers

- 10 When I Was a Lad
- 10a For I Hold That On the Seas
- 11 A British Tar is a Soaring Soul

- 12 Refrain, Audacious Tar
- 13 Can I Survive This Overbearing

Men's Chorus
Mrs. Cripps
Mrs. Cripps and Boatswain's Mate
Ralph and Men's Chorus
Ralph
Captain Corcoran and Men's Chorus
Mrs. Cripps and Captain Corcoran
Josephine
Ladies' Chorus
Men's Chorus
Captain Corcoran, Sir Joseph Porter,
Cousin Hebe and Chorus
Sir Joseph and Chorus
Sir Joseph, Cousin Hebe and Chorus
Ralph, Boatswain's Mate and
Carpenter's Mate
Josephine and Ralph
Ralph, Dick Deadeye, Cousin Hebe,
Josephine and Chorus

ACT II

- 14 Entr'acte
- 15 Fair Moon, to Thee I Sing
- 16 Things are Seldom What They Seem
- 17 The Hours Creep on Apace
- 18 Never Mind the Why and Wherefore

- 19 Kind Captain, I've Important Information
- 20 Carefully on Tip-toe Stealing
- 21 Farewell, My Own
- 22 A Many Years Ago
23. Finale: Oh Joy! Oh Rapture Unforeseen

Captain Corcoran
Mrs. Cripps and Captain Corcoran
Josephine
Josephine, Captain Corcoran and
Sir Joseph
Deadeye and Captain Corcoran
Soli and Chorus
Octet and Chorus
Mrs. Cripps and Chorus



*"I copied all the letters in a hand so free
That now I am the ruler of the Queen's Navee!"*



H.M.S. PINAFORE

Dramatis Personæ

The Rt. Hon, Sir Joseph Porter, K.C.B.

First Lord of the Admiralty

Captain Corcoran *Commanding H. M. S. Pinafore*

Ralph Rackstraw *Able Seaman*

Dick Deadeye *Able Seaman*

Bill Bobstay *Boatswain's Mate*

Bob Becket *Carpenter's Mate*

Josephine *The Captain's Daughter*

Hebe *Sir Joseph's First Cousin*

Mrs. Cripps (Little Buttercup) *A Portsmouth Bumboat Woman*

John Shield

William Millow

Richard Joynt

Michael Blackie

Mike Halsey

Julian de la Cour

Kelly Watson

Michelle Parker

Nicola Austin

First Lord's Sisters, Cousins and Aunts:

Sue Chipperfield

Rosemarie Courval

Jackie Coutanche

Judy Dingle

Victoria Halston

Elaine Heuston

Gill Labey

Rosemarie Langlois

Jess Le Marquand

Lucy Marsh-Smith

Anne-Marie Neale

Anne Platts

Emily Snell

Karene Taylor

Regina Thomsen

Iris Whorrall

Sailors:

Brian Arnold

Clive de la Cour

David Fosse

David Frank

Stefan Gough

Bob Hogge

Andrew Jelley

Frank Le Quesne

Sebastian McNeilly

Harry McRandle

Peter Routier

David Taylor

Peter Winn

The First Lord's Youngest Cousins:

Gabriella Brown

Estelle Joynt

Grace Voisin



Relatively Speaking

The Admiralty, London.
21st May 1878

My Dear Hebe,

You will have read in “The Times” that the Prime Minister has elevated me to the Cabinet by appointing me the First Lord of the Admiralty. This is a signal honour and yet one that has caused some surprise. It has been remarked that my life, before I became a Member of Parliament, was confined to the land-locked reaches of a lawyers’ office – where, you will recall, I rose from the post of humble Office Boy to that of Senior Partner with considerable alacrity. What, it has been asked, could I possibly know of the Royal Navy, the Service that I am now to command? It is said that I am the only man in England who knows nothing whatever about ships. Of course, as England is a great and maritime country, it is very important that all Englishmen should understand something about men-of-war. Thus, as soon as the Prime Minister discovered my ignorance of a ship was so complete that I didn’t know one end of it from the other, he said to himself “I must set this poor ignorant gentleman to command the British Fleet and by that means give him an opportunity of ascertaining what a ship really is”. Some of my colleagues when I recounted this story thought I was joking, but indeed I am quite serious. That is the way in which things are managed in this great and happy country.

You will know, my dear Hebe, that I have ever tried to share with my Family my good fortune as I have been elevated to the exalted position I now occupy. For some years now, I have been the only extant male member of the Family and have thus turned to you, as my closest and dearest Cousin, to assist me organize these dynastic gatherings. Since my appointment was announced, I have pondered how best my Family might rejoice at my becoming one of the most important members of the Government.

