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PRESENTS

THE

SORCERER

by W S Gilbert *and* A S Sullivan



Public Hall, Budleigh Salterton
Summer 1985

Production Director—*Virginia King*
Musical Director—*Deborah Johnson*

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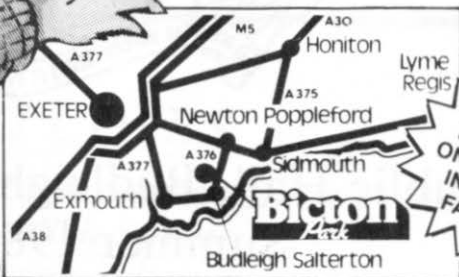
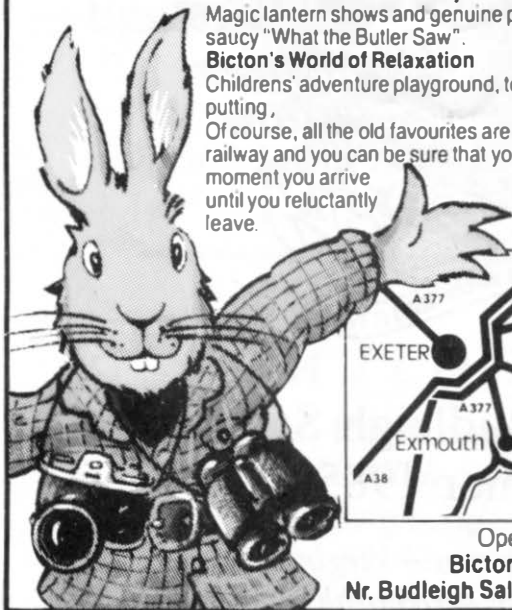
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TOUR 1985

TOUR CHAIRMAN'S MESSAGE

This is IC●S's eighteenth year in Budleigh Salterton. We are now allowed to vote, drink in the Feathers Hotel and get married without our parent's consent. I think it is fitting as our first act of adulthood, to say thank you to the people of Budleigh Salterton. You have always made us feel welcome here, and we enjoy coming back to perform for you time and again.

We thank you in particular for coming to see our show tonight. We hope you can forget that it is now adult entertainment and simply enjoy it for what it is. If you do, please tell your friends to come too.

MAC Newton, Tour Chairman 1985

THE SORCERER—A SYNOPSIS OF THE PLOT

The villagers of Ploverleigh gather to witness and celebrate the betrothal of Alexis and Aline, the son and daughter respectively of Sir Marmaduke Pointdextre and Lady Anabella Sangazure. Alexis and Aline are so delighted with their new found happiness that Alexis desires the whole village to be as much in love as they are. To this end, he summons a Sorcerer, John Wellington Wells, who provides him with a love potion sufficient to dose the whole village.

They drink and fall insensible. ●n waking they fall in love, not with their desired mates but with the first person whom they see resulting in some very ill-matched couples seeking the Vicar's blessing at their Union.

The Vicar, although desirous of marrying, finds that there is not one maiden left in the village unattached. Aline, at Alexis' insistence has also drunk the love-potion, albeit reluctantly; unfortunately on waking she see not Alexis but the Vicar. They naturally fall in love disconcerting Alexis who had not foreseen the disastrous results of this good intentions. The advice of the Sorcerer is requested, and his solutions acted upon, restoring all the village to their original loves. So (nearly) all ends happily ever after.

SUNDAY CONCERT

Imperial College Operatic Society will be performing their traditional Charity Concert in Saint Peter's Church on Sunday 28th July beginning at 3.00pm

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THE SORCERER

DRAMATIS PERSONAE

Lady Sangazure— <i>a Lady of Ancient Lineage</i>	Georgia Paget
Aline— <i>her Daughter—betrothed to Alexis</i>	Delinne Isaacs
Mrs Partlet— <i>a Pew Opener</i>	Joanna Claydon
Constance— <i>her Daughter</i>	Judith Aungiers
Sir Marmaduke Pointdextre— <i>an Elderly Baronet</i>	Clive Paget
Alexis— <i>of the Grenadier Guards—his Son</i>	Nicholas Keay
Dr Daly— <i>Vicar of Ploverleigh</i>	Roger Middlebrook
Notary	John Tripp
Lawyer	Ed Mulligan
John Wellington Wells— <i>of J Wells & Co., Family Sorcerers</i>	Martin S Taylor
Page	Ellis C Pike

CHORUS OF VILLAGERS

Cecilia Nevill
Anne Willie
Janina Kaminska
Sue Foister
Sally Donegani
Amanda Laurence
Clara Challoner
Jenny Foster
Valerie Procter
Cecilia Mackenzie
Barbara Hodgeson
Georgina King

Jonathan Sturgess
MAC Newton
Tony Moorby
Simon Austin
Mark Pettler
Brian O'Connell
Adam Craske
Ed Mulligan
Gary Atkins
Mark Lee
Rob Hodgeson

SCENE

ACT I—The Village Square. Mid-day.

