





Once again, Salterton is the venue for our summer tour and this year, as you are aware, we have decided to stage two productions. This has been a popular choice amongst the company, since it allows more of our potential soloists to 'have a go' and also, in the case of *The Zoo* and *Pirates*, gives the chorus plenty to do as well. We hope that you will also enjoy our double-bill, and that you will forgive us the slightly earlier starting time.

We were, in fact, faced with a dilemma this year when the time came to choose the main show — many of you will remember that the *Pirates of Penzance* has been produced in Budleigh Salterton before. The Society produces two shows every year — one in London and one 'on tour'. We try to give all the Gilbert & Sullivan shows an airing in an approximate order and, consequently, about every six years, we begin to repeat the sequence.

We are always pleased to hear from our friends (or enemies!) with comments about our productions and also with suggestions for future shows. There is, of course, no reason why these should be Gilbert & Sullivan shows, although in the past we have found it difficult to decide on suitable alternatives. If anyone has any suggestions we will be pleased to hear them.

This year we have introduced a subscribing membership scheme hoping that this will help us to strengthen our links with our friends in East Devon. We are issuing newsletters about the Society and offer advance-booking facilities to our members. We hope that you will be interested in joining the Society and we will look forward to meeting you at our members' party in Salterton next year.





IMPERIAL COLLEGE OPERATIC SOCIETY
presents

THE ZOO

by Bolton Rowe and Arthur Sullivan
Produced by ROGER WOODWARD
Musical Director MICHAEL WITHERS

and

THE PIRATES OF PENZANCE

or

The Slave of Duty

by W.S. Gilbert and Arthur Sullivan
Produced by PETER MILLS
Musical Director MICHAEL WITHERS

in the

PUBLIC HALL, BUDLEIGH SALTERTON

THE ZOO



Aesculapius Carboy
Eliza Smith
Thomas Brown
Laetitia
Mr. Grinder

Richard Wilson
Denise Clark
Roger Nicholls
Delith Brook
John Barratt

Ladies and Gentlemen of the Great B.P. (British Public)

Anne Alderson
Lorraine Brook
Edna Burrow
Susan Coates
Angela Fairhead
Cathy Fetherston
Gill Froom
Sally Heslop
Gill Hook
Bethan Howell
Deborah Kemp
Rosannagh Lucas-Clements
Lucille McAllister
Alison Mould
Pat Nutall
Teresa Quinn
Jane Turner
Cecily Woods

Andrew Bell
Steve Bodle
Tim Carter
Tim Frain
Tony Moorby
ian Morrison
David Pollard
John Reddie
Dick Stockton
Max Taylor
Pete Totterdell
Mike Tripp
Roger Woodward

Scene: The Zoological Gardens — 1905



The Bear Pit — London Zoo

From a print by G. Scharf

There will be an interval of fifteen minutes after the production of "The Zoo". Refreshments will be available.

Until rediscovered some seven years ago, "The Zoo" was one of Sullivan's forgotten works. Indeed, it is so obscure, that it is not even mentioned in Nicoll's History of English Drama, which endeavours to list the first performances of every new theatrical work ever produced in England. Written as a burlesque of grand opera, it was first seen by the public in June 1875, when "Trial by Jury" was playing at a nearby London theatre. Unlike 'Trial' it has been rarely performed since.

Bolton Rowe (B.C. Stevenson), the librettist of "The Zoo", also wrote several plays and light operas, but he could not match the quick wit and verbal panache of W.S. Gilbert which has ensured the surviving popularity of 'Trial' and so "The Zoo" and his other works have sunk into obscurity. However, we have decided that it is time that "The Zoo" was given another airing — and when better than to mark the 150th anniversary of London Zoo.

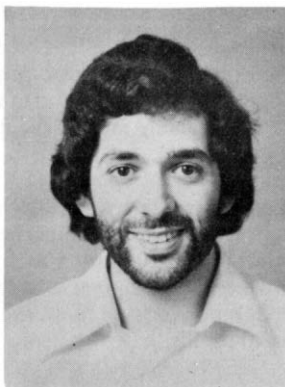
"The Zoo" is described by its publishers as 'a musical folly' and so it should be treated. The characters in this production appear to be every bit as stylised and formal as the print of the real Zoo in the Victorian era. The story has all the features of a stylised opera; the nobility (in disguise), the working-class (to give it that down to earth quality), blighted lovers (the classical operatic duo) and the 'baddy' in the form of an interfering authoritarian father.

