

UTOPIA LIMITED



"A KING OF AUTOCRATIC POWER WE—
WHOSE RULE IS PARAMOUNT O'ER LAND AND SEA."



The Princess Zara.

Taken from the souvenir programme of the Burton Amateur Operatic Society's production of Utopia Limited 1904.

BURTON AND DISTRICT
OPERATIC SOCIETY

presents

**UTOPIA
LIMITED**

or

THE FLOWERS OF PROGRESS

W.S. GILBERT
and
ARTHUR S. SULLIVAN

Produced by
FRANK DORAN

Music directed by
PETER VERNON

Choreography by
JULIE WYNN

COMMENCING, WEDNESDAY
20th FEBRUARY, 1985

WULFRIC LOWER SCHOOL,
HORNINGLOW



The Society is affiliated to the BURTON ARTS COUNCIL
and THE NATIONAL OPERATIC and DRAMATIC
ASSOCIATION.



UTOPIA LIMITED – THE STORY

In a palm grove on a tropical isle, languorous maidens lounge in perfect contentment but they are told by the Vice-Chamberlain that even better days are to come. Having spent five years at Girton College, Cambridge, Princess Zara, eldest daughter of King Paramount, is returning to her homeland. She will instruct Utopians in all the arts which have made England great, powerful and wise. One of the maidens objects that they are better off un-anglicanized, living carefree lives under a benevolent despot, but others praise the superiority of English institutions, tastes and especially fashions.

Suddenly in rushes Tarara, the Public Exploder. Under Utopian constitution two Wise Men – Scaphio and Phantis – scrutinize the King's conduct and any lapses from political and social propriety are reported to the Public Exploder. He then blows the King up with dynamite and rules in his place. Tarara is constantly practising for his big moment by setting off fire crackers. At the moment he is in a rage because he has seen a copy of the 'Palace Peeper' in which the King is accused of the sort of activities that should get him exploded, but the Wise Men have not reported them.

Tarara runs off, swearing in Utopian, which the King has officially banned in favour of English. Scaphio and Phantis enter with great pomp and proudly reflect on the effectiveness of the native scheme for controlling despotism. But Phantis confesses his lack of self control where Princess Zara is concerned. Scaphio assures him that he shall have his heart's desire, even though he is fifty-five and Zara is returning from a land where all young men are like Greek Gods. After all the King is in their power.

A fanfare introduces the King, who in return presents his two younger daughters – Nekaya and Kalyba. They have been 'finished' by Lady Sophy, their English governess, and, as examples of maidenly perfection, will now be exhibited daily in public. In line with the best English fashion they have been trained to be 'demurely coy-divinely cold'.

Meanwhile the King has requested an interview with Scaphio and Phantis. He says he does not mind inventing all the outrageous articles which appear in the 'Palace Peeper' but producing a comic opera, with a burlesque portrait of himself, is too much. Although always looking on the humorous side of things and as a precaution always buying up every copy of the Peeper, he is still worried what Zara or Lady Sophy would say if they saw either the opera or the Peeper. Needless to say this is exactly what happens. Brandishing a Peeper, Lady Sophy demands to know why, if the accounts of the King's conduct are false, the writer is not punished for printing lies. Paramount pleads for understanding.

Another fanfare heralds the arrival of Princess Zara and her special escort, Captain Fitzbattleaxe and four Life Guards. The Princess and the Captain exchange endearments while the local maidens ogle the Guardsmen. Unfortunately both Wise Men are now smitten by the Princess. Phantis accuses Scaphio of betrayal, but Fitzbattleaxe straightens out the squabble. By the 'Rival Admirers Clauses Consolidation Act' he will hold Zara in trust until one of her elderly admirers kills the other in a duel – which he is sure will never take place.

In private, King Paramount confesses to his daughter how Scaphio and Phantis humiliate him. Zara has the answer. She has brought with her six 'Flowers of Progress' – representatives of the principal causes which have made England so powerful, happy and blameless in the eyes of

all Europe. With their help the King will be able to free himself from his persecutors. The Flowers include Captain Fitzbattleaxe, a clever representative of the logical and mathematical arts, a Lord High Chamberlain and a County Councillor who can take charge of censorship, a Company Promoter who will modernize commerce and Captain Edward Corcoran of the Royal Navy, formerly of H.M.S. Pinafore. Mr. Goldbury, the Company Promoter, suggests that the realm should be set up as a limited company to ensure progress without liability. King and country will become a corporation, free from the Wise Men and Public Exploder. Everyone, but three, are delighted.

