

DIAMOND VALLEY SINGERS

In 1985 Ian Lowe approached Mavis and Graham Ford for help in staging *Trial By Jury* with Eltham Community Orchestra. Rehearsals began and "Valley Musical Society" (later to become Diamond Valley Singers) was formed to provide local singers with opportunities to be heard in public and to raise money for charity. So far, approximately \$50,000 has been donated to organisations such as World Vision, Community Aid Abroad, Eltham/Diamond Valley Housing Service, Harrison Youth Services and the Eltham Emergency Relief Fund.

Since the initial production of *Trial By Jury* DV Singers and orchestra have combined in most Gilbert and Sullivan productions (*H.M.S. Pinafore*, *The Mikado*, *Ruddigore*, *The Pirates of Penzance*, *Princess Ida*, *The Gondoliers*, *Iolanthe*, *Yeomen of the Guard* and *Patience*), as well as Handel's *Messiah*, Haydn's *The Seasons* and *The Creation*, Vaughan-Williams' *Fantasia on Christmas Carols*, Spohr's *The Last Judgement* and Mendelssohn's *Elijah*.

New members are always welcome. We rehearse on Wednesday nights at Diamond Creek Uniting Church. Rehearsals for our next endeavour, Mozart's *Requiem*, commence on 15th July, with performances in October/November. For more information contact Graham Ford (Artistic Director) on 9439 3267.

DIAMOND VALLEY & ELTHAM COMMUNITY ORCHESTRA

The orchestra has been in existence for about twenty years and performs three or four programs annually including symphonies, concertos, ballet concerts, children's performances, one musical comedy and other lighter works. Teaching is incorporated into the program each year, as well as rehearsing for public performance.

The Orchestra is a resource for classical musicians and for local endeavours such as festivals and art shows, and for other performing groups. The Orchestra looks forward to tackling ambitious works and to continuing its enjoyable and productive association with Diamond Valley Singers.

The next venture is Mozart's *Requiem*, in October. If you would like to join or support the orchestra, call Ian Lowe (Conductor) on 9435 5841.

OUR THANKS TO

- Alliance Printing, 34 McIntyre Road, Sunshine (9311 7255)
- Bruce Colliver, GT Graphics, Collingwood (9419 5799)

Our next production will be
Requiem in d minor,
by W. A. Mozart
and
Magnificat in D major,
by J.S. Bach
Performance dates

2 pm, October 26, 1997 Castlemaine Uniting Church
2 pm, November 2, 1997 Diamond Creek Uniting Church
8 pm, November 8, 1997 St Joseph's Catholic Church,
Northcote
2 pm, November 9, 1997 Shepparton Uniting Church
7 pm, November 16, 1997 St Damian's Catholic Church,
Bundoora

Enquiries on 9439 3267 or 9345 5841. Singers welcome.

The next production of Babirra Players will be

Ruddigore, by Gilbert and Sullivan

from October 31 to November 8, at the Nunawading Art Centre Theatre
Bookings: 9886 3182

Kim Kocijan

Kim has been singing for about six years, during which time she has taken part in a number of DVS productions as a chorus member and has sung solos in oratorio including *The Messiah* and *Elijah*. She also worked with Eastern Metropolitan Opera playing the part of the second witch last year in their production of Purcell's *Dido and Aeneas*. Kim has recently completed the drama and movement course for singers at the National Theatre.

Edith

Dianne Richter

Dianne's involvement with Diamond Valley Singers began as assistant producer for *Mikado* in 1987, and then as producer for all following productions. Dianne has participated in numerous DVS performances including solos in Handel's *Messiah* and chorus member in *Iolanthe*, *The Gondoliers*, *Patience*, *Trial By Jury* and *Die Fledermaus*. In 1995 Dianne played the role of Cousin Hebe in *H.M.S. Pinafore*. She has also performed in numerous eisteddfods and concerts and with Elwood Theatre Company in *Sentimental Journey* and *Now For The 1990's*.

