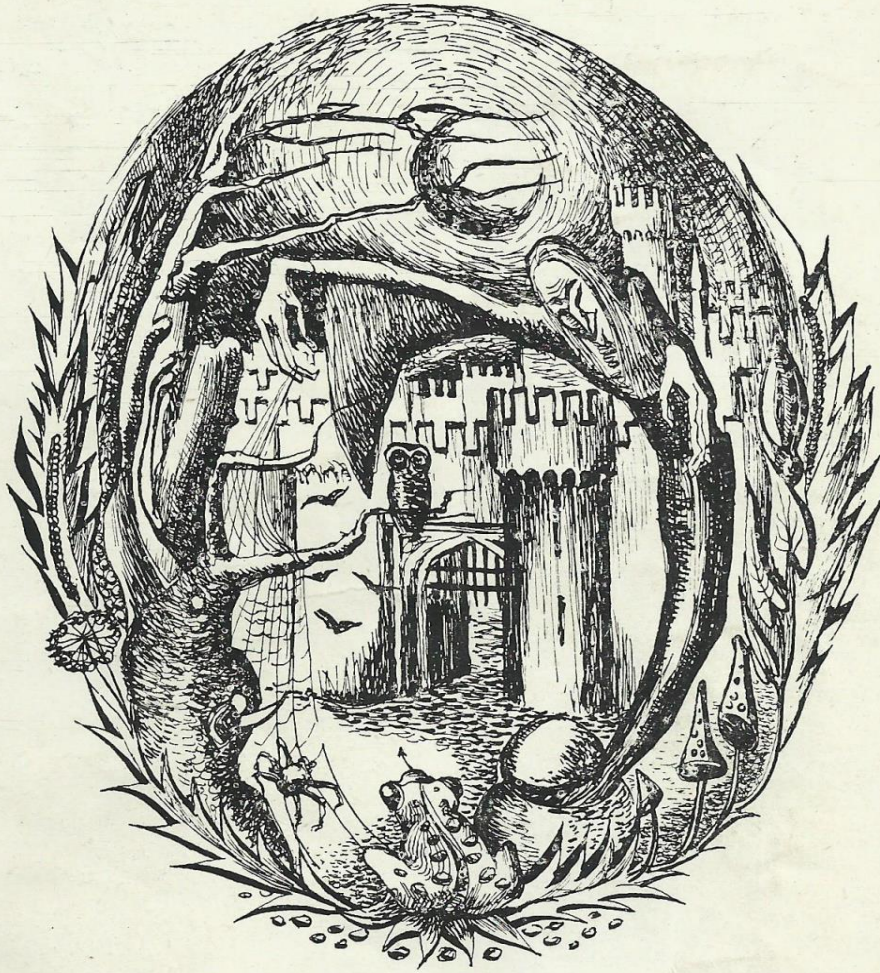


<b>1950</b>	<b><i>Ruddigore</i></b>
<b>1951</b>	<b><i>Trial By Jury</i></b>
	<b><i>H.M.S. Pinafore</i></b>
<b>1952</b>	<b><i>The Mikado</i></b>

1950 - Ruddigore

# RUDDIGORE

OR



THE WITCH'S CURSE

Mitcham County Grammar School  
for Boys

presents

“RUDDIGORE”

or

“THE WITCH’S CURSE”

by

W. S. GILBERT and ARTHUR SULLIVAN

*By permission of BRIDGET D'OYLY CARTE*

---

*The Opera Produced by A. J. DOIG, Esq.  
with the help of members of the Staff*

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Costumes	—	B. & H. DRURY, Ltd.
Orchestra	—	Friends of the School
Piano	—	Mrs. DOIG

---

P R O G R A M M E

---



# “ RUDDIGORE ”

or

## “ THE WITCH’S CURSE ”

CAST:—

(All of whom are Boys of the School)

