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# PRINCESS **IDA**



**9 - 13 OCTOBER 2012**  
**EXETER BARNFIELD THEATRE**

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# PRINCESS IDA

or  
**CASTLE ADAMANT**  
*an operetta in three acts*

*Libretto by*  
**WS Gilbert**

*Music by*  
**Arthur Sullivan**

*Director and Choreographer*  
**Susan Gunn-Johnson**

*Musical Director*  
**Nicky Perry**

**9<sup>th</sup> — 13<sup>th</sup> October 2012**

nightly at 7.30pm  
matinée on Saturday 13<sup>th</sup> at 2.30pm

**EXETER BARNFIELD THEATRE**



The Exeter Barnfield Theatre is fitted with an Inductive Loop system. Members of the audience with hearing aids should set them to the 'T' position



Members of the audience are asked to switch off any mobile phones (including SMS text messaging and internet browsing) and personal pagers



Members of the audience are reminded the unauthorised use of photographic, recording or video equipment is not permitted in the auditorium

Thank you



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# St David's Players are proudly supporting **The League of Friends of Mardon Neuro-Rehabilitation Centre** in 2012

**M**ardon Neuro-Rehabilitation Centre is a purpose built complex providing a range of inpatient facilities and services with neurological conditions.

The centre was opened in March 1994 by HRH Duchess of Kent and is owned, managed and staffed by the Royal Devon and Exeter NHS Foundation Trust.

A multi-disciplinary team of professionals assess patients and create a rehabilitation and

treatment programme which meets the individual needs of Mardon patients, their carers and families.

These needs can include:

- **Physiotherapy**
- **Occupational therapy**
- **Speech and language therapy**
- **Clinical psychology**
- **Neurological medicine**
- **Rehabilitation nursing**

The centre also identifies ongoing healthcare needs of patients and advises on sources of practical support with progress and goals being reviewed throughout the rehabilitation journey.



Electric wheelchair donated by The League of Friends of Mardon Neuro-Rehabilitation Centre

## The League of Friends make a real difference

**T**he league of friends respond to feedback from patients and staff and fundraise to provide equipment and facilities which improve the quality of life and rehabilitation recovery for patients whilst at Mardon.

Items purchased over recent years include

- **A physiotherapy treadmill**
- **Electric wheelchairs**
- **An Electric hoist**
- **Televisions for patients' rooms**
- **A camera for the nursing team**
- **Computer equipment**

Regular commitments over towards the cost of:

- **Providing Music Therapy to the tune of about £3,000 per annum**
- **The running of an analogue computer line for the use of the patients**
- **Fresh flowers around the centre**
- **Monthly 'takeaway' treat for patients**
- **Christmas shopping trip**

It's those extra touches which make a hospital more like a home, all aiding the recovery of the patients.

All proceeds from the raffle and bucket collection tonight are in aid of  
**The League of Friends of Mardon Neuro-Rehabilitation Centre**

Please help this important local facility make life more manageable

Registered charity number 231273



## WELCOME TO PRINCESS IDA



**Susan James**  
*President*

**W**hen St. David's Players was formed in 1969 by members of the choir of St. David's Church (Exeter), the aim was to raise funds for the Biafran crisis.

I am delighted to say that the Society has continued to support many charities since then and in the last ten years alone has raised in excess of £11,000.

Our chosen charity this year is **The League of Friends of Mardon Neuro-Rehabilitation Centre** (see opposite) and I hope you feel able to support them by donating in the bucket collection at the end of the show or by purchasing a raffle ticket.

As a Society, we would be unable to put on a production each year and help so many charities without the efforts of a wide range of people.

Therefore a *very big* thank you must go to all our supporters, sponsors, advertisers and volunteers, many of whom have not only given financial help but also their time and expertise.

We would like to thank each and every one of you.



Susan James (right) presenting a cheque for £1,250 to Exeter Leukaemia Fund representative Katie Hall following our 2011 production of *The Yeomen of the Guard*



**Eleanor Bridgman**  
*Chairperson*

**W**elcome to this year's production of *Princess Ida*. **Cross dressing, strip tease, battle of the sexes (literally!) and Victorian melodrama all feature in tonight's performance, but all ends well so those of a faint hearted disposition will enjoy every minute of tonight's show.**

I am delighted to welcome new members to the company, and I hope this influx of fresh talent will continue in the years to come.

My thanks go to our director, **Susan Gunn-Johnson** who has added wide variety to a traditional show,

and **Nicky Perry**, our musical director, who together with our backstage and technical crew have come up with what I hope you agree is a high quality production.

Rehearsals have been lots of fun and promise an amazing show full of great music, dancing and the odd surprise.

A final thank you also goes to you, our audience, and in particular to those of you who are seeing your first St David's Players production and the world of Gilbert and Sullivan. Your support is greatly appreciated, particularly in these challenging times.

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### SOCIETY OFFICERS 2012

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**Eleanor Bridgman**

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**Mike Redman**

Committee  
**Alan Baker, Debbie Cole,  
Tim Johns, Stephen Mills,  
Gina Redman, Jackie Turner,  
Debbie Walsh**

Life members  
**Ian Bond, Suzanne Brown,  
Lorraine Colebrook,  
Rod Stewart**

Princess Ida

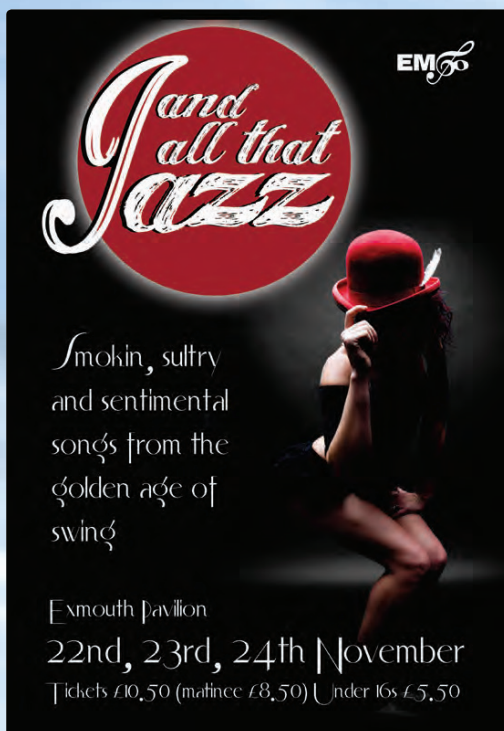
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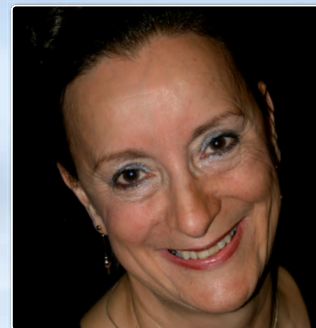
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## PRODUCTION TEAM



