

1987  
IMPERIAL COLLEGE OPERATIC SOCIETY PRESENTS  
**GILBERT AND SULLIVAN'S**

# **PATIENCE**



PROGRAMME **50p**

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IMPERIAL COLLEGE OPERATIC SOCIETY PRESENTS

# PATIENCE

OR BUNTHORNE'S BRIDE

*by W S Gilbert and A Sullivan*

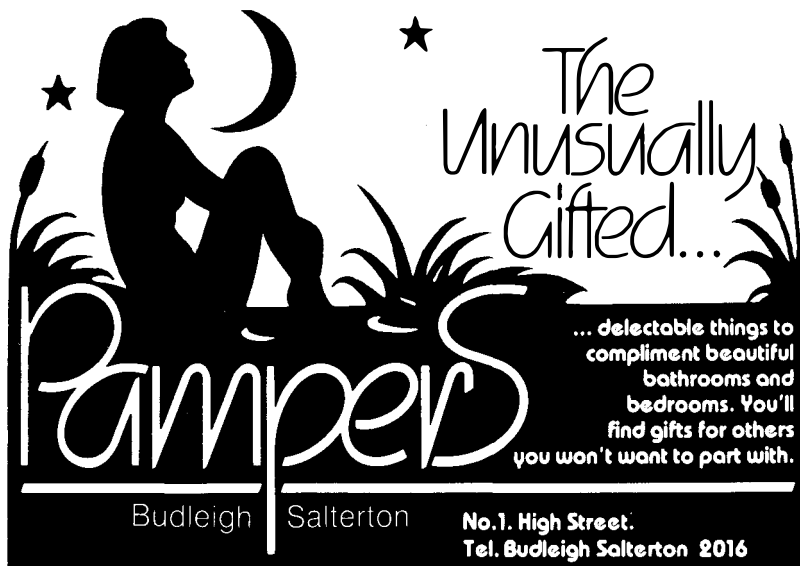


Public Hall, Budleigh Salterton  
Summer 1987

Production Director — *Peter Mills*

Musical Director — *Richard James*

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A black and white graphic advertisement for Pampers. It features a silhouette of a person sitting on a crescent moon, looking up at a star. The word "Pampers" is written in a large, stylized font across the bottom. To the right, the text "The Unusually Gifted..." is written in a cursive font. Below this, a small text block reads: "... delectable things to compliment beautiful bathrooms and bedrooms. You'll find gifts for others you won't want to part with." At the bottom, the address "Budleigh Salterton No.1. High Street. Tel. Budleigh Salterton 2016" is provided.

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## TOUR 1987 CHAIRMAN'S MESSAGE

This is the 20th year that the Imperial College Operatic Society have performed Gilbert and Sullivan in Budleigh Salterton — I'm sure that the brave scouts who set out from the country's leading Science and Technology Institute in 1968 never dreamt that the animal pilgrimage would still be going strong in 1987. After last year's highly successful "The Mikado", we are happy to be performing another popular favourite, "Patience", a show which we haven't performed in Salterton since 1975.

As this year's Tour Chairman, I would like personally to thank two groups of people. The first is the large number of people who make up the committee and who, between them, have put in many hours of time and effort over the past six months. The second is the equally large number of people from Salterton and East Devon without whose help and hard work, we would not be able to come to this most hospitable of towns, year after year.

Last, but by no means least, I would like to thank you for coming to see the show — the Budleigh Salterton audience must surely rank alongside those of La Scala and Bayreuth for their outstanding warmth and enthusiasm! If it gives you as much pleasure to watch as it gives us to perform for you, then we can feel a proper sense of achievement. If you have enjoyed the show, we would be grateful if you tell your friends.

Thank you for your support.

Clive Paget, Tour Chairman 1987.

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The Journal of Sub-Lieutenant Basington - French of the 35th Dragoon Guards  
Monday 8th July 1881.