<i>Sir Ruthven Murgatroyd (disguised as Robin Oakapple, a young farmer)</i>	M. L. MABERLEY
<i>Richard Dauntless (his foster-brother, a man-o’-war’s man)</i>	A. J. NORTH
<i>Sir Despard Murgatroyd (of Ruddigore. A wicked Baronet)</i>	D. H. MORRIS
<i>Old Adam Goodheart (Robin’s faithful servant) ....</i>	T. R. GILLARD
<i>Rose Maybud (a village maiden) ....</i>	M. G. SMITH
<i>Mad Margaret ....</i>	A. H. ROCK
<i>Dame Hannah (Rose’s aunt) ....</i>	G. C. COATES
<i>Zorah (a professional bridesmaid) ....</i>	R. BICKNELL
<i>Ruth (a professional bridesmaid) ....</i>	B. A. BARTON
<i>The Ghost of Sir Roderick Murgatroyd (the twenty-first baronet)</i>	D. G. PLUMB

*Chorus of Ghosts—*

F. Allenby, R. H. Arthur, K. W. Bamber, M. J. Brice, R. Case, T. R. Coyle, C. R. Fisher, I. F. Galbraith, R. S. Gillett, F. P. Gough, P. R. Hull, R. N. Larkin, B. W. Mitchell, J. M. Ockenden, J. B. Price, L. J. Robinson, M. J. Rowland, R. Shulman.

*Chorus of Bridesmaids—*

K. R. Clark, D. Donaldson, A. M. Goldney, B. M. Howe, J. F. A. Hunt, R. W. Jackson, T. D. Jewkes, C. P. Lester, H. J. Lidiard, D. H. Scrine, J. L. Sparkes, E. Thorne, J. R. Wealthy, J. S. Wharton, G. G. Willis, R. W. Woods.

*Chorus of Fisherfolk—*

J. D. Bryant, M. A. Cornish, G. H. Farebrother, R. J. Gillett, J. H. Laming, J. F. Milton, P. Sproxton.

ACT I: The fishing village of Rederring in Cornwall.

ACT II: The picture gallery in Ruddigore Castle.

Time: Early in the nineteenth century.



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### THIS SHOW

This is the School's 18th production of a "G. & S." opera. The last "Ruddigore" was in 1933, when for the first time our present stage-manager, Mr. Marsh, took a hand in things. Since then he has consistently caused impossibilities to be done, particularly those which he has himself called impossible.

Mr. Lewis, the assistant producer, joined us in 1935, left us for the war and rejoined in 1945. He hopes that one day his suggestions for action and "business" will be incorporated in the final edition and not be lost through censorship, forgetfulness or spontaneous gagging.

Two comparative newcomers in Mr. R. M. Jones who designs and makes scenery and programme, and Mr. V. G. Brewer who is chorus master, also suffer in the same way and find their most cherished suggestions set aside for frivolous reasons that have something to do with the clock at the end of the hall and the amount of the stage left over for acting when the scenery has been put on.

The cast as usual contains veterans and novices. In age it ranges from 11 to 19. Many other boys, apart from those you see, give great contributions in time and enthusiasm to its success.

The audience will contain many of the cast of "Ruddigore" in 1933 and of other operas. There will be many other old friends of the school. Newcomers are very welcome and will, I am sure, be old stagers by next year.

"Ruddigore" parodies the old-fashioned "strong" melodrama, where *Vice* flourishes only to be overcome in the end by *Virtue* and *Respectability*.

Ruddigore has everything. Wicked Baronets, Ghosts, Long-lost Brothers, Sailor Hero, Village Maiden, and Madness for good measure. I do not think that professional bridesmaids occur in any other published plays. Sullivan "spreads himself" in this opera. His themes are elaborated more than is usual with him and key changes are frequent. Parody is never far away and one should beware of taking music as well as words too seriously.