**Susan Gunn-Johnson**  
*Director and Choreographer*

**F**inding herself in Exeter  
nine years ago and wishing  
to do more on some evenings  
than study for qualifications  
or prepare lessons, Susan  
telephoned the then secretary  
(now President) of St David's  
Players and offered to sell  
programmes for their  
imminent production of  
*The Yeomen of the Guard*.

By the end of a visit to a rehearsal the following evening 'just to meet the cast', she had done an audition and was part of the company. Appearances on stage with the Society in six subsequent shows either in the chorus (we say nothing about casting as ladies of suspect occupation) or as the 'old bat' of the story have, for her, been a joy and a delight.

It was in the dressing room at the beginning of the run of last year's show that the request and subsequent persuasion to direct this year began. She salutes the bravery of a committee taking on someone who has never directed outside school and who had neither performed in nor seen *Princess Ida*. Susan was won over by her knowledge of the positive and supportive nature of the company — not to mention an immediate love for the music having played the CD which mysteriously appeared beside her costume on the second night. What won over the committee is not quite so clear — it might have been desperation coupled with post show imbibing in the bar!

Her passion for the show — with its tremendous opportunity for musical excellence, humour, drama and romance has increased each week, but above all, it has been the people of the company who have made the last six months such an exciting journey. They have suffered drilling for hundreds of moves, more e-mails than can now be numbered and a bossiness that could only be generated in someone who has 'never left school' — but all with smiles and a willingness across the company to 'have a go' and to respond positively to the statement 'Trust me, I'm an Archdeacon's wife'.

A very particular privilege for her has been to work with **Nicky Perry** whose expertise and patience have brought the cast to such a high level of musical skill (in spite of the moves) and who, in the 'good cop / bad cop' type scenario was always 'the nice Director'. Her thanks also go to **Susan James** for her wisdom and the task of securing feet to the ground.

A glance at other pages in the programme will reveal countless other people who have been involved in bringing this show to the stage, including many friends (at least they were) and family — to whom her particular thanks for their forbearance over the last six months ... and probably all the time.

We have all had enormous fun working on this show, and hope that the enthusiasm on stage will spread to you, our audience, to whom the Director's final thanks for your support — sit back and enjoy the evening.



**Nicky Perry**  
*Musical Director*

**I**t was thirty years ago  
this week that Nicky  
missed seeing the St David's  
production of *Princess Ida*,  
having given birth to her  
daughter on the first night.

That daughter gave birth to her daughter the week rehearsals for tonight's production started in April. Two more children and

several productions as pianist followed up until 1990, and since 2005 she and husband Mark have shared the roles of pianist and musical director for St David's Players, apart from 2008 when Nicky was musical director for *South Pacific* in Exmouth. Perhaps to complete the cycle Nicky should go back on stage next year as a chorus member in *The Mikado* since that is how she began her association with St David's in 1981!

**Orchestra**  
under the direction of  
**Nicky Perry**

Band parts supplied by **Richard Balcombe**  
[www.1stopmusic.co.uk](http://www.1stopmusic.co.uk)

Flute  
Oboe  
Clarinet  
Bassoon  
Trumpet  
Horn  
Double Bass  
Percussion  
Piano

Ruth Molins  
Julia Hill  
Colin Brocklebank  
Charlie Hughes  
Phil Makin  
Dorian Liley  
Maureen Adams  
Michelle Farley  
Mark Perry

**We would like to thank our rehearsal pianists who as always have been a vital part of the production.**

Highly talented musicians in their own right, **Mark Perry, Mary Pickard and Margaret Chave** are familiar faces to us at St David's Players and we thank them for their time and commitment through the long rehearsal period.

Our thanks go to Ian Bond for sourcing the pre-show and interval music.

**Title** Daydreams – The chamber and instrumental music of Arthur Sullivan



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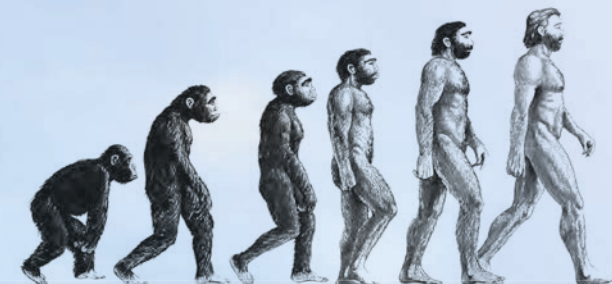
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## ABOUT THIS PRODUCTION FROM THE DIRECTOR



**P**rincess Ida is the eighth of 14 operatic collaborations between WS Gilbert and Arthur Sullivan and was first performed at the Savoy Theatre in January 1884.

It was based on the content of a poem by Tennyson which Gilbert had already written as a blank verse farcical play (with music) in 1870. It is the only one of their operas to be written in blank verse and is often (as we do tonight) divided into three Acts.

As is frequently the case with the works of this duo, there was a certain satirising of current events — written as it was against the background of women's struggles to be recognised as full members of universities and the debates following the publication of Darwin's *The origin of species*.

We have chosen to set our production of *Princess Ida* in Cambridge — you might recognise King's College or the view down Trumpington Street in the sky line pastiche of the backdrop.