Dear Journal,

Well here we are back in good old England, after a year quashing the natives on the NW frontier. But what a shock awaited us! My dearest Gertrude, whose fond letters I always carried next to my heart and which helped me through all my darkest hours, seemed strangely altered. Along with all the other maidens, she has become infatuated with this raving aesthetic chappie, Reginald Bunthorne. He recites his poetry to them, but if you ask me it is utter twaddle. Such is the effect he has had on them, they fattered at us and even dared to insult our beloved uniforms. What makes it even worse is that he doesn't give two hoots for any of them, but spends his time pursuing Patience, the local dairy maid, whose milk churns are the talk of the county. Anyway, even the Colonel was upset, so we all went off in a huff for tiffin.

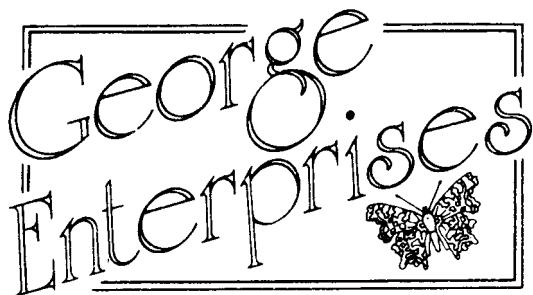
When we returned, Bunthorne had been persuaded by his solicitor to raffle himself to the maidens. They all seemed thrilled, even the oldest of them, Lady Jane, who seems well past her prime. So, we decided that the Duke should speak to them and try to win their hearts back. Unfortunately, hard as he tried, they were all too interested in Bunthorne's rotten raffle. It was then that things really started to hot up. First Patience told Bunthorne that she would marry him, even though she didn't really love him. Then, and this was the last straw, this other poet chappie, Archibald Grosvenor turned up. It turns out he knew Patience when they were both young and that he is in love with her, but she can't love him because he is perfect. So, all the maidens, including my beloved Gertrude, now started to chase him, just when it looked like our luck had turned (apart from Lady Jane, who is still after Bunthorne). It was interesting that Bunthorne was obviously distressed by the maidens lack of interest in him, even though Patience said she would now marry.

I wonder what will happen tomorrow?

J. B. Ff.

ICOS Charity Concert

ICOS will hold their traditional concert of light classical music at St. Peters Church, Budleigh Salterton on Sunday 2nd August at 3:00pm.



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# PATIENCE

or

## BUNTHORNE'S BRIDE

### DRAMATIS PERSONAE

COLONEL CALVERLEY (Officer of Dragoon Guards) ROGER MIDDLEBROOK  
MAJOR MURGATROYD (Officer of Dragoon Guards).....TIM SAWERS  
LIEUT. THE DUKE OF DUNSTABLE..... DAVE TONNISON  
(Officer of Dragoon Guards)  
REGINALD BUNTHORNE (A Fleshly Poet) .....WILLIAM WHITE  
ARCHIBALD GROSVENOR (An Idyllic Poet).....CLIVE PAGET  
THE LADY ANGELA ) ..... CATHERINE KELLEHER  
THE LADY SAPHIR ) Rapturous .....BARBARA TANSEY  
THE LADY ELLA ) Maidens .....SUSAN FOISTER  
THE LADY JANE ) .....GEORGIA PAGET  
PATIENCE (A Dairy Maid) .....DELINNE ISAACS  
MR BUNTHORNE'S SOLICITOR.....ELLIS C. PIKE

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ED MULLIGAN  
PETER MURPHY  
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JOHN TRIPP



COLONEL CALVERLEY  
ROGER MIDDLEBROOK



MAJOR MURGATROYD  
TIM SAWERS



LIEUT. THE DUKE OF DUNSTABLE  
DAVE TONNISON



REGINALD BUNTHORNE  
WILLIAM WHITE



PATIENCE  
DELINNE ISAACS



ARCHIBALD GROSVENOR  
CLIVE PAGET



THE  
LADY ANGELA  
CATHERINE  
KELLEHER



THE  
LADY SAPHIR  
BARBARA  
TANSEY



THE  
LADY ELLA  
SUSAN  
FOISTER



THE  
LADY JANE  
GEORGIA  
PAGET



# THE ORCHESTRA

Leader — *Stephen Frost*

## Violins

Hugh Bolton  
Stephen Frost  
Jo Last  
Barbara Steel  
Mac Newton  
Lucinda Melliush  
Kirsty Robertson  
Julian Boyfield  
Rachel Boyfield