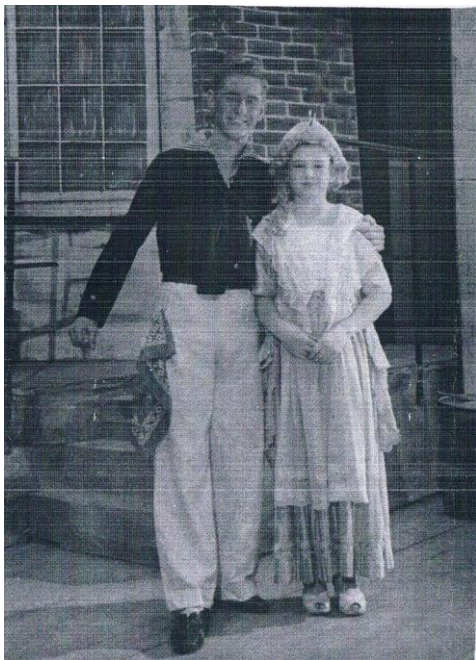
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Alan Rock - Mad Margaret



Tony North      Mick Smith

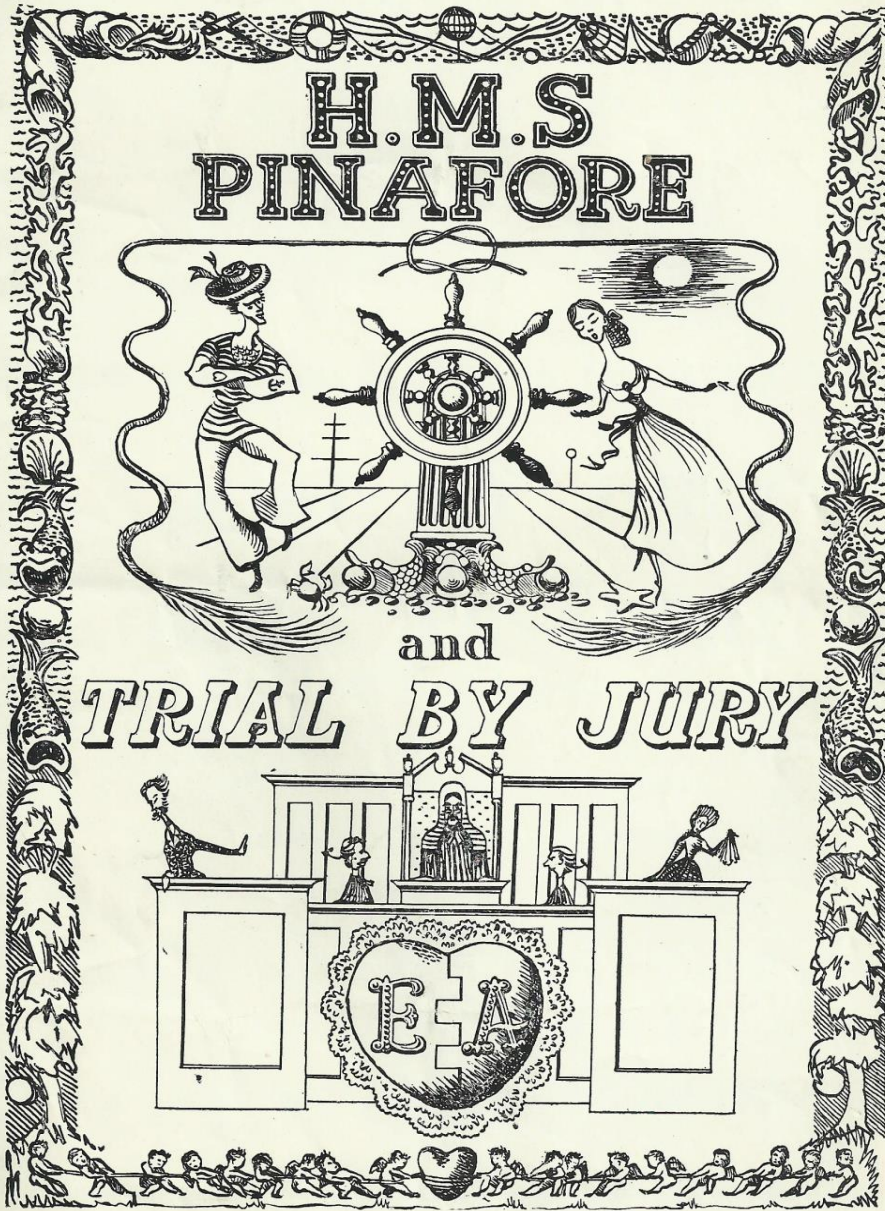






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1951 HMS Pinafore and Trial by Jury