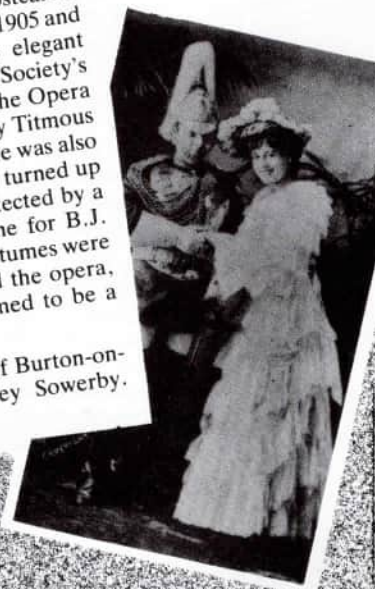
In Act II, reform has triumphed. The Utopian army and navy are supreme, poverty, hunger, crime and divorce are abolished, commerce and English fashions abound. Scaphio, Phantis and Tarara fume and plot, while Mr. Goldbury convinces the younger Princess that their well-starched manners are not really the way an English girl would behave. The King reveals the truth to Lady Sophy about the 'Palace Peeper' who is so relieved that she can now love him.

All at once, Scaphio, Phantis and Tarara arrive with an angry mob. They declare reform has been a disaster for Utopia. There are no more wars, lawyers and doctors are starving. They demand a return to the old ways. Suddenly Zara remembers that she has omitted one vital factor of the English way of life – Government by Party. Parliament and politics will promote the necessary amount of confusion and unhappiness to ensure real contentment. The Wise Men are foiled and everyone hails the replacement of Utopia Limited by a Limited Monarchy on the true English plan.

UTOPIA LIMITED IN BURTON-ON-TRENT

A recent book on the history of Burton as seen through postcards, revealed a picture of Princess Zara. It was on a card posted in 1905 and some detective work showed that it was taken from the elegant souvenir programme of the Burton Amateur Operatic Society's production of Utopia Limited staged in December 1904 at the Opera House (now the Odeon Cinema in Guild Street). Mrs. Percy Titmous played Princess Zara and James Roden, King Paramount. He was also the producer. Other pictures of the cast have subsequently turned up as postcards. In the programme each photograph was protected by a thin tissue paper carrying an advertisement, including one for B.J. Simmons & Co. of London, where the elegant wigs and costumes were hired. Altogether eighty orchestra and performers staged the opera, which in the newly refurbished Opera House, was deemed to be a highly successful and notable social occasion.

This information was taken from 'More Old Postcards of Burton-on-Trent and District' by Richard Farman and Geoffrey Sowerby. Available from local bookshops, price £3.95.



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Linda Stuart

PROGRAMME DESIGN

James Grant

FRONT OF HOUSE DISPLAY

James Grant, Brenda Grant, David Grant

PHOTOGRAPHY

Robert Kemp

SCENERY CONSTRUCTION

John Burton, Chris Goodhead, Keith Gould,

Frank Glover, Phil Latham, Pete Spalding

SCENIC DESIGN

James Grant

SCENIC ARTIST

Pete Spalding

FRONT OF HOUSE STAFF

David Blant, Joyce Evans, John Evans, Vi Harris, Len Harvey, Jean Last,
Vi Leigh, Queenie Ormerod, Arthur Ormerod, Stella Reynolds, Effie
Shorthose, Annette Smith, Marie Thompson, Pam Woodcock, John Woodcock

UTOPIA LIMITED – THE CAST

UTOPIANS

KING PARAMOUNT THE FIRST, King of Utopia Malcolm Worton
THE PRINCESS ZARA, eldest daughter of King Paramount . Linda Stuart
THE PRINCESS NEKAYA Betty Booth
her younger sisters
THE PRINCESS KALYBA Caroline Oakley
THE LADY SOPHY, their English Gouverante Sheila Webber
SCAPHIO Alan Thompson
Judges of the Utopian Supreme Court or Wise Men
PHANTIS Ron Jones
TARARA, the Public Exploder Ivor Betteridge
CALYNX, the Utopian Vice-Chamberlain Jim Thornley
SALATA Rosemary Taylor
MELENE Utopian Maidens Louise Evanson
PHYLLA Anita Taylor

