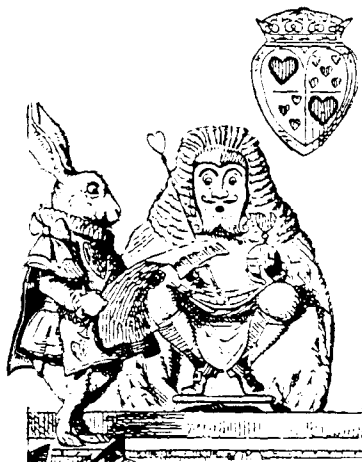
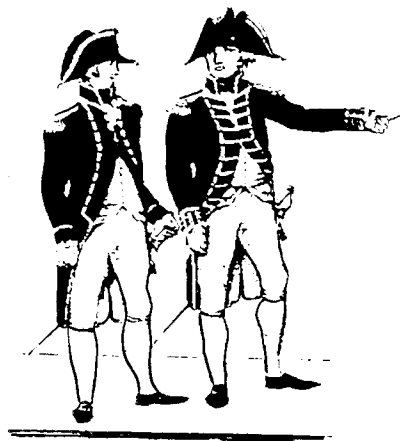


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PRESENT

GILBERT AND SULLIVAN'S



H.M.S. PINAFORE

&

TRIAL BY JURY

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Message from the Chairman

For our 24th year we have decided to double the fun for both you and ourselves. It has been several years since we last presented a 'double' show, with all the logistical problems this presents. I hope this year's offerings meet with your approval, and that you feel you can recommend them to your friends.


This is my seventh year in Budleigh Salterton, and with the warmth of welcome our society receives each year, I have thoroughly enjoyed each one.

I hope you enjoy the show as much as I enjoy being here.

Dave Tonnison

ICOS Tour Chairman 1991

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Amanda Pask

Production Director — Trial by Jury

This is Amanda's first summer Budleigh show and her first collaboration with Colin and Clive. She is an accomplished actress who can't sing, and is consequently usually seen in characterful chorus roles. Among her non-singing roles she has played Antigone, Lydia Languish (*The Rivals*) and Liz Essendine (*Present Laughter*). Unlike Clive, she does not admit to having an age.



Clive Paget

Production Director — H.M.S. Pinafore

This is Clive's fifth major collaboration with Colin for ICOS. Before that he was a regular performer, appearing in all thirteen Savoy Operas and taking roles such as Pooh Bah, Grosvenor, Shadbolt, The Lord Chancellor and Sir Joseph Porter. Outside ICOS Clive has diverse acting and directing experience — most recently appearing as Ajax in *Iphigenia*. Clive is now nearly 30.



Colin Rozario

Musical Director

One of Budleigh's favourite conductors returns to his rostrum by popular request for his eleventh consecutive year. So much for retirement!

A Brief History of Trial by Jury & H.M.S. Pinafore

by Selwyn Tillet

Gilbert and Sullivan were successful in their separate fields before anyone thought of bringing them together. Gilbert had a reputation for comic verse, which he illustrated himself, and a satirical wit which flourished in fashionable comedies. He had provided the words for musical plays and produced his own translations of several of the operas of Offenbach. Sullivan on the other hand had a symphony, a cello concerto and a Covent Garden ballet to his name, incidental music to Shakespeare plays and an oratorio on the theme of the Prodigal Son. He had flirted with the light theatre to the extent of one comic opera in the French style, and was gifted with an irrepressible sense of humour.

The two men were brought together by John Hollingshead, manager of London's Gaiety Theatre. Each Christmas the Gaiety mounted a 'new operatic extravaganza' (the polite expression for an up-market pantomime) which plundered the operas of Offenbach and others for good tunes and invented a plot to allow the stars to shine in their favourite routines. Slapstick was an essential feature, and the girls' dresses were described by a contemporary as 'top half costume, bottom half legs'. It was in these unlikely surroundings that Gilbert and Sullivan first worked together. Their extravaganza *Thespis; or, The Gods Grown Old* was produced at the Gaiety on Boxing Day 1871. Gilbert was then 35 and Sullivan only 29. Press reports complained that they had both used more Offenbach than was necessary, and that the dresses were 'more than usually indecent'. Despite this *Thespis* outlasted most of the pantomimes of that season, and the parts that were not cribbed from Offenbach were highly thought of. Both writers later seemed rather ashamed of it; Sullivan was forced to admit that future performances were unlikely because he had used up most of the music in other works! One song was published separately; one chorus was eventually transplanted into *The Pirates of Penzance*; the ballet music with which the piece ended was only re-discovered in 1990 by members of the Sullivan Society. Otherwise the score has vanished. The experiment of 'Gilbert & Sullivan' might have ended there, but for Richard D'Oyly Carte.