Girton College was established in 1869 as the first 'university level' women's college and appears on our set and programme.

Darwin also gets a mention in Psyche's reference to 'Darwinian man' as 'only a monkey shaved', but of course, our gentlemen have evolved much further and, as you will see, are both handsome and intelligent!

**'... only a monkey shaved'**

Although not performed as frequently as some of Gilbert and Sullivan's other works, *Princess Ida* must surely contain some of their best music with its powerful arias, stirring choruses and haunting melodies. The extended section for principals in the second Act is sometimes referred to as 'Sullivan's string of pearls' — a collection of beautiful pieces in solo, duet, trio, quartet and quintet combinations.

We have been enthused by the challenge of working hard to do justice to Sullivan's music which we hope will delight your ears; but the show is also an example of their comic talent at its best — hence we have given you plenty to delight the eyes as well. The choreography draws on dance in many forms — Scottish, Irish, Cossack, Classical Ballet,

English Country dancing and more. The story line has many an opportunity for obvious humour which we have enjoyed rehearsing immensely and which we hope means that those of you who are newcomers to Gilbert and Sullivan will leave wishing to see more.

There are, of course, deliberate anachronisms in the show. Productions of *Princess Ida* are frequently set in Medieval times — hence Florian's reference to cigars is interesting. With our focus on the theme of women in education, we are instead in the Victorian era — so cigars are not out of place, but there are a couple of very obvious anachronisms for you to spot, plus the occasional updating of words and phrases which, again, is traditional in these shows.

For those of you who want to know the story line in advance, have a look at the synopsis on the next page; but if you want to wait to see whether Hilarion gets his bride and whether the men or the women triumph, read it later. Whichever you choose, enjoy the music, the story line and the humour as they unfold on stage before your eyes and ears.

SGJ

**You may wish just to sit back and absorb the music, but for those of you who want to observe in detail — there are tiny snippets of things which you might recognise, so you could try this quiz as you watch (or as you think back over what you have seen)**

Where in the show do you see?

- |  |  |
|--|--|
| i. An advertisement for an airline           | vi. A wet shirt from 'Pride and Prejudice' |
| ii. A 'comment' on this summer's wet weather | vii. An Olympic 'routine'                  |
| iii. A moment from the Ballet 'Swan Lake'    | viii. Boadicea ready for battle            |
| iv. Aleksandr and Sergei's meerkat looks     | ix. A Haka move                            |
| v. The Tiller Girls                          | x. Steps from 'Riverdance'                 |





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## SYNOPSIS AND GLOSSARY

**Prince Hilarion has been waiting for this day for twenty years — he and his father King Hildebrand are assembled with a crowd of courtiers and subjects to meet the girl to whom he was betrothed as a baby — the beautiful Princess Ida.**

However, although **Arac, Guron** and **Scynthius** (her brothers) and **King Gama** (her father) arrive, Ida is not with them because she has founded and shut herself away in Castle Adamant — a women's university from which men are barred on pain of death.

Angered by this breach of the betrothal contract, Hildebrand tells his son to go to Castle Adamant and threaten invasion, arresting the four visitors and holding them prisoner with the promise of hanging if Hilarion is unsuccessful. His son, however, plans a different kind of invasion — one of charm and gentleness — together with his loyal friends **Cyril** and **Florian**.

### no men allowed!

At Castle Adamant, new recruits are admitted and all students hear from **Lady Psyche** why men should be rejected and from **Lady Blanche** how sternly this is applied in the college. After an inaugural address by their

principal and Blanche's lament that she is not in charge of the college, they return to their diligent studies, leaving the coast clear for the three boys to climb stealthily over the castle walls. The boys soon realise that the only way to remain there for the task in hand is to dress up as women and present themselves to Ida as girls who wish to join her university. But entanglements ensue: when Psyche appears, Florian immediately warns of danger — she is his sister and will recognise him in spite of his new attire. Fortunately, Psyche is overcome by her attraction to Cyril, so all is safe for a while; but she explains to the boys that they are in danger ... and why. Her explanation is overheard by Blanche's daughter **Melissa**, but she immediately falls for Florian and all sing in joy that they have found out the real 'truth' about men. Enter Blanche, who has overheard tenor and baritone voices ... but Melissa's suggestion that if Hilarion wins Ida's heart it will leave the Principal's post vacant wins Blanche's temporary silence.

### confrontation

Thus the secret is safe ... that is until Cyril has a little too much wine at luncheon and calls Hilarion by name. Ida backs away in horror, falls into the river, is saved by the courageous Hilarion, but refuses to pardon them and instead has them arrested.

In the midst of all this, Hildebrand and his soldiers storm the castle and he reminds Ida of her infant betrothal.

Her captive brothers, who have been brought with the soldiers, mention to her that their lives will be forfeit if she breaks the vow; but such is her determination that she ignores the potential guilt of fratricide and declares that she will die rather than be a wife — calling the girls to fight under her banner.

The girls gather for battle with a rousing chorus, but soon reveal that they have neither the courage nor the inclination to fight and leave Ida lamenting alone that all seems to have crumbled around her. Into her moment of despair comes her father with news that Hildebrand actually has no desire to fight with women and offers her three brothers to fight for her. Gama begs her to accept the offer because he has been hideously tortured by Hildebrand who has made everyone so charming that he has nothing about which to complain (*an activity on which he normally thrives*). Ida's heart is moved to pity and all are admitted within the castle walls. It is agreed that the three brothers will fight Hilarion and his two companions and the question of marriage will be decided by the outcome of that confrontation.

Hilarion is victorious, Ida is reassured that Blanche will look after the college, is persuaded by the arguments of several who surround her and eventually admits that she does indeed love Hilarion — so all join in the finale song in celebration of their new-found romances.

## Glossary

**W.S. Gilbert** was very much a word-smith and in addition, his writing contains a number of allusions — which in 'Princess Ida' are frequently of classical derivation.

