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*Presents*

*Die Fledermaus*

*(The Bat)*

*Music by Johann Strauss*

*Book and Lyrics By Phil Park*

MUSIC ADAPTED AND ARRANGED BY RONALD HANMER

Empire Theatre Inverness

*January 29 -- February 3, 1962*

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**Die Fledermaus**  
(THE BAT)

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## HON. PRESIDENT'S REMARKS

In presenting "Die Fledermaus," by Johann Strauss, the Inverness Opera company continue to show their versatility, for this production is surely a great contrast to last year's "Oklahoma." This is an ambitious opera for an amateur company, but with their years of experience in presenting a variety of musical shows, they have now produced a very worthy successor to their many successes. This has only been done by the hard work of the members under the capable Directors of Music, Production and Dancing. For months now the company have been making costumes and scenery, and have also conducted their administrative affairs in a most competent way.

Year by year this company provides Inverness with the chance of seeing and hearing a first-class musical production, an experience denied to us by professional companies because we live so far north. Without our company we would never see a full-scale musical production in Inverness.

Surely they deserve all our support. We can help by becoming Associate Members. If you are not Associate Members, please join now, and so encourage the company to continue their work.

KAY GRIGOR,  
Honorary President.

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## THE STORY

The Operetta takes its title from Dr Falke who once attended a fancy dress ball dressed as a bat. After the ball Gabriel Eisenstein played a joke on Falke by pushing him into a fountain. Falke, a somewhat sinister character, is determined to have his revenge, and the story is based on his scheming to cause Eisenstein's downfall, making use of Eisenstein's flirtatious nature.

Act I is set in and around Eisenstein's house. He has just been sentenced to eight days' imprisonment for assaulting a policeman and is very downcast. Falke persuades him to enliven the eve of his imprisonment by attending a party at the house of Countess Orlofsky before giving himself up. Eisenstein says farewell to his wife Rosalinda as if he were off to gaol. Immediately he has gone Rosalinda, who enjoys a little fun herself, is joined by Alfred, one of her admirers. When Frank, the prison governor, arrives to take Eisenstein to prison he arrests Alfred who pretends to be Rosalinda's husband.

Meanwhile Adele, Rosalinda's maid, has made her own arrangements to attend the party at the invitation of her sister Ida, a dancer, and poses as an actress and borrows Rosalinda's best gown.

Act II takes us to the ballroom of Countess Orlofsky's villa where Eisenstein enjoys himself. On being introduced to Adele, whom he eventually pretends he does not recognise, he proceeds to flirt with her. Falke, meantime, has arranged to have Rosalinda attend the ball as a masked Hungarian Countess. She finds her husband with her maid, and prompted by Falke, she plans her revenge. She entices Eisenstein to flirt with her. He apparently does not recognise her under her disguise and falls in love with her. She succeeds in securing from him the gold watch with which he is wont to attract his young ladies but never gives away.

Act III is set in the office of Frank, the prison governor, who had also attended the party masquerading as "Le Chevalier Chagrin." Eisenstein arrives to give himself up and finds Alfred already imprisoned under his name. He learns that Alfred was found wearing his dressing gown and obviously very intimate with Rosalinda.

Eisenstein acts the aggrieved husband until Rosalinda arrives, displays the watch and reveals that she was the Hungarian Countess and is aware of his infidelity. They realise neither can condemn the other and all is forgiven.

Adele and her sister Ida blackmail Frank into suspending Eisenstein's prison sentence by revealing that they know of his masquerade as Chevalier Chagrin and all ends happily.

We leave them all back in Countess Orlofsky's villa singing the praises of "King Champagne" who has been responsible for most of the fun.

\* \* \* \* \*

It is interesting to note that in 1873 when this operetta was written, Gilbert and Sullivan had just commenced their collaboration. Die Fledermaus has many similarities to their work although its plot is slight and does not stand analysis and its characters are cardboard types without any depth. In this production we have tried to re-create the gay atmosphere of the period, and although using modern staging techniques we have tried to remain traditional in the production and acting.