And then Fate, as so often in my career, took a hand. I am due to go down to Portsmouth one week today to inspect H. M. S. Pinafore, one of the finest and most perfectly manned ships in our magnificent Fleet. Pinafore is commanded by Captain Corcoran, a very humane, gallant and distinguished officer. I am informed that he has an excellent crew. Also, he has a most handsome and comely daughter, the fair Josephine. Now, my dear Hebe, you may think that my exalted position might render it undesirable that I should be attracted to, and have matrimonial intentions towards, so obscure a lady as the daughter of a mere captain of the Navy, but Josephine’s charm is so overpowering that I have vanquished my pride and condescended to bestow my hand upon her to the evident gratitude and delight, I am sure, of her Father.

This visit will afford an excellent opportunity for my Relatives, who hitherto have accompanied me on my travels so assiduously, to see for themselves the beautiful object of my affections. I am also sensible of the effect that the society of such charming ladies will have on the crew who, though attentive to their duty and quite devoid of fear, might in the absence of such society lapse into language and behaviour unbecoming in my presence.

I should explain that life in Her Majesty’s Navy is more akin to that to be found in the lowly air of Seven Dials than the calm and graceful society of Belgrave Square. You may be confronted by personages of whom you have had no previous experience. For example, our inspection may well coincide with a visit from Poll Pineapple, otherwise Mrs. Cripps, to whom countless crews have given the soubriquet “Little Buttercup”. She is what is termed, somewhat indelicately, a bumboat woman, that is to say a lady who supplies the crew with little luxuries not included in the Ship’s bill of fare. Little Buttercup, though well known in Portsmouth, is a lady of mystery who is rumoured to practice necromancy. I think it would be appropriate if you were to keep our Relatives at a distance from this lady, estimable though she may be.

Although it is more than seventy years since our nautical National hero’s famous victory at Trafalgar, the Royal Navy has nevertheless been engaged in skirmishes around the globe ever since and these have inevitably left their mark on our fighting men. Injuries sustained at sea, either caused by the conflict of battle or the unpredictable behaviour of the Oceans, can leave most alarming scars on a man. I am given to understand that Pinafore’s Crew includes such a sailor, referred to rather unkindly by his confreres as Dick Deadeye. He is, to be sure, among the plainest of men and the worst constructions are placed on his most innocent remarks, but he is really one of the best and most sensible men on board. He demonstrates how wrong and unjust it is to judge unfavourably of a man because he is ugly and deformed. However, it might be wisest were you to ensure that our Relatives remain at a distance from him also.

The Royal Navy is the very embodiment of the well-known saw about Time and Tide. Indeed, one may often hear a member of the Senior Service remark that “Navy Time is Five Minutes before Time”. I suggest you ensure that my Party presents itself at the Boat Train for Portsmouth promptly at 10 o’clock in the forenoon of 28th May.

I remain, my dear Hebe,
Your affectionate Cousin,

Joseph.

[We cannot help but observe that many of the phrases in the epistle here printed bear a remarkable resemblance to *The Story of H. M. S. Pinafore* written for children by Sir W. S. Gilbert, to whose genius we are convinced Sir Joseph would wish to pay due respect. Ed.]



John Shield

Treading the boards remains John's favourite pastime although he retains an active interest in music generally and the stage in particular. Having graduated long ago from playing juvenile leads, John's knees now determine that he plays old men parts and / or anything where he has the chance to sit down – such as directing the occasional show.

**Karen Syvret**

It has been a few years since Karen was involved in a Gilbert and Sullivan production; her last being as Yum Yum in *The Mikado*. In more recent times, she has concentrated on play performances with Jack Higgins Productions (*Waiting for God* and *That's Love*) and musicals, including the Mother Superior in *Sister Act*. She says it has been good to be donning a different Pinafore to the apron to that she wore as Mrs. Overall in *Acorn Antiques* (though it has been a trial trying to remember some of the lines!).

**Richard Joynt**

Richard has been a regular performer with the Jersey Gilbert and Sullivan Society since 2011. He played the lead tenor role of Marco in *The Gondoliers* (2011), Colonel Fairfax in *The Yeomen of the Guard* (2012) and Dick Dauntless in *Ruddigore* last year. He has contributed to various concerts and private performances that the Society has staged. He also performs for an operatic group in Jersey, in support of the Jersey Vocal Trust, of which he is the Honorary Treasurer. Mostly these concerts are staged in Jersey, but last year an evening of opera and operetta was performed in the Island Hall in our neighbouring island of Sark. Richard is married to Sharon and they have two children, Alex and Estelle (who is delighted to appear this year as one of Sir Joseph's younger cousins!)