IMPORTED FLOWERS OF PROGRESS

CAPTAIN FITZBATTLEAXE, First Life Guards Adrian Bader
MR. GOLDBURY, a Company Promoter, afterwards Controller of the
Utopian Household Mike Morley
CAPTAIN SIR EDWARD CORCORAN, K.C.B. of the Royal Navy
..... Tim Salt
SIR BAILEY BARRE, Q.C., M.P Mike Storr
LORD DRAMALEIGH, British Lord Chamberlain Richard Dean
MR. BLUSHINGTON, of the County Council Howard Smith

LIFE GUARDS

Robert Hughes, Andrew Last, Colin Lee, Martin Webb.

DANCER

Rachel Pickett

UTOPIANS

Glenise Blant, Sue Briggs, Joan Burman, Joyce Burton, Linda Chidley, Ann Finch, Beverley Green, Stella Hambleton, Anne Holmes, Carol Hussey, Diane Louch, Donna-Jayne Moffatt, Ann Oakley, Jean Rogers, Debbie Roseway, Philippa Saunders.

John Biddle, John Bowness, Nicholas Fowler, Maurice Goodhead, Nigel Haywood, Robert Hughes, Andrew Last, Colin Lee, Tim Thornton, Martin Webb, Reg Yates.

The audience is respectfully requested not to smoke in the auditorium.

The Society cannot accept responsibility for any articles left in the cloakroom.

ORCHESTRA

VIOLINS	Howard Jones Mark Powell-Davies Peter Lawson Christine Carr
VIOLA	Anne Boulby
CELLO	Naomi Turner
BASS	Tony Mortimer
TRUMPET	Paul Thursfield Peter Burton

ACT ONE MUSICALS

1. CHORUS AND SOLO (Phylla) 'In lazy languor'
2. CHORUS 'O make way for the Wise Men'
(a) Duet (Scaphio and Phantis with Chorus) 'In every mental lore'
3. DUET AND DANCE (Scaphio and Phantis) . 'Let all your doubts take wing'
4. CHORUS WITH SOLOS 'Quaff the nectar'
(a) SONG (King with Chorus) 'A King of autocratic power we'
(b) DUET (Nekaya and Kalyba) ... 'Although of native maids the cream'
(c) VALSE SONG (Lady Sophy with Chorus) 'Bold-face ranger'
5. SONG (King with Scaphio and Phantis) 'First you're born'
6. DUET (King and Lady Sophy) 'Subjected to your heavenly gaze'
7. CHORUS WITH SOLOS (Zara, Fitz., & Troopers) 'Oh, maiden rich'
8. CHORUS WITH SOLOS (Zara and Fitz.) 'Ah! Gallant soldier'
9. QUARTET (Zara, Fritz., Scaphio and Phantis) ... 'It's understood, I think'
10. DUET (Zara and Fritz.) 'Oh, admirable art'
11. FINALE 'Although you Royal summons to appear'
(a) VALSE SONG (Zara with Chorus) 'What these may be'
(b) SONG (Capt. Corcoran with Chorus) .. 'I'm Captain Corcoran, K.C.B.'
(c) SONG (Mr. Goldbury with Chorus)
..... 'Some seven men form an Association'

There will be an interval of 20 minutes between Acts One and Two.

ORCHESTRA

TROMBONE	Steve Morrison
OBOE	Tony Reynolds
FLUTE	Ruth Godwin
CLARINET	Christine Crockett Christine Eales
PIANO	Vic Benson

