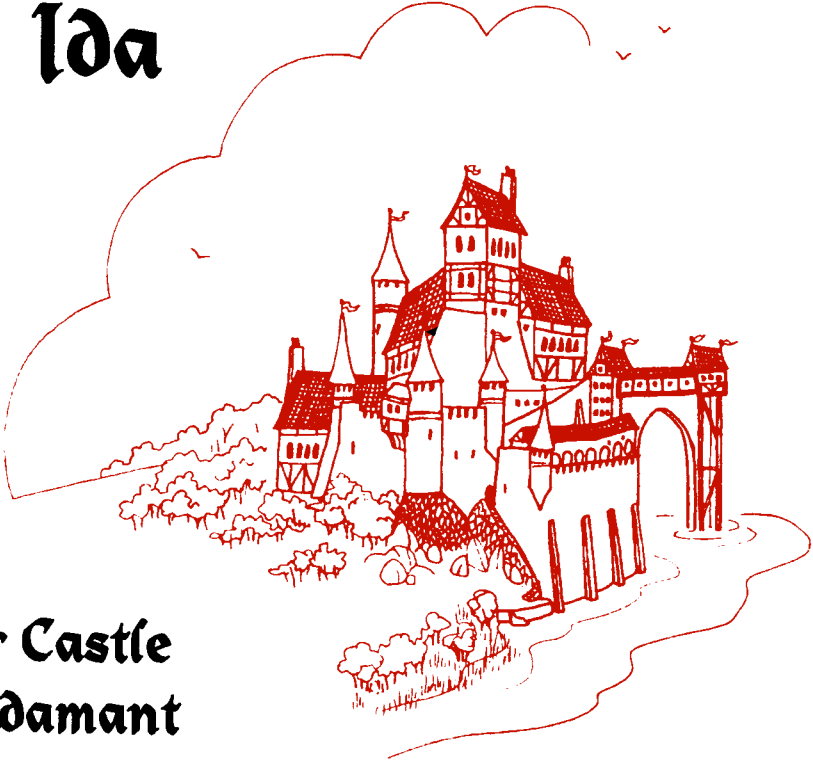


Imperial College Operatic Society

Princess

Ida



or Castle
Adamant

by W. S. Gilbert
and Arthur Sullivan

Director Philip Hollman
Musical Director Jonathan Heitler

Budleigh Salterton
28 July - 7 August 1993

The Salterton Arms

free house



The pub with real ale, renowned for superb home-cooked food, specialising in fresh, local fish and succulent steak and chicken dishes.

Warm, friendly, olde worlde atmosphere.

We cater for children and parties in our Upstairs Gallery

Your hosts

Steve and Jenifer Stevens
Chapel Street, Budleigh Salterton
Tel. (0395) 445048

Imperial College Operatic Society

Welcome to our show. 1993 marks the 26th annual production by Imperial College Operatic Society Tour here in Budleigh Salterton, and the return of Princess Ida, last seen here in 1979. As has become traditional, the company may be seen in different roles on Sunday 1st August at St Peter's Church at 2:30 where a charity concert of mixed music will be performed.

I should like to take this opportunity to thank our invaluable local supporters, notably Sandra George, Budleigh Salterton Town Council, the staff at the Tourist Information Centre, the Board of Governors at St Peter's School and Jean Clements.

I hope you enjoy the show.

Alison Aberly
ICOS Tour Chairman 1993



The directors Jon and Phil during a break in rehearsals

Jonathan Hettler Musical Director

This is Jonathan's thirteenth show in Budleigh Salterton, his first being *Iolanthe* in 1978. He spent a happy eleven years playing the flute in the orchestra until his ambition overcame his modesty and he played Koko in *The Mikado*. Not content with stardom on the stage, he grabbed the limelight in last Christmas' production of *Viva Mexico!* as its musical director. His future plans include taking over the world and becoming a famous conductor.

Phillip Holman Director

Phil's acting debut was in 1982 as a drunken Russian rugby-player. Since then he has progressed to a one-legged pirate, a vicar, a tree, a failed revolutionary and a skateboarding singing telegram delivery boy. His first tour was *The Yeomen of the Guard* (1988); he worked up by way of the Judge in *Trial By Jury* (1991) to appear as Pooh-Bah, the walking duvet, in last year's *The Mikado*. In London he has played American accents in *Kiss Me, Kate* and *Anything Goes*. *Princess Ida* marks his solo direction debut after co-directing *Grease* in 1992.



The Salterton Florist

from prickly cactus to fragrant violets...

The Salterton Florist

are pleased to be able to supply all of
ICONS' floral needs.

