

# IMPERIAL COLLEGE OPERATIC SOCIETY

presents

# UTOPIA LIMITED

by

W. S. GILBERT  
and ARTHUR SULLIVAN

Producer : Roger Nicholls

Musical Director : Ian Assersohn

in the  
Public Hall, Budleigh Salterton  
28th July to 7th August, 1982

## From The Chairman

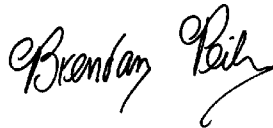
Once again it is our pleasure to return to Budleigh Salterton to perform a Gilbert and Sullivan opera. This year we present a show that we have never brought down before. Although it is one of their lesser known works I do hope you enjoy watching the performance as much as we have enjoyed rehearsing it.

Planning for 'Utopia Limited' commenced almost immediately the curtain fell on our production of 'H.M.S. Pinafore' last August and has continued almost unabated since that time. One of the great strengths of the Society is its diversity of talent which, apart from providing a well-balanced company, enables us to call on any number of people to perform the numerous tasks involved in 'putting tour on the road'.

While Winter's snows were still covering the ground the 'Show' began to take shape. Members of the Society began juggling their Summer jobs and twisting their employers' arms to ensure the sacrosanct two weeks at the end of July and the beginning of August were free for the annual pilgrimage to Budleigh Salterton. The end result you will see tonight as older faces merge with new ones in one of the biggest casts we have ever assembled in Devon. Contrary to popular opinion organising such a large number of people has required very little work on the part of either myself or my Committee because everyone put in so much effort, without being asked, to make this show a success.

Now with Summer upon us the fruits of all our efforts are on public display as we return once again to this lovely East Devon town where we have been made welcome for so many years. Not only are we performing 'Utopia Limited'; we will also be singing in St. Peter's Church on Sunday 1st August at 2.15pm in aid of charity and for the first time ever we shall be performing a short concert of our favourite music at 'A La Ronde', an old house open to the public just outside Exmouth on the main road to Exeter.

On behalf of the Society I wish you a very enjoyable evening.

A handwritten signature in black ink, appearing to read "Brendan Kelly". The signature is written in a cursive, flowing style with a long, sweeping underline.

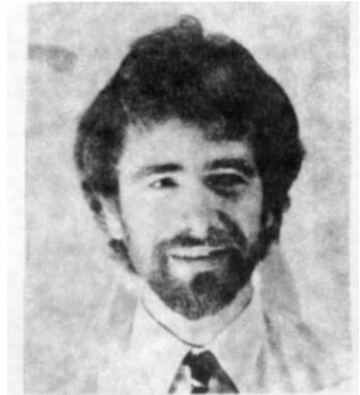


## Ian Assersohn Musical Director

This is Ian's second show for I.C.O.S., and for the present his last as he leaves in August to take up a Netherlands Government composition scholarship in the Hague. Since leaving the Royal College of Music in 1981 he has been head teacher at a Yamaha Music School. His hobbies include English Literature and worrying.

## Roger Nicholls Producer

This year marks the tenth anniversary of Roger's first visit to Budleigh Salterton (as a chorus member in *The Sorcerer*, 1972). Although he left Imperial College in 1975 after studying Mineral Technology and Industrial Sociology he has maintained links with Budleigh on the stage (*Jack Point* 1977, *Private Willis* 1978) as tour chairman in 1977 and as producer (*Princess Ida*, 1978), as well as taking part in Imperial Opera's Christmas ventures. He is now a teacher of mathematics at Pimlico Comprehensive School.



## Mike Town Stage Manager

Mike has been associated with the Operatic and Dramatic Societies of Imperial College as a member of the stage crew for the last five years. He has taken part in almost every production of both societies during that time, and he was Stage Manager for February's production of 'Patience'. Since leaving Imperial College in 1980 with a Computing Science degree, Mike has worked for the Special Systems Group at the Stock Exchange. This is his third visit to Budleigh Salterton.

# The Melanesia Trading Company Ltd.

For the attention of :  
*The High Commissioner for  
the Western Pacific,  
Cooke House,  
Brisbane.*

Head Office : Harbour St.  
Sydney.

July 28th, 1888.

