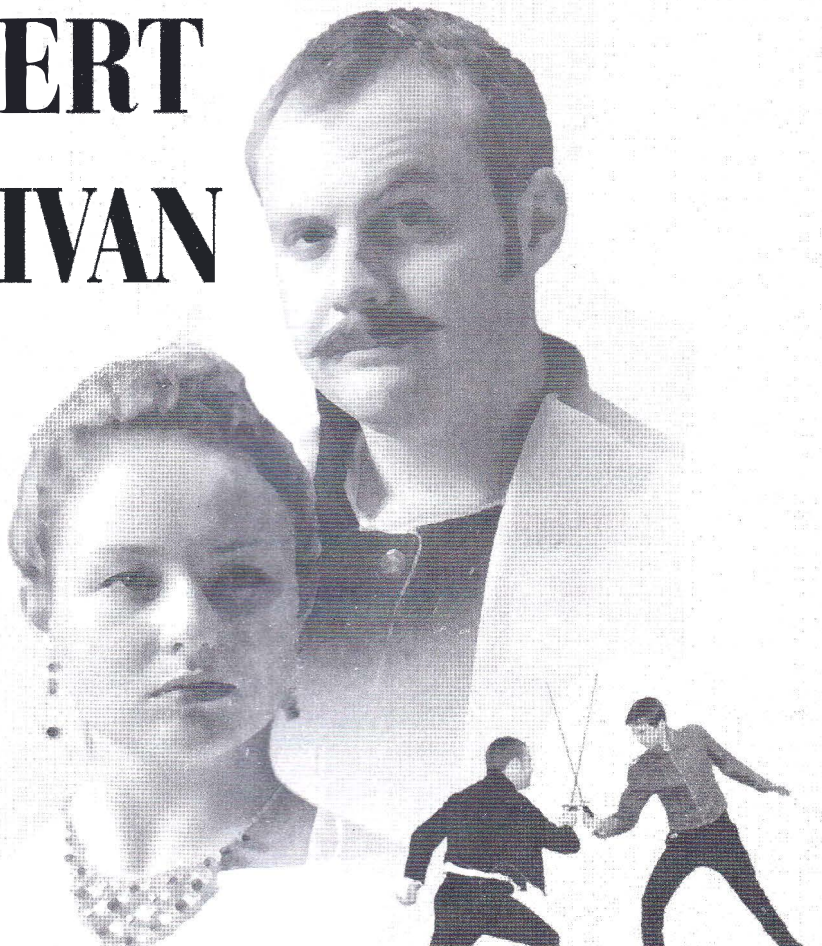


*Imperial College Operatic Society presents*

# **GILBERT *and* SULLIVAN**



# **THE GRAND DUKE**

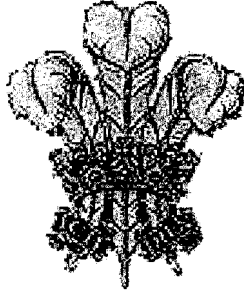
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## *THE GRAND DUKE*

or  
The Statutory Duel

Budleigh Salterton Public Hall

Good evening and welcome to tonight's performance of *The Grand Duke*, the fourteenth and last of the Savoy Operas. Although a premiere for Budleigh, ICOS has produced the show once before, in London in 1985, where a young Sue Foister (the director of this production) appeared in the chorus.

In this, our thirty-sixth year touring to Budleigh, I am very happy to bring many new faces to the stage of the Public Hall, along with many of the society stalwarts who you will no doubt recognise. For ICOS Tour to survive, we ultimately depend upon a continuous intake of current students. These new recruits help to keep the society alive, and bring with them considerable enthusiasm, talent and energy which keeps the society as vibrant as ever.

My thanks go out to everybody who has helped in making this year's tour possible, the production team, cast, crew, orchestra and the people in Budleigh who help to make 'touring' possible. The Town Council, Age Concern, St Peter's School, our subscribing members and you, our audience, have once again been especially supportive. As ever, we are exceptionally grateful for the welcoming atmosphere that you show us when we annually invade your peaceful and tranquil town! Thank you once again for your continued support. We hope you enjoy our production and we look forward to seeing you again next year.