In working through the 'script' we have quite often paused to discuss the meaning of words and the origin of ideas, so we thought that it might be helpful and interesting to share a few with you — hence a kind of 'glossary for the audience' (in the order in which you will hear them on stage).

#### **Bib, tucker and furbelow**

Decorative additions to a lady's dress

**Pops of Sillery** Sillery, in North Eastern France was famous for its champagne, hence here the sound of a bottle opening in preference to guns

**Triolet** A poem of 8 lines

**Empyrean heights** The highest reaches of heaven

**Helicon** A mountain in Greece with sacred springs and muses

**Bowdlerized** An expurgated version

**Minerva** The Roman Goddess of wisdom and war and famous for her celibacy

**Neophytes** New converts or recruits

**'Set the Thames on fire'**

To do something remarkable

#### **Lady Circe's piggy-wigs**

Circe was a minor goddess of magic in Greek mythology who transformed her enemies into animals (and Odysseus' crew into swine)

**Sizars and Servitors** University students who acted as servants in return for reduced fees or accommodation

**Meadow of Asphodel** Field of white or yellow flowers of the lily family (in Greek mythology the place for indifferent souls after death)

**Mistress Lalage** A character praised in an Ode by Ovid — thought to be his mistress

**Execration** Curse or denouncement

**Paynim foe** A heathen or pagan opponent

**Virago and Termagant** Labels for violent, quarrelsome, aggressive or noisy women

**Cuirass and Brassets** Pieces of armour covering the torso and arms respectively



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# PRINCIPAL CAST

**P**incipal rehearsals have  
included discussion of  
the 'back stories' of their  
characters and we share  
some of those speculations  
with you — our audience

### *King Hildebrand*

A powerful and determined leader,  
well respected by his subjects as a  
firm but fair King. Devastated by the  
early loss of his beautiful wife and  
struggling with an increasingly empty  
treasury he has been forced into an  
uneasy alliance with King Gama.

### *Prince Hilarion (Hildebrand's son)*

His dutiful son who, without the  
presence of his real mother, has for 20  
years dreamt of a future with a woman  
whom he loves. Although trained as a  
naval officer and both chivalrous and  
courageous, he is a romantic at heart.

*Cyril and Florian (Hilarion's friends)*  
have grown up close to the royal  
entourage and although they have  
pursued separate military careers,  
they have maintained their friendship  
with the Prince. Cyril enjoys a joke and  
a drink with the local boys, but Florian is  
slightly (but only slightly) more serious.

### *King Gama*

has attributes that are financial rather  
than physical or personal. The loss of  
his wife shortly after giving birth to  
their four children has driven him to an  
enjoyment of carping and criticism;  
he is clever — but in a sharp tongued  
and quick witted way and thus in awe  
of the real intelligence of his daughter.

### *Arac, Guron and Scynthus (Gama's sons)*

Without the gentler civilising influence  
of a mother, Gama's sons have directed  
their attention to bellicose pursuits  
and like nothing better than to dress  
up in ancient suits of armour. The gene  
for intelligence has obviously passed  
them by and they are somewhat  
inept with their weapons, but they  
have a certain charm and courage.

### *Princess Ida (Gama's daughter)*

The archetypal 'blue-stocking'. Given the  
nature of her family and the lack of a  
mother's presence, it is hardly surprising  
that she chose to spend much of her  
childhood with her nose in a book.  
This, combined with her level of  
intelligence, the lack of provision  
for women in the academic world  
and the examples of the masculine  
gender surrounding her have led



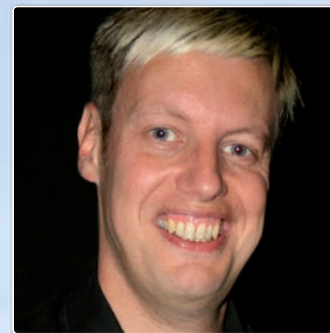
Tim Hunt  
*King Hildebrand*



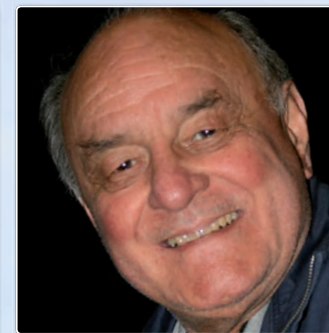
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*Hilarion*



James Dunk  
*Cyril*



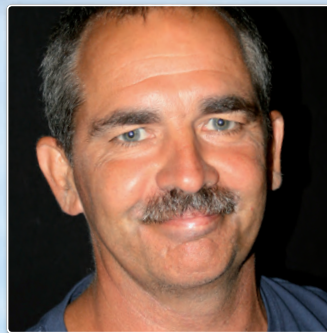
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Paul Luffman  
*Scynthus*



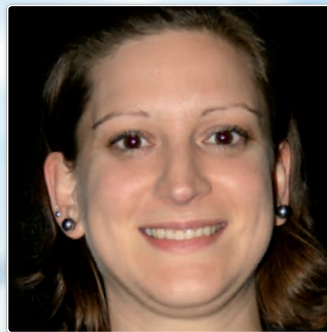
Penny Daw  
*Princess Ida*



Carolyn Harries  
*Lady Blanche*



Totty Tucker  
*Lady Psyche*



Sheena Galpin  
*Melissa*



Sarah Ford  
*Sacharissa*



Eleanor Bridgman  
*Chloë*



Sarah Berry  
*Ada*

her to channel all of her energy into  
the founding of her own women's  
university with Minerva as her 'muse'.

### *Lady Blanche*

Recovering from a very unhappy  
marriage and with a mind and tongue  
which revel in the ramifications and  
mysteries of the abstract sciences,

seized the opportunity to escape  
into the world of academia and thus  
moved, with her daughter, Melissa,  
to Castle Adamant.

Being the oldest (though not the  
cleverest) at the University, she has  
risen to the rank of Vice Principal in  
charge of discipline (but harbours  
a desire to 'rule the roast')

### *Lady Psyche (Florian's sister)*

who displayed her somewhat precocious  
intelligence as a small child, has also  
retreated secretly to Castle Adamant  
after a broken romance. Her confidence  
and intelligence mean that she quickly  
became a teacher, but she has not  
quite forgotten how to fall in love.