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Mitcham County Grammar School for Boys

*present*

**'TRIAL BY JURY'**

*and*

**'H.M.S. PINAFORE'**

*or 'The Lass That Loved a Sailor'*

*by*

*W. S. Gilbert and Arthur Sullivan*

By permission of BRIDGET D'OYLY CARTE



December 12th, 13th, 14th and 15th

# 'Trial by Jury'

## CAST

(All of whom are boys of the School)

THE LEARNED JUDGE	...	...	...	...	...	...	...	G. S. Clarke
THE PLAINTIFF	...	...	...	...	...	...	...	D. E. Fisher
THE DEFENDANT	...	...	...	...	...	...	...	K. E. Platt
COUNSEL FOR THE PLAINTIFF	...	...	...	...	...	...	...	G. C. Coates
USHER	...	...	...	...	...	...	...	R. D. Gillard
FOREMAN OF THE JURY	...	...	...	...	...	...	...	R. Shulman
FIRST BRIDESMAID	...	...	...	...	...	...	...	J. F. A. Hunt
ASSOCIATE	...	...	...	...	...	...	...	K. R. Clark
CLERK	...	...	...	...	...	...	...	T. D. Jewkes

---

Bridesmaids:—B. A. Barton, R. F. Fletcher, S. R. Gale, B. M. Howe, M. Jamieson, G. Pearce, J. S. Wharton.

Jurymen:—P. J. Baker, G. Barrett, M. A. Cornish, C. R. Fisher, R. J. Gillett, J. Gingell, B. R. Hrusa, D. James, D. F. Simmons, R. J. Tingley, D. Watts.

Public:—N. N. Groves, J. A. Platt, P. Sproxton, J. R. Yass, T. J. Benjamin, D. W. Brooks, A. B. Ford, A. C. Garner, T. C. Goose, R. E. Hart, T. J. Mortimer, G. W. Sumner, B. J. Wilson, N. G. Starling.

---

SCENE.—A Court of Justice.

## THE ORCHESTRA

1st Violin: Mrs. Harvey (leader), Mr. Robinson, Miss Roberts.

2nd Violin: Mr. Dance, Mr. Crow, Mrs. Clark.

Viola: Mr. Kearsey.

Oboe: Mr. Batty.

'Cello: Mrs. Browne.

Trumpet: Mr. Fisher.

'Bass: Mr. Vincent.

Trombone: Mr. Laker.

Flute: Mr. Churcher.

Bass Trombone: Mr. Cramp.

Clarinet:

Percussion: Mr. Jackson.

At the Piano: Mrs. Doig.



# 'H.M.S. Pinafore'

## CAST

(All of whom are boys of the School)

The Rt. Hon. Sir JOSEPH PORTER, K.C.B. (First Lord of the Admiralty) ... ..	M. L. Maberley
Captain CORCORAN (Commanding H.M.S. Pinafore) ... ..	T. R. Gillard
RALPH RACKSTRAW (Able Seaman) ... ..	N. West
DICK DEADEYE (Able Seaman) ... ..	I. F. Galbraith
BILL BOBSTAY (Boatswain's Mate) ... ..	D. James
BOB BECKET (Carpenter's Mate) ... ..	G. S. Clarke
TOM TUCKER (Midshipmite) ... ..	G. H. Farebrother
TED TAFFRAIL (Able Seaman) ... ..	R. J. Gillett
JOSEPHINE (the Captain's daughter) ... ..	M. G. Smith
HEBE (Sir Joseph's First Cousin) ... ..	R. Bicknell
Mrs. CRIPPS (Little Buttercup) (a Portsmouth Bumboat Woman) ... ..	A. H. Rock

---

### Sir Joseph's Sisters, Cousins and Aunts:—

B. A. Barton, B. D. Coward, D. Donaldson, J. V. Elliott, A. B. Ford, S. R. Gale,  
B. M. Howe, A. F. Hubbard, J. F. Hunt, J. F. Milton, S. L. Potten, R. E. Robinson,  
T. Thompson, E. Thorne, J. R. Wealthy, J. S. Wharton, G. G. Willis, D. A. Withers,  
P. G. Woods.