**Nicola Austin**

Nicola moved to Jersey in 2004 and works as a pharmacist at Jersey General Hospital. Since living here, she has played various roles including Kate in *Kiss Me Kate*, the Beggar Woman in *Sweeney Todd* and, for the Society, Constance (*The Sorcerer*), Lady Angela (*Patience*), Tessa (*The Gondoliers*), Phoebe (*The Yeomen of the Guard*), Edith (*The Pirates of Penzance*) and Mad Margaret in *Ruddigore* last year. Nicola has now accepted that she has reached the age of playing mothers instead of daughters and enjoyed playing Mrs Pike in *Dad's Army* last September. Nicola enjoys competing in singing competitions in both Jersey and Worthing — she was Musical Theatre Singer of the Year there in 2010 and Recital Singer of the Year in 2012 and 2015.

**William Millow**

William joined the Jersey Gilbert and Sullivan Society in 2005 and has been in every production since then. He has played a number of roles in the Society's productions, including Ko-Ko in *The Mikado*, Giuseppe in *The Gondoliers*, and Jack Point in *The Yeomen of the Guard*. He also sings with the Jersey Festival Choir; Polyphonie; and the Cantabile Ensemble and over the last couple of years has enjoyed participating in the *Flavour of Opera* concerts performed in aid of the Jersey Vocal Trust. He takes singing lessons from Gitte-Maj Donoghue and is a regular competitor in the vocal classes of the Jersey Eisteddfod.



Mike Halsey

Mike first became aware of Gilbert and Sullivan when young, listening to his father singing an item from *Princess Ida* in the bathroom. His first show was *The Mikado* – a school production, all boys, which gave the first five performances of the piece in Sweden. It was a fun trip for a sixteen year old! Mike has sung and enjoyed principal parts in all but two of the Society's shows since 1998. He is a pupil of Gitte-Maj Donoghue and, in recent years, has been working with her and Jane Highfield, visiting music professor, on items from opera. Mike retired recently from a career as a Chartered Accountant in both financial control and company secretarial with Commodity Brokers and Banks, including directorships of four banks and as Company Secretary of a LSE listed financial group. Mike's hobbies include golf and bell ringing – church bells hung for change ringing.

**Michael Blackie**

Michael joined the Society in 1980 and has taken principal roles in all the Gilbert and Sullivan operas as well as organising a number of the Society's concerts. A member of the Holy Trinity Church Choir for many years, he is also a member of the Jersey Green Room Club, the Jersey Amateur Dramatic Club and has performed with the Samarès Players on many occasions. He has performed with Jack Higgins Productions on several occasions and took part in the radio drama *The Interview* on Radio Jersey. He was the Narrator for Prokofiev's *Cinderella* with the Jersey Symphony Orchestra. He is in his second term as Chairman of the Society.

**Kelly Watson**

Kelly moved to Jersey in 2006 and has sung in several choirs in the Island since her arrival, including Cantique, Polyphonie, Voices and Eight. She has had singing lessons since the age of 11 and has competed both nationally and internationally. Kelly is presently studying with Jane Highfield (former Professor of Singing at the Royal Academy of Music and Guildhall School of Music) and is concentrating on expanding her repertoire as a soloist, particularly in the genre of Opera. Kelly's first role with the Jersey Gilbert and Sullivan Society was as Rose Maybud in the Society's production of *Ruddigore* last year.

**Michelle Parker**

With a little persuasion from her dad and husband, this is Michelle's first performance on stage with the Jersey Gilbert and Sullivan Society, having taken on the role of Deputy Stage Manager for *Ruddigore* (2014), *The Pirates of Penzance* (2013) and *The Gondoliers* (2011), and Lighting Operator for *The Mikado* (2009). Michelle's proudest theatrical moment to date was being awarded a Platinum certificate and winning the A.C. Teapot at the Jersey Eisteddfod 2013 for the Original Monologue *The Unrepentant*. Michelle's love of theatre and performance extends into her professional life as she is also Marketing Manager at Jersey Arts Centre. Michelle describes the character of Hebe as an exaggeration of herself: organised, bossy and a busy-body!



