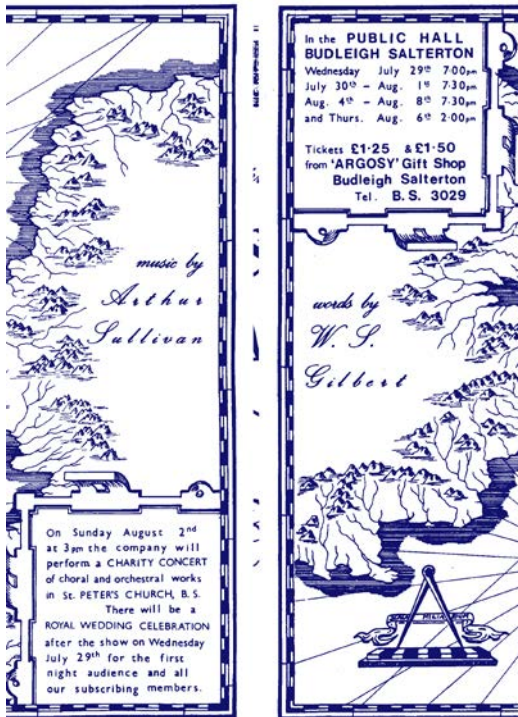
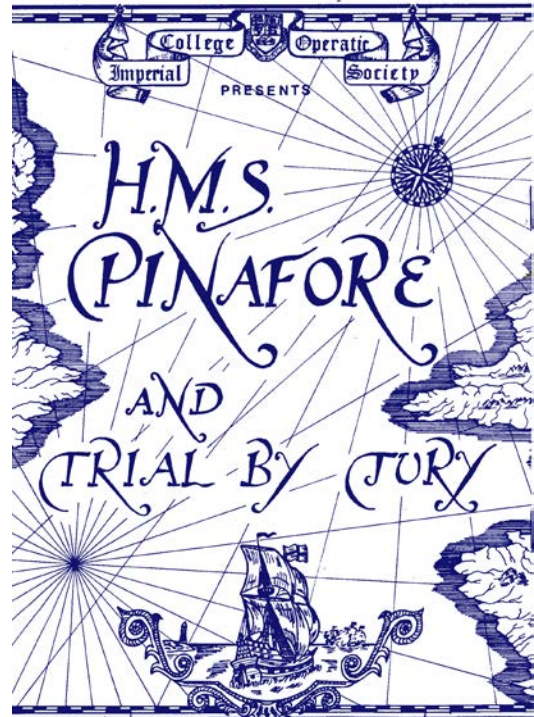


HMS Pinafore and Trial by Jury – Budleigh Salterton 1981

The programme consisted of a 12-page A5 booklet in and A4 wrapper, so that on receipt is looked like this:



Front view



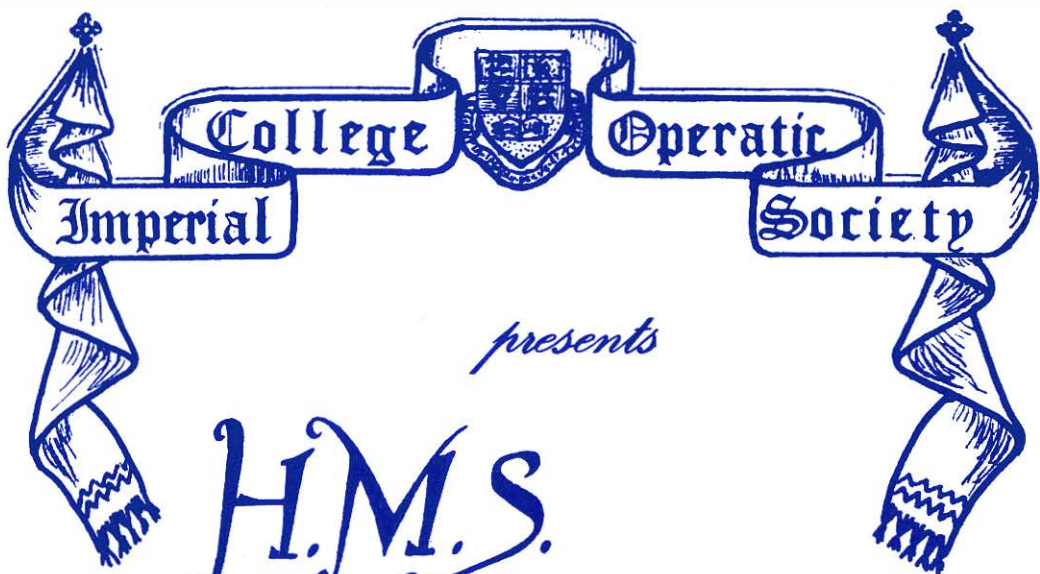
Back view

And when opened it looked like this:



It was printed entirely in dark blue ink, which made the photos on Pp 6 and 7 reproduce rather poorly. I've done my best to scan them as they appear in the printed copy.

Sam Hallas, 2019



presents

H.M.S.
PINAFORE

AND

TRIAL BY JURY

words by

W. S.

Gilbert

music by

Arthur

Sullivan

Imperial College Operatic Society 1968-1981

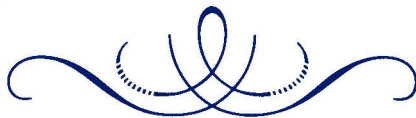
Imperial College Operatic Society or 'Op-Soc' as it is affectionately known by its members has been visiting Budleigh Salterton every Summer since 1968. We have always had such a warm and enthusiastic reception from the people of the town and holiday makers alike that there has never been any question of moving anywhere else in an attempt to qualify the use of the word 'tour' in describing our holiday.

New members of the society are always subjected to long diatribes on the virtues of tour and seem puzzled sometimes by this show of enthusiasm for something which sounds like potential hard work. However over the Summer the magic works again and they join us Old Lags at the Freshers Fair in October in advertising tour as the best thing since Gilbert and Sullivan. I sometimes think that it is only thoughts of the beach and other familiar venues in Budleigh that propel Opsoc forwards through rehearsals in the long winter months.

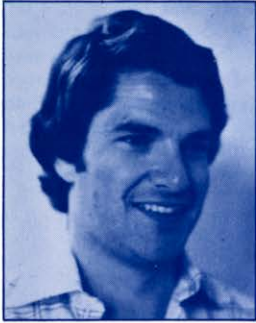
Our Audiences are always interested in the make-up of the society. In truth we are not all future professors of Science and Technology, though some of us hold some pretensions to that elevated sphere. The rest are graduates or under graduates of various other colleges in London. The cast has at some-time included charladies and miners and this year the orchestra comes from anywhere between the Royal College of Music next door to Imperial and Florida! At the moment Opsoc numbers more students among its ranks than of late as the older members have formed their own group, Imperial Opera. They hope to be making their third winter visit to Budleigh Salterton in December. The formation of this group therefore leaves the stage clear for new principals, although there are still some familiar faces to be seen.

We thank you again for the warm welcome you have given us and hope that you enjoy this performance.

Wendy Norman – Vice Chairman



**IMPERIAL COLLEGE OPERATIC SOCIETY WITH TO EXTEND THEIR
CONGRATULATIONS TO THEIR ROYAL HIGHNESSES THE PRINCE
AND PRINCESS OF WALES ON THEIR MARRIAGE**

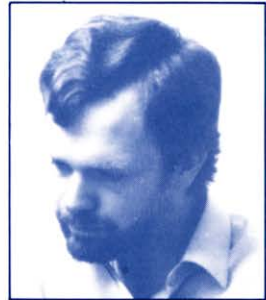


Roger Woodward – Producer, 'H.M.S. Pinafore'

Well known both on and off stage in Budleigh Salterton, Roger is making his third visit to this stage as producer, having been responsible for 'Zoo' in 1976 and the 'Mikado' last year. His roles on the Budleigh stage have included the Judge in 'Trial by Jury', the Lord Chancellor from 'Iolanthe', 'Pinafore's' Major General and Cox of 'Cox and Box'. Roger has been Tour Chairman and was responsible for the formation and running of the Subscribing Member's scheme. He graduated from Imperial College in Chemistry, a subject which he now teaches.