Best wishes,

Tom Carradine  
2003 Tour Chair

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## DIRECTOR'S NOTE

*The Grand Duke*, Gilbert and Sullivan's final collaboration was first performed on 7 March 1896 at the Savoy Theatre, London and ran for only 123 performances, their shortest ever run. Some think of it as their "failed opera", yet it has much to recommend it. Sullivan, although in failing health, wrote a great deal of beautiful, intriguing and accomplished music and Gilbert's libretto is sharp and amusing, although it still clings to his earliest predilection for plots where whimsical devices resolve seemingly insoluble dilemmas at the fifty-ninth minute of the eleventh hour. However, considering the rapidly approaching twentieth-century fondness for farce, musical comedy and theatrical high jinks we should perhaps think of those grand masters of nineteenth-century musical theatre as being splendidly ahead of their time.

*The Grand Duke* was a timely satire on what contemporary writers thought of as "comic opera politics". Two years prior to the first production of *The Grand Duke*, Anthony Hope gave us the splendid tale of *The Prisoner of Zenda* in which the mythical state of Ruritania made its first appearance in the fictional map of Europe – by the way, in this state the ruler just happens to enjoy the same forename as our own Grand Duke Rudolph. Messrs. Gilbert and Sullivan will scarcely have been unaware of the same influences, nor indeed later on, were such diverse exponents as Agatha Christie, John Buchan and Marjorie Allingham. Harking back to *The Prisoner of Zenda* notion, many of you film-buffs may have noticed the similarity of our poster to the poster of the 1937 film, which starred Ronald Colman, Madeleine Carroll and Douglas Fairbanks. Since the majority of the protagonists of our extravaganza tonight are intended to be actors, a nod towards the theatrical world should be entirely in keeping and we hope you enjoy our humble offering today.



## SYNOPSIS

The curtain rises on the market-place of Speisesaal where Ernest Dummkopf's theatrical troupe is celebrating the approaching marriage of Ludwig, the company comedian, and Lisa. Beneath the theatrical veneer, a conspiracy is afoot among the thespians to overthrow Rudolph, the Grand Duke of Pfennig Halbfennig. Ludwig inadvertently betrays this conspiracy to the Grand Duke's detective. As Ludwig's stupidity has endangered the company, a plan is conceived whereby Ludwig and Ernest will fight a statutory duel whereby instead of combat by swords or pistols, the outcome is determined by the draw of a card. The winner will denounce the loser to the Grand Duke. They draw cards and as Ludwig wins, he goes off to tell the Grand Duke of the plot.

Unaware of the intrigue surrounding him, Grand Duke Rudolph prepares for his wedding to the immensely wealthy Baroness von Krakenfeldt. The Baroness discovers that Rudolph was betrothed in infancy to the Princess of Monte Carlo. Rudolph, however, points out that the Princess must appear by the following day in order to claim his hand, and since she and her father are too impoverished to make the journey from Monte Carlo to Pfennig Halbfennig their matrimonial future is assured.

Ludwig now approaches the Grand Duke in order to reveal the plot and finds him greatly agitated. Ludwig hatches a plan by which a statutory duel will be "fixed" and Rudolph will lose. Ludwig becomes the new Grand Duke. However, Julia, the prominent "English" actress of the troupe, points out that according to her contract she is required to play the part of the Grand Duchess. Lisa is disconsolate, but the show must go on and Ludwig is declared Grand Duke.

As the curtain rises on Act II, Ludwig gloriously presents his plan to manage the Grand Duchy. The Baroness arrives, announcing that Ludwig is required to assume all of the late Duke's responsibilities, including the Baroness herself, and everyone goes off to celebrate the wedding of Ludwig and the Baroness.

Meanwhile, the Prince and Princess of Monte Carlo arrive, having newly acquired wealth in a most enterprising fashion. The Princess, finding that Ludwig has taken over all of the extinct Grand Duke's responsibilities, happily asserts a prior claim to marriage over all the other Grand Duchesses. The company prepares for yet another wedding..