Early in 1875 Carte was manager of the Royalty Theatre, presenting a season of Offenbach's *La Périchole*. Opinion had begun to turn against the 'dull and unwholesome frivolity' of such works, and he wished to commission a short English operetta to round the evening off. No obvious candidates to write such a thing came to mind until he remembered *Thespis*. Gilbert at the same time was looking for a composer to set a one-act piece about a breach of promise trial. He had offered it to Carl Rosa, but Madame Rosa having recently died the company was taking nothing new. Carte at once agreed to produce the piece and sent Gilbert to read it to Sullivan as potential collaborator. In his own words Sullivan was 'screaming with laughter the whole time' and *Trial by Jury* appeared on stage less than a month later.

The audience and the press loved it. It was original, it was truly witty, it was musically both clever and tuneful, it was thoroughly 'wholesome', and best of all it wasn't Offenbach. Sullivan's brother Fred scored a notable hit in the part of the judge; indeed when he died tragically young it was said he had gone to meet the only judge who could surpass him. *Trial by Jury* swept from one London theatre to another — the public never seemed to tire of it. The music was rushed into print and sung in drawing-rooms and parlours up and down the country. 'Gilbert & Sullivan' had arrived.

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Evening Primrose a Trial
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"Unanimous Approval"

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By the time *Trial by Jury* left the stage in May 1877, Carte had negotiated with its authors for a full-length work. He leased a new theatre for its production and contrived to have a syndicate of influential men to back him. He issued a statement which claimed forthrightly that the era of French frivolity was at an end:

"I have secured an attraction which will . . . depend for its success simply on its merits, and not on any meretricious displays of costume — or rather absence of costume — or any objectionable suggestiveness of motive or dialogue. . . . Author, composer, singers and actors are all English. I appeal to the public to come forward and support the undertaking."

The attraction was *The Sorcerer*, which opened at the Opéra Comique Theatre in November 1877. The press and the public were radiant with delight, though the former could not resist a great deal of pointed humour at the expense of a manager whose name had first been made with productions of the very kind he now decried!

The success of *The Sorcerer* determined the careers of all three men for twenty years. Gilbert and Sullivan were put under contract to supply Carte with new comic operas at six months' notice. *H.M.S. Pinafore* was the next of these. It opened at the Opéra Comique in May 1878 and ran for nearly two years. London had never — well, hardly ever — seen anything like it. This was partly the result of Gilbert's insistence that every detail of the ship on stage should be authentic. The sailors' uniforms were supplied by the Navy's official outfitters and no rehearsal could begin until all the rigging had been checked for accuracy. Gilbert spent a week in Portsmouth making meticulous drawings of H.M.S. Victory on which the Pinafore's quarter-deck was based. Although the date of the opera was given as 1840 Gilbert repaid his debt to the Victory by asking George Grossmith, who played Sir Joseph, to dress and 'make up' as Lord Nelson. Sir Joseph himself as a direct caricature of the recently-appointed First Sea Lord, WH Smith, the founder of the bookshop chain, who had risen rapidly from humble beginnings and had never been to sea; he was also known to be a stickler for politeness. All through the rest of his unfortunate career he was to live with the nickname 'Pinafore Smith'. On one occasion when he had gone to "Devonport to launch a ship the Royal Marine band 'innocently' concluded their selection with Sir Joseph's song as he stepped on to the rostrum!

Sullivan meanwhile produced some of his cheeriest music in the depths of a painful illness. All through his life he suffered from a recurring kidney disease which took him to death's door more than once. While writing *Pinafore*, he recalled, "I would compose a few bars and then be almost insensible from pain. When the paroxysm was passed, I would write a little more, until the pain overwhelmed me again". We also have him to thank for the ship's splendidly unNaval name. Gilbert, wanting a rhyme for "one cheer more", had lamely christened his craft the "Semaphore". It was Sullivan's delightful idea to make her more domestic.

In July 1879 Carte's backers, whom he had bought out, determined to claim at least the scenery and costumes, if not the opera, as their property. A riot broke out on stage as a gang of hired roughs tried to seize what they could. Gilbert's zeal for authenticity paid off as the assembled ship's company forced them back with very plausible boathooks, marlin spikes and bayonets. Carte took his former colleagues to court and obtained substantial damages. Overnight, to prevent any recurrence, the Comedy Opera Company Limited became — and has ever since remained — 'D'Oyly Carte's Opera Company'.

Trial by Jury

Cast List

The King of Hearts — <i>A Learned Judge</i>	Philip Hollman
The White Rabbit — <i>The Usher</i>	Clive Paget
Angelina — <i>The Plaintiff</i>	Susan Wright
A Parrot — <i>Her Counsel</i>	Joanna Tripp
The Knave of Hearts — <i>The Defendant</i>	Adrian Cave
A Frog — <i>The Foreman of the Jury</i>	Derek Hirst
The March Hare	Martin Rafferty
The Mad Hatter	John Tripp
The Dormouse	Lin Yi-Ming
The Mock-Turtle	Simon Austin
The Caterpillar	Guy Middlemiss
The Cook	Joanna Bosley
The Duchess	Susan Foister
The Gryphon	Justine Addison
Bill the Lizard	Alaric Barrie
The Fish Footman	Matthew Soane
The Frog Footman	Anita Carroll
A Stork	Dave Tonnison
A Ferret	John Franks
A White Duck	Sean Doran
A Bantam Cock	Ian Ellery
A Hedgehog	Brian O'Connell
A Squirrel	Thomas Monk
A Guinea-pig	Lyanna Iveson
Another Guinea-pig	Rachael Clements
A Mole	Genevieve Cogman
A White Mouse	Cathy Kelleher
A Rat	Val Proctor
Jessamine — <i>A Bridesmaid</i>	Birgit Ahrens
Sophonra — <i>A Bridesmaid</i>	Katina Dawe
Clarabelle — <i>A Bridesmaid</i>	Christina Hunter
Amaryllys — <i>A Flower Girl</i>	Eleanor Thomas
Eugenia — <i>A Bridesmaid</i>	Alison Abery
Alice	Annette Carroll