21 HIGH STREET
BUDLEIGH SALTERTON
DEVON
Telephone 0395 445579

Telephone : (0395) 443954



Traditional High Class Stationers

49 High Street
Budleigh Salterton, Devon.
EX9 6LE



BUTTERFLY COTTAGE
BEHIND HAYES OTTERTON
BUDLEIGH SALTERTON DEVON
EX9 7JQ TELEPHONE (0395) 68113

is

ADAMANT

in wishing ICOS every success

Please help us

to plan our future shows
by taking a few minutes to
fill in the audience survey.

Princess Ida

Princess Ida very nearly became the last G&S collaboration. After its production, a protracted argument was sparked by Sullivan, who wrote to Gilbert complaining that he had been forced to reduce the scope of the musical score because of the importance Gilbert attributed to the words. Eventually, tempers cooled and work began on *The Mikado* although many more quarrels were to follow before the partnership was finally dissolved.

Rehearsals for the production did not run smoothly. In contrast to the majority of authors of the time, Gilbert directed the production personally and he was a very demanding taskmaster. The dialogue, in blank verse, did nothing to assist those members of the cast who had difficulty with their lines. In addition, Sullivan's habit of re-orchestrating the score into the early hours of the morning, during the final days of rehearsing, can only have added to the tension.

Sullivan suffered from kidney problems and the strain of rehearsals became so great that he collapsed on the day of the first performance. Revived with black coffee and morphine, he took his place on the conductor's platform and managed to carry on with the show, only to pass out after his curtain call.

The show opened on 5th January 1884, to mixed reviews. Most critics thought that the music was a delight and the lyrics were witty and amusing. However there was a general feeling amongst many that the play itself was not one of Gilbert's better works which must have fuelled Sullivan's displeasure with the libretto.

Princess Ida was a re-working of an unsuccessful musical play by Gilbert entitled *The Princess*, first staged in 1870 and billed as "A Respectful Per-Version" of Tennyson's 1847 poem *The Princess: A Medley*. Tennyson's work anticipates women's quest for equality and Gilbert followed the poem closely in his play, even as far as copying its blank verse form. The original songs were dispensed with for *Princess Ida* although much of the dialogue was retained. At first the new production was billed as having two acts plus a prologue; this was soon to change to the three act format. A departure from the standards of the time, this was not a universally popular decision, since two long intervals for set changes tended to make the performance over long; a problem encountered to this day.

The larger than usual number of performers required for *Princess Ida* meant that the original Savoy group had to be expanded to stage the show. In the case of our production, the economic situation has meant that it has been very difficult to find enough people able to tour this year. The welcome side-effect is that there is plenty of room on stage for those of us who are here.

A J COLES & SONS

Family Butchers

**Poulterers and Dairy Produce
Barbeque Specialists**

**11 High Street
Budleigh Salterton**

Special price for
Deep Freezer orders
Telephone 442824

THE LAWN BAKERY

8, The Lawn,
Budleigh Salterton. Tel: 444124

*Bread, cakes, buns, etc.
baked fresh daily on the
premises, also picnic fare -
filled rolls, quiche, sausage
rolls and pasties.*

Your Bakers: Ted, Ann & Chris James

'GLENBA'

32 Fore Street
Budleigh Salterton

Newsagents and
Confectioners

Newspapers
delivered



Buy your ice-creams here!

SUBSCRIBING MEMBERS

*ICOS always welcomes
new subscribing
members. If you are
interested in joining,
please ask a member of
our front of house staff
for a form.*

Director's Notes

Princess Ida is not seen as often as many of the other Savoy Operas, and it would have been easy to wheel out a standard setting, relying on the audience's unfamiliarity with the piece. Instead we have turned to historical sources for a different approach.

The libretto for *Princess Ida* clearly specifies the scene for each act, but nowhere states explicitly the historical period. Reading just the first few pages soon resolves this omission - they imply a Medieval world of kings, castles and love-lorn princes. It is a scrubbed and sanitised version of historical fact, popularised in the writings of Sir Walter Scott and Arthur Conan-Doyle, owing more to *The Talisman*, *The White Company* and *Ivanhoe* than to period authenticity. This is a period where Good and Evil are clearly defined, the clothes are clean and colourful, and the apple-cheeked peasants have been imported from a Bruegel wedding-feast.

Such a romanticised view of medieval existence is not confined to the Victorians. Hollywood films of the 1930's and 40's such as *The Adventures of Robin Hood* and *The Court Jester* carry the same idea even further. They add an extra layer of glitz to create an entirely artificial historical era, far removed from the grim realities of feudalism and the Black Death. It is this Hollywood medieval genre, pervading the musicals *Camelot* and *Kiss Me, Kate*, that provides the setting for this production.