Kate/Producer

Merrill Hogan

Merrill returns to DVS after a stint of studying and living overseas. She has been in many DVS productions as a chorus member and performed Kate in their last production of *Pirates of Penzance*.

Isabel

CHORUS

Nurses

Marg Ampfea, Vicki Carrick, Barbara Carter, Helen Cerin, Irena Fitzsimon, Kimberley Pye, Jane Smolenaers, Margaret Tacke, Norma Turnbull-Smith, Lesley Walton

Bankers & Pirates

Edwin Carter, Chris Grundy, Matthew Grundy, Gareth Pye, Kevin Pye, Daniel Richter-Martin, Sig Tacke, Tim Warren, Kevin Whiting

Children

Simone Kocijan, Rhiannon Rackham, Benjamin Richter, Catherine Wilton, Louise Wilton, Susan Wilton, Anna Smolenaers

Ruth Richter

After making her stage debut at the age of eight, Ruth spent her childhood fascinated by stage and performing. She studied drama at La Trobe University and went on to risk life and limb playing Theatre Sports. Undeterred, she became a drama teacher. She has co-directed *Man of Steel* and *Grease*. She wrote and directed *Inspector Sleuth finds the Truth*, a play about nutrition for primary school children under the auspices of the Victorian Health Promotions Unit. It was a smash hit in Broadmeadows!

Director

Ruth was co-director with Graham Ford for the DVS productions of *Princess Ida* and *The Gondoliers*, and all by herself she directed *Yeomen of the Guard*, *Patience* and *HMS Pinafore*. Her adventurous spirit led her to update *Patience* and set in in the 1990's with the heroine Patience owing a deli in the local supermarket, and the two soppy poets transformed, one into a (fake) sensitive new age guy, and the other into an aerobics instructor. She strongly believes that G&S has a message for today's society, as did Gilbert 100 years ago, and has taken up the challenge to prove this theory with the best known of all: *The Pirates of Penzance*.

Ian Lowe

Ian has conducted the Diamond Valley and Eltham Community Orchestra for 19 years, preparing it for programs of serious and lighter works, always of popular appeal. He has also acted as musical director for several performances by Diamond Valley Singers of Handel's *Messiah*, Haydn's *The Seasons* and *The Creation*, in addition to the annual Gilbert and Sullivan productions. Ian's musical directions have included *The Magic Flute* and *Don Giovanni* (for Eastern Metropolitan Opera), *Fiddler on the Roof*, *Oklahoma*, *Annie*, *My Fair Lady*, *Anything Goes*, *The Wizard of Oz*.

Ian finds his music an ideal foil for his profession of mathematics educator, teacher and textbook author. Eleven years ago he decided he like conducting singers, and started with the group that became the Diamond Valley Singers. The decision was a good one! Since then he has also become the president of Eastern Metropolitan Opera and producer for two operas.

Lisa Stampf

Lisa, an accomplished actor-singer-dancer, first became interested in choreography with Victoriana. This led her to join DVS for *Iolanthe*, *Patience* and *Yeomen of the Guard*. She also assisted EMO with *The Magic Flute* and *Don Giovanni*. Lisa has performed in a Theatre Restaurant for six months, toured with a music hall company, assisted in an AFL grand final. She has performed widely including the lead of Sarah Brown in *Guys and Dolls*.

Choreographer

Diane Morgan

After spasmodic involvement with choral singing during her “formative” years - about fifty of them - Diane joined DVS for *Messiah* in 1992. Since then this geriatric beginner has played Lady Jane in *Patience*, and Little Buttercup in *HMS Pinafore*. She has sung solos in *Messiah*, *Elijah & Beyond That of Any Man* and has covered herself upon various eisteddfod stage with much confusion and very occasionally, a smidgin of glory. She has singing lessons from the Pirate King, sings with “Serendipity” and “Impromptu” and often wonders what she did before attempting to sing took over her life.