*Your Excellency,*

*Following the successful annexation of Fiji and other islands in the South West Pacific during the last decade, I would ask you now to turn your attention to the Utopia Archipelago. In view of the increased German influence in the area, and the incidence of 'blackbirding' to supply the cotton plantations, I feel that a British Military presence, as laid down under the Pacific Islands Protection Act, would impress the natives and ensure political stability.*

*I have recently returned from Utopia where I had a fruitful meeting with the island's ruler, King Paramhaunt. He speaks good English, having been tutored by members of the London Missionary Society, who have been working on the islands since 1830 to repress native's widespread immorality, widow-strangling and worship of giant sea shells. The King is very keen to gain British protection and has dispatched his daughter Zahara to be educated at Girton. He has also charged his subjects, an idle and carefree people, to learn English before the next rumbling of the island's volcano under penalty of being fed to the monstrous lizards.*

*The islands are remarkably fertile and possess great potential for scientific study and for the production of coconut-oil, copra, sandalwood, exotic fruits, tortoise-shell and sea cucumbers. At present these interests are under the control of a small caste known as the 'sagalalo' (wise men) who also monopolise the cultivation of opium which they sell to the populace for large numbers of conches (the local currency).*

*I am to sail for England next week at the request of Princess Zahara who wishes to assemble a party of officials to represent British commercial interests to her father. I would ask you in the meantime to dispatch a naval squadron to the seas around Utopia, as King Paramhaunt's uncle, the Emperor of Samoli, is threatening to invade the islands, dismembering any Europeans he captures, and to shrink the King's head to the size of a breadfruit.*

*I hope that I may count upon your assistance in this matter, that the interests of the Empire might be upheld.*

*Your humble servant,*

*James Ross, Manager.*

(These letters were contrived to evoke the circumstances surrounding the writing of "Utopia Limited", and the spirit of the empire-building age.)

The Savoy Theatre  
July 27th 1894

My Dear Sullivan

I have just completed work on the accounts of "Utopia, Ltd." and shall forward you a copy in due course. I am anxious that Gilbert should see them before everything is finalised as I wish to avoid any possible recourse to the 'carpet' business which so soured relations with him after "Gondoliers". As you know he is again in Germany having treatment for his goat, but he has cabled his intention to return to Grims Dyke on Friday next.

I must confess that the "Utopian" accounts are very disappointing. We were obviously over-optimistic in expecting the piece to be another "Mikado". Whilst a run of two hundred and forty five performances is certainly respectable, it is below half of our usual attainment. As you will shortly see, our estimate of production expenses at £6,750 was exceeded by almost £500. Gilbert's insistence that we should produce a lavish spectacle resulted in expenses for scenery at £1,500, dresses at £3,500 and uniforms at £720. The assembly of such a large cast, with eighteen principals, has left us with a substantially higher than usual wage bill. With these drawbacks, and in view of the poor box office receipts, I do not envisage that the piece will merit revival in the foreseeable future.

Considering the rapturous reception you were afforded on October 7th last, and the encouraging reviews by the Globe, Standard, News of the World and the like, not to mention that young demon Bernard Shaw in the Saturday Review, I fail to comprehend the falling off in takings during the Spring. I venture to suggest that Gilbert must accept much of the blame. I feel he over-indulged his penchant for political satire. The Savoy public has always thrived on Gilbert's thrusts at British institutions, customs and manners but Zara's speech about "Government by Party" was probably the bitterest attack they have had to digest. I was deeply concerned to hear that the Queen had commanded a performance at Windsor.

The Corcoran business about never running a steam ship aground was in doubtful taste following so soon after the H.M.S. Victoria, and Bernard is incensed at the 'Christy Minstrel' sequence as he claims it has been pirated from his "Black Eyed Susan".

With all the references to the immorality of European Monarchs the book, as it exists, contains some rather 'strong meat' for Royalty. Moreover, it has been pointed out that Barrington's uniform, worn as it is with the Garter, is an exact replica of that worn by H.R.H. The Prince of Wales on state occasions. I would lay odds that Gilbert secretly intended the 'coincidence' from the outset. He seems to take delight in baiting the Lord Chamberlain.

You may think this rather far-fetched, but Helen has suggested to me that Gilbert developed the characters of Scaphio and Phantis to be caricatures of our two selves, while he represents himself as the 'spotless' King Paramount. At first I thought her imagination was running away with her. But consider the following instances: the introduction of the character Arthur, the musician who "can't do himself justice"; the references to Ireland, land of your extraction; the mention of a Mr. Wilkinson, the same name as that of the solicitor who represented us against Gilbert in the lawsuit; and the ridicule of the affidavit (remember that you swore one against him).

We may never know the truth, but if he has been developing the libretto to poke fun at our persons, and also to fit the role of Zara around his protegee, Nancy Mcintosh, it is small wonder that some critics felt the plot lacked substance and coherence.