Gilbert's original satire has lost its potency over the years, but it is replaced by other, different elements. Parody is a prominent component throughout - the blank verse dialogue lends itself to Shakespearean over-delivery, the characterisation occupies the outer edges of stereotype, and the more lighthearted, candy-floss tunes are accompanied by dances moves just as lightweight and insubstantial, parodying the conventions of operetta and musical comedy. Good bad taste takes over some of the sillier and more sentimental moments, and there is a strong vein of visual humour running the length of the show.

The satire on Female Education is no longer effective in these days of Equal Opportunities and Political Correctness, but it can still be employed to throw light on gender stereotypes, and the way men and women perceive each other. However, the women in this production are not as passive as their Victorian originals, and the men have certainly met their match.

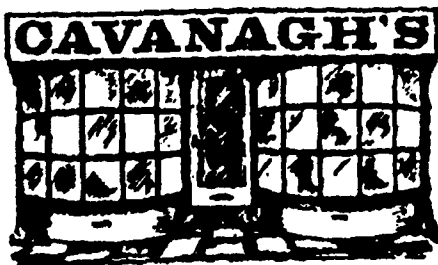
History lessons aside, this production is primarily intended to be fun, both for the performers and the audience, whether novice or G&S buff.

*If you're only fit to swaddle
in a downy feather bed...*

...try our herbal tonics

CORNUCOPIA HEALTH FOODS

30, Fore Street
Budleigh Salterton
Telephone 443003



LADIES' FASHIONS
Margaret & Tony Bennett

30 Fore Street
Budleigh Salterton
Devon EX9 6NH
Telephone (0395) 446262

J. R. CLARKE DISPENSING CHEMIST

24 hr
Printing and Developing Service,

Large range of inexpensive
fashion jewellery.

Good selection Perfumes,
talcs, soaps, hair products

**38 High Street,
Budleigh Salterton 445848**

2 High Street
Budleigh Salterton

Drusilla

*Local and worldwide crafts,
gifts, clothes, essential oils, oil
burners, incense, candles and
hundreds of earrings!*

Songs from *The Princess*

I

Come down, O maid, from yonder mountain height:
What pleasure lives in height (the shepherd sang),
In height and cold, the splendour of the hills?
But cease to move so near the Heavens, and cease
To glide a sunbeam by the blasted Pine,
To sit a star upon a sparkling spire;
And come, for Love is of the valley, come,
For Love is of the valley, come thou down
And find him; by the happy threshold, he,
Or hand in hand with Plenty in the maize,
Or red with spirited purple of the vats,
Or foxlike in the vine; nor cares to walk
With Death and Morning on the silver horns,
Nor wilt thou snare him in the white ravine,
Nor find him dropt upon the firths of ice,
That huddling slant in furrow-cloven falls
To roll the torrent out of dusky doors:
But follow; let the torrent dance thee down
To find him in the valley; let the wild
Lean-headed Eagles yelp alone, and leave
The monstrous ledges there to slope, and spill
Their thousand wreaths of dangling water-smoke,
That like a broken purpose waste in air:
So waste thou not; but come; for all the vales
Await thee; azure pillars of the hearth
Arise to thee; the children call, and I
Thy shepherd pipe, and sweet is every sound,
Sweeter thy voice, but every sound is sweet;
Myriads of rivulets hurrying thro' the lawn,
The moan of doves in immemorial elms,
And murmuring of innumerable bees.

II

The splendour falls on castle walls
And snowy summits old in storey;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

III

Sweet and low, sweet and low,
Wind of the western sea,
Low, low, breathe and blow,
Wind of the western sea!
Over the rolling waters go,
Come from the dying moon, and blow,
Blow him again to me;
While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,
Father will come to thee soon;
Rest, rest, on mother's breast,
Father will come to thee soon;
Father will come to his babe in the nest,
Silver sails all out of the west,
Under the silver moon:
Sleep, my little one, sleep, my pretty one, sleep.

IV

Ask me no more: the moon may draw the sea;
The cloud may stoop from heaven and take the shape,
With fold to fold, of mountain or of cape;
But O too fond, when have I answer'd thee?
Ask me no more.

Ask me no more: what answer should I give?
I love not hollow cheek or faded eye:
Yet, O my friend, I would not have thee die!
Ask me no more, lest I should bid thee live;
Ask me no more.

Ask me no more: thy fate and mine are seal'd.
I strove against the stream and all in vain:
Let the great river take me to the main:
No more, dear love, for at a touch I yield;
Ask me no more.