NUMBERS ACT TWO

12. RECIT AND SONG (Fitz.) 'Oh, Zara! and 'A tenor, all singers above'
13. DUET (Zara and Fritz.) 'Words of love too loudly spoken'
14. SONG (King) 'Society has quite forsaken'
15. ENTRANCE OF COURT
16. DRAWING ROOM MUSIC
17. UNACCOMPANIED CHORUS 'Eagle high in cloudland soaring'
18. DUET (Scaphio and Phantis) 'With fury deep we burn'
19. TRIO (King, Scaphio and Phantis) 'If you think that when banded'
20. TRIO (Scaphio, Phantis and Tarara) 'With wily brain'
21. SONG (Mr. Goldbury) 'A wonderful joy our eyes to bless'
22. QUARTET (Nekaya, Kalyba, Lord Dram.
and Mr. Goldbury) 'Then I may sing and play'
23. RECIT AND SONG (Lady Sophy) 'Oh would some demon power'
'When but a maid'
24. RECIT (King and Lady Sophy) 'Ah, Lady Sophy'
(a) DUET (King and Lady Sophy) 'Oh, the rapture unrestrained'
(b) TARANTELLA
25. CHORUS 'Upon our sea-girt land'
26. FINALE 'There's a little group of isles'



King Paramount.

Taken from the souvenir programme of the Burton Amateur Operatic Society's production of Utopia Limited 1904.

GILBERT AND SULLIVAN AND UTOPIA LIMITED

1889 saw the opening of 'The Gondoliers', but the parting of the ways for Gilbert and Sullivan. Sullivan was more and more determined to write grand opera and entered into an arrangement with Richard D'Oyly Carte. Carte was building a new large theatre in Shaftesbury Avenue and agreed to stage Sullivan's new opera - 'Ivanhoe'. All their energies went into this venture, but Gilbert was worried about the affect on their previous theatre, the Savoy. Arguments about various things followed, especially royalties, leading to the famous 'Carpet Quarrel' - who should pay the £140 bill for a new carpet in the theatre lobby. Gilbert could no longer count on Sullivan's support as he was beholden to Carte for producing 'Ivanhoe'. Matters went from bad to worse and in a final attempt to achieve a solution, Gilbert took Carte and Sullivan to court. Gilbert won his case, but lost his friends. 'The Gondoliers' closed in 1891 but there was no Gilbert and Sullivan work to replace it, old or new, as Gilbert refused Carte the right to produce any of the operas at the Savoy.

Years passed. 'Ivanhoe' opened in the new theatre and closed four months later after 160 performances - a failure. Carte had lost a fortune, Sullivan his dream, reputation, relationship with Gilbert and finally his health. Whilst Sullivan was recovering, Gilbert agreed to produce 'The Mountebanks' - without Sullivan. Sullivan to show he could be as independent wrote the music for 'Haddon Hall'. The music was magnificent but the libretto was obviously inferior to Gilbert's. In 1892 Sullivan's health failed again and at one point he was not expected to live. Very slowly he began to recover and with the assistance of Chappell, the music publisher, as mediator and as 'honours were even' the two agreed to write a new opera.

In their entire career, Gilbert and Sullivan never approached a new work with so great a degree of enthusiasm as they did for 'Utopia Limited'. There was surprisingly little friction during the writing and producing of it, probably because they both realized one would never be a success without the other, as the last three years had shown.



'Friends Again' a cartoon celebrating the reconciliation of Sullivan and Gilbert after the first performance of the new opera.

'Utopia Limited' was the biggest and most costly of all the Gilbert and Sullivan productions. It gave Gilbert the opportunity to 'have a go' at 'the Establishment' and institutions of the day, in fact anything English - the courtship practices of proper English girls, Britain's rank and power in the world of 1893 (Utopians are typical of native populations that were being drawn into the ever growing British Empire), British business methods, county councillors and censorship (Captain Corcoran's comment about never running ships ashore, may well refer to the Royal Navy's recent accident!!). The description of Parliamentary Government is perhaps the bitterest quip. It could be said Gilbert was the greatest Public Exploder of all. There are several comparisons to the Royal Court, but is doubtful these were intended to be disrespectful.

The first performance of 'Utopia Limited' took place on 7th October, 1893 and ended with Gilbert and Sullivan coming together in the centre of the stage to shake hands amid great cheers and applause from the audience. Critics, like the crowd, tried to find as much to praise as possible, but a few bluntly dismissed it as not up to the usual standard. Perhaps they were right? 'Utopia Limited' ran for only 245 performances and was never revived again professionally until 4th April, 1975 in the D'Oyly Carte Centenary Season.