## The Cast

Rosalinda Eisenstein . . . . .	Dorothy Mactavish
Gabriel Eisenstein . . . . .	James Pringle
Adele . . . . .	Fiona Macdonald
Doctor Falke . . . . .	Andrew Newlands
Alfred . . . . .	Hugh McInnes
Frank . . . . .	Michael McIlwraith
Countess Orlofsky . . . . .	Janet McInnes
Ida . . . . .	Maureen Pringle
Doctor Blint . . . . .	David Proudfoot
Frosch . . . . .	Hector MacVinish
Mitzi . . . . .	Marjorie Ness
Ivan . . . . .	Donald Macdonald

**Footmen** — Scott Don, Duncan Chisholm

**Maids** — Etta Armstrong, Constance Robertson, Mary Mison, Louise Munro, Jessie Smith, Rachel Elliott.

**Ladies of the Chorus** — Greta Campbell, Margaret Cleeton, Maureen Connell, Patricia Coyle, Madeline Dempsey, Joan Don, Babette Finlayson, Catherine Fraser, Elizabeth Ann Fraser, Pearl Fraser, Rose Mackintosh, Rosalind Macleod, Betty McPhee, Helen McPhee, Mary Macrae, Florence Matheson, Johanna Riach, Shona Robertson, June Scrimgeour, Jean Sutherland, Anel Walton, Sandra Paterson, Rita Yates.

**Gentlemen of the Chorus** — Tony Biernat, James Gordon, Robert McCorkindale, Malcolm MacDougall, Harold Mison, William Moonie, Roderick Morrison, Robert Osborne, Jack Pitblado, Archibald Russell, Archibald Solomon, William Strain, Alistair Walker, Gordon Williamson, Tom Yates.

## Scenes

Act I — In and around the Eisenstein Apartment

Act II — A Salon in Countess Orlofsky's Villa

Act III — The Prison Governor's Office

Finale — A Salon in Countess Orlofsky's Villa

Period: The year is 1874



## Musical Numbers

### ACT I

Overture

"Life Is a Song" . . . . . Adele, Alfred and Chorus  
"Never Go To Law" . . . . . Gabriel, Rosalinda, Blint  
"What a Night" . . . . . Falke, Gabriel  
"How Sad We Are" . . . . . Rosalinda, Gabriel, Adele  
"Here's To Love" . . . . . Alfred, Rosalinda, Frank  
and Chorus

Melos

"A Married Couple, a Home Serene" . . . . . Rosalinda, Alfred, Frank  
and Chorus

Melos

Finale, Act I . . . . . The Entire Company

### ACT II

"What a Feast" . . . . . Chorus  
"Chacun a Son Goût" . . . . . Orlofsky and Chorus  
"The Laughing Song" . . . . . Adele, Orlofsky, Falke, Gabriel  
and Chorus

"Homeland" . . . . . Rosalinda and Chorus

"The Tick-Tock Polka" . . . . . Gabriel and Rosalinda

"Champagne" . . . . . Principals and Chorus

"Merci, Merci, Merci" . . . . . Ensemble

"Brother Mine" . . . . . Ensemble

Ballet Music

Finale, Act II . . . . . The Entire Company

### ACT III

Opening, Act III

"After The Ball" . . . . . Frank

"How Can You be so Ungallant" . . . . . Adele and Chorus

"The Legal Profession" . . . . . Rosalinda, Alfred, Gabriel

Finale, Act III . . . . . The Entire Company

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Members also have the right to be present at, and vote at, Annual General Meetings of the Company, which are generally held each year in April. At these meetings the production policy for the ensuing year is usually shaped. The annual subscription for Associate Membership is £1.

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The Committee wish to express their appreciation and thanks to the Advertisers, also to A. L. Salisbury Ltd.; J. Menzies & Co. Ltd.; J. Cameron & Son; Sixty Minute Cleaners, and J. W. MacTavish Ltd., for their assistance and all those who have helped in so many ways with the production.

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