## MUSICAL NUMBERS

### OVERTURE

#### ACT I

1. Won't it be a pretty wedding? / Pretty Lisa... *Chorus, Ludwig and Lisa*
2. By the mystic regulation *Ludwig and Chorus*
3. Were I a king in very truth *Ernest and Chorus*
4. How would I play this part *Ernest and Julia*
5. My goodness me! What shall I do? / Ten minutes since... *Ludwig and Chorus*
6. Strange the views some people hold *Julia, Lisa, Ernest, Notary and Ludwig*
7. Now take a card, and gaily sing *Julia, Lisa, Ernest, Notary and Ludwig*

– there will be a brief interval of ten minutes –

8. The good Grand Duke / A pattern to professors... *Chorus and Grand Duke*
9. As o'er our penny roll we sing *Grand Duke and Baroness*
10. When you find you're a broken-down critter *Grand Duke*
11. *Finale*: Come hither, all you people / Oh, a monarch who boasts intellectual graces / Ah, pity me, my comrades true / Oh, listen to me, dear / The die is cast / For this will be a jolly Court *Company*

– there will be an interval of twenty minutes –

#### ACT II

1. As before you we defile *Chorus*
2. Your loyalty our Ducal heart-strings touches *Ludwig and Chorus*
3. Yes, Ludwig and his Julia are mated / Take care of him *Ludwig and Lisa*
4. My heart stands still – with horror chill'd... *Julia*
5. Your Highness, there's a party at the door *Chorus and Baroness*
6. Now away to the wedding we go *Chorus and Baroness*
7. So ends my dream... *Julia*
8. If the light of love's lingering ember *Julia and Ernest*
9. Come, bumpers – aye, ever-so-many *Baroness and Chorus*
10. Why, who is this approaching? *Ludwig and Chorus*
11. The Prince of Monte Carlo *Herald and Chorus*
12. His Highness we know not *Ludwig*
13. We're rigged out in magnificent array *Prince and Princess of Monte Carlo and Chorus*
14. Dance
15. Take my advice – when deep in debt *Prince of Monte Carlo and Chorus*
16. Well, you're a pretty kind of fellow *Chorus and Grand Duke*
17. *Finale*: Happy couples, lightly treading *Company*



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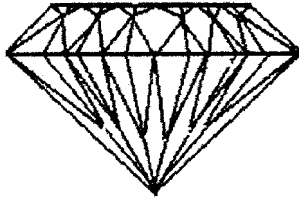
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## CAST

|  |                     |
|--|---------------------|
| Rudolph ( <i>Grand Duke of Pfennig Halbpfennig</i> )         | Ashley Mercer       |
| Ernest Dummkopf ( <i>a theatrical manager</i> )              | David Phipps-Davis  |
| Ludwig ( <i>his leading comedian</i> )                       | Philip W. Errington |
| Dr. Tannhäuser ( <i>a Notary</i> )                           | Tom James           |
| The Prince of Monte Carlo                                    | Graham Rogers       |
| Viscount Mentone   | Mike Wyr            |
| Ben Hashbaz ( <i>a costumier</i> )                           | Seb Junemann        |
| Herald   | Tom Carradine       |
|  |                     |
| The Princess of Monte Carlo ( <i>betrothed to Rudolph</i> )  | Fay Talbot          |
| The Baroness von Krakenfeldt ( <i>betrothed to Rudolph</i> ) | Sally Hewitt        |
| Julia Jellicoe ( <i>an English comédienne</i> )              | Michaela Hodgson    |
| Lisa ( <i>a Soubrette</i> )                                  | Delea Shand         |
| Gretchen   | Sarah Hunphreys     |
| Bertha   | Fay Talbot          |
| Elsa   | Tanya Knowles       |
| Martha   | Jo Arthur           |

Chamberlains, Nobles, Actors, Actresses, etc.