So the overall effect is a light-hearted, tongue-in-cheek look at grand opera (or is it a realistic look at the dramatic aspects of life?) Above all it is fun — so just sit back and enjoy it.

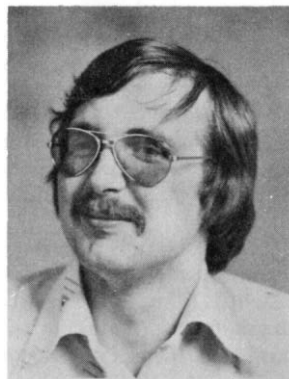
Roger Woodward.



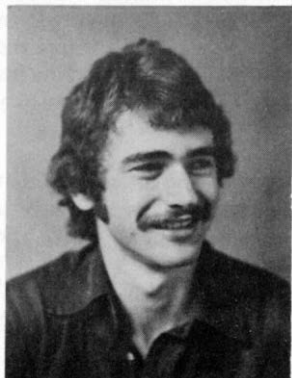
Delith Brook



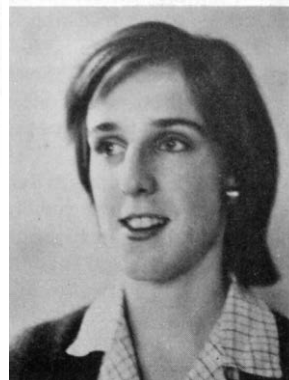
John Barratt



Richard Wilson



Roger Nicholls



Denise Clark

THE PIRATES OF PENZANCE

It seems appropriate for ICOS to be performing "Pirates" in Devon, for the opera's connexions with the West Country go beyond its Cornish setting. The World Premiere, on 30th December 1879, took place, not with the glamour of a London first night, but at the Royal Bijou Theatre, Paignton, at two o'clock in the afternoon.

W.S. Gilbert and Arthur Sullivan were in New York to produce "HMS Pinafore" in opposition to the many unauthorised American versions being put on there. The plan was to forestall these "pirates" by finishing off the composition of "The Pirates of Penzance", and staging its American premiere themselves. In order to secure the copyright a performance in England was also needed so, a few hours before the New York performance, a scratch, under-rehearsed rendering took place at Paignton. Many of the company wore costumes from "HMS Pinafore", in which they happened to be touring at the time: the policemen were dressed as sailors, carrying copies of the music which they had not had time to learn.

"Pirates" thus directly followed "Pinafore", Gilbert and Sullivan's first big "smash-hit", which had achieved popularity of craze proportions on both sides of the Atlantic. Many of the previous opera's successful features can be seen again in "Pirates": the uniformed male chorus, the large female family, the dapper high-ranking officer. It has been called "Pinafore on dry land".

But a major difference between the two operas is their theme. In "Pinafore", Gilbert sniped at naval tradition, class distinction and superficial notions of "equality". In "Pirates", his theme is the Victorian preoccupation with duty. The opera satirises the notion that a person's "Sense of Duty" (the original subtitle) should always determine his actions. Gilbert points out, through his world of nonsense and paradox, the insensitivity and selfishness sometimes inherent in this.

Having been apprenticed to a pirate band by mistake, Frederic's duty is to serve out his apprenticeship; but, once out of his indentures, it becomes his duty as a right-thinking man to exterminate the men among whom he has grown up. When the situation is reversed (by one of Gilbert's most famous dramatic paradoxes), his duty is now to seek the downfall of his prospective father-in-law. His predicament is understood by Mabel, his noble-hearted beloved, but not by the local police, who find their own duty ("to be the agents whereby their erring fellow-creatures are deprived of their liberty") quite distressing enough!

As for the music, Sullivan himself considered that it was “infinitely superior in every way to the ‘Pinafore’ — tunier, and more developed — of a higher class altogether”. This represents a considerable, if accidental, achievement, for when he and Gilbert arrived in New York, Sullivan found that he had left all his preliminary work for the second act of “Pirates” in England. There would not be time to have it sent on, so he had just over a fortnight to complete and rehearse the score, remembering what he could and inventing what he could not. He wrote day in, day out, and friends helped by copying out the orchestral score, which also had to be sent to England for the Paignton performance. The freshness and gaiety of the result is testimony to Sullivan’s dedication and professionalism.

After Ian Gledhill’s up-dated “Patience” of last year, we return with “Pirates” to a deliberately “period” production. The opera is rooted in Victorian attitudes and pre-occupations; and this production attempts to preserve the spirit of early performances, while avoiding a slavish adherence to the minutiae of “Savoyard” tradition, and adapting some of the customs of nineteenth-century stagecraft which have become less acceptable to the modern eye.