### *Melissa (Blanche's daughter)*

was taken to Castle Adamant by her  
mother when she was quite young and  
her upbringing in that atmosphere  
of learning has now made her into  
an able student — but she has vague  
memories of the life that she and her  
mother left behind and is intrigued  
by the concept of 'the male gender'.

### *Sacharissa, Chloë and Ada*

joined the university on the basis of  
their desire to study and through their  
hard work have risen to the roles of  
surgeon, manager of the armoury and  
band mistress respectively, but they  
sometimes wonder what life might be  
like in the world outside the walls of  
Castle Adamant ...



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DRAMATIS  
PERSONÆ

*King Hildebrand*

Tim Hunt

*Hilarion* his son

Mark Hurford

Hilarion's friends:

*Cyril*

James Dunk

*Florian*

Adrian Fox

*King Gama*

John Stuart

His sons:

*Arac*

Rob Chave

*Guron*

Tim Johns

*Scynthius*

Paul Luffman

*Princess Ida* Gama's daughter

Penny Daw

*Lady Blanche* Professor of Abstract Science

Carolyn Harries

*Lady Psyche* Professor of Humanities

Totty Tucker

*Melissa* Lady Blanche's daughter

Sheena Galpin

Girl graduates:

*Sacharissa*

Sarah Ford

*Chloë*

Eleanor Bridgman

*Ada*

Sarah Berry

CHORUS

Courtiers, Soldiers and Members of the College

**Sopranos**

Caroline Avery, Toni Bishop, Kate Johns, Charleen Needham

Jane O'Callaghan, Rose Swift, Hilary Todd, Jackie Turner

Debbie Walsh

**Altos**

Sarah Aubrey, Tina Blaker, Jan Chave, Debbie Cole, Viv Glanfield

Heather Gould, Alma Harding, Helen Herman, Patricia Hudson

Alison Marsh, Emma Marshall, Kellyjean McGovern

Gina Redman, Annie Reid

**Tenors**

Chris Gould, David McIlroy, Stephen Mills, Mike Redman

Stephen Tregale

**Basses**

Alan Baker, Peter Francis, Richard Johnson, Peter Sage

Peter Sargent, Brian Small, Ian Spackman, Warren Tennant

Richard Weare

Other rôles taken by members of the company are shown on the next page

PRINCESS  
IDA

or

CASTLE ADAMANT

*Libretto by*

WS Gilbert

*Music by*

Arthur Sullivan

*Director and Choreographer*

Susan Gunn-Johnson

*Musical Director*

Nicky Perry

There will be a full interval between Acts I and II  
and a short break between Acts II and III

Interval drinks may be ordered  
from the bar before the show



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MUSICAL  
SYNOPSIS

– Overture: Cambridge, an afternoon in summer –

– Act I: Pavilion in King Hildebrand's palace –

Search throughout the panorama

*Florian, Chorus*

Now hearken to my strict command

*Hildebrand, Chorus*

Today we meet, my baby bride and I

*Hilarion*

We are warriors three

*Arac, Guron, Scynthius, Chorus*

If you give me your attention

*Gama*

P'raps if you address the lady

*Gama, Hildebrand, Chorus*

Oh, dainty triolet

*Hilarion, Cyril, Florian, Chorus*

For a month to dwell in a dungeon cell

*Ensemble*

– Act II: At Castle Adamant, some time later –

Towards the empyrean heights

*Psyche, Melissa, Sacharissa, Chorus*

Mighty maiden with a mission

*Chorus*

Minerva! Oh, hear me

*Ida*

Come, mighty must

*Blanche*

Gently, gently

*Hilarion, Cyril, Florian*

I am a maiden, cold and stately

*Hilarion, Cyril, Florian*

The world is but a broken toy

*Ida, Cyril, Hilarion, Florian*

A lady fair, of lineage high

*Psyche*

The woman of the wisest wit

*Psyche, Melissa, Cyril, Hilarion, Florian*

Now wouldn't you like

*Melissa, Blanche*

Merrily ring the luncheon bell

*Chorus, Blanche, Cyril*

Would you know the kind of maid

*Cyril*

Finale

*Ensemble*

– Act III: At Castle Adamant, later the same day –

Death to the invader!

*Melissa, Chorus*

I built upon a rock

*Ida*

Whene'er I spoke sarcastic joke

*Gama*

When anger spreads his wing

*Chorus*

This helmet, I suppose

*Arac, Guron, Scynthius, Chorus*

With joy abiding

*Ensemble*



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## OTHER CHARACTERS

Members of the company take the following rôles

### Characters at Hildebrand's palace

*Atho — The Lord Chamberlain*  
Ian Spackman

*The Arch Bishop*  
Stephen Mills

*Senior Legal Advisor*  
Brian Small

*University Vice Chancellor*  
Peter Sargent

*Army General*  
Warren Tennant

*Admiral*  
Peter Francis

*Royal Police Officers*  
David McIlroy  
Mike Redman

*The Queen Mother*  
Alma Harding

*Dowager Duchess*  
Patricia Hudson

*Royal Ladies in Waiting*  
Caroline Avery, Sheena Galpin  
Jane O'Callaghan, Rose Swift  
Hilary Todd, Jackie Turner

*Royal Tapisers*  
Viv Glanfield, Heather Gould  
Carolyn Harries, Alison Marsh  
Gina Redman, Debbie Walsh

*Landlord of the Public House*  
Stephen Tregale

*Gentlemen in the Public House*  
Chris Gould, Richard Johnson  
Richard Weare

*Local Girls*  
Helen Herman, Emma Marshall  
Totty Tucker

*Courtyard Traders*  
Sarah Ford, Kate Johns,  
Kellyjean McGovern, Charleen Needham

*Fortune Teller*  
Jan Chave

*Jester*  
Alan Baker

*Entertainer*  
Toni Bishop

*Citizens being entertained*  
Sarah Aubrey, Sarah Berry  
Tina Blaker, Eleanor Bridgman  
Annie Reid