Tom Dane, Shannon Holmes, Simon Ibbotson and Debora Parkinson

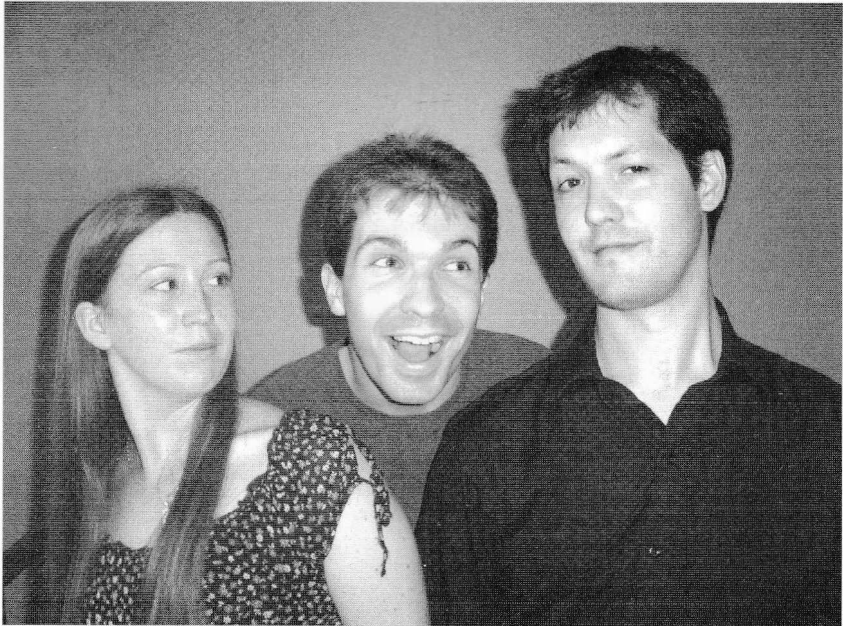
## ORCHESTRA

|               |                    |
|---------------|--------------------|
| Violin        | Liz Lankey         |
|               | Barbara Steel      |
|               | Anne Fice          |
|               | Sarah Rimmington   |
| Viola         | Isobel Wroe        |
| Cello         | Kate Feldschreiber |
| Double Bass   | Cathie Trott       |
| Flute/Piccolo | Carla Finesilver   |
|               | Ally Silver        |
| Oboe          | Tom Lambert        |
| Clarinet      | Andy Power         |
|               | Jon Hooper         |
| Bassoon       | Tanya Weeks        |
| French Horn   | Tim Jones          |
| Trumpet       | Matthew Schofield  |
| Trombone      | Colin Parker       |
| Percussion    | Tim Baldwin        |

## PRODUCTION TEAM

|                                  |  |
|----------------------------------|--|
| Director                         | Sue Foister  |
| Musical Director                 | Brian D Steel  |
| Assistant Musical Director       | Jon Hooper   |
| Additional Choreography          | Simon Ibbotson   |
|                                  | Tom Dane   |
| Costume Design                   | Adrian Lillie  |
| Set Design                       | Brian Tucker   |
| Lighting Design                  | Kylie Daniels  |
|                                  | Etienne Pollard  |
| Lighting Design Consultant       | Rolly Trice  |
| Production Manager               | Dave Gathercole  |
| Set Construction                 |  |
|                                  | Andy Allan, Andy Caisley, Martin Chong, Burly Cumberland, Kylie Daniels,<br>Joth Dixon, Emma Dixon, Gary Ewer, Luke Farrow, Dave Gathercole,<br>Paul Hickman, Rys Jaszek, Adam Mahomed, Clare Mitchell, Mike Moate,<br>Helen Parsons, Etienne Pollard, Ally Silver, Rolly Trice, Brian Tucker,<br>Laurie Tweedale, Paul Wilson and Dan Young |
| Properties                       | Dave Gathercole  |
| Scenic Artists                   | David Lillie   |
|                                  | Bob Vaughan  |
| Stage Manager                    | Dave Gathercole  |
| Stage Crew                       |  |
|                                  | Andy Allen, Martin Chong, Emma Dixon, Mike Moate, Dan Young  |
| Lighting Crew                    | Etienne Pollard  |
|                                  | Kylie Daniels  |
| Costume Assistants               | Tom Dane   |
|                                  | Sally Hewitt   |
|                                  | George King  |
| Make Up                          | Phil Hollman   |
| Front of House Manager           | Stephen Webb   |
| First Night Reception            | Brian Tucker   |
| Orchestral Management            | Liz Lankey   |
| Publicity                        | Liz Lankey   |
| Programme                        | Phil Errington   |
| Poster Design                    | Phil Hollman   |
| Chair                            | Tom Carradine  |
| Vice-Chair / Subscribing Members | Sally Hewitt   |
| Treasurer                        | Jon Hooper   |
| Secretary                        | Tom Dane   |

Special thanks to ...  
Alaric Barrie; Georgia Dobson; Age Concern;  
Imperial Opera; Imperial College Union Musical Theatre Society;  
Imperial College Union Dramatic Society; Sir Walter Plinge; Imperial Costumes;  
Deborah Miles-Johnson; Budleigh Salterton Scout Group, Guide Group,  
Drama Club, Tourist Information Centre, and Town Council;  
St. Peter's Parochial Church Council; St. Peter's School;  
East Devon District Council; The Feathers;  
the residents of Budleigh  
and our Subscribing Members



## BIOGRAPHIES

JO ARTHUR. Being an exceptional pastry chef, Jo makes many tasty treats, her pork pies, sausage rolls and jam tarts are simply mouth-watering. She is delighted to be performing in Budleigh for the first time and singing about her art.