Matron General**Malcolm Wilton N.C.A. Inspector**

Malcolm first took to the stage in 1989 with the Sandringham Light Opera Company. The wonderful musical *Showboat*, by Jerome Kern, was staged for a season at the National Theatre in St. Kilda. His experience with many small groups included starting a drama group called Durran Durra players. Malcolm joined the Diamond Valley Singers in 1994 with their performance of *Patience*. He also had the role of the Learned Judge in *Trial By Jury* and performed in HMS Pinafore in 1995. In 1996 he was in the chorus of *Die Fledermaus* and this year is enjoying the role of the NCA Inspector in *The Pirates of Penzance*.

Judith O’Shea

Judith has always been a G&S enthusiast, especially since she took up serious singing 11 years ago. In that time she has performed mezzo and contralto roles in most of the operas. With DVS have been Pitti Sing (*The Mikado*), Ruth (*Pirates*), Dame Carruthers (*Yeomen of the Guard*), Tessa (*Gondoliers*), Lady Blanche (*Princess Ida*) and Lady Saphir (*Patience*). She has also performed in *Iolanthe* both as Iolanthe and also as the Fairy Queen, and has played Katisha in *The Mikado*. She enjoys choral work and has performed solos in *The Messiah* and *Elijah*. She is very happy to again be performing Ruth, one of the more comical, contralto roles in the G&S repertoire.

Ruth**David Cox**

This year marks David's sixth principal role with Diamond Valley Singers. He has played The Lord Chancellor (*Iolanthe*), Jack Point (*Yeomen of the Guard*), Archibald Grosvenor (*Patience*), Captain Corcoran (*H.M.S. Pinafore*) and Prince Orlofsky (*Die Fledermaus*). In addition to these roles, David has enjoyed singing tenor solos with DVS in performances of Handel's *Messiah*, Mendelssohn's *Elijah*, Haydn's *The Creation* and Spohr's *The Last Judgement*. In the dim, dark past, David played a number of G & S roles and has participated in a wide range of choral music, with a number of groups. This involvement continues with his own church choir. His one and only incursion into opera was a minor solo role in Puccini's *Madame Butterfly* - decades ago!

Samuel**Geoff Dawes**

This is Geoff's second show with DVS, having played Governor Frank in last year's production of *Die Fledermaus*. He has also appeared in Babirra's recent *Desert Song*, and *Gypsy Baron*. Geoff's last foray into G&S was as Colonel Calverley in *Patience*, for Loyola. Outside of theatre, Geoff's other interests include bushwalking.

TV anchorman**Darren Rosenfeld**

Darren says he loves to sing and joined DVS in 1992 in the chorus of Handel's *Messiah*. Since then he has sung in all DVS oratorios and G&S productions as chorus member or principal. Oratorio work includes solos in Haydn's *Creation*, Spohr's *Last Judgement* and John Bumford's *Beyond That of Any Man*. Principal roles with DVS include Leonard Meryll (*Yeomen of the Guard*), The Duke (*Patience*), Alfred (*Die Fledermaus*). He has also been a bumbling constable and one of the Three little maids-from-school. Darren has also performed with Savoy Opera and EMO and is a member of Savoy Singer's Travelling Show: 100 Years of Musical Theatre.

The “Lost” Frederic

CAST OF CHARACTERS

Banking King	Graham Ford	Edith	Kim Kocijan
Frederic	Raymond Khong	Kate	Dianne Richter
Mabel	Colleen Arnott	Isabel	Merrill Hogan
Matron	Diane Morgan	TV anchorman	Geoff Dawes
Ruth	Judith O'Shea	TV technician	David Rackham
Samuel	David Cox	A lost Frederic	Darren Rosenfeld
NCA Inspector	Malcolm Wilton	Mother	Anita Wilton