Ladies and Gentlemen of the Orchestra

Violin	Pat Woodsford Julie Riley Naomi Buckfield Val Brookland
Viola	Verity Le Brun
Cello	Graham Boxall Chris Hyde
Double Bass	Hugh Morshead
Oboe	James Poingdestre
Clarinet	Mim Poingdestre Liz Smith
Flute	Helen Poingdestre Emily Le Feuvre
Bassoon	Nick Hubbard
Trumpet	Julien Smyth George Golcalves
Trombone	Wendy Buckley Thomas Moya
Horn	Natasha Ronayne
Percussion	Michelle Bichard
Keyboard	Grace Garnier



“I have dared to love your matchless girl.”
A contemporary artist's impression of
H.M.S. Pinafore, 1878

Grace Garnier – Repetiteur

Grace has been a keen pianist since the age of 6, first learning the piano in Jersey with Timothy De Quetteville. At the age of 13 she was selected to take a place at the prestigious Chetham's School of Music in Manchester to further her studies under the tutelage of Mr. John Gough. Since returning home to Jersey in September 2013, Grace has been focused on accompaniment, winning the Florence Le Cornu Memorial Salver for Outstanding Accompaniment in the 2013 Jersey Eisteddfod. Grace is in her second year as the Society's accompanist and is aiming to take a degree in Teaching at Primary School level where she would like to use her musical knowledge and experience to help inspire a new generation of young musicians.



The Jersey Green Room Club presents



22nd - 26th September 2015

01534 700444
www.artscentre.je

arts
jersey
centre



“A British tar is a soaring soul.”

ONCE MORE UNTO THE BREACH

Breaches with “The Tradition” invariably call down opprobrium on those who commit them when it comes to performances of the Gilbert and Sullivan operas. Whilst they were alive, no changes were permitted without the consent of both Composer and Author. After their deaths, it was Sullivan’s nephew, Herbert Sullivan, and Lady Gilbert who exercised this sanction. During his lifetime, Gilbert made or considered a number of changes to the operas. Possibly the most radical would have been to *Ruddigore* of which he professed himself less than satisfied (though, as was seen in this Society’s production last year, given the right Director, the opera is amongst the most humorous). When Helen D’Oyly Carte, the widow of the impresario Richard, was reviving the D’Oyly Carte Opera Company in the first years of the last century, Gilbert told her that he was intent on making considerable revisions to the opera. What they might have been, we shall never know as he died before undertaking the task.

It was Helen’s stepson, Rupert, who was the instigator of a number of amendments. He brought in new designers as well as a new conductor, a certain Dr. Malcolm Sargent. Initially, Sargent did not find favour with an audience that had been coming to the operas for a generation. What, they cried, was he doing to the music? Why was he permitted to make such changes to the sacred accompaniments that were so cherished by the aficionados? What, in fact, Sargent was doing was to sweep away the revisions made by various conductors in the years following Sullivan’s death and reintroduce the scoring that the Composer had written.

Styles of acting had changed considerably since the operas first saw the light of day. Perhaps the greatest change was that in the depiction of what is probably the most well-known of all roles, the Mikado. Originally, the part was played as a somewhat oily, not to say simple, character. In the hands of Darrell Fancourt, the finest leading bass the Company ever had, there was a radical change so that the Mikado was a truly imposing person with a demonic laugh half way through his famous song about the punishment fitting the crime.

No doubt it would be considered a breach with tradition if at the end of *Trial by Jury* the whole company went off to Fairyland and yet for fifty years until the 1920s that is exactly what happened. Gilbert had a penchant for writing about the supernatural and it was a source of many an argument with Sullivan. It was Rupert D’Oyly Carte who reintroduced the ending we know today.

An eyebrow might be raised at the fact that our production of *Trial by Jury* is in modern dress, but that is no more than was the case in 1875 when the operetta, or Dramatic Cantata as it was called by Gilbert, was set contemporaneously. What is no longer of its time is the subject matter. Gilbert takes a case of breach of promise of marriage and uses it to satirize the Law. At the time of its first performance, breach of promise cases were not unknown and still available to aggrieved parties who had been jilted before or at the altar. Such actions disappeared from the statute book after the passing of the Law Reform (Miscellaneous Provisions) Act 1970. By then, it had been some years since a case had been brought before the courts. There were various reasons for this. Suspicion had grown that such cases were a means whereby a young lady might gain pecuniary advantage (this is certainly the intention of the Plaintiff in *Trial by Jury*) and in middle and upper class families it was thought of as a rather public washing of laundry. Those families were reluctant to expose their daughters – men, be it noted, rarely brought such actions – to public humiliation.