UTOPIA LIMITED



Captain Fitzbattleaxe

The Princess Zara



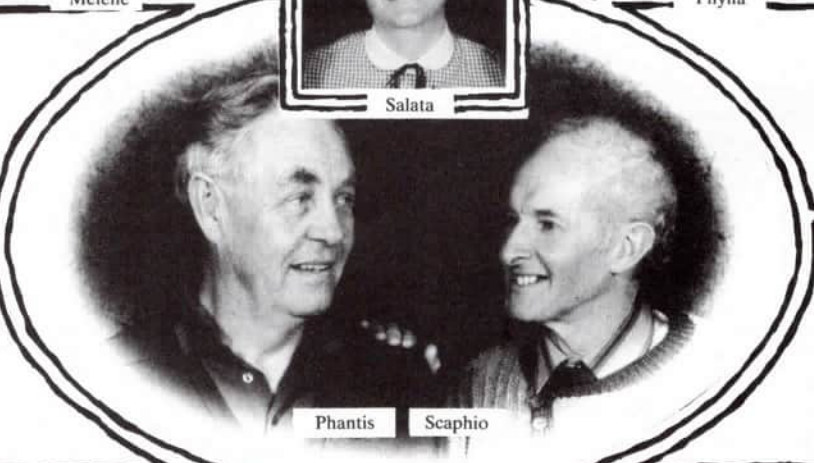
Melene



Phylla



Salata

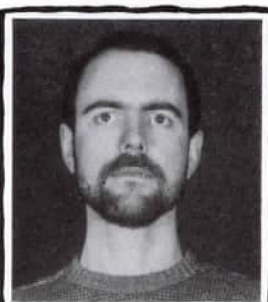


Phantis

Scaphio



Mr. Blushington



Mr. Goldbury



Sir Bailey Barre, Q.C., M.P.



Lord Dramaleigh



King Paramount



Captain Sir Edward
Corcoran, K.C.B.



The Lady Sophy



Calynx



Tarara



The Princess Kalyba

The Princess Nekaya



PREVIOUS PRODUCTIONS

"The Gondoliers"	February 1952	"Orpheus in the Underworld"	1970
"The Mikado"	November 1952	"The Gipsy Baron"	1971
"Patience"	October 1953	"Princess Ida"	1972
"H.M.S. Pinafore"	1954	"Pink Champagne"	1973
"Pirates of Penzance"	1955	"The Land of Smiles"	1974
"Iolanthe"	1956	"Iolanthe"	February 1975
"Yeoman of the Guard"	1957	"La Belle Helene"	1975
"Princess Ida"	1958	"Patience"	February 1976
"The Vagabond King"	1959	"Summer Song"	1976
"Merrie England"	1960	"The Merry Widow"	1977
"The Gondoliers"	1961	"Oklahoma"	1978
"The Rebel Maid"	1962	"Kismet"	1979
"Song of Norway"	1963	"H.M.S. Pinafore"	February 1980
"Pirates of Penzance"	1964	"Carousel"	1980
"The Merry Widow"	1965	"Ruddigore"	February 1981
"Yeoman of the Guard"	1966	"The Vagabond King"	1981
"White Horse Inn"	1967	"The Sorcerer"	February 1982
"The Mikado"	1968	"My Fair Lady"	1982
"The New Moon"	1969	"The Music Man"	1983
"Fiddler on the Roof"	1984		

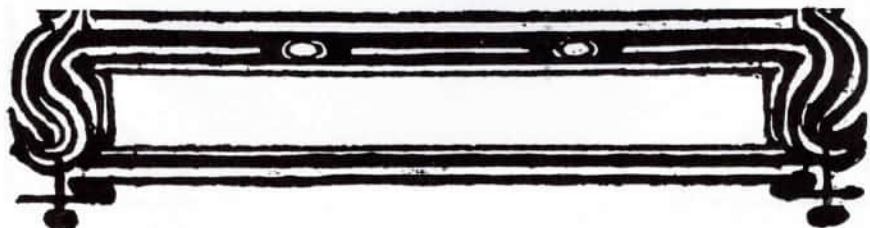
NEXT PRODUCTION

SOUTH PACIFIC

MONDAY 21st
OCTOBER-SATURDAY
26th OCTOBER 1985

October 1985 sees a return to the South Seas when the Society presents Rodgers' and Hammerstein's 'South Pacific'. Set in the Pacific islands during the Second World War, it tells the story of Emile de Berque, a French planter, and Nellie Forbush, a Naval nurse. Perhaps the most well known character in the show is Bloody Mary who spends most of her time trying to marry off her daughter, Liat, to the American Lieutenant Cable. Nearly every song in the show is well known - 'Some Enchanted Evening', 'Bali Ha'i', 'Younger than Springtime', 'Happy Talk', 'There is nothing like a dame', and 'I'm gonna wash that man right out of my hair', to name but a few.