ACT II—The Same at Dawn.

There will be an interval of twenty minutes between acts.



Sir Marmaduke Pointdextre
Clive Paget



Lady Sangazure
Georgia Paget



John Wellington Wells
Martin S Taylor



Aline
Delinne Isaacs



Alexis
Nicholas Keay



Mrs Partlet
Joanna Claydon



Dr Daly
Roger Middlebrook



Constance
Judith Aungiers



Notary
John Tripp



Page
Ellis C Pike



Lawyer
Ed Mulligan

THE ORCHESTRA

Leader—*John Britten*

Violins

John Britten
Barbara Malpass
Stephen Frost
Julian Boyfield
Lucinda Melluish
Sally Shaub
George Graves
Joanna Last
Kirsty Robinson

Violas

Sebastian Fenton
Neil Davis
Tim Jones

Violoncello

Emma Leaman
Andrew Fryer

Double Bass

Callum Yule
Jane Ansett

Percussion

Brian Steel

Horns

Fred Shaub
Tim Jones

Trumpets

Alan Wilkinson
William Spencer

Trombones

Brendan Peilow
Colin Parker

Flutes

Sally Farrell
Paul Raybould

Oboe

Alison Britten

Clarinets

Iain Barker
Chris Jeffery
Gill Pearmain

Bassoon

Dave Thorpe



Production Director—*Virginia King*

Virginia has been involved in the theatre and performing since joining a children's drama group at the age of twelve and ending up running it at the age of 25! She is accomplished in all aspects of theatre work having worked backstage and on-stage as well as producing, writing and composing (one of her musicals has been performed as far away as Shaftesbury, Wiltshire!) She tells us she lives on the end of a runway at Gatwick Airport in Sussex and acts and directs for various societies as well as for Imperial Opera.

Musical Director—*Deborah Johnson*

The Sorcerer in 1972 was the occasion of Deborah's first visit to Budleigh Salterton when she appeared in the rôle of Lady Sangazure; so it is fitting that 13 years later she makes her conducting debut in the same opera. In the intervening years she has specialised in the contralto parts of Gilbert and Sullivan and has performed many times in Budleigh Salterton.

Although she started out as a flute teacher, she recently made singing her career when she joined the BBC Singers with whom she broadcasts regularly—including the Last Night of the Proms on television!



PRODUCTION NOTES

The Sorcerer was the second collaboration of Gilbert and Sullivan and the first that amounted to a full-length piece. At that stage Gilbert was experienced in the theatre, having written a number of short musical comedies in collaboration with a number of composers; Sullivan's experience of comic opera was limited to *Cox and Box* and his earlier collaboration with Gilbert, *Trial by Jury*.

But the new venture came about as a result of Richard D'Oyly Carte who in 1876 decided to form a company, the Comedy Opera Company, which, by the middle of 1877 was ready to produce the next opera by Gilbert and Sullivan.

The question was whether Gilbert and Sullivan were ready for the next G&S opera. Gilbert was still hankering after the 'straight' theatre, and Sullivan's friends were horrified at his success in light opera and did their best to distract him.

Gilbert sent the manuscript of the libretto to Sullivan in April 1877, but Sullivan had not recovered from the death of his brother Frederick (that death inspired Sullivan to write 'The Lost Chord') and he didn't start composing it until August.

The libretto of *The Sorcerer* has its roots in several of Gilbert's earlier works. He wrote a short story for the Graphic entitled 'The Elixir of Love' which closely foreshadows the plot of *The Sorcerer*. He drew also on an early 'Bab Ballad' called 'The Rival Curates'. The carousing over a pot of tea—a dig at the temperance movement—had its precursor in 'The Merry Zingara', Gilbert's burlesque of Balfe's 'The Bohemian Girl'.

Gilbert, Sullivan and Carte were determined that their new company was not going to be made up of the stars already shining on the London stage, and instead they sought suitable material in the provincial theatres, and entertainers performing in town halls and mechanics institutes. Gilbert preferred to teach amateurs or beginning professionals from scratch rather than work with established performers. George Grossmith, who was subsequently to create most of the Gilbert and Sullivan patter parts, was recruited during the casting of *Sorcerer*. He was reluctant. He felt he was taking a risk as the YMCA would never again engage him as an entertainer after he had been seen on stage—and his reputation as a comic singer to religious communities would be lost once he performed in a theatre!