Steve Bodle – Producer, 'Trial by Jury'

This is Steve Bodle's first chance to produce a show in Budleigh although he has produced 'Zoo' for ICOS in London. Steve's working life is spent as an Instrument Engineer with a petrochemical contractor having graduated from Imperial College in 1977. He has been one of the main driving forces in ICOS having been on the tour committee for five years, he was chairman in 1978, and one of the founder members of Imperial Opera, of which he has been chairman since its formation.

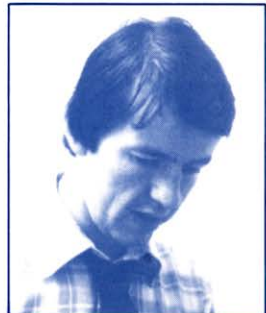


Richard Pigg – Musical Director

Richard who is a graduate of the Royal College of Music studied conducting under Norman Del Mar for three years. This will be the fourth major show he has musically directed for ICOS, having made his debut in Budleigh last year with the Mikado. Before joining ICOS Richard's experience had mainly been conducting orchestral works, and he has also taken ICOS through some concert items in London. Richard is a very talented young conductor, and intends to make his career in this field.

Tom Carlstedt-Duke – Stage Manager

Tom has been with ICOS for eight years, this being his fifth visit to Budleigh Salterton. His experience as a stage hand is extensive – he has worked with IC's Dramatic Society as well as stage-managing ICOS's last three major shows in London and all the 'Imperial Opera' shows. This will be the second show he has stage managed in Budleigh Salterton, having been responsible for the 'Mikado' last year. Tom graduated from IC in 1976 since when he has worked for Decca Radar.



Trial by Jury

Musical Director

Richard Pigg

Producer

Stephen Bodle

DRAMATIS PERSONÆ

The Learned Judge

William White

The Plaintiff

Jenny Foster

The Defendant

Nicholas Key

Counsel for the Plaintiff

Anthony Pearce

Usher

Timothy Sawers

Foreman of the Jury

James Norris

First Bridesmaid

Louise Dixon

Second Bridesmaid

Barbara Tansey

Gentlemen of the Jury

Members of the Public

Scene

The interior of a courtroom at the turn of the century.

There will be an interval of twenty minutes after this performance

"Trial by Jury" was the fruit of the second operatic collaboration between Gilbert and Sullivan, but the first which survives to this day, as the first, "Thespis", no longer exists in its original form.

It was Richard D'Oyly Carte, Manager of the Royalty Theatre, who brought Gilbert and Sullivan together to write opera for the second time. The plot had been in existence for some while, having been written by Gilbert for an issue of "Fun" magazine in 1868, and he had already attempted to have it set to music by Carl Rosa and to produce it as part of a season of English Opera at Drury Lane in 1873, but the scheme fell through owing to the untimely death of Madame Rosa. It was not until 1875 that D'Oyly Carte, looking for a piece to fill a programme which included Offenbach's "La Perichole", suggested to Gilbert that Sullivan might be the person to set it. Sullivan was so amused by the plot when he read it that he immediately set to work on it and the whole piece was written and rehearsed within three weeks.