Look out for details from August onwards and don't forget to get your tickets early, as it's likely to be a popular show.





PROCEEDS FROM UTOPIA LIMITED

From the February productions, the Society has, whenever possible, donated a large amount of the proceeds to a charitable cause. Last year for example, we bought a King's Fund bed for the Cardiography Department at Burton Hospital, used during ultrasound tests on the heart, and also presented £200 to the local branch of MENCAP (mentally handicapped).

This year we have decided to donate money to the St. Giles Hospice at Whittington, near Lichfield. The aim of the hospice is to provide for the needs, primarily of cancer patients, for whom the normal medical services can offer no further hope. Their principle is that you matter until the last moment of your life and why shouldn't these last moments be spent in comfortable and pleasant surroundings. Support is also given to relatives, who often need help to come to terms with the situation. Staff at St. Giles have the time to spend with patients and relatives, that hospitals, through no fault of their own, cannot.

The hospice has twenty-five beds, but only money available to run fifteen. It is a registered charity and money is desperately-needed to enable it to reach its full capacity. Groups of Friends have been formed in many local areas, including Burton. If you get the chance to support them, please do. St. Giles is a place we hope we never need to use, but it is perhaps comforting to know it exists.

DON SHORTHOSE – a tribute

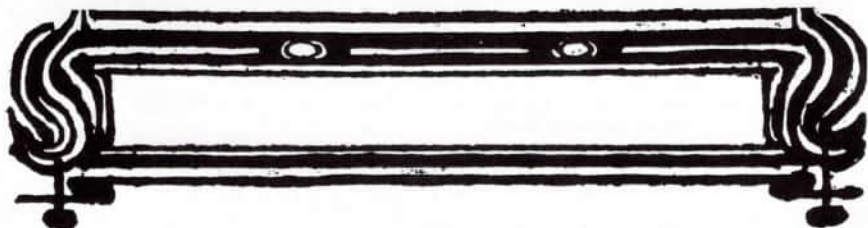
It was with great sadness and regret that we heard of Don's passing last month. He was very much a part of the Operatic Society's life and as House Manager for many years, organized most efficiently our Front of House affairs. He was an ardent worker for the Society and will be greatly missed, but always remembered.

Alan Thompson
Chairman.

The COMMITTEE, on behalf of the Society, wishes to express thanks to the following who have given their help in so many ways:

Wulfric School
East Staffordshire Education Committee
Allied Breweries

The Society would like to thank all Patrons for their continued support.



THE NINETEENTH PRODUCTION OF
The Burton Amateur Operatic Society.

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Hon. Prompter:

Mr. A. KNIGHT.

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 Magnificent DRESSES and WIGS by Messrs. J. & B. SIMMONS, Covent
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 DANCES specially arranged by Mr. E. THEODORE GILMER, and taught
 by Miss MURIEL ROE.
 MAKE-UP and REQUISITES, etc., by Mr. JOS. SEDGWICK, of Derby.

TIMES AND PRICES OF ADMISSION.

Private Boxes, £1 11s. 6d.; Dress Circle, 4s.; Orchestral Stalls and
 Reserved Balcony, 3s.; Balcony, 2s. 6d.; Pit Stalls, 2s.; Pit, 1s.;
 Gallery, 6d.

Doors open every Evening at 7-15. Commence at 7-45. Early
 Doors at 6-45, 6d. extra to all parts.

Tickets may be obtained from Mr. A. V. Cresser, or any Member of our Society,
 at the principal Hotels, and at Mr. Horne's Music Warehouse, Station St., where the
 Plan of Seats may be seen on and after Monday, Nov. 14th, 1904. Telephone No. 3.

**Holders of our Tickets will be admitted by the Early Door
 without extra charge. Carriages at 10-30.**

The Photographs are specially taken for the Souvenir by KEENE, High
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The Designs and Arrangement of Souvenir by H. PERCY SHARPE,
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