V

Now sleeps the crimson petal, now the white;
Nor waves the cypress in the palace walk;
Nor winks the gold fin in the porphyry font:
The fire-fly wakens: waken thou with me.

Now droops the milkwhite peacock like a ghost,
And like a ghost she glimmers on to me.
Now lies the earth all Danaë to the stars,
And all thy heart lies open unto me.
Now slides the silent meteor on, and leaves
A shining furrow, as thy thoughts in me.

Now folds the lilly all her sweetness up,
And slips into the bosom of the lake:
So fold thyself, my dearest, thou, and slip
Into my bosom and be lost in me.

Synopsis

Act 1

King Hildebrand's court awaits the arrival of Princess Ida, betrothed in infancy to Hildebrand's son, Prince Hilarion. Their marriage will ensure peace between Hildebrand and Ida's father, King Gama. Instead, Gama and his three sons arrive, with the news that Ida has fled and rules a women's university where all men are forbidden. Hildebrand takes Gama and his sons hostage while Hilarion and his companions, Cyril and Florian, infiltrate Ida's castle to woo her.

Act 2

Castle Adamant is a hive of women's academic activity, supervised by the Ladies Psyche and Blanche. Ida arrives, and with a stirring speech inspires all but the ambitious Blanche.

Hilarion, Cyril and Florian climb over the wall and, finding some women's clothes, disguise themselves as prospective students. They meet the Princess and just manage to convince her of their assumed identities.

As Ida departs they encounter Lady Psyche, who turns out to be Florian's sister. He confides in her, but they are overheard by Melissa, Blanche's daughter, who has never seen a man. After the men leave, Melissa is confronted by Lady Blanche who suspects the new students' true gender. Melissa persuades her mother to keep the secret, for if Hilarion wins Ida's hand, Blanche will become Principal.

Melissa and Florian decide to elope, but they are interrupted by the luncheon bell. During lunch, Cyril's gets drunk and inadvertently reveals the men's disguise. In the confusion Ida falls into the stream below and is rescued by Hilarion.

Hildebrand's army arrives and Ida, defiantly, orders the three spies be imprisoned.

Act 3

The women are reluctant to defend Castle Adamant so King Gama, sent as a messenger from Hildebrand, entreats her to relent. Ida agrees, and her three brothers arrive to fight Hilarion, Cyril and Florian on her behalf.

Ida's brothers remove their armour to give their "female" opponents a chance. While Hilarion and his friends discard their feminine attire, they are knocked unconscious by Gama's sons. Blanche sees her chances of ruling the university disappearing, so takes matters into her own hands, followed by Psyche and Melissa who have realised the depth of their affections for Cyril and Florian.

Hilarion is revived and declared the victor. He proposes to Ida who, realising that the university will prosper under Blanche's leadership, finally accepts him.

Dramatis Personae

Members of Princess Ida's University

| | |
|---|------------------|
| Princess Ida , <i>Principal, daughter of King Gama</i> | Susan Foister |
| Lady Psyche , <i>Professor of Humanities</i> | Katina Dawe |
| Lady Blanche , <i>Professor of Abstract Philosophy</i> | Amanda Pask |
| Melissa , <i>her daughter, a student of Classics</i> | Joanna Soane |
| Sacharissa , <i>a student of Medicine</i> | Kirsty Bennett |
| Chloe , <i>a student of Mathematics</i> | Genevieve Cogman |
| Ada , <i>a student of Music</i> | Alison Abery |
| Daphne , <i>a student of Engineering</i> | Jane Hickling |
| Calista , <i>a student of Botany</i> | Fiona Healy |
| Berengaria , <i>a student of Chemistry</i> | Valerie Proctor |
| Rosalynde , <i>a student of Literature</i> | Annette Carol |

King Hildebrand's Court

| | |
|---|----------------|
| King Hildebrand , <i>a good king</i> | Matthew Soane |
| Hilarion , <i>his son and heir</i> | Stephen Brown |
| Cyril , <i>Hilarion's friend</i> | Mark van Ments |
| Florian , <i>Hilarion's other friend</i> | Ed Mulligan |
| Nectabanus , <i>the court jester</i> | Lin Yi-Ming |
| Conrade , <i>a high ranking servant</i> | Alan Attwood |
| Roswal , <i>a low ranking servant</i> | Philip Hollman |

King Gama's Court

| | |
|--|-------------------|
| King Gama , <i>a bad king</i> | John Franks |
| Arac , <i>his son</i> | Iain Barker |
| Guron , <i>another son</i> | Mark Rivers-Moore |
| Scynthus , <i>yet another son</i> | Derek Hirst |

Plus chorus of assorted courtiers, retainers, guards, serfs and peasants.