It was in an interview about the forthcoming “Pirates” that W.S. Gilbert stated neatly the formula which was to continue in essence over the series of Savoy Operas: “...To treat a thoroughly farcical subject in a thoroughly serious manner.” Perhaps not all would agree that it is that way round; but it is the combination of ridicule and warm-heartedness, in both Gilbert’s verbal satire and Sullivan’s music, which has won “Pirates” its lasting popularity as one of the best-loved of all their collaborations.

Peter Mills

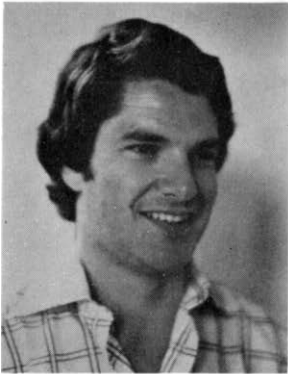
PRODUCER

THE PIRATES



Peter Mills

PETER MILLS lives in Hertfordshire, where he teaches English at a comprehensive school, and is a member of the local community theatre group. He joined I.C.O.S. in 1970 (just after the last performed "Pirates"), and since then has taken many principal roles in the society's productions. He has been a regular visitor to Budleigh Salterton as, among others, John Wellington Wells in "The Sorcerer", Robin Oakapple in "Ruddigore", Sir Joseph Porter in "H.M.S. Pinafore" and last summer, Bunthorne in "Patience". Apart from acting, his interests lie in writing and low-quality cricket! This is his first production for I.C.O.S.



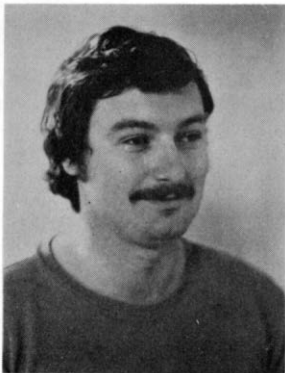
Roger Woodward



Deborah Kemp



David Pollard



Max Taylor



Teresa Quinn

OF PENZANCE

MUSICAL DIRECTOR

MICHAEL WITHERS is a chemistry graduate from Imperial College, now employed in Information Science. His first conducting experience was gained while he was still at school. Since Ruddigore he has played both the clarinet and the violin in the I.C.O.S. orchestra. He became our Musical Director for our last London production, "Utopia Limited". His particular musical interests are in the Baroque and Renaissance eras. He is a member of the Albany consort, in which he plays the recorder. He also plays the rebec and crumhorn. Many will remember his recorder playing in the fourth Brandenburg concerto, performed at last year's concert.



Michael Withers



Rosannagh Lucas-Clements



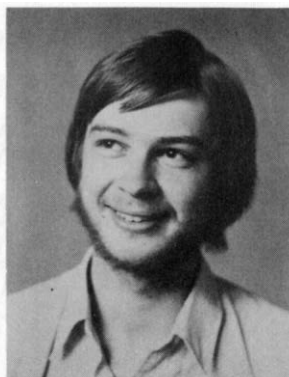
Angela Fairhead



Janice Mills



John Barratt



Dick Stockton

The Pirates of Penzance

CAST

Major-General Stanley

The Pirate King

Samuel (his Lieutenant)

Frederic (the Pirate Apprentice)

Sergeant of Police

Mabel

Edith

Kate

Isabel

*Ruth (a piratical maid of
all work)*

*General Stanley's
daughters*

Roger Woodward

David Pollard

John Barratt

Max Taylor

Dick Stockton

Teresa Quinn

Janice Mills

Angela Fairhead

Rosannagh Lucas Clements

Deborah Kemp

Chorus of General Stanley's daughters.

Anne Alderson

Delith Brook

Lorraine Brook

Edna Burrow

Denise Clark

Susan Coates

Cathy Fetherston

Gill Froom

Sally Heslop

Gill Hook

Bethan Howells

Lucille McAllister

Alison Mould

Pat Nutall

Jane Turner

Cecily Woods

Chorus of Pirates and Police.

Andrew Bell

Steve Bodle

Tim Carter

Tim Frain

Tim Johnson

Tony Moorby

Ian Morrison

Roger Nicholls

Brian Parsons

John Reddie

Pete Totterdell

Richard Wilson



SCENE

Act One – A Rocky Seashore on the Coast of Devon

Act Two – A Ruined Chapel by Moonlight



There will be an interval of fifteen minutes between the acts.