The Public first saw "Trial by Jury" on Maundy Thursday, 1875, with the composer's elder brother Frederick in the role of the Judge. Described as a "Dramatic Cantata" the piece is unique among Gilbert and Sullivan Opera in having no dialogue and being written in one continuous act. The version you will see tonight differs little from that given at the first performance, the most notable change being the deletion of a third verse from the Defendant's second song, which was removed from the libretto shortly after the first night. We hope you will enjoy the performance as much as the first night critic of the "Daily News" in 1875, who wrote:

"Laughter more frequent or more hearty was never heard
in any theatre than that which more than once
brought the action to a temporary standstill".

Trial by Jury



William White



Jenny Foster



Nicholas Keay



Anthony Pearce



Timothy Sawers



James Norris



Louise Dixon



Barbara Tansey

H.M.S. Pinafore



Ellis C. Pike



Richard Cartmale



Martyn Harris



Andrew Hoskins



Colin Rozario



Elizabeth Bundy



Sarah Corin



Wendy Norman

H.M.S. Pinafore

or

'The Lass that loved a Sailor'

Musical Director

Richarg Pigg

Producer

Roger Woodward

DRAMATIS PERSONÆ

The Rt. Hon. Sir Joseph Porter, KCB

(First Lord of the Admiralty)

Captain Corcoran (Commanding H.M.S. Pinafore)

Ralph Rackstraw (Able Seaman)

Dick Deadeye (Able Seaman)

Bill Bobstay (Boatswain's Mate)

Bob Becket (Carpenter's Mate)

Tom Tucker (Midshipmate)

Josephine (the Captain's Daughter)

Hebe (Sir Joseph's First Cousin)

Little Buttercup (A Portsmouth Bumboat Woman)

Ellis C. Pike

Richard Cartmale

Martyn T. Harris

Andrew Hoskins

Timothy Sawers

Colin Rozario

Mac Newton

Elizabeth N. Bundy

Sarah Corin

Wendy Norman

*First Lord's Sisters, his Cousins, his Aunts
Sailors etc.*

Scene

Quarterdeck of H.M.S. Pinafore, off Portsmouth

Act 1 — Noon

Act 2 — Night

There will be an interval of ten minutes between these acts.

Gilbert sent a copy of the sketch plot of HMS Pinafore to Sullivan late in 1877 when "The Sorcerer", playing to packed houses at the Opera Comique, was only one month and ten days old. The story and characters were taken principally from three of his earlier "Bab Ballads" — "Captain Reece", "Joe Go-Lightly" and "The Bumboat Woman's Story". He was anxious to emphasise its good points in his letter to Sullivan, especially "a kind of Judge's Song for the First Lord". To allay any fears Sullivan might have had of causing offence in high places, he also pointed out that the First Lord "being a Radical of the most pronounced type" could not possibly be mistaken for W. H. Smith, Disraeli's appointee to that post. Gilbert could not have believed that the Public would not notice the similarity between the two — it was a caricature which was noted immediately.

HMS Pinafore was the first opera to be written by Gilbert and Sullivan with an existing Company in mind — that which was to become known as the D'Oyly Carte Company. The first night cast included such notable figures as George Grossmith, Rutland Barrington, Richard Temple and Jessie Bond, all of whom were to appear in many subsequent G & S first nights.

Press reaction to the first night on 25th May, 1878 was somewhat mixed, with the Times suggesting that Mr. Sullivan was spending too much time writing light opera instead of the more serious music for which he was then rated so highly — this was a criticism which was to be levelled at him throughout his later collaborations with Gilbert and which was later to be instrumental in breaking up the partnership. The Public and many other critics had no such reservations however, and the first night was seen by an enthusiastic full house which demanded encores for many numbers, including the trio "Never mind the Why and Wherefore" which was, according to the correspondent of the Standard, "a movement in E so vivacious and tuneful that even the First Lord has to retire at intervals behind the Wardroom skylight to relieve his feelings by a dance, in which his dignified playfulness is delightful to behold".