*Courtyard Sweeper*  
Peter Sage

*Beggar*  
Debbie Cole

### Members of the College at Castle Adamant

*College Staff*  
Jan Chave, Viv Glanfield  
Heather Gould  
Alison Marsh  
Hilary Todd  
Gina Redman

*Retired Dons*  
*living in the College*  
Alma Harding, Patricia Hudson

*Students:*  
*Mistress of the Academic Robes*  
Rose Swift

*Mistress of the Gardens*  
Debbie Cole

*Mistress of the Library*  
Debbie Walsh

*Mistress of the College Resources*  
Jane O'Callaghan

*Daughters of the Plough*  
Toni Bishop, Kate Johns  
Charleen Needham, Jackie Turner

*'Naughty' Students*  
Caroline Avery, Kellyjean McGovern  
Annie Reid

*New Recruits*  
Sarah Aubrey, Tina Blaker  
Helen Herman, Emma Marshall

### Other cameo rôles

*Cambridge Undergraduates*  
Richard Johnson  
Daniel McLoughlin, Matt Ridley  
Jason Salmon

*Young Mother*  
Samantha Ottaway

*Young Queens*  
Hannah Crewdson, Jenka Sennikova

*Young Kings*  
Daniel McLoughlin  
Jason Salmon

*Young Idas†*  
Evie Bradford, Ruby Bradford  
Laurel Crewdson, Alice Daly  
Holly Gould

*Young Hilarions†*  
Jonny Daly, Charlie Killen,  
Charlie Sprake, Harry Sprake  
Thomas Wilkinson

*Anacreon*  
Chris Gould

*Ovid*  
Warren Tennant

*Aristophanes*  
Stephen Mills

*Juvenal*  
Richard Weare

*'Man is ...'*  
Peter Francis  
Richard Johnson, David McIlroy,  
Daniel McLaughlin, Mike Redman  
Jason Salmon, Peter Sargent  
Brian Small

*Minerva*  
Samantha Ottaway

*The 'Lady fair'*  
Toni Bishop

*The Ape*  
Alan Baker

*Hairdresser*  
Peter Sage

*Fitness Instructor*  
Peter Francis

*Tailor*  
Brian Small

*Dancers†*  
Sophie Benjaffied  
Isabelle Byford, Lily Davis  
Meesha Ghovanloupour  
Beth Grimes, Hannah Grimes  
Sophie Kassis, Tash Lunn  
Katie Tripp

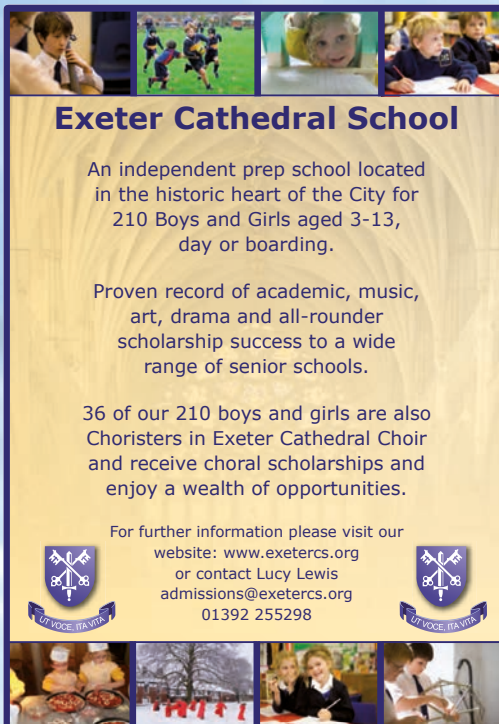
†Performers who are under 16 years of age  
will be appearing at different performances



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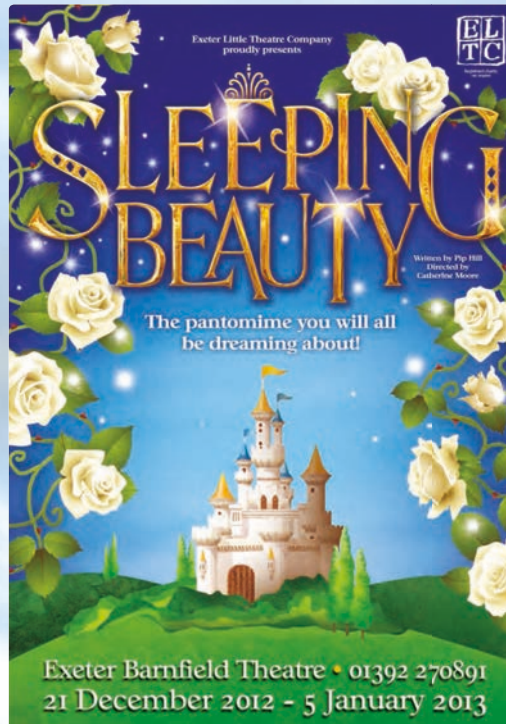
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## CREATIVE TEAM

Director and Choreographer  
**Susan Gunn-Johnson**

Musical Director  
**Nicky Perry**

Production Assistant  
**Susan James**

### STAGING & TECHNICAL

Stage Manager  
**Andy Swift**

Stage Crew  
**Kevin Clarke, Alice Hutchings  
Hannah Francis, Frances Manhire  
Steve Reeves, Phil Weeks  
Christopher Wilson**

Lighting Design and Operation  
**Dominic Jeffery, Chris Davis  
Bob Reed, Chris Walker**

Set Design and Painting  
**David Gunn-Johnson**

Technical Design  
**Phil Weeks**

Set Construction  
**Alan Baker, Chris Berry, Kevin Clarke  
Neil Gill, Andy Swift, Phil Weeks**

Set Dressing and Floor Painting  
**Miriam Gunn-Johnson**

Properties Made and Collected by  
**Alma and Derek Harding**

Makeup  
**Susan James, David Gunn-Johnson  
Heidi Wright and company members**  
Chaperone Co-ordinator  
**Jackie Tordini**  
Chaperones  
**Lynda Adams, Sandie Brant, Liz Chapman  
Ange Clarke, Kirsty Galliford, Jayne Hill  
Lisa Leach, Suzanne Marriott, Sarah Mules  
Jackie Tordini**

### WARDROBE

As the show unfolds, you will  
see on stage nearly 250 costumes,  
some of which have been hired  
or loaned, but many have been  
designed and made specifically for  
this production. All of the work on  
the wardrobe has been magnificently  
co-ordinated by **Jackie Turner** who  
has herself designed, cut, stitched  
and sourced much of what you see.