Refreshments will be available.



ORCHESTRA



Leader

David Greed
Linda Bill
Sarah Coleman
Annabelle Jones
Philippa Jones
Fiona Love
Shelagh Partridge
Mitchell Shaw
Jean Wagner

Violas

Eugenie Kunst
Pat Perrett

Cellos

Jane Coe
Christine Cullen
Steve Parrott

*Bass
Flutes*

Rosemary Rathbone
Mike Stanley

*Oboe
Clarinets*

Susan O'Neil
Joy Farrell

*Bassoon
Trumpets*

Amanda Jones
Christine Barson
David O'Connor

Horns

David Burgess
Garry Cole
James Morton

Trombones

Barry Dwyer
Susan Dodd
Ivor Cohen

*Percussion
Rehearsal Accompanists*

Andrew Fairhead
Gill Froom
Jean Wagner



SUBSCRIBING MEMBERSHIP

Friends of the society can become subscribing members and will receive

- ★ Society Newsletters
- ★ Unlimited advance booking (with one free seat each).
- ★ An invitation to a reception to be held during the tour to Budleigh Salterton.

Membership will run from September 1976 - 1977. For further details write to the Members secretary, I.C.O.S., 41, Ingelow Road, London SW8

1975 - 1976 Membership includes

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Mr. & Mrs. G.R. Ashton
Mr. & Mrs. G. Barnwell
Miss I.M. Baylay
Mr. & Mrs. P.F.R. Beards
Brig. & Mrs. L.O. Clark
Mrs. H.E. Cochrane
Miss J. Councill
Mr. & Mrs. W.T. Daniel
Mr. & Mrs. J.F. Day
Mr. & Mrs. G.E. Dennis
Mrs. R. Elliott
Major & Mrs. W.J. Gammon
Mr. H.C. George
Miss P.M. George
Mr. & Mrs. E. Goddard

Mr. & Mrs. W.E. Haines
Col. & Mrs. W. Healing
Mr. F. Heyes
Mr. & Mrs. R.G. Hill
Mr. & Mrs. S.F. Hore
Miss R.M. Hore
Mr. & Mrs. L.W. Johnson
Mrs. M. Kastell
Miss H.E. Kingston
Mr. & Mrs. W.J. Lee
Mr. & Mrs. R.C. Letheren
Mr. & Mrs. F.D. Matthews
Mr. & Mrs. E.J.V. Miller
Mr. & Mrs. F.L. Mills
Mr. & Mrs. N.M.A. Murphy
Mrs. M. Oake

Mr. & Mrs. W. Perry
Judge & Mrs. G. Polson
Mrs. J. Prince
Mr. & Mrs. S. Reynolds
Mr. & Mrs. S.E. Skudder
Mr. & Mrs. Smith
Mr. & Mrs. M.S. Stevens
Mr. & Mrs. F.L. Stobbs
Mrs. F.D. Taylor
Mr. M.G. Taylor
Miss R.W. Tett
Miss E.M. Tucker
Mr. & Mrs. E. Turner
Mr. & Mrs. J. Waddell
Mr. & Mrs. D. Woodward
Miss J.G. Assleck

FOR THE COMPANY

Stage Manager & Set Designer
Assistant Stage Manager
Lighting Designer
Properties
Stage Assistants

Andy Potter
Paul Jarvis
Tim Wratten
Moirá Robinson
Chris Byard
Sam Hallas
Ian Lacey
Nigel Stevens
Fiona Fitzgibbon
Christopher Gold
Sam Hallas
Dave Poll
Jonathan Salzedo
Nick Woodfine
Deborah Kemp
Anne Alderson

Front of House

Wardrobe Mistress (Pirates)
(The Zoo)



Costumes by S.B. Watts & Co., Manchester.

Wigs by Wig Creations, London.

The society wishes to acknowledge and thanks all those who have given any assistance including

Salterton Arts Club

Mrs. B. Williams (Argosy Gift Shop)

N.M. Murphy Esq.

Photograph of London Zoo reproduced by kind permission of the Royal Zoological Society of London.



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PRESENTS**

**"The ZOO" by SULLIVAN & ROWE
&**

The PIRATES of PENZANCE

By GILBERT and SULLIVAN

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**The Society invites the opening night audience
to a reception after the show.**

**There will be a Charity Concert in St Peters Church
Budleigh Salterton at 2.30pm on Sun AUG 1ST**