HMS Pinafore soon became as popular as its predecessors, and was a notable success too on the other side of the Atlantic, where English Copyright Law had little significance. Within a year pirate versions were produced in many American cities for which Gilbert and Sullivan received no royalties. The lesson was soon learnt, and in the future they made strenuous efforts to ensure that the American Public saw the genuine versions of their productions before the pirate ones became popular.

Few changes have been made to the libretto since the first performance in 1878, but for our production we are reinstating some dialogue between Hebe and Sir Joseph which appeared in Gilbert's manuscript, but was deleted before the first night.

The Ladies and Gentlemen of the Chorus

Judith Aungiers	Wendy Norman	Nicholas Keay	Ellis C. Pike
Sarah Corin	Ariadne Oodie	Richard Kicks	Julian Radowicz
Louise Dixon	Miriam Ponsford	Mark Lee	Colin Rozario
Sally Donegani	Barbara Tansey	Keith McClury	Tim Sawers
Jenny Foster	Richard Cartmale	Roger Middlebrook	William White
Martyn Harris	John Dickinson	Mac Newton	
Jane Horder	Andy Hoskins	James Norris	
Zelda Malan	Denis Howe	Anthony Pearce	

The Ladies and Gentlemen of the Orchestra

<i>Violins</i>	Paula Tysell	<i>Clarinets</i>	Trina Murdock
	Rosemary Henbest		Chris Jeffries
	Lesley Vowder	<i>Flutes</i>	Jonathan Heitler
	Sally Haines		Elizabeth May
<i>Cello</i>	Alan Lodge	<i>Timps</i>	Noel Mann
<i>Oboe</i>	Alison Beard		Brian Steel
<i>Bassoons</i>	Nigel Sandall	<i>Horns</i>	Fred Shaub
	Julian Foreshaw		Tim Jones
<i>Trumpets</i>	Alan Wilkinson	<i>Viola</i>	Francis Saunders
	Andrew Ball	<i>Double Bass</i>	David Hayes
<i>Trombone</i>	Brenda Peilow		

Acknowledgements

<i>Stage Manager</i>	Tom Carlstedt-Duke
<i>Assistant Stage Managers</i>	Paul Jarvis Ian Cairns
<i>Lighting</i>	Tom Bartlett
<i>Stage Crew</i>	Andrew Potter Jonathan Couzens Ian Lacey Mike Town Ken Haley Kathy Hamilton Fiona Sinclair
<i>Properties</i>	Mark Kuse

The task of the Stage Manager and Stage Crew is a daunting one. They are responsible for designing and building the entire set (usually at the cost of several sleepless nights) and for making sure the production runs smoothly. ICOS are eternally grateful for their hard work.

<i>Front of House Manager</i>	Susan Walker
<i>Front of House Assistants</i>	Alan Crewe Nick Woodfine Stephen Bodle
<i>Wardrobe Mistress</i>	Janice Brisley
<i>Rehearsal Accompanist</i>	Ian Assersohn
<i>Program and Poster Design</i>	Ellis C. Pike

The Society wishes to acknowledge and thank all those who have given any assistance both in London and in Budleigh Salterton. We would like to extend particular thanks to:

Salterton Arts and Theatre Club
Mrs. B. Williams of the Argosy Gift Shop
Mr. G. Lisle, Mr. E. S. Allen and the
Managers of St. Peter's School
Mrs. A. S. Maynard and the
Budleigh Salterton Town Council.

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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 1981—1982. Single membership for the year £2.25, Joint membership £4.00.

To join please complete the form below, (if you do not wish to damage your program or require further information write direct to the Members Secretary at the address below.)

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Imperial College Operatic Society

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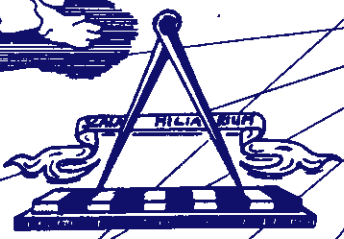
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Imperial Society
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words by
W. S.
Gilbert

music by
Arthur
Sullivan



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