## Violas

Rachel Spense

## Violoncello

Emma Leaman

## Double Bass

Alan Brown

## Horns

Tim Jones  
Fred Shaub

## Trumpets

Cliff Parker  
Alan Wilkinson

## Flutes

Jonathan Heitler  
Peter Raybold

## Trombones

Jeremy Bennett  
Colin Parker

## Oboes

Cathy Stroud  
Sue Busby

## Clarinets

Andy Power  
Jean Cockburn

## Percussion

Brian Steel



## Production Director — *Peter Mills*

Peter's first appearance in Gilbert and Sullivan was as a Heavy Dragoon (dressed, by some quirk of costuming, in blue and yellow) in the chorus of ICOS's "Patience" in February 1971. Four years later he was Bunthorne in our last Budleigh production of the same show: so this year he completes the "hat trick" by returning as director.

Peter first came to Budleigh Salterton in 1971 to play the Duke of Plaza Toro in "The Gondoliers", and has been a frequent visitor ever since. As well as Bunthorne, his ICOS roles include John Wellington Wells, Sir Joseph Porter, and Robin Oakapple. He directed "Pirates of Penzance" here in 1976, and last year returned to the Society to direct "The Mikado". He has also appeared with Imperial Opera.

In "real life" Peter is a lecturer in Drama, and lives in Hertfordshire with his wife and daughter. He has written several plays, and regularly acts and directs with various groups.

## Musical Director — *Richard James*

Richard James started conducting at the Royal College of Music with Alasdair Graham and Norman Del Mar; during his last two years at the RCM he was Musical Director of ICOS conducting 'Sorcerer' and 'Ruddigore' in London and 'The Mikado' 'Trial by Jury' & 'HMS Pinafore' in Salterton.

He then went to live and work in the North West conducting, playing the piano and teaching in the Chester/Manchester area.

Apart from ICOS he is at present conductor of the Epsom Chamber Choir and Musical Director of the close-harmony group 'Harlequin'. In 1986 he was one of four finalists in the Sainsbury's Young Choral Conductor of The Year Award.



## Producer's Notes

**"Don't Shoot The Artist!" or, Oscar, James, Algernon, Richard and Reginald**

Oscar Wilde and James Whistler, the two past-masters of self-publicity and leading exponents of the "Aesthetic Movement", publicly exchanged telegrams about a parody in "Punch" of their pretentious artistic conversations:

*Wilde to Whistler: "Punch" — too ridiculous. When you and I are together we never talk about anything but ourselves."*

*Whistler to Wilde: "No, no, Oscar, you forget. When you and I are together we never talk about anything except me."*

*Wilde: "It is true, Jimmy, we were talking about you, but I was thinking of myself."*

If both sides of this exchange sound rather like Bunthorne, that is no accident. Gilbert made his hero a kind of composite portrait of various Pre-Raphaelite and Aesthetic artists. The attachment to lilies, blue-and-white china and things Japanese is drawn from Wilde; Grossmith (the original Bunthorne) modelled his appearance, with a white lock of hair, on Whistler; and the actual poetry suggests Swinburne, among others.

*Patience* was the third of Gilbert and Sullivan's major successes when it opened at the Opera Comique in April 1881. That October it transferred to the Savoy Theatre, which Richard D'Oyly Carte had just built to house Gilbert and Sullivan's works (and which, incidentally, was the first theatre in Britain to be electrically lit). Its first run of 578 performances was one of the longest of all the Savoy operas.

Gilbert's main target in *Patience* is pretentiousness, as it often is. This time it concerns those people who attach themselves to a new fashion or craze, and either mindlessly follow it or use it to show themselves off. At one time Gilbert considered making the vehicle of his satire the Church of England (the Bunthorne character would have been "The Reverend Lawn Tennis"), but he finally settled on the world of Art and Literature — in particular the so-called "Aesthetic Movement", associated in the public mind with poseurs, self-publicists and intellectual snobs.

Although much of the satire is directed at what may seem a limited historical target, Gilbert is not merely mocking poets, or Oscar Wilde: Bunthorne *pretends* to be a poet in order to get admiration, and the "lovesick maidens" are silly enough to fall for it. The debate about what is or is not Art still rages (as, for example, with the celebrated pile of bricks at the Tate Gallery), and there are still plenty of people around who hope to draw attention to themselves by studied eccentricity or outrageousness.

The painters and poets of the vaguely-defined "Aesthetic Movement" and "Pre-Raphaelite Brotherhood", formed a loose association which include Morris, Ruskin, Swinburne, Rossetti, Whistler — and Oscar Wilde, who popularized the word "aesthetic". Both groups placed heavy emphasis on the pre-eminence of Beauty in art, following Keats's "Beauty is Truth, Truth Beauty, — that is all ye know on earth, and all ye need to know..." Their paintings and poems often present the Middle Ages as if in a glow of legend and romance; and "Pre-Raphaelite" paintings are remarkable for their distinctive soft, very detailed style with subdued shades and "natural", graceful poses.

Though these movements may have been, for some of their adherents, chiefly a bandwagon on which they hoped to ride to fame and admiration, their styles were also partly a reaction against the no-nonsense military virtues of the expanding British Empire, and the unadventurous Victorian artistic establishment.

Wilde attended the first night of *Patience*, and was delighted with it. This provided just the sort of publicity that he was deliberately cultivating (long before he earned it with "The Importance of Being Earnest" and his other theatrical successes). When, a few months later, he landed in New York for a lecture tour and told the Customs official, "I have nothing to declare but my genius", he was there at the expense of Richard D'Oyly Carte as, in Max Beerbohm's phrase, "a sandwich board for *Patience*", to publicise the opera. Wilde obligingly lived up to the image of the Aesthetic Poet portrayed by Bunthorne — even hiring knee-breeches from a theatrical costumier.

Much later, Wilde summed up the relationship between himself and Bunthorne when he wrote that he had never actually walked through the streets of London carrying a lily — "but I made the world believe that I did — which was a far more difficult matter".

Peter Mills

# FOR THE COMPANY

Stage Manager .....	Alasdair Wilcock
Stage Management & Set Construction Consultants .....	Ian Cairns
	Andy Woodger
Production Designer .....	Chloë Alexander
Stage Electrician .....	Ken Haley
Properties .....	John Dickinson
Stage Crew .....	Ian White
	Tom Flaver
Lighting .....	Mark Johnston-Smith

Set built by members of the cast

## FRONT OF HOUSE

Managers .....	Colin Rozario
	Nick Woodfine
Staff .....	Judy Middlebrook
	Jenny Foster
	Barbara O'Neill
	Chloë Alexander
	Rebecca James
	Susan White

## COSTUMES

Wardrobe Mistress .....	Barbara O'Neill
Wardrobe Assistants .....	Adam Craske
	John Tripp

Dragoon Guard Costumes by Watts of Manchester

Make-Up .....	Georgia Paget
	Lindsey Wishart
Publicity & Programme .....	John Tripp
	Chloë Alexander
	Adam Craske
Band Fixer .....	Emma Leaman
Rehearsal Accompanist .....	Judy Middlebrook
Subscribing Members Secretary .....	Mac Newton

ICOS also wishes to thank the following:

Walter Plinge, Budleigh Salterton Town Council, Tourist Information Centre, Drama Club,  
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The Society welcomes several new Subscribing Members this year. To those and all our existing members we wish to extend our warmest thanks for your support of the Society and for being such marvellous audiences.

MAC Newton

Subscribing Members Secretary.

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