---

### Sailors and Marines:—

G. J. Barrett, W. D. Barrow, K. G. Birch, R. K. Clemson, G. C. Coates, M. A.  
Cornish, A. E. Deadman, C. R. Fisher, J. Gingell, R. D. Gillard, N. N. Groves,  
D. F. Harris, B. R. Hrusa, D. M. Kinsley, J. H. Laming, J. A. Platt, K. E. Platt,  
R. Shuiman, P. Sproxtton, J. A. Werro, J. R. Yass.

---

SCENE.—Quarter-deck of H.M.S. Pinafore, off Portsmouth.

---

ACT I.—Noon.

ACT II.—Night.

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The Operas produced by A. J. DOIG, Esq.  
with the help of members of the staff

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Costumes by B. H. Drury, Ltd. Scenery designed and constructed by the School

We hope that you will enjoy yourselves. You have two intervals to read this programme or talk to your friends. Here are some facts and some fancies.

We perform "Pinafore" for the third time. But never before in the Baths Hall. In 1930 we were in Merton, in 1944 at the School. "Trial by Jury" was our first essay in the spring of 1930—also at Merton.

The team who produce the operas is largely unchanged. Mr. Lewis is assistant producer, Mr. Marsh, Stage Manager. Mr. Jones adds to his labours as scene and programme designer and builder, by assisting with the music. Other members of staff help to the success of the opera in many ways. A number of boys, apart from those you see, also help greatly.

About three weeks before each performance, I think seriously of sending all the tickets back. By the time I write the words of the programme, I am reconciled to trying again. Somehow by the opening night the players have caught the spirit of their predecessors and past performers of 1930 and 1936 of 1939 and 1949 can come and say "Yes, it's very good—but not quite the same as our year." Only one can say if "X" is as funny as "Y" was, and he won't publish. NEXT YEAR? Did someone say Shakespeare, Chaucer or Boogie-Woogie? We shall consider them all, and then decide on—can you guess?

The two casts to-day contain a much greater proportion than usual of new blood. Nearly half have not been in an opera before. There is certainly none to rival the eight and seven consecutive years which others in the past have done.

---

The Junior chorus enter; "Bridesmaid's garb we gaily don," "Pert as a schoolboy well can be, filled to the brim with boyish glee."

They are joined by the Seniors; "Manner, Dignity, there must be a great deal of this sort of thing," and "These gentlemen are seen with some maids of quite thirteen."

The choruses perform together: "We can dance you Sarabande, Gondolet, Carole, Pimpernel and Jumping Joan," "Of that there is no possible doubt whatever."

Exit the chorus, the Producer speaks:—

"When Hope is gone, dost thou stay on?"

and in the Dressing room:—

"Had that refreshment been denied,  
Indeed our chorus might have died."

Can you spot the quotations?





Mick Smith Mike Maberly

1952 - The Mikado

THE SOUVENIR PROGRAMME

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*W. Mansfield*  
*H. Hart*  
*John*  
*Byron*  
*M. G. Adams*

