

THE
IMPERIAL COLLEGE
OPERATIC SOCIETY

presents

THE SORCERER

by W. S. Gilbert and A. Sullivan

in the

PUBLIC HALL

Budleigh Salterton

JULY, 1972

Scene: The exterior of Sir Marmaduke Pointdextre's
Mansion

Act I: Mid-day

A period of twelve hours is supposed to elapse between
Acts I and II

Act II: Midnight

ORCHESTRA

LEADER:—	CELIA MAYES
VIOLINS:—	MARY MCDONALD
	RICHARD SHORTER
	SALLY PHILIPS
	JUDITH HAWKINS
	KENNETH CLARKE
	TIMOTHY GRIFFITHS
	MARY SHORT
	JEAN WAGNER
	GILLIAN WHITE
VIOLAS:—	CYNTHIA WILKINSON
CELLO:—	JANE THORNE
	ELANE POTTS
	LIONEL CLARKE
BASS:-	CHRISTINE SCARBOROUGH
OBOE:—	STUART LITTLEWOOD
FLUTE	DAPHNE MAYES
	NIGEL PERONA-WRIGHT
CLARINET:—	NIGEL KEATS
	RICHARD CROZIER
	STEVEN CHALLONER
BASSOON:—	JANET BRUCE
	SHEILA COOKE
HORNS:—	GARRY KOOP
	JACKIE SMILEY
	MARGARET GUNDURA
TRUMPET:—	JULIAN NEAM
	CHRISTOPHER EVANS
TROMBONE:—	GEOFFREY NEAM
	CHARLOTTE WARD
PERCUSSION:—	TERRY GORE

Stuart Allen has been Musical Director of our Society for the past four productions. He comes from Yorkshire, and after an initial period at the Huddersfield School of Music, studied at The Royal College of Music for four years. Whilst at college, he studied the clarinet under Bernard Walton, and conducting under Sir Adrian Boult. He is at present a freelance musician, playing the clarinet in different orchestras, including the Festival Ballet, Sadlers Wells, BBC and Halle Orchestras. He has recently taken part in a series of lunchtime recitals at St Martins-in-the-Fields Church, and also manages to find time to teach the clarinet.

Ian Gledhill is our producer, who joined the Society two years ago as a member of the chorus. He successfully produced "Trial By Jury" which was performed by the Society one lunchtime during last term. He comes from Manchester and studied civil engineering at Imperial College. He is now employed by London Transport assisting in the planning of the New Fleet line Tube. He developed an interest in drama whilst at Manchester Grammar School, and to further his dramatic and production technique, has recently attended evening classes where he produced "The Importance of Being Ernest". His other interests include the music of Dvorak, architecture, trams and playing the piano.

FOR THE COMPANY

Stage Manager	...	...	Andy Stevens
Set Design	...	...	Nigel Stevens
Set Construction	...	...	Steve Cann
Lighting Director	...	...	Graham Barton
Lighting Design	...	...	David Bertenshaw
Lighting Assistant	...	...	Tony Hughes
Front of House Manager	...	...	Chris Rees
Front of House Staff	...	...	Hilary Schofield & Hilary Sugden
Costumes	...	...	Catharine Robinson
Accompanists	...	...	Pat Nutall & Jean Wagner
Programme Cover Design	...	...	Hilary Schofield
Chairman	...	...	Mike Buckley
Vice-Chairman	...	...	Richard Wilson
Secretary	...	...	Colin Davis
Treasurer	...	...	Nick Feldman
Orchestra Liaison	...	...	Richard Shorter
Musical Instruments	...	...	Boosey & Hawkes