THE ORCHESTRA

<i>Violins:</i> Mary Wright, Wilma Ezard, Claire Hrynko, Ethel Newton, Patrick Russell-Young, Nola Thompson	<i>Oboe:</i> Dennis Thiel
<i>Violas:</i> Geoff Gloster, Eric Pool	<i>Clarinets:</i> Geoff Oakes, Derek Wright
<i>Cello:</i> Janet Spink	<i>Bassoon:</i> Antony Williams
<i>Bass:</i> David Rawlinson (acoustic), Kit Riley (electric)	<i>Horns:</i> Simon Brookes, Greenhalgh
<i>Flutes:</i> Len Johnstone, Mary Keusgen, Betty Martin	<i>Bass Clarinet:</i> Nada Cahill
	<i>Bass Trumpet:</i> Orm Stewart
	<i>Percussion:</i> Adam Donaldson, Heather Wright

PRODUCTION TEAM

Director	Ruth Richter	Stage Manager	Sonja Blackburn
Musical Director	Ian Lowe	Set Design/Painting ...	
Choreographer	Lisa Stampf		Sandra Middleton, Stephen Morrison
Producer	Dianne Richter	Costumes	Jeannette Donahue
Chorus Leader	Nancy Cornwallis	Lighting	Shaun McKinty
Orchestra Leader	Mary Wright	Publicity	Amanda Dinsdale
Rehearsal Pianists		Ticket Sales	Jane Coward
	Ian Lowe, Geoff O'Neill, Roger Peck, Ken Peard	Front of House Managers	
			Amanda Dinsdale, Irene Hayes

Graham Ford

Graham, a former student at the National Theatre Opera School and a Sun Aria semi-finalist, has sung lead roles on many occasions with Diamond Valley Singers, as well as a number of roles with the semi-professional Globe Opera. He has previously directed or co-directed several Diamond Valley Singers' G&S productions (*Trial by Jury*, *Ruddigore*, *Pirates of Penzance*, *The Gondoliers*, *Princess Ida*, and *Iolanthe*) Graham has also worked with Eastern Metropolitan Opera, directing *The Magic Flute*, co-producing *The Marriage of Figaro* and performing the role of Masetto in *Don Giovanni*. Graham teaches singing in the local area.

Pirate King

Raymond Khong

Raymond has spent the last nine years being a part time performer on stage and screen. Working as a dentist, he admits to being a slave of this passion of his. An avid Gilbert and Sullivan fan, he has previously performed the roles of Frederic in *The Pirates of Penzance*, Nanki Poo in *The Mikado*, Strephon in *Iolanthe* and Prince Hilarion in *Princess Ida*. A member of the Opera Australia chorus, Raymond has sung in previous professional stagings of *Il Traviatore*, *Faust*, *Eugene Onegin*, *The Pearl Fishers*, *La Traviata*, *Aida* & *Don Quixote*. Other roles include Uncle Zed in *Salad Days* and Pierre in *The Boyfriend*. He also does a lot of film and screen work both locally and overseas, involving commercials as well as feature programmes. Why such a hectic lifestyle? As a writer once so aptly put it, he is "filling" in time, "extracting" the most from life..

Frederic

Colleen Arnott

Colleen has been singing all her life, starting at age 4 in Festival Hall. While gospel has been her main focus for the past ten years, she has recently returned to her first love, classical. She recommenced lessons and performed in EMO's *The Marriage of Figaro*, sang the Widow in DVS's *Elijah* in 1996. This year she has sung Mabel at Sorrento in a concert version of the *Pirates* (traditional), but is happy to sing any role any number of times.

Mabel

**She wears a pretty uniform – it’s comfortable and lycra-soft,
She knows about computers, and the Internet and Microsoft.
She’s been on warm and fuzzy weekend courses aimed at team building
And played the games for bonding and for personal esteem building.
Now she can manage people’s lives without a trace of hesitance,
For she knows more of tactics than the nurses in the residence!
She’s loved by the professors in the nursing academmia
She’s even known to pollies, and to our beloved premier.
(Chs)She’s even known to pollies, and to our beloved premier.
She’s even known to pollies, and to our beloved premier.
She’s even known to pollies, and to our beloved premmy premier.
Yes her academic knowledge is supremely above par to all,
Her personality is almost godlike, she’s a star to all.
In short in matters anatomical and not ephemeral.
She is the very model of a modern Matron-General.**

The Matron, it seems, is an orphan, so the bankers take pity on her, and release the nurses.