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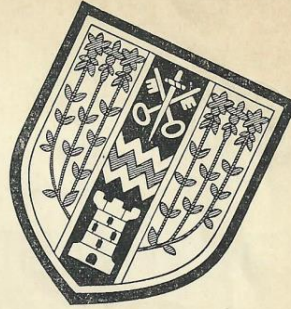
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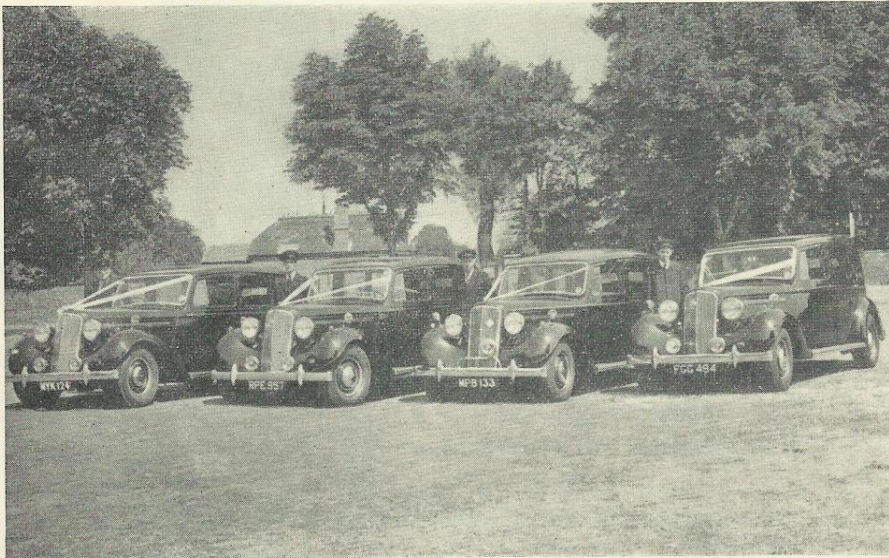
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presents

**"THE MIKADO"**

or "THE TOWN OF TITIPU"

by

W. S. GILBERT and ARTHUR SULLIVAN

by permission of BRIDGET D'OYLY CARTE

□

The Scenery designed and constructed by the School

The Orchestra is comprised of friends of the School

The Costumes by B. H. Drury, Ltd.

The Opera produced by A. J. DOIG, Esq.

with the help of Members of the Staff

□

Wednesday, December 10th to

Saturday, December 13th, 1952



M. G. Smith (Katisho)

## "THE MIKADO"

### CAST

(All of whom are boys of the School)

THE MIKADO OF JAPAN ...	<u>R. Shulman</u>	...	R. Shulman
NANKI POO (His son disguised as a Wandering Minstrel)	D. E. Coates		<u>G. B. Coates</u>
KO KO (Lord High Executioner of Titipu)	<u>M. L. Maberley</u>		M. L. Maberley
POOH BAH (Lord High Everything Else)	<u>J. Gingell</u>		J. Gingell
PISH TUSH (A Noble Lord)...	<u>J. Platt</u>		J. Platt
GO TO (Another) ...	<u>R. D. Gillard</u>		R. D. Gillard
KATISHA (An elderly Lady of the Mikado's Court)	...		M. G. Smith
YUM YUM	<u>Derek E. Fisher</u>	...	D. E. Fisher
PEEP BO	(Three Sisters, Wards of Ko Ko)	<u>N. Sproston</u>	N. Sproston
PITTI SING	<u>Stanley R. Gale</u>	...	S. R. Gale
BOY	<u>V. M. G. Read</u>	...	V. M. G. Read

#### NOBLE LORDS:—

R. Bicknell, F. Davies, A. E. Deadman, G. T. Emere, R. J. Gillett, A. Goldney, B. M. Howe, J. F. Hunt, D. James, J. H. Laming, F. Pearce, D. Scrine, B. A. Spencer, P. Sproston, J. Wade, J. R. Wealthy, N. West, D. A. Withers, J. R. Yass.

#### GUARDS AND COOLIES:—

G. J. Barrett, J. V. Elliott, C. R. Fisher, D. F. Harris, D. Rix, J. Walsh.

#### GIRLS:—

B. D. Coward, J. Dungate, G. Farebrother, P. H. Fettes, A. B. Ford, B. D. Galbraith, A. C. Garner, T. C. Goose, R. L. Haywood, C. F. Hugill, M. Jamieson, B. Lee, K. M. Lohmann, R. J. Mortimer, P. J. Norris, R. Robinson, D. Rowley, H. J. Slater, R. A. Spicer, N. G. Starling, D. G. Thompson, E. Thorne, S. D. Votier, J. S. Wharton, A. J. Whitehart.

