



## POOR WAND'RING ONES

### Synopsis

#### Act One

Michael and Amanda (let's call them that) are a young, married, Aussie showbiz couple. He's a tenor, she's a soprano. Instead of going on a honeymoon, they go on a working holiday to the UK, audition for the New D'Oyly Carte Opera Company and in no time, become the company's youngest principals.

Of course, it's great media publicity - Real Life Aussie Love Birds Play Themselves Nightly In G & S - but to all intents and purposes, their busy repertory life on the road has seen them blur the distinction between onstage and off, and it seems clear that their personal and artistic honeymoon has come to an end.

As they return to their dressing rooms after a matinée of *HMS Pinafore*, the cracks in their relationship begin to show. They reminisce about their wild weekends, though as they remember the fun times, Amanda admits to a passion for a sexy Welsh chorus boy named Gareth, while Michael is reminded by his wife of his apparent closeness to a lisping D'Oyly Carte understudy who plays an especially romantic Gianetta in *The Gondoliers*.

Amanda decides that someone as beautiful and as sexually vibrant as she must take a lover while Michael convinces himself he must share his romantic gifts. Somehow, they both seem to give each other permission to stray.

Do these two know what they're doing?

And by now, who - for heaven's sake - is who?

In all events, they separately take their opportunity to run away for a tryst, Michael with the lispingly sensual Gianetta and Amanda with her tattooed sailor, Gareth.



## **POOR WAND'RING ONES**

### **Synopsis**

#### **Act Two**

In a 'sumptuous' bed and breakfast in the countryside Gareth is given the complete works (not of Gilbert and Sullivan) by Amanda.

We then find Michael and Gianetta in a den of Gilbertian hanky-panky as the wicked lovers explain what they wouldn't do as they passionately demonstrate how, in fact, to do it

And just in case you thought these lascivious lovebirds were escapees from a Pirrandello or a Molnar play, you were spot on: to spice up their marriage, they're playing just such games.

But so D'Oyly Carte-ish has the couple now become, even their conversation comprises appropriate snippets from the Savoy operas. Amanda begs Michael never to leave him, and to explain just how much it would break his heart to do so, he tells her the affecting tale of a little tom-tit he once knew.

And so in true Savoy fashion, the married couple find there is only one recipe for perfect happiness - and it looks like it might just soon include a pretty little cot.

The Poor *Wand'ring One's* take heart that fair days will shine, and for the time being anyway, in the best Savoy tradition, they leave us, and we leave them with feelings of pleasure.