**Let’s forget this opportunity to get married with impunity,
and indulge in the felicity of unbounded domesticity
You shall not be quickly privatised, conjugally wive-atised,
by a doctor of divinity who is located in this vicinity.
(Nurses) So we stay with our felicity, never trapped in domesticity;
and we’ll ever work again since we’re not married to these “gentlemen”!
We shall not be quickly privatised, conjugally wive-atised,
by a doctor of divinity who is located in this vicinity.**

ACT 2

From an interview with Inspector Lechter, we learn about modern policing, and how the NCA manage to turn distasters into triumphs.

Matron weeps in her office, stricken with a guilty conscience, since she never was an orphan; she has become a *fibber*!

**Oh dry the glistening tear that dewes your matron’s cheek,
Thy loving sisters hear, in them some comfort seek.
With sympathetic care their arms around thee creep,
For oh we cannot bear to see our matron weep.**

In the car park between the bank and the hospital, Frederic, having left the bankers, is advising the NCA on how to expose their criminal activities. They sing their song of battle, with help from Mabel and the nurses.

Just as he is about to lead the NCA raid, the banking king and Ruth present him with a paradox with unfortunate consequences. Frederic changes loyalties again. This leads him to confess that Matron has never been an orphan, and the bankers are enraged and decide to proceed at once with the privatisation.

Frederic confesses to Mabel, who pleads with him to stay, but his sense of duty to the bankers takes over.

Mabel calls the NCA to get on with the raid anyway. The NCA chief (Inspector Lechter) sings about previous failures.

The bankers enter the car park, ready to punish the Matron and look for files for the privatisation.

**A rollicking group of bankers we, who tired of dealing financially,
are trying their hand at burglary, with weapons grim and gory.
(Hush hush I hear them on the car park poaching,
with stealthy steps the bankers are approaching.)
We are not dealing in shares or gold – a story Matron Stanley’s told –
we seek a penalty fifty-fold for Matron Stanley’s story.**

**Come friends who bankers be, leaving computation, feeling desparation,
Let’s liven company with a little burglary.**

Matron’s sleep is disturbed, both by her conscience, and possibly a few small sounds in the car park. She sings a song about the fickleness of the wind in the trees, with which the men all join. The nurses enter.

**Now what is this and what is that and why does matron leave her rest
At such a time of night as this so very incompletely dressed?
Dear matron is and always has been quite averse to staying up late,
It’s her invariable rule to go to bed at half past eight.
What strange occurrence can it be that calls dear matron from her rest,
At such a time of night as this, so very incompletely dressed.
So very incompletely dressed, at such a time of night.**

The bankers challenge Matron about her deceit, confronting her with immediate dismissal.

The NCA now step forward to challenge the bankers. After the NCA hand over their mobile phones, the bankers appear to have won, but political loyalties are supreme, and the NCA “jeffs” the bankers into submission.

Ruth reveals that the bankers are really teachers who have lost their jobs when their schools were closed (they have “gone wrong”), and they are invited by the triumphant Matron to marry the nurses and return to teaching. The hospital is saved, and the NCA has won again!

The Pirate Bankers of Penzance

Our 1997 version of a ripping good yarn

When but a youngster, Frederic was apprenticed to the Penzance Merchant Banking Group, but by accident. His nurse, Ruth, now also works for the merchant bankers as a tea lady.

The Penzance Merchant Banking Group has moved to privatise a public hospital. The nurses, led by their Matron, have staged a sit-in, in order to try to prevent this take-over, and possible loss of their employment.

A TV crew have developed an interest in the proceedings. The NCA has developed an interest in the illicit activities of the 'pirates' of the Penzance group.

As the drama begins the bankers are holding a party in the Treasury Gardens, just opposite the hospital, to celebrate the end of Frederic's apprenticeship.