TOM CARRADINE. *The Grand Duke* marks Tom's fifth visit to Budleigh, where he has played Frederic in *The Pirates of Penzance*, Bob Beckett in *HMS Pinafore*, and acted as musical director on the Christmas productions of *A Swell Party* and *Something's Afoot*. When not studying for his degree in Biochemistry at Imperial College, Tom works as a singer and pianist, performing in venues across the Midlands and South East. Most recently he appeared on BBC London 94.9FM and regularly performs in the medieval banquets at Coombe Abbey, Coventry.

TOM DANE fears that this may be his last tour as he becomes an accountant in the autumn and is sure that he will never be allowed to have this much fun again. Ever. For the present though he may be found having his fun at the bottom end of the bass section – as usual. Tom would like to dedicate his performance to all of his dogs, as sadly none of them can be on tour this year.

PHILIP W. ERRINGTON last trod the Budleigh boards back in 1998 as the Colonel in *Patience*. The “missing years” include finishing his PhD (John Masefield minutiae a speciality), gaining meaningful employment as an antiquarian book expert at Sotheby's and performing with The University of London Opera Group, Grosvenor Light Opera Company, The Philharmonia Chorus and, amazingly, one night with the (old) D'Oyly Carte! Roles include Counsel, Usher, Dr Daly, Dick Deadeye, Pirate King, Grosvenor, Colonel, Strehphon, Gama, Ko-Ko, Robin, Jack Point and The Duke of Plaza-Toro. He quite likes G&S.

SUE FOISTER. Since embarking on a Biology course at Imperial some time last century Sue has gradually worked her way up from the remotest of back rows of the chorus (a position so lowly as to entail delivering one's entire performance from a locked cubicle in a nearby public lavatory as opposed to actually going on stage) to such heights as costume designer, leech tamer and fluent speaker in tongues, and of course, the current exalted post of director. Previous directorial work includes *Something's Afoot* and *Cherrybushke* (for Imperial Opera), *H.M.S. Pinafore*, *The Secret Life of Walter Mitty*, *Ruddygore*, *Iolanthe*, *The Gondoliers* (Imperial College), *Rough Crossing* (The Lard Marketing Board). Sometimes people let her loose on stage where favourite roles include lots of G&S contraltos such as Katisha, Little Buttercup, Ruth and lots of Lady Somethings, Mrs Lovett (*Sweeney Todd*), Witch (*Into the Woods*), Reno Sweeney (*Anything Goes*), Princess Ida (*Princess Ida*), Madame Armfeldt (*A Little Night Music*) and fifteenth shepherd in the Hamilton Road Primary School nativity play (1974) in which (in her opinion), she

was robbed and should have been an angel – only she was short and fat with brown hair and a thrifty flannelette robe. Sue Foister is 92.

SALLY HEWITT hasn't written her own programme note since 1999, and is reluctant to start now. Anyway. She graduated from Imperial College last year with a Masters in Maths. But that doesn't mean ICOS is getting rid of her. This is her fourth summer in Budleigh, and this year's aim is to be on stage for as much time and in as many different dresses (and wigs) as possible.

MICHAELA HODGSON. This is the third summer that Michaela has performed in the Budleigh show... and she's *still* a teenager! She was born in Tasmania, Australia, and raised in Sydney's sunshine where she did an awful lot of dancing, singing and acting, including far too many productions of the Broadway musical *Annie*, and was forced to remember the ordeal by waiting two years for the red hair dye to come out! She took up classical singing with Deborah Miles-Johnson in 2000 and now trains at the Royal College of Music with Eiddwen Harhry.

