

GRAND



DUKE



IMPERIAL COLLEGE

OPERATIC

SOCIETY

PRESENTS

THE

GRAND

DUKE

OR 'THE STATUTORY DUEL'

BY GILBERT

AND SULLIVAN

PRODUCTION DIRECTOR MR ELLIS C PIKE

MUSICAL DIRECTOR MR RICHARD CARTMALE



**Ludwig**

**Lisa**

**Julia Jellicoe**

**Baroness von Krakenfeldt**

**Dr Tannhäuser  
Ernest Dummkopf  
Rudolph**

**Bertha Gretchen  
Martha**



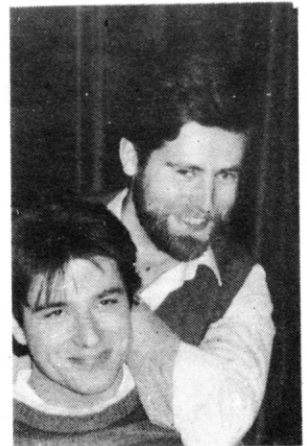
**Ben Hashbaz Herald**

**The Prince of Monte Carlo  
Viscount Mentone**

**The Princess of Monte Carlo**



**Producer  
Musical Director**



# 'THE GRAND DUKE'

## CAST LIST: IN ORDER OF APPEARANCE.

Ernest Dummkopf <i>a Theatrical Manager</i> .....	Mark Lee
Elsa .....	Cecilia Nevill
Bertha .....	Joanna Claydon
Lisa <i>a Soubrette</i> .....	Delinne Isaacs
Ludwig <i>a comedian</i> .....	Clive Paget
Dr Tannhäuser <i>a solicitor</i> .....	Mac Newton
Gretchen .....	Anne Willey
Martha .....	Becci Watts
Julie Jellicoe <i>a English comédienne</i> .....	Michèle de Casanove
Rudolph <i>Grand Duke of Pfennig Halbfennig</i> .....	William White
The Baroness Von Krakenfeldt <i>Betrothed to Rudolph</i> .....	Georgia Paget
Herald .....	Gary Atkins
The Prince of Monte Carlo .....	Anthony Pierce
The Princess of Monte Carlo <i>betrothed to Rudolph</i> .....	Cecilia Nevill
Ben Hashbaz, <i>a costumier</i> .....	Adam Craske
Viscount Mentone .....	Tony Moorby

### Chorus of Chamberlains, Nobles, Actors, Actresses, etc.

.....	Clara Challenor
.....	Sue Foister
.....	Lynne Green
.....	Debbie Johnson
.....	Janina Kaminska
.....	Beth Lawton
.....	Fiona Sinclair
.....	Nici Tansey
.....	Trevor Beard
.....	Nick Keay
.....	Roger Middlebrook
.....	Ed Mulligan
.....	Brian O'Connell
.....	Mark Pettler
.....	Tim Sawers
.....	Jon Sturgess
.....	John Tripp

SCENE: BACKSTAGE AT ERNEST DUMMKOPF'S THEATRE IN  
SPEISESAAL, CAPITAL OF PFENNIG HALBPENNIG

DATE: Sometime in the 1930's.

THERE WILL BE AN INTERVAL OF TWENTY MINUTES  
BETWEEN ACTS WHEN REFRESHMENTS WILL BE ON SALE AT  
THE CRUSH BAR.

## PRODUCTION NOTES

When first produced, 'Grand Duke' was written and staged as a glittering spectacular, an indulgent swan-song for the two geniuses who had become the indisputed kings of British operetta. It is probably solely due to this fact that 'Grand Duke' has become the most neglected of all Gilbert and Sullivan's masterpieces, and a masterpiece it is. The music is Grandiose yet melodic; the plot is ingenious, if rather complex, and the resultant combination—practically unstagable. It was largely due to the fact that I have never seen a production of 'Grand Duke' which I felt 'worked' that I felt drawn to try and adapt it into a form which could be put on by a small, if energetic, company on a normal stage.

To do this, I have taken what I considered to be the central theme of Gilbert's Libretto, and the butt of most of his jokes; the theatrical world itself; a world which he was obviously captivated and infuriated by. It is a world where fantasies are played out, where masks hide real emotions and where real events are subservient to dreams. This was how I decided to portray 'Grand Duke'. Firstly, I have set the entire production backstage where all the characters become just actors taking their rôles, and there is more playing of parts in the 'dressing rooms' than actually occurs on 'The Stage'.