**Pour O pour the corporate sherry, fill O fill the banking glass,
And to make us more than merry Let the chateau cardboard pass.**

The bankers leave for a stroll around the gardens.

He states that he wishes to leave the group to set up his own company (and in order to expose them to the NCA). He is approached by Ruth who is devoted to him and wishes to form a partnership.

The Banking King prefers to stay with the company, singing the praises of economic rationalism.

At this point Frederic notices the nurses leaving the hospital and coming into the gardens. His interest in Ruth wanes.

The nurses enter the gardens, still singing their song of industrial determination.

**Bowing not to market forces, calling on our best resources,
We will not let them privatise us,
They may wish but they can't buy, Lift your placards to the sky,
What we do for patients simply can't be bought.
Though we're understaffed at present, working here is always pleasant,
Here the working con-di-tions are pleasant.
Bowing not to market forces, calling on our best resources,
All our care might go for naught.
Bowing not to market forces, calling on our best resources,
All our care might go for naught.**

Frederic pleads with the nurses for support. He gets his support from Mabel, so the girls leave them to it. Frederic remembers that the bankers, the sworn industrial enemies of the nurses, are soon to return. But its too late. The bankers develop a new kind of banking interest, matrimonial, in the nurses.

**(Bankers) Here's a first rate opportunity to get married with impunity,
and indulge in the felicity of unbounded domesticity
You shall all be quickly privatised, conjugally wive-atised,
by a doctor of divinity who is located in this vicinity.
(Nurses) So farewell to our felicity, we'll be trapped in domesticity;
and we'll never work again while we are married to these "gentlemen"!
We shall all be quickly privatised, conjugally wive-atised,
by a doctor of divinity who is located in this vicinity.**

Mabel introduces their leader, Matron-General Stanley, who is further introduced by the TV anchor-man.

**She is the very model of a modern Matron-General,
She's information anatomical and not ephemeral,
She knows all common symptoms and can give the facts historical,
from common colds to to warts and all in order categorical.
She's very well acquainted too with rosters mathematical
She also runs the training school — her colleagues's on sabattical.
About modern genetics she is teeming with a lot o' news,
When they closed the Queen Vic hospital, Victoria was not amused.
She's very good at medicines and setting up a drip in place,
She runs a ward so neat its like an aircraft or a ship in space.
In short in matters anatomical and not ephemeral
She is the very model of a modern Matron-General.**

**She's known by those that matter, she has met with aristocracy,
She runs a tidy office, she's a whiz in a beaurocracy.
She's excellent at bookkeeping, her records are accountable,
She's good at solving financ-i-al problems insurmountable.
When it comes to motivation, she's as good as a Barassi-o
But if the need is discipline she is a tough old lassie-o.
Her hobby, it is singing, she is treated with a cool regard;
She even can recall a song from Webber's Sunset Boulevard!
Now she can use a spreadsheet, her computer's not a lax machine,
She uses it for email, for the Internet and fax machine.
In short in matters anatomical and not ephemeral
She is the very model of a modern Matron-General.**

Our profits go to these charities

WORLD VISION OF AUSTRALIA

World Vision's vision for a better world:

In the time it takes you to read these paragraphs twenty children will die of hunger or related diseases. That shocking statistic and the fact that 800 million people are hungry all the time are the reasons that World Vision wants to stop hunger. World Vision supports more than 600 relief and development projects around the world. These projects have been set up in the areas where poverty is worst, to help overcome the problems that lead to hunger.

Supporting World Vision in the 40-hour Famine, Child Sponsorship or this performance this evening is a concrete, practical action to help stop the hunger! You will save children's lives. Thank you for sharing our vision – we're grateful for your support.

OPEN-HOUSE CHRISTIAN INVOLVEMENT CENTRES

Open House, which began in Ivanhoe some 25 years ago, maintains a program of support for needy people in the community. The work is wholistic in nature and seeks to provide care, friendship and (informal) training in a supportive and encouraging atmosphere. It is based at three centres.