SHANNON HOLMES is very happy to be embarking on a new adventure as joint tour social secretary this year, after making her debut as ICOS's resident cleaning lady in 2002's *The Pirates of Penzance*. She is also proud to be upholding her own personal tradition of being the smallest member of the cast, and being hoisted aloft by the male chorus on numerous occasions.

SARAH HUMPHREYS. This is Sarah's first summer tour, although she has twice dipped her toe into Budleigh waters for Christmas shows. So far, she has served a two and a half-year sentence with Imperial Opera (ICOS's sister group): co-directing, playing a variety of roles and, in one case, wearing a false beard.



SIMON IBBOTSON loves life, loves being on stage, loves being in good company and loves drinking. So why he joined this company is a complete mystery. After taking part in six successful Budleigh tours, he thought he'd push his luck and try for a seventh and if you catch him in the bar after the show, he might even be bribed into not doing an eighth!

TOM JAMES is a keen member of ICOS and when he has time he tries to be a maths student at Imperial. Despite being very involved with the society for the last couple of years this is Tom's first Opsoc tour. In fact, before auditioning for this production he had never encountered any G&S operettas, and is pleasantly surprised to find *The Grand Duke* so funny and musically adventurous. It's all been so much fun, this could turn into a regular thing! Look out for him next year...

SEB JUNEMANN is a self-confessed musical theatre addict! Having spent his high school years performing amateur productions ranging from *Grease* to *Little Shop of Horrors*, he is now an active member of ICOS and looks forward to many more successful years with the society. This is his first G&S musical and his first year at Budleigh. He may be a rookie through and through but can still keep up with the rest of the cast on stage and most of the techies off stage! Here's to the beginning of a beautiful relationship with tour and Budleigh!

TANYA KNOWLES. Despite having just completed the third year of her geology degree at Imperial College, Tanya's main love has always been singing. Having performed annually in pantomime since the age of 12 (oh yes she has!), she has grown tired of overexcited cubs, slapstick and "it's behind you" jokes. This year, finally, she discovered G&S waiting in the wings and has never looked back to the bygone days of greasepaint and audience participation! Tanya's other interests include playing the piano, snooker, Blackadder and watching Sean Bean videos ad nauseam!

ASHLEY MERCER. This is Ashley's first ICOS tour to Budleigh. A physicist at King's College London, this has been a busy year for him: so far he's played Pooh-Bah (King's College G&S Society), Lord Chancellor (in London and Louth) (The University of London Opera Group) and Joe in *Elegies* (Imperial Opera). He also sings regularly with King's College Chapel Choir. He would like to dedicate his performance to that positively perfect panacea, that robustly restorative rarity, that manifoldly-magnificent *masticatif*: Battenburg cake.

DEBORA PARKINSON would love to try to rob a bank using a banana.

DAVID PHIPPS-DAVIS. This is David's eighth trip to Budleigh and his third time playing an actor for the Budleigh audience, previous incarnations being the Chairman in *The Mystery of Edwin Drood* and Monty Wooley in his own production of *A Swell Party*. Other roles on this stage include the title role in *The Sorcerer*. He

has just left the Guildhall School of Music and Drama and is trying to make his living on the stage!?!

GRAHAM ROGERS is delighted to announce that following a ground-breaking marketing deal with Asda Group PLC, he is now able to offer every audience member the chance to own a limited edition fully posable 7<sup>3</sup>/<sub>4</sub>" action-figure of Graham Rogers™ in French Prince costume, complete with string of garlic cloves and removable beret. Just collect four tokens from special programmes and present them at participating stores. Ahem. Graham hopes you will excuse such excessive silliness; he has recently become engaged to his real-life Princess, Catrine (who Budleigh audiences will remember as last year's Mabel) and is feeling, as so memorably expressed by the Carpenters, on top of the world. Catrine sadly couldn't take part this year as she is currently rehearsing for a Monteverdi opera in Aldeburgh, but she is much missed, I tell thee.

DELEA SHAND is a citizen from the colonies (the big one called Canada) and she is delighted to have travelled all the way to Budleigh to perform in this racy production of *The Grand Duke*. If you enjoyed Delea's performance, and would like to see her stay in this country, she will be accepting marriage proposals so that her visa can be extended. Delea also wishes to thank her flatmates for putting up with the noise.