### ORCHESTRA

*Violins*—Mrs. Harvey, Miss Roberts, Mr. Crow, Mr. Dance, Mr. Robinson.  
*Cellos*—Mrs. Dance, Mrs. Browne. *Bass*—Mr. Vincent. *Flute*—Mr. Churcher.  
*Oboe*—Mr. Batty. *Clarinet*—Mr. Laker, Mr. Allen. *Cornet*—T. D. Jewkes.  
*Trombone*—Mr. Cramp, Mr. Jackson, Mr. Laker. *Trumpet*—Mr. Slow.  
*At the Piano*—Mrs. Doig.

SCENE.—ACT I.— Courtyard of Ko Ko's Palace.

ACT II.—Ko Ko's Garden.

### **THE HISTORY OF GILBERT AND SULLIVAN IN SCHOOLS**

I should imagine that even early in this century attempts were made by schools to perform on the stage or concert platform one or a part of one of the operas. Trial by Jury and H.M.S. Pinafore were favourites. Usually it was considered that some principal parts must be played by adults, and an unfortunate version of H.M.S. Pinafore for female voices in three parts was published.

The present vogue for all-boy performances resulted from two discoveries. The first was that schoolmasters and mistresses who couldn't act or sing were far more painful to the audience than boys, and if bad were far worse than any boy could possibly be. The second was that small boys in girls clothing gave a piquancy to the performance which was charming and lacked vulgarity.

The present writer has experienced school concert performances (one as Iolanthe); Amateur Operatic Society performances; Boys' School performances, as an "added adult" and later as producer. He has seen and known the mother-company for many years. He has no doubt that boys' school performances can be the most entertaining.

Whether the performances in Merton beginning in 1922 and with those at Mitcham forming a continuous series till tonight have led to the present popularity of these performances in many schools, the author does not know. He modestly considers that they compare well with any by other schools.

### **ROLL CALL**

The 600 or so boys who have taken part in these performances are too numerous to record here. Very good performances can be recalled in many parts. I think the record is held by R. C. Gifkins who appeared in seven successive productions. It has very seldom been necessary to alter or omit any of the music. That there have been occasions when notes, or even whole bars, have been omitted by performers we need scarcely say.

### **SCENERY AND COSTUMES**

For many years the scenery was hired. Hired scenery has its points. It will stand up and although it looks tawdry and tattered near to, the general effect is not bad. Every dress rehearsal was a nightmare. The scenery was promised at 10 a.m., expected at 1 p.m., and arrived at 2 p.m. Then the scene shifters announced the improbability of setting the scene at all and went off to lunch. Impatiently waiting for a setting by 6 p.m., Mr. Marsh and his gang pulled it all down and built it up again.



Costumes were home-made for juniors until 1939. Under the skilled guidance of Mrs. Crees, the standard reached an elaboration little dreamt of in early days. It took an H. E. Johnson to step through his dress three times as he curtseyed in *Pirates of Penzance* in 1936. Clothing Rationing caused trouble, and the paper costumes of *Iolanthe* in 1947 were one result.

Of recent years Mr. Jones has been able to provide scenery gayer, brighter and more in keeping with Mitcham traditions since 1949. What's more—it stays up! Wigs have always been a difficulty. Realistic ones are an expensive luxury and much has been done with hats, elastic and crepe hair.

Accidents can always happen. The baton once flew out of the conductor's grasp and landed in the mayor's lap. He conducted several bars after one opera was over.

Once a master has taken part. The cast of *Yeomen of the Guard* in 1937, included a 4th Yeoman in the Chorus who normally taught History.

Once a boy not of the school was included. In 1935 at the age of 8, the producer's son was a drummer boy in the *Gondoliers*.

What are understudies? Only once has a boy failed to come up to scratch and made it necessary for a substitute to be put in on the second night. Illness has never kept a principal away.

There have been many stirring scenes behind scenes when signals from the front have been imperfectly understood.

For one production only has someone other than the present conductor waved the baton. The orchestras have varied in size from two to twenty and have sometimes been unanimous.