But what of the future? There is little doubt in my mind that what people want now is simply 'fun', and little else. I believe that Gilbert has an idea for an opera called "His Excellency", set in Denmark, and I would urge you to consider setting the music. In the meanwhile we could do worse than give "Mikado" another airing.

Call in for a spot of lunch at the Savoy next time you are in town. I hope to find you in better health than of late.

Yours sincerely,

D'Oyly Carte.



Ellis C. Pike  
(King Paramount)



Liz Bundy  
(Princess Zara)



Jenny Foster  
(Princess Nekaya)



Sally Donegani  
(Princess Kalyba)



Steve Bodle  
(Scaphio)



Roger Middlebrook  
(Phantis)



William White  
(Tarara)



Clive Paget  
(Calynx)



Debbie Johnson  
(Phylla)

Judy Aungiers  
(Phylla)

Cecelia Nevill  
(Salata)

Jane Turner  
(Melene)

Ladies of the Chorus

Jan Assersohn  
Sarah Corin  
Jill Dawson

Jane Horder  
Debbie Johnson  
Janina Kaminska

Zelda Maian  
Paula Moysak  
Frances Shipley

Fiona Sinclair  
Pamela Tew  
Alison Wilkie



Sian Allen  
(Lady Sophy)



Nick Keay  
(Capt. Fitzbattleaxe)



MAC Newton  
(Lord Dramleigh)



Colin Rozario  
(Capt. Sir Edward Corcoran, K.C.B.)



Rick Cartmale  
(Sir Bailey Barre, Q.C., M.P.)



Tony Pearce  
(Mr Goldbury)

Tim Sawers  
(Mr Blushington)



Gentlemen of the Chorus

Alan Atwood  
John Dickinson  
Denis Howe

Mark Lee  
Edmund Mulligan

Colin Palmer  
Brendan Peilow  
Julian Radowicz

# For The Company

Musical Director  
Producer  
Rehearsal Accompanist  
Front of House Manager

Ian Assersohn  
Roger Nicholls  
Cecily Nicholls  
Nick Woodfine

## Stage Crew

Stage Manager  
Deputy Stage Manager

Mike Town  
Paul Jarvis

Set Design  
Lighting Design  
Properties Manager

Mike Town  
Ken Haley  
Mark Kuse

Ian Cairns  
Isabella Corble  
Janet Downes  
Ian Lacey  
Keith Mc Clurey

Noel Peilow  
Andy Potter  
Greg Tansey  
Nicholas St John Taylor  
Walter Plinge

## Orchestra

### VIOLINS

John Britten  
Jackie Delmont  
Stephen Frost  
Christine Hannah  
Rosemary Henbest  
Tracy Kelly  
Trina Lodge  
Barbara Malpass  
Ellen Reverand  
Clare Sansom  
Paula Tysell  
Lesley Volden

### VIOLAS

Vivianne Cook  
James Norris  
Ian Pettie

### CELLOS

Allan Lodge  
Eleanor Ramage

### DOUBLE BASE

David Hayes

### FLUTES

Sally Farrell  
Jonathan Heitler

### OBOE

Alison Britten

### CLARINETS

Christopher Jeffries  
Gillian Pearman

### BASSOONS

Christine Barson  
Eleanor Ramage

### TRUMPETS

Rupert P Matley  
Roger Nicholls  
Alan Wilkinson

### HORN

Tim Jones  
Ralph Roney

### TROMBONES

Jeremy Bennett  
Graham King  
Andrew Noble  
Colin Parker

### PERCUSSION

Brian Steel  
Noel Mann

## Costumes & Make Up

Barbara Tansey Cecilia Nevill

## Tour Committee

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Vice-Chairman

: Nicholas St John Taylor  
Treasurer : Roger Middlebrook  
Secretary : Cecilia Nevill  
Publicity : Ian Cairns

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Over many years Imperial College Operatic Society has enjoyed very loyal support from its patrons. In turn we reciprocated by offering a scheme whereby we provide two newsletters a year and advance booking for our annual Summer show. As well as this each subscribing member is entitled to a free ticket to any one of our performances. This support is the very life blood of the Society and is most welcome. It is always a pleasure each year to read the various comments on our performances (even the critical remarks).

A list of the current subscribing members is printed on the facing page, and to all of these I offer my thanks for their support in the last year.

If you would like to become a subscribing member, I would be obliged if you would complete and return the form below to the address shown.

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