Having long admired Gilbert's writings, I trust this production is in keeping with his intentions. Admittedly he tended to write 'caricatures' rather than characters, particularly for his leading principals, but I firmly believe that most of the G&S shows make better sense when the characters are believable—and leave you to judge whether they are also more enjoyable!

Sadly, a performance of *The Sorcerer* was the last time Gilbert and Sullivan ever saw each other. It was the 21st anniversary production at the Savoy Theatre in 1898, and the partnership had, of course, been through a shattering sequence of quarrels, court cases and emnity since *The Gondoliers*. Sullivan conducted the performance and after the curtain came down the audience called for Gilbert and Sullivan. They entered from different sides of the stage, bowed, did not speak to each other and left the theatre separately. They never saw each other again.

Virginia King—Production Director

FOR THE COMPANY

STAGE CREW

Stage Manager	Ian Cairns
Set Designer	Greg Tansey
Deputy Stage Manager	Andy Woodger
Lighting Design	Ken Haley
Lighting Operator	William White
Properties Manager	Mark Kuse
Stage Crew	Martyn Cooper
.....	Ian Lacey
.....	Pam Parkinson
.....	Walter Plinge
.....	Greg Tansey
.....	David Tonnison
With assistance from members of the cast (and friends) and in particular	Anne Willie
.....	Jonathan Sturges
.....	Ed Mulligan
.....	MAC Newton

FRONT OF HOUSE

Manager	Colin Rozario
Staff	Kate Claydon
.....	Alan Crewe
.....	Susan Parker
.....	Barbara Tansey
.....	Nici Tansey
.....	Susan Walker
.....	Nick Woodfine

COSTUMES

Designer and Wardrobe Mistress	Barbara Tansey
Assistants	Clara Challanor
.....	Nici Tansey
With assistance from members of the cast, families and friends	
Make-up	Cecilia Nevill
Publicity Artwork	Greg Tansey
Programme Photographs	Isabella Corble
Band Fixers	Barbara Malpass
.....	Brian Steel
Rehearsal Accompanist	Peter Tabori
Subscribing Members Secretary	Brendan Pei.ow
assisted by	MAC Newton
.....	Barbara Tansey

ACKNOWLEDGEMENTS

Audrey Maynard and the staff of the Oxfam Shop
Peter Walsh and the Budleigh Salterton Town Council
Sandra George

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The cost of putting on a summer show, such as this, is measured, not in hundreds of pounds, but in thousands. A large proportion of this expense is incurred long before we arrive in Devon. Scenery, material, costumes, make-up and music all have to be purchased at the time we first start rehearsing, while year by year our financial restrictions seem to multiply faster than rabbits.

Subscribing members help us because we receive their annual subscriptions at a time when we really need capital. Subscribing members in return obtain preferential booking of seats for the summer show at a price which is fixed the year before, thus circumventing the ravages of inflation. For instance, this year some subscribing members saved 50p on their tickets. Subscribing members can also book early for their friends.

Brendan Peilow is this year relinquishing his position as Subscribing Membership Secretary. His place will be taken by MAC Newton and his wife Barbara Tansey.

If you would like to become a subscribing member for 1986, or renew your membership, would you please take one of the application forms, which are available in the foyer.

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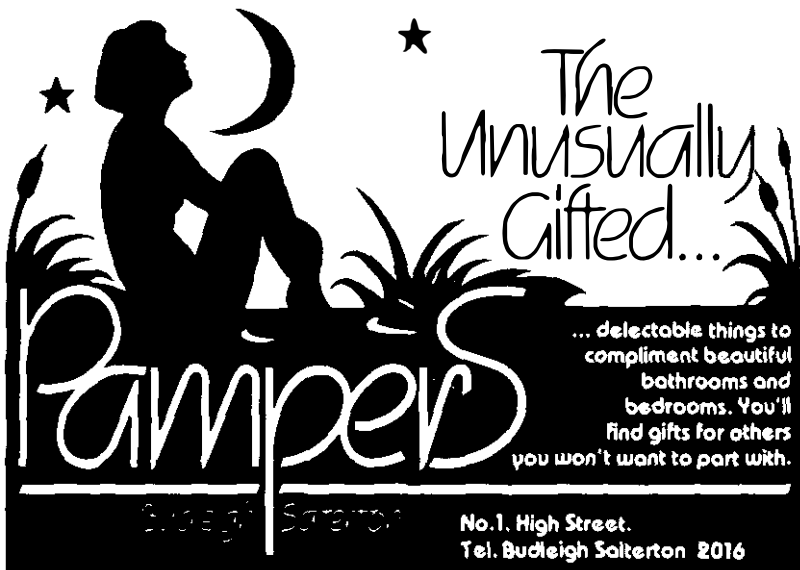
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