Trial by Jury was first presented at the Royalty Theatre, London, on 25th March 1875 as the final item of the evening. The evening opened with a play that made up for the brevity of its playing time by its intriguing title: *Cryptoconchoidsyphonostomata*. The main piece was Offenbach’s *La Perichole* so that *Trial* did not begin until 11 o’clock, but was plainly the hit of the evening, gaining the most favourable reviews. Richard D’Oyly Carte was quick to realise that in Gilbert and Sullivan he had found a partnership to be encouraged. Encourage them he did and, to quote Bunthorne in *Patience*, here we are.

The Production Team

Director	Jane Wakeham
Musical Director	Annette Blanchet
Choreographer	Jason Loveless
Accompanist	Grace Garnier
Stage Manager	Alastair Walkinshaw
Deputy Stage Manager	Sharon O'Brien
Set provided by	Scenic Projects Ltd.
Lighting Designer	Mike Wynes
Lighting Operator	Mike Wynes
Sound	Steve Chatfield
Properties Co-ordinator	Viv Godel
Poster Design	Michelle Parker
Programme Design	Michelle Parker
Make-up	Jane Fox and Zoe Cannell
Judge's Wig	Ede & Ravenscroft
Wardrobe	Berenice Costumes (www.berenicecostumes.co.uk), St. Martin's Musical Society, J.A.D.C. Ede & Ravenscroft
Wardrobe Co-ordinators	Sue Chipperfield, Anne-Marie Neale, Michelle Parker
Wardrobe Assistance	Sylvie Marquis, Roberta Rainbow
Photography	Vic Tucker, Michelle Parker, Mike Wynes

Our Thanks

The Director, entire Company and the Society would like to thank the following for their invaluable and much appreciated assistance in bringing this production to you: The Jersey Opera House, the Jersey Evening Post, BBC Radio Jersey, The Jersey Green Room Club, The Jersey Amateur Dramatic Society, St. Martin's Musical Society, Jersey Maritime Museum, Michael de la Haye, Ian Kennedy, Samares Methodist Church, Vauxhall Baptist Church, Jersey College for Girls Preparatory School ... and to **Moore Stephens** for their valued continuing sponsorship.

Piaf: the Songs
Saturday 6 June 8pm
Box Office: 700444 | www.artscentre.je

"All of Piaf's best-loved songs, each performed impeccably and with genuine emotion"
— Broadway Baby

Jersey Arts Centre

The JADC Presents

The songs & dances of WW2 in:
WE'LL MEET AGAIN!

Written By
Tessa Coleman

Come and
SINGALONG
with us

20th - 25th July 2015
Jersey Arts Centre
Box Office: 700 444

OPTICAL 3

Our Future Productions

Concert at St. Lawrence Parish Hall, Saturday 6th June 2015

Concert version of *Princess Ida*, St. Saviour's Parish Hall,
Friday 16th and Saturday 17th October 2015

Iolanthe at the Jersey Opera House, 24th to 28th May 2016

The Mikado at the Jersey Opera House, 23rd to 27th May 2017

Previous Productions

At the Lido de France

1982 Ruddigore
1983 The Mikado
1984 The Pirates of Penzance
1985 Iolanthe

At the Jersey Opera House

1986 The Gondoliers
1987 Trial by Jury and H. M. S. Pinafore
Mr. Gilbert and Mr. Sullivan
1988 The Yeomen of the Guard
1989 Patience
1990 The Mikado
1991 The Sorcerer
1992 The Pirates of Penzance
1993 The Gondoliers
1994 Ruddigore
1995 Iolanthe
1996 H. M. S. Pinafore
2001 The Mikado
2002 The Yeomen of the Guard
2003 The Gondoliers
2004 The Pirates of Penzance
2005 H. M. S. Pinafore
2006 Ruddigore
2007 Iolanthe
2008 The Sorcerer

2009 The Mikado
2010 Patience
2011 The Gondoliers
2012 The Yeomen of the Guard
2013 The Pirates of Penzance
2014 Ruddigore

At the Jersey Arts Centre

1991 Cox and Box (Sullivan and
F. C. Burnand)
1992 Trial by Jury
1993 Princess Ida (Concert version)
1998 Patience
1999 The Grand Duke
2000 Concert with The New Savoyards
2001 Concert version of Utopia Limited

At The Old Magistrate's Court

1997 Trial by Jury

Jersey Landmarks Collection

Created by Aurum of Jersey's craftsmen



SS Vega

Apple Crusher



Sterling silver models on agate slices



AURUM
OF
JERSEY

Tel. +44 (0) 1534 736182
sales@aurumjewellers.co.uk

www.aurumjewellers.co.uk
2 Charing Cross, St Helier, Jersey, JE2 3RP

 Follow us
on Facebook

© Aurum Jewellers. All rights reserved