Scenes

Act 1 A courtyard in Castle Hildebrand
interval 20 minutes

Act 2 Castle Adamant, the following day
interval 5 minutes

Act 3 Castle Adamant, the afternoon after that
please remain seated during the second interval

The Cast



the cast posing for a photograph

Iain Barker Arac

Iain joined ICOS ten years ago and has performed variously in the chorus, in the stage crew and in the orchestra (as a clarinettist). His first appearance in Salterton was in *The Sorcerer* (1984) and his last starring role was as Mercury in an early evening performance of *Orpheus in the Underworld*. Iain suffers from an excess of enthusiasm for all his activities including singing, parachuting and entertaining. He ardently hopes for a game of croquet during the course of his visit.

Kirsty Bennett Sacharissa

Kirsty is studying singing at Trinity College of Music and has just completed her first year. She has sung with many choirs, including Lewisham Choral Society and the London Welsh Chorale. But as she is completely stage struck she is now concentrating on music theatre. She

is a member of several operatic societies and has appeared in *Show Boat*, *Kiss Me, Kate* and *Carousel*. She recently played Josephine in *H. M. S. Pinafore* at the Beckenham Theatre Centre.

Stephen Brown Hilarion

Stephen has just finished his first year studying singing at Trinity College. As a treble he performed with opera groups including English National Opera and recorded a Christmas record with Julie Andrews. He then gained an interest in conducting and at the age of 18 formed his own orchestra specialising in the early operas of Mozart. More recently he has taken parts in many of the Gilbert & Sullivan operas including Frederick (*The Pirates of Penzance*), Ralph (*H. M. S. Pinafore*), Box (*Cox and Box*) and Counsel (*Trial by Jury*). Earlier this summer he played Basilio (*Marriage of*

The Cast

Figaro) in Milton Keynes and future plans include Don Ottavio (*Don Giovanni*) and Gherardo (*Gianni Schicchi*).

Katina Dawe Lady Psyche

For the first time in four years, Katina has managed to avoid playing a bridesmaid. Previous roles include Sophronia (a bridesmaid in *Trial by Jury*), Morwenna (a professional bridesmaid in *Ruddygore*), Peep-Bo (a bridesmaid in *The Mikado*) and Cousin Hebe (*HMS Pinafore*). In London she is more renowned for her activities as a choral singer with groups including the BBC Symphony Chorus and the Tallis Chamber Choir; Budleigh Salterton remains her annual excursion onto the stage. In her spare time Katina plays clarinet and works for the world's biggest music festival.

Susan Foister Princess Ida

Susan, an ostensibly mild-mannered ex-plant pathologist, so enjoyed menacing the cast of *The Mikado* as Katisha last year, that she returns as another sword brandishing female. Previous roles in Budleigh Salterton have included Buttercup (*HMS Pinafore*), Dame Hannah (*Ruddygore*), Mrs Smith (*The Arcadians*) and Dulcie (*The Boyfriend*). Susan spends her days sabotaging the computer systems of a well-known Scottish Bank.

John Franks King Gama

John is now on his fifth tour, having been initiated in 1989 in *Iolanthe*. This is his first major part, although he has played several minor roles both in Devon and London (including the Boatswain in *HMS*

Pinafore, a ferret in *Trial by Jury* and a Shinto Priest in *The Mikado*). When not on stage, he works as an optical designer and project manager for a small company in North London.

Mark van Ments Cyril

Mark was introduced to the Budleigh Salterton audience last year as Nanki Poo in *The Mikado* and now returns typecast in a role which draws on many of his talents.

Since last year, his time has been spent working and singing, with a bit of time for eating and sleeping. His main ambition is to find a job which involves all of the above, and to see more of the town than last year.

Ed Mulligan Florian

To his certain knowledge, Ed has retired from OPSOC at least twice. He was last tempted back to play a juvenile delinquent with bad dress sense in *Grease*. This time, he has been lured back by the opportunity to play a noble warrior with bad dress sense. Ed is well versed with all aspects of the theatre. He has sung more roles than he cares to remember, crewed both front of house and back stage, acted (*Teachers* and *Twelfth Night*), composed incidental music (*Twelfth Night*) and directed (*Can't Pay, Won't Pay*). When the Budleigh Salterton Tour is finished he is taking two children's plays to the Edinburgh Fringe Festival. Ed Mulligan is a superstar and is available for signing autographs at the end of each performance.