BRIAN D STEEL has been coming to Budleigh Salterton with ICOS for longer than he cares to remember (this is his Silver Jubilee Tour!) and although he is usually found hiding behind the drums, this is his third appearance as Musical Director. Back home in Surrey, Brian spends much of his time "MDing" an assortment of Operatic and Dramatic Societies, and has conducted some 43 different productions over the past 14 years, in addition to numerous smaller revues. In between conducting and his "day job" in computing, Brian plays piano, synthesizer and percussion, and enjoys arranging or composing music for his productions.



FAY TALBOT. The last time Fay graced the Budleigh stage it was dressed as a saucy maid complete with peroxide blonde wig and cockney accent for the Agatha Christie spoof *Something's Afoot* in December. She will yet again be affecting an outrageous accent but this time from across the Channel as the Princess of Monte Carlo. She is delighted to have had the excuse to watch copious repeats of 'Allo 'Allo all in the name of research. She is pleased to report that there will be no blonde wig this time. Phew.

MIKE WYER. This is Mike's fourth year at Budleigh, and he is very pleased to be swelling the ranks of the chorus once more. Mike is relishing the challenge of playing second drunken bloke on the left, a role well-suited to his summertime performing technique (a system of his own devising which requires the actor to be holding a cool beer at all times).





## PAST SHOWS

**1956** Victorian Melodrama. **1957** Trial by Jury. **1958** The Mikado. **1959** Iolanthe

**1960** H.M.S. Pinafore. **1961** The Yeomen of the Guard. **1962** Trial by Jury; Bastien and Bastienne. **1963** The Pirates of Penzance. **1964** The Gondoliers. **1965** Iolanthe; The Mikado. **1966** H.M.S. Pinafore; Trial by Jury; The Gondoliers. **1967** Ruddigore; Carmen; G&S Highlights. **1968** The Pirates of Penzance; Iolanthe. **1969** The Yeomen of the Guard; The Mikado

**1970** H.M.S. 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; H.M.S. Pinafore; Trial by Jury. **1975** The Mikado; G&S Highlights; Patience. **1976** Utopia Limited; The Pirates of Penzance. **1977** Orpheus in the Underworld; Venus and Adonis; The G&S Marathon; The Yeomen of the Guard. **1978** The Gondoliers; Tales of Hoffman Act II; Iolanthe. **1979** The Grand Duchess; Trial by Jury; Princess Ida.

**1980** The Sorcerer; The Zoo; The Mikado. **1981** Ruddigore; Fiddler on the Roof; The Zoo; H.M.S. Pinafore; Trial by Jury. **1982** Patience; The G&S Marathon; Trial by Jury; Utopia Limited. **1983** The Yeomen of the Guard; The Martyr of Antioch; The Gondoliers. **1984** Iolanthe; Captain Noah & His Floating Zoo; The Pirates of Penzance; The Zoo. **1985** The Grand Duke; Horrorstoria; The Sorcerer. **1986** Princess Ida; Bessie's Dilemma; Widgets plc; The Mikado. **1987** The Zoo; H.M.S. Pinafore; The G&S Marathon; Patience. **1988** The Gondoliers; Side by Side by Sondheim; St George and the Dragon; The Yeomen of the Guard. **1989** The Pirates of Penzance; Bernstein on Broadway; Iolanthe.

**1990** Utopia Limited; The Songs of Cole Porter; Ruddigore. **1991** Kiss Me Kate; H.M.S. Pinafore; Trial by Jury. **1992** Grease; The G&S Marathon; The Mikado. **1993** Anything Goes; Princess Ida; Opposites Attract. **1994** Chicago; The Pirates of Penzance; Daughters of Misfortune. **1995** Cabaret; Another Hundred People; The Yeomen of the Guard; The Scarlet Pimpernel. **1996** The Boyfriend; Play a Simple Melody; The Gondoliers. **1997** Sweet Charity; A Little Bit of Everything; Ruddigore. **1998** Salad Days; The G&S Marathon; Patience. **1999** The Dark Side; Guys 'n' Dolls; Iolanthe

**2000** Trial by Opera; The Secret Life of Walter Mitty; The Sorcerer; G&S Medley. **2001** The Best Little Whorehouse in Texas; H.M.S. Pinafore; Just a Tube of Grease Paint (... and a Follow Spot). **2002** Grease; The Pirates of Penzance; Rock. **2003** Personals; The Grand Duke

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