Ivanhoe: where there are clubs and a drop-in activities centre for adults and young people, open till 11.00 p.m.

Hurstbridge: where eight people live in two houses while recovering from alcoholism, drug dependency and mental illness. They learn living skills, undertake re-training programs and work, before re-entering the community.

Seymour: which is the base for a small group camping program for teenagers and young adults.

Dozens of people provide thousands of hours of labour and personal support to all aspects of the work. Open House is grateful to Diamond Valley Singers, the Diamond Valley and Eltham Community Orchestra, and their patrons for their support.

For further information about , contact:

Mr. G. Farrington, Director, Open House,
16-18 Ivanhoe Parade, Ivanhoe
Tel 9497 1855

The Pirate Bankers of Penzance

MUSICAL NUMBERS

Music by Sir Arthur Sullivan, Original words by Sir William Gilbert. New words by Ian Lowe, Geoff Dawes, Ruth Richter, Diane Morgan, and others.

ACT 1

- | | | |
|----|--|---|
| 1 | Pour O pour the corporate sherry | <i>Bankers</i> |
| 2 | When Fred'rick was a little lad | <i>Ruth</i> |
| 2a | A maiden fair to see (from HMS Pinafore) | <i>A lost Frederic</i> |
| 3 | Oh, better far to live and die | <i>Banking King</i> |
| 4 | Oh! false one, you have deceived me! | <i>Frederic, Ruth</i> |
| 5 | Nurses' battle song (Bowling not to market forces) | <i>Nurses</i> |
| 6 | Stop ladies, pray! | <i>Frederic, Edith, Kate, nurses</i> |
| 7 | Oh! is there not one maiden breast | <i>Frederic</i> |
| 8 | Poor wandering one | <i>Mabel, nurses</i> |
| 9 | What ought we to do? | <i>Edith, Kate, nurses</i> |
| 10 | How beautifully blue the sky | <i>Nurses, Mabel, Frederic</i> |
| 11 | Stay we must not ... Too late! | <i>Frederic, nurses, bankers</i> |
| | Here's a first rate opportunity to get married ... | <i>Bankers, nurses</i> |
| 12 | Hold monsters! | <i>Mabel, Matron, Samuel, bankers, nurses</i> |
| 13 | She is the very model of a modern matron general | <i>TV anchorman</i> |
| 14 | FINALE | <i>Company</i> |

ACT 2

- | | | |
|----|--|---|
| 15 | Gendarmes' trio | <i>TV anchorman, Inspector, the lost Frederic</i> |
| 16 | Oh! dry the glistening tear | <i>Nurses, Mabel</i> |
| 17 | When the foeman bares his steel | <i>Inspector, Mabel, Edith, NCA</i> |
| 18 | Now for my revenge! | <i>Frederic, Banking King, Ruth</i> |
| 19 | When you had left the party bold | <i>Ruth, Banking King, Frederic</i> |
| 20 | Away, away, my heart's on fire! | <i>Ruth, Banking King, Frederic</i> |
| 21 | All is prepared! | <i>Mabel, Frederic</i> |
| 22 | Stay, Frederic, stay! ... Ah! leave me not alone | <i>Mabel, Frederic</i> |
| 23 | No, I'll be brave, O wondrous nursing training ... | <i>Mabel, NCA</i> |
| 24 | When a felon's not engaged in his employment | <i>Inspector, NCA</i> |
| 25 | A rollicking group of bankers we | <i>Bankers, NCA</i> |
| 26 | With cat-like tread upon our prey we steal | <i>Bankers, NCA</i> |
| 27 | Hush hush! not a word | <i>Frederic, Bankers, NCA, Matron</i> |
| 28 | FINALE | <i>Company</i> |

**Diamond Valley Singers &
Diamond Valley and Eltham Community Orchestra
present a contemporary interpretation of**

Gilbert and Sullivan's

**The
PIRATES
of
PENZANCE**