The Cast

Mark Rivers-Moore Guron

Though hardly the youngest member in the production, Mark brings considerable vocal experience including seven centuries of choral works from Machaut to McCartney. He has been involved in a number of G&S productions, including 2 *Mikadi*, *Utopia Limited*, and a live Radio 2 broadcast. Approaches from prospective agents should be made in person.

Derek Hirst Scyntius

Derek's first musical appearance was as a chorus member ten years ago in a local school production of *The Gondoliers* - after three rehearsals.

After joining Imperial College in 1989 he appeared in *Utopia Limited*, *Kiss Me, Kate* and the *Trial by Jury/HMS Pinafore* Tour to Budleigh Salterton in 1991. He was chairman of Opsoc for 1991/2 and 1992/3 during which he was co-producer of the unfeasibly colossal *Grease*, which broke all Opsoc box-office (and budget) records in 1992.

He is now studying for a further three years at IC in order to obtain his doctorate. He plays piano - sometimes with both hands - and also plays drums in the loudest rock band in college.

Amanda Pask Lady Blanche

Amanda, although a familiar name in Budleigh Salterton is playing her first principal role here. In the past five years she has been confined to some notable hammy performances in the chorus of

Iolanthe (a lame fairy), *Ruddygore* (an eight hundred year old witch) and *HMS Pinafore* (a very weepy widowed aunt), before being ejected from the stage altogether to direct *Trial by Jury* and last year's production of *The Mikado*. Blanche has provided Amanda with a golden opportunity to display her underlying egomania in the guise of "only acting in character".

Joanna Soane Melissa

Joanna's first appearance in Salterton was in the chorus for last summer's production of *The Mikado*. She went on to play Lucille in *Viva Mexico!*, last year's Christmas show. Joanna is currently studying singing and clarinet at Trinity College of Music, London. She is hoping for the opportunity to fulfil her secret ambition of playing in the band, but with serious competition from all the other clarinettists in the cast, she may have a long wait.

Matthew Soane King Hildebrand

Matthew is well accustomed to portraying members of the upper class, having previously played Pish-Tush (*The Mikado*) and Sir Evelyn Oakleigh (*Anything Goes*). He has kept touch with the commoners as Private Willis (*Iolanthe*), but missed the chance of playing a dead noble in *Ruddygore* by playing the clarinet in Australia instead. This is Matthew's fourth show in Devon and his eighth with ICOS. He also performs regularly with Opsoc's sister society, Imperial Opera.

The Cast



Orchestra

Violins

Barbara Steel, *leader*

Barbara Large

Chris Pravoline

Brian V. Woolie

Olive Prainly

Jo Smith

Jonathan Ayeling

Rob Fullwete

Boris Ageott

Clarinets

Caroline Mosley

Andrew Storey

Tanya Weekes

Cliff Parker

Tony Stevens

Colin Parker

Helen Vaughn

Tim Jones

Brian Steel

Bassoon

Trumpets

Trombones

Horn

Percussion

Viola

'Cello

Flute

Oboe

Imperial Opera

presents

Divorce Me, Darling!

Sandy Wilson's sequel to

The Boyfriend

This Christmas in the Public Hall

Imperial College Operatic Society
presents

A Charity Concert

in

Saint Peter's Church
Budleigh Salterton

Sunday 1st August
2.30 pm

Our thanks to

Budleigh Salterton Tourist Information

Budleigh Salterton Town Council

Budleigh Salterton Scout Group

Budleigh Salterton Girl Guides

Saint Peter's School

Sir Walter Plinge

Sandra George

The Red Cross

Jean Clements

For The Company

| | |
|--------------------------------|---|
| Director | Philip Hollman |
| Musical Director | Jonathan Heitler |
| Designer | Adam Craske |
| Lighting Designer | Roland Trice |
| Costume Designer | Irianwen Rees |
| Technical Manager | Ian Cairns |
| Stage Manager | John Dickinson |
| Crew | Ken Haley Mylan Lester Jenny Pitcock Louise Pitcock Ian White Darren Holmes Marion Rosenberg Cathy Kelleher Sue Parker Christine Williams Adrian Cave Mary Martin Martin S. Taylor Barbara Steel James Bobbrye Pippa Hyde Andrew Parkins John Tripp Derek Hirst Wendy Norman Andrew Storey Katina Dawe Daniel Glum Adam Craske |
| Band Fixer | |
| Rehearsal Accompanists | |
| Programme | |
| Artwork | |
| Photographs | Mark van Ments |
| Poster | Simon Austin |
| Publicity | Katina Dawe |
| Chairman | Alison Abery |
| Treasurer | Mylan Lester |
| Subscribing Members' Secretary | William White |