The time has passed when the Senior Chorus must include the School Captain ex officio, then the first XV and if more were wanted regard was had to singing ability.

#### **THEY ALSO SERVE**

There have been very many helpers. Eight or ten have helped with music and acting, but the basic team must be regarded as consisting of the Producer, Mr. Marsh and Mr. Lewis. Attempts to define their functions clearly have always been difficult. Mr. Marsh has been connected with every production since 1933. Mr. Lewis joined us first in 1935 and missed the performances in 1944 and 1945.

**PREVIOUS PRODUCTIONS BY THE SCHOOL**

1930	...	...	...	March and June	...	...	<i>Trial by Jury</i>
1931	...	...	...	March	...	...	<i>H.M.S. Pinafore</i>
1932	...	...	...	March	...	...	<i>Patience</i>
1933	...	...	...	February	...	...	<i>Iolanthe. Baths Hall</i>
1933	...	...	...	December	...	...	<i>Ruddigore</i>
1934	...	...	...	December	...	...	<i>Mikado</i>
1935	...	...	...	December	...	...	<i>Gondoliers</i>
1936	...	...	...	December	...	...	<i>Pirates of Penzance</i>
1937	...	...	...	December	...	...	<i>Yeomen of the Guard</i>
1938	...	...	...	December	...	...	<i>Patience</i>
1944	...	...	...	June	...	...	<i>H.M.S. Pinafore</i>
1945	...	...	...	June	...	...	<i>Pirates of Penzance</i>
1945	...	...	...	December	...	...	<i>Mikado</i>
1946	...	...	...	December	...	...	<i>Gondoliers</i>
1947	...	...	...	December	...	...	<i>Iolanthe</i>
1948	...	...	...	December	...	...	<i>Patience</i>
1949	...	...	...	December	...	...	<i>Yeomen of the Guard</i>
1950	...	...	...	December	...	...	<i>Ruddigore</i>
1951	...	...	...	December	...	...	{ <i>Trial by Jury</i> <i>H.M.S. Pinafore</i>



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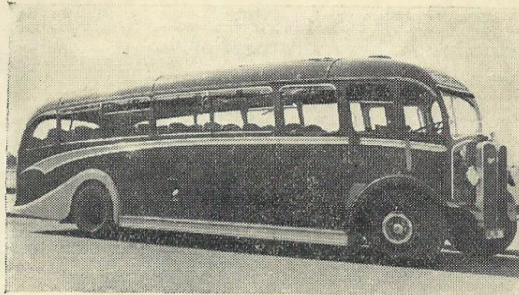
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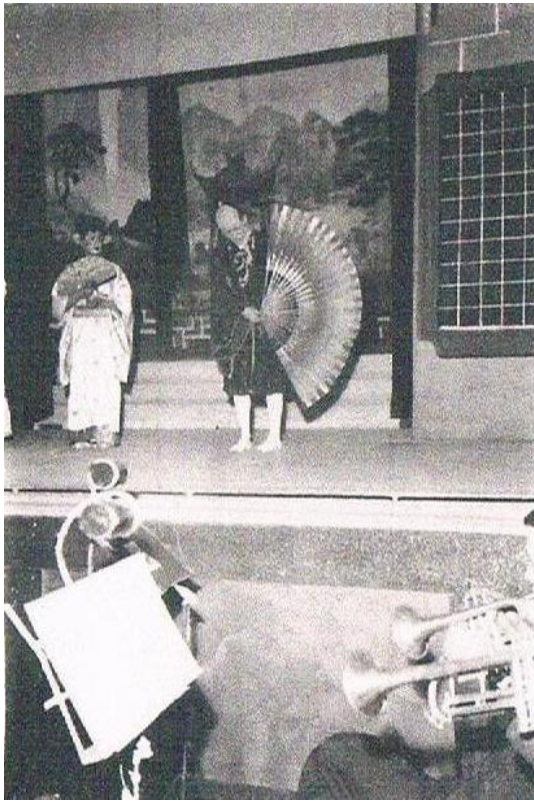


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