I had also moved the setting forward to the 1930's; an age when the theatre was at a height which the blossoming film industry would never let it reach again, and when the world itself, using largely on dreams and delusions was about to be rudely awakened by the actions of a certain German 'Grand Duke'. The correlation between 'Grand Duke' and the Third Reich is obvious given the German setting that Gilbert provided and the period in which I chose to set it. In fact, much of Gilbert's original setting was intended to paint his picture of Germany and its rulers just before the First World War. I would love to be able to claim that I see the fated revolution in 'Grand Duke' as being analagous to the fall and rise of pre-or even post-war Germany, but I do feel that maybe that would be carrying the symbolism too far! I would rather the more general analogy with the theory that any tyranny vanquished by incompetence will find the shortest route through chaos back again to tyranny. I have left it for the audience to decide if there was really a revolution at all or whether it is all part of Ernest Dummkopf's fantasy that a man who can rule a theatrical crew can rule anything.

By bringing the sumptuous down to the seedy, and the fantastic to fantasy this will definitely be a different 'Grand Duke'. I hope it has not lost any of its barbed wit, and that any liberties which I have taken with passages of text and the setting serve only to emphasise the comments Gilbert was making. As to whether this 'Grand Duke' works—That again I leave to the audience to decide.

ELLIS PIKE—PRODUCTION DIRECTOR

### THE COMMITTEE IN ORDER OF APPEARANCE

Secretary .....	Shiree Baker
Treasurer .....	Adam Craske
Co-Opted Member .....	Iain Barker
Co-Opted Member .....	Roger Middlebrook
Co-Opted Member .....	Joanna Claydon
Vice Chairman .....	John Tripp
Publicity Officer .....	Anita Lee
Chairman .....	Gary Atkins

THE CHAIRMAN WOULD LIKE TO EXPRESS HIS THANKS TO ROGER MIDDLEBROOK FOR HIS HOURS OF HELP AND ADVICE.

## FRONT OF HOUSE

Manager ..... Colin Rozario  
Bar Manager ..... Greg Tansey  
Staff ..... Judith Aungiers  
..... Shiree Baker  
..... Iain Barker  
..... Sally Donegani  
..... Lesley Gillingham  
..... Brendan Peilow  
..... Susan Walker

## COSTUMES

..... Cecilia Nevill  
..... Clara Challenor

## PUBLICITY

Artwork ..... Ellis Pike  
..... Gary Atkins  
..... Adam Craske  
..... Anita Lee

## STAGE CREW

Stage Manager ..... Andrew Woodger  
Deputy Stage Manager ..... Julian Lane  
Set Design ..... Ellis Pike  
Lighting Design ..... John Cullen  
Lighting Operator ..... Linda O'Leary  
Properties Manager ..... Pam Parkinson  
Set Constructed by  
..... Andy Woodger  
..... Gary Atkins  
..... Phil Bailey  
..... Joanna Claydon  
..... Adam Craske  
..... Sue Foister  
..... Tony Moorby  
..... Mac Newton  
..... Ellis Pike  
..... Fiona Sinclair  
..... Jon Sturgess  
..... John Tripp

## Band Fixers

..... Barbara Malpass  
..... Gary Atkins  
..... Jon Heitler  
..... Graham King  
..... Brian Steel  
..... Gill Pearmain

# HORRORTORIO

To be performed on Tuesday 19th March in the Union Concert Hall at 7.30pm. First rehearsal on Tuesday 19th February in the Music Room, 53 Princes Gate.

# THE SORCERER

First rehearsal on Tuesday 23rd April in the Music Room, 53 Princes Gate. To be performed on tour in Budleigh Salterton, Devon.

# BOCCACCIO

Presented by Imperial Opera from Wednesday 5th June to Saturday 8th June in St Mary Abbott's Theatre, Kensington Church Street, Kensington at 7.30pm. Tickets £3.00.



Ladies and Gentlemen of the Orchestra

1st Violins.

Stephen Frost (Leader)  
Naomi Reynolds  
Barbara Malpass  
Julian Niolov

Trumpets.

Eric Coker  
David Payne  
Rupert T. Matley

2nd Violins.

Michael Withers  
Julia Alford  
Antony Pearce

Trombones.

Graham King  
Philip Cambridge  
Lawrence Thistlewood  
Andy Noble  
Siggi Torbergsson  
Chris Wanal  
Lesley Batting

Violas.

Sebastian Fenton  
James Norris

Horns.

Tim Jones  
Jonathan Jaggard  
Ian Kille  
Andy Robinson

Cellos.

Emma Leaman  
Julie Spencer

Flutes.

Jonathan Heitler  
Sally Farrall

Double Bass.

Liz Hollowood  
Callum Yule

Clarinets.

Chris Jeffries  
Jill Pearmain  
Sally Donegani

Oboe.

P.E. Robloye

Bassoon.

Dave Thorpe  
Caroline Kong

Percussion.

Brian Steel  
Chris Brannick

Rehersal Accompanist

Brian Steel (again!)

The committee would like to thank Moet et Chandon for the generous gift of champagne to be used in this performance.

Erratum.

Mr Phillip Bailey replaces Julian Lane as deputy Stage Manager.