The ICOS Shows

- 1956 Victorian Melodrama
- 1957 Trial by Jury
- 1958 The Mikado
- 1959 Iolanthe
- 1960 HMS Pinafore
- 1961 The Yeomen of the Guard
- 1962 Trial by Jury, Bastien and Bastienne (Mozart)
- 1963 The Pirates of Penzance
- 1964 The Gondoliers
- 1965 Iolanthe, The Mikado
- 1966 HMS Pinafore, Trial by Jury, The Gondoliers
- 1967 Ruddigore, Carmen (Bizet), G&S Highlights
- 1968 The Pirates of Penzance, *Iolanthe
- 1969 The Yeomen of the Guard, The Mikado
- 1970 HMS Pinafore, *The Pirates of Penzance
- 1971 Patience, *The Gondoliers
- 1972 The Yeomen of the Guard, Trial by Jury, *The Sorcerer
- 1973 Iolanthe, The Zoo, *Ruddigore
- 1974 Princess Ida, *HMS Pinafore, *Trial by Jury
- 1975 The Mikado, G&S Highlights, *Patience
- 1976 Utopia Limited, *The Pirates of Penzance, *The Zoo
- 1977 Orpheus in the Underworld (Offenbach), Venus and Adonis (Blow), The Marathon, *The Yeomen of the Guard
- 1978 The Gondoliers, Tales of Hoffmann Act II (Offenbach), *Iolanthe
- 1979 The Grand Duchess (Offenbach), Trial by Jury, *Princess Ida
- 1980 The Sorcerer, The Zoo, *The Mikado
- 1981 Ruddigore, Fiddler on the Roof, The Zoo, *HMS Pinafore, *Trial by Jury
- 1982 Patience, The Marathon, Trial by Jury, *Utopia Limited
- 1983 The Yeomen of the Guard, The Martyr of Antioch (Sullivan), *The Gondoliers
- 1984 Iolanthe, Captain Noah and his Floating Zoo (Horovitz), *The Pirates of Penzance, *The Zoo
- 1985 The Grand Duke, Horrortorio (Horovitz), *The Sorcerer
- 1986 Princess Ida, Bessie's Dilemma (Foister), Widgets, PLC (Mulligan & Sturke), *The Mikado
- 1987 The Zoo, HMS Pinafore, The Marathon, *Patience
- 1988 The Gondoliers, Side by Side by Sondheim (Sondheim), *Saint George and the Dragon (Gledhill), *The Yeomen of the Guard
- 1989 The Pirates of Penzance, Bernstein on Broadway (Bernstein), *Iolanthe
- 1990 Utopia Limited, The Songs of Cole Porter (Porter), *Ruddigore
- 1991 Kiss Me, Kate (Porter), *HMS Pinafore, *Trial by Jury
- 1992 Grease (Jacobs & Casey), The Marathon, *The Mikado
- 1993 Anything Goes (Porter), *Princess Ida