Trial by Jury Principals



Philip Hollman
Clive Paget
Derek Hirst
Joanna Tripp
Adrian Cave
Susan Wright



Assorted Cast

H.M.S. Pinafore

Cast List

On Board H.M.S. Pinafore

Captain Edward Corcoran R.N.	<i>Commanding H.M.S. Pinafore</i>	Martin Rafferty
Josephine Corcoran	<i>His Daughter</i>	Lyanna Iveson
Captain James McFadden R.M.	<i>Captain of Marines</i>	John Dickinson
Horatio St. John Carlisle	<i>Surgeon</i>	Philip Hollman
The Rev. Benedict Hope D.D.	<i>Chaplain</i>	Dave Tonnison
David Jones	<i>Purser</i>	Derek Hirst
Bill Bobstay	<i>Boatswain</i>	John Franks
Bob Becket	<i>Carpenter</i>	Simon Austin
Thomas Tucker	<i>Midshipman</i>	Anita Carroll
John Jagger	<i>Master-at-Arms</i>	Alaric Barrie
George Tempest	<i>Gunner</i>	Sean Doran
Davy Mackerel	<i>Gunner</i>	Adrian Cave
'Chow'	<i>Cook</i>	Lin Yi-Ming
Ralph Rackstraw	<i>Able Seaman</i>	Ian Ellery
Dick Deadeye	<i>Able Seaman</i>	John Tripp
The Barnacle	<i>An Old Seadog</i>	Brian O'Connell
Jack Handspike	<i>Seaman</i>	Matthew Soane
Bob Hawkins	<i>A Powder Monkey</i>	Rachael Clements

Of The Admiralty

Sir Joseph Porter K.C.B.	<i>First Lord of the Admiralty</i>	Thomas Monk
Withers	<i>His Valet</i>	Guy Middlemiss
Great Aunt Agatha	<i>An Elderly Maiden Aunt</i>	Joanna Tripp
Great Aunt Maud	<i>A Puritanical Aunt</i>	Genevieve Cogman
Aunt Dorothy	<i>A Lunatic Aunt</i>	Cathy Kelleher
Aunt Hortense	<i>An Occultist</i>	Amanda Pask
Cousin Harriet	<i>A Sporting Lady</i>	Joanna Bosley
Cousin Hebe	<i>Sir Joseph's First Cousin</i>	Katina Dawe
Sister Maria	<i>A Nun</i>	Christina Hunter
Cousin Claudette	<i>A French Cousin</i>	Birgit Ahrens
Cousin Henrietta	<i>A Gauche Girl</i>	Justine Addison
Cousin Emma	<i>A Young Cousin</i>	Eleanor Thomas
Cousin Jane	<i>A Young Cousin</i>	Annette Carroll

Denizens of Portsmouth

Fanny Cripps	<i>A Notorious 'Bum-boat Woman'</i>	Susan Foister
Moll Wanton	<i>A Portsmouth Drab</i>	Alison Abery
Doll Go-to-bed	<i>A Portsmouth Drab</i>	Val Proctor
Sally Stale	<i>A Portsmouth Drab</i>	Susan Wright

H.M.S. Pinafore Principals



Back Row: Thomas Monk, Martin Raftery
2nd Row: Simon Austin, John Tripp, John Franks
Susan Foister, Lyanna Iveson, Katina Dawe

Orchestra

Violin

Barbara Steel (*leader*)
Andrew Hanley
Beverley Smith
Barbara Large
Katharine Wood

Viola

Ann Boyd
Joanne Smith

Cello

Michael Richardson
Matthew Shepherd

Double Bass

Julia Casson
Maureen Stephens

Percussion

Brian Steel

Oboe

Barry Addison

Clarinet

Andrew Power

Flute

Jonathan Heitler
Michael Copperwhite

Trumpet

Gary Jones
Cliff Parker

Trombone

Colin Parker
Helen Vaughan

Horn

Timothy Jones
Eric Large

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Construction Manager	Ian Cairns
Stage Manager	John Dickinson
Stage Crew	Ian Cairns
	Adam & Janina Craske
	Ken Haley
	Ian Lacey
	Milan
	Sir Walter Plinge
	Andy Potter
	Nicky Sampson
	Roger Serpell
	Ian & Jenny White
	Roland Trice & Milan
	Ian & Jenny White et al.
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