

The Gilbert and Sullivan Society of Edinburgh presents

The Grand Duke

by
W. S. Gilbert &
Arthur Sullivan



King's Theatre, Edinburgh
14th - 18th March 2006



Director: Alan Borthwick
Musical Director: David Lyle

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*The Gilbert & Sullivan Society of
Edinburgh*



presents



The Grand Duke

or

The Statutory Duel

Libretto by
W. S. Gilbert

Music by
Arthur Sullivan

New Performing Edition by Alan Borthwick

Director Alan Borthwick
Musical Director..... David Lyle
Assistant Director Liz Landsman

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Welcome



Good evening, Ladies and Gentlemen, and a warm welcome to the King's Theatre, Edinburgh and to our 2006 production of *The Grand Duke*. After last year's production of *The Yeomen of the Guard* we're leaving the Tower of London and taking you to meet the Grand Duke of Pfennig Halbpennig.

The Grand Duke is the last Gilbert & Sullivan collaboration and it's rarely performed. Some would say that we're taking a risk in tackling such an unknown piece but we believe it's a hidden treasure. We trust you'll agree.

As usual the Company have been in great demand throughout the year both within Edinburgh and beyond.