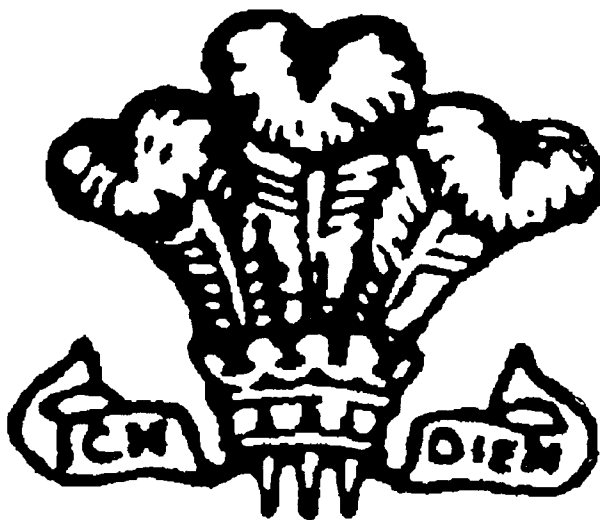
ICOS 1993 Subscribing Members

Mr D O Ash
 Mrs C Bagnell
 Mr & Mrs G Barnwell
 Mr & Mrs P F R Beards
 Mr & Mrs J Beaumont-Edmonds
 Mr & Mrs E R Beecher
 Miss J D Beer
 Mr & Mrs O B T Bennett
 Mrs R J Bennett
 Sqn Ldr & Mrs L G W Berry
 Mr & Mrs D P Bidmead
 Mr E E G Boucher
 Mrs M Boundy
 Mr & Mrs G M Bowstead
 Mr & Mrs J E Brenan
 Mr J B Bunting
 Mr & Mrs D B Byrne
 Mr & Mrs S C Cann
 Mrs E Casbon
 Mr & Mrs A H Causon
 Miss P Cholmeley
 Mr & Mrs E Coleman
 Mr & Mrs J Cook
 Mr D A Cooke
 Miss J O Council
 Mr & Mrs A J Cox
 Mr T W Cripwell
 Mr J W Cumming
 Mr & Mrs J N Curtis
 Mr & Mrs W T Daniel
 Mr & Mrs J N De Gruchy
 Mrs P A Dobbins
 Mr A A Dodd
 Mrs J D Dyson
 Miss J Eborall
 Mr & Mrs T F Edwards
 Mr & Mrs J P Ellis
 Mrs A Ellson
 Mrs A W Evans
 Miss W F Evans
 Mrs E B Fieldsend
 Mr & Mrs A B Forster
 Mr & Mrs C W F Gardner
 Mr & Mrs K H Gericke
 Mr D H Gillard

Mrs C J Gilmore
 Mr & Mrs R E Grove
 Mr E K Green
 Brigadier & Mrs R H Green
 Mr A Halpin
 Mr L R Hammond
 Mrs N E Hardy
 Mr & Mrs D E Harman
 Dr R J C & Dr M W Hart
 Miss D J Harvey-Williams
 Mrs K M Hawkes
 Mrs P M Hayes
 Mr & Mrs J T Hickey
 Miss R M Hore
 Mr S F Hore
 Mr & Mrs B Horrell
 Mr R I Howell
 Mr & Mrs B N P Hutchesson
 Mrs D M Jamieson
 Mr & Mrs A P Jarvis
 Mr & Mrs B C Jelfs
 Mrs P K Johnson
 Mr & Mrs T Johnson
 Mr & Mrs M J Kavanagh
 Mr & Mrs F W Kellaway
 Mr & Mrs H P Kingsley
 Mr & Mrs S J Lander
 Mr & Mrs C H R Lane
 Dr & Mrs F J M Laver
 Mrs A M Lynn
 Mr & Mrs J McBurnie-Wood
 The Revd & Mrs G E McNeill
 Mr & Mrs E A G Maeer
 Mr & Mrs H Mallinson
 Mr & Mrs S E Marsden
 The Revd & Mrs H Mason
 Mr & Mrs F Maule
 Mr & Mrs J Medina
 Mrs M B Meredith
 Mr & Mrs P G Mills
 Mrs P Mills
 Mr & Mrs M J Mitchell
 Mr & Mrs N G Morris
 Mr & Mrs J Muddle
 Dr & Mrs J R Murdock
 Mr & Mrs J F O'Keeffe

Mrs M A Orpwood
 Mrs J J Page
 Lt Col J H Parker-Jones
 Mr & Mrs J G Parmee
 Mr & Mrs G V Paver
 Mr & Mrs D Pedder
 Mrs G M Pegg
 Wng Cmr & Mrs K H Pickup
 Mr & Mrs G Pike
 Mr & Mrs J F W Procter
 Mr & Mrs D C Prout
 The Revd & Mrs J W Purdie
 Mr & Mrs J E D Radford
 Capt & Mrs P N V Rewell
 Mrs E I Roper
 Mr & Mrs M J Rowley
 Mr & Mrs E Ryall
 Mr & Mrs P J Shackelford
 Mr D C Sharpless
 Mr & Mrs C H Shere
 Mr & Mrs S E Skudder
 Mrs A W Smith
 Miss J M Snow
 Mr & Mrs E G Sparke
 Mr F L Stobbs
 Major & Mrs G F J P Stone
 Mr & Mrs D E Symes
 Mrs F Taylor
 Miss R W Tett
 Mrs J R Thomson
 Mrs N Thornhill-Smith
 Miss F M Taylor
 Mrs B D Vernon
 Mr H J Vosper-Arthur
 Mrs S M Waddington
 Mr & Mrs K L Wadlan
 Mr M P Walters
 Mrs P Waugh
 Mrs W K Welch
 Mrs E M White
 Mr & Mrs W F White
 Mr & Mrs J Wilson
 The Revd & Mrs R J Wood
 Mr R C Woodward
 Mr & Mrs G E Yonge

The Feathers



Real Ales

Home Cooking Lunchtimes and Evenings

Warm Friendly Atmosphere

Beer Patio and Garden

Families Welcome

BUDLEIGH SALTERTON

DEVON

Tel. 0395 442042