Wardrobe Manager  
**Jackie Turner**

Costumes Made by  
**Chris Berry, Jacki Hayes  
Alma Harding, Carolyn Harries  
Helen Herman, Marie Radford  
Annie Reid, A-Star Leotards**

Backstage Dresser and Checks  
**Anne Luffman**

Costume Hire from  
**Exmouth Players, SACOS, ELTC  
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Costumes Kindly Loaned by  
**Alma Harding, Firestone Dance  
Churston Ferrers Grammar School  
Moss Hire, Exeter**

Fabric and Trimmings Donation  
**Susan Hunt**

Other costumes made or loaned  
by members of the cast

### PUBLICITY & MARKETING

A tremendous amount of work,  
co-ordinated by **Tim Johns**, has been  
done this year to publicise the show  
through posters, flyers, banners,  
articles in print, personal visits and  
contacts. An enormous thank you  
goes to **Debbie Cole** and **Debbie  
Walsh** for their tireless work to  
generate interest and income.

Thank you also to **Daniel Saint** for  
his advice, expertise and patience  
over the posters and programme.

Publicity Manager  
**Tim Johns**

Publicity and Programme Design  
**Daniel Saint**

Programme Compilation  
**Susan James, Susan Gunn-Johnson**

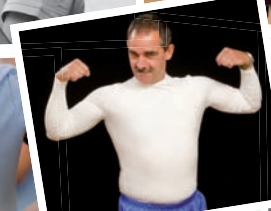
Rehearsal Filming and  
Programme Photography  
**Daniel Saint, Christopher Wilson**

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Show Photography  
**Paul Merchant**

Show DVD

Geoff Garratley — Eye2eye



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**JOE McNULTY**  
Musical director  
**ROB YOUNG**  
Choreographer  
**NICHOLETTE POLLARD**



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FOR THEIR HELP IN STAGING THIS PRODUCTION



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# BUILDBASE

### ACKNOWLEDGEMENTS

An enormous number of people have  
been involved in the task of bringing  
this production to the stage — without  
their help and support, the show would  
not have happened. Among them are:

**Exeter Cathedral School**  
Hire of hall for rehearsals

**Churston Ferrers Grammar School**  
Loan of the 'understudy' baby and  
antique scientific equipment

**Nigel Harris, Maria James**  
and 'A' Level Art Students at  
**Churston Ferrers Grammar School**  
Making 'Man is ...' masks

**Parents of Students at**  
**Churston Ferrers Grammar School**  
Transport of dancers from Torbay

**Les Johnson**  
Fencing instruction and  
loan of equipment

**Bikeshed Exeter**  
Loan of Victorian bike

**Hannah and Rob Crewdson**  
Loan of stage bunting

**The Barnfield Theatre Staff**  
Managing our Box Office,  
and their general support

**Patrons and Friends of**  
**St David's Players**  
Sale of programmes

**Mike Hiscock**  
Transport of timber

**Exeter Little Theatre Company**  
Hire of space for set construction  
and on-going support

**A-Star Leotards**  
Production of show polo shirts

**Joe McNulty**  
Permission to display the show poster  
on the set of 'Calendar Girls'

**Tim Parker**  
Co-ordination of support by Buildbase

**Charleen Needham**  
Co-ordination of support by the  
**Cavanna Group of Companies** and  
thanks also to Andy James  
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**Princesshay — Exeter**  
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**Mrs A Turner**  
*Headmistress — (The Junior School) Exeter School*  
Recruitment of children

**Mr R Owers**  
*Headteacher — Churston Ferrers Grammar School*  
Permission for students to appear in  
this show.

Our thanks also go to all our  
advertisers in this programme,  
to countless businesses and  
organisations which have displayed  
our posters and an army of  
volunteers who have delivered flyers  
through hundreds of letter boxes —  
we are delighted that their efforts  
have brought you here this evening.



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ST DAVID'S PLAYERS  
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# THE Mikado

Join us in Japan for our 2013 production ...

more precisely, the town of Titipu

**T**itipu is an almost comic-  
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over by Ko-Ko, a well  
meaning, but rather clumsy  
Lord High Executioner afraid  
to even hold an axe, and his  
sidekick Pooh-Bah, who holds

every other office in the town,  
making it easy to gain a quorum.  
Enter the son of the mighty  
Mikado, Nanki-Poo disguised  
as a common minstrel, seeking  
the lovely Yum-Yum, whom he  
saw from afar and wishes for his

wife, knowing she is betrothed to  
Ko-Ko. Romantic complications  
abound, especially when the  
Mikado makes an appearance  
accompanied by the repulsive  
Katisha, betrothed to Nanki-Poo.

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### contact:

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Mrs J King  
Mr E & Mrs R Luffman  
Miss S Odell  
Mr R & Mrs R Passmore  
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Patronage of St David's Players costs  
as little as £10 per person per year.

## Congratulations

Our congratulations go to our Director  
**Susan Gunn-Johnson** and Musical  
director, **Nicky Perry**, who both became  
grandparents for the first time during  
the rehearsal period of this show.

We are also delighted to congratulate **James  
Dunk** (appearing as Cyril) and **Laura Sutton** on  
their marriage in August. We wish them a very  
long and happy life together.

## International Gilbert & Sullivan Festival, Buxton

Tim Hunt, who is playing King Hildebrand with  
us this year was again selected to perform  
in the prestigious 'Festival Production' of  
**The Mikado** as Ko-Ko at the International  
Gilbert and Sullivan Festival in Buxton.

Tim has played John Wellington-Wells in  
**The Sorcerer** (2010) and Robin Oakapple/

Sir Ruthven Murgatroyd in **Ruddigore**  
(2007) opposite our own **Penny Daw**.

Of this years production, Tim says:  
*'This year has been great fun especially and it  
was really super to take part in a production  
immersed in that whole G&S tradition ...'*

## With regret

During the past year the society  
has lost some dear friends



### Jean Allison

Jean joined St David's Players in 1976 and  
was a performing member for many years.  
She then became our prompter and had  
the honour of becoming the Society's first  
President (an honour that her daughter Susan  
now holds). She will be remembered for her  
sense of humour and 'pair of sparkling eyes'.

### Sue Fildes

Sue was a great supporter of the Society,  
often organising the raffle and helping  
out with the refreshments on rehearsal  
nights. During performances she would  
be backstage and was renowned as  
the curtain operator. Her enthusiastic  
support will be greatly missed.

### Betsy Smith

Betsy was a member of the chorus from  
1989 until 1994. She performed alongside  
her son Tim Smith, who played Arac, in  
the production of Princess Ida in 1993.  
We extend our sincerest sympathies  
to her husband Charles and family.

### Richard Williams

Richard was a stalwart member between  
1989 and 2002 both as a member of the  
chorus and sustaining a number of principal  
roles. His humour was infectious and he  
was a great friend to all in the society.  
He will be greatly missed by all who  
knew him.



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## WE'RE ON THE WWW!

Don't forget to take a look at our website where you will find information on  
St David's Players and a world class resource for all things Gilbert and Sullivan  
**VIDEO GALLERIES • PICTURE GALLERIES • NEWS • RECORDING REVIEWS  
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Our grateful thanks go to **Ian Bond**  
who manages our website



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ST DAVID'S PLAYERS

[www.stdavidsplayers.co.uk](http://www.stdavidsplayers.co.uk)

We are an  
Exeter based  
society who  
specialise in  
the operas of  
Gilbert and  
Sullivan

**F**ormed in late 1969 by  
members of the choir of  
**St David's Church, Exeter,**  
**St David's Players' aim**  
**to raise funds for the Biafran**  
**crisis. The first production**  
**(Patience — 1970) was such a**  
**success that it was decided to**  
**form a permanent company.**

For the first couple of years the society  
presented two productions a year,  
but since 1972, one main stage  
production a year has been normal.

During the years St David's Players have built  
a formidable reputation for staging Gilbert  
and/or Sullivan productions to the highest  
possible standard, initially accompanied by  
two pianos, but since 1985, by an orchestra.

In the course of almost 50 productions,  
the society has produced all 14 Gilbert and  
Sullivan Operas at least once, and in many  
cases there have been multiple productions.

St David's Players have introduced Exeter,  
East and Mid Devon to the delights of  
*Utopia (Limited)*, *The Grand Duke*, and also  
to a number of Sullivan's non-Gilbert works,

including *The Zoo*, *The Rose of Persia* and  
*The Emerald Isle*. In 1999 the Society had  
the honour of being commissioned by  
the Arthur Sullivan Society to perform *The*  
*Emerald Isle* at the International Gilbert and  
Sullivan Festival in Buxton, Derbyshire.

We rehearse in central Exeter from April  
to October each year with a performance  
at the end of that period. Rehearsals are  
great fun and we are always delighted to  
welcome new members both on stage  
as performers and off stage as helpers.  
We also arrange various social events  
throughout the year including trips to  
other productions by local companies.

If you would like to join us or wish to  
know more about the Society, we shall be  
delighted to hear from you. Please contact  
our secretary (see below) or visit our website  
which contains society news, information  
about previous productions, a photo gallery,  
libretti, reviews of recordings and vocal  
scores, all kindly managed by Ian Bond.

**Rose Swift,**  
**Secretary, St David's Players.**  
**c/o 20 Armstrong Avenue, Exeter EX4 5DJ**  
**e: [secretary@stdavidsplayers.co.uk](mailto:secretary@stdavidsplayers.co.uk)**

Past productions



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1970	Patience	1992	Patience
	Iolanthe	1993	H M S Pinafore (Concert production)
1971	H M S Pinafore		Princess Ida
	The Mikado	1994	The Yeomen of the Guard
1972	The Gondoliers	1995	The Mikado
1973	The Yeomen of the Guard	1996	Utopia (Limited)
1974	The Pirates of Penzance	1997	The Pirates of Penzance
1975	Princess Ida	1998	Iolanthe
1976	Iolanthe	1999	The Emerald Isle (Concert production)
1977	Patience		The Gondoliers
1978	The Gondoliers	2000	Millennium Concert
1979	Trial by Jury & H M S Pinafore	2000	Trial by Jury & H M S Pinafore
1980	Ruddygore (1887 version)	2001	Princess Ida
1981	The Mikado	2002	Ruddigore
1982	Princess Ida	2002	Shelagh Hartley Memorial Concert
1983	Iolanthe (First night version)	2003	The Yeomen of the Guard
1984	Utopia (Limited)	2004	The Mikado
1985	The Mikado (Centenary concert version)	2005	The Zoo & The Sorcerer
	The Zoo & The Pirates of Penzance	2006	The Pirates of Penzance
1986	The Grand Duke	2007	Iolanthe
1987	The Yeomen of the Guard	2008	The Gondoliers
1988	Trial by Jury & The Sorcerer	2009	The Rose of Persia
1989	The Gondoliers (Centenary production)	2010	Trial by Jury on H M S Pinafore
1990	The Rose of Persia	2011	The Yeomen of the Guard
1991	Ruddigore		
1992	The Pirates of Penzance (Concert production)		

THANK YOU FOR YOUR CONTINUED SUPPORT AND  
WE LOOK FORWARD TO SEEING YOU AGAIN NEXT YEAR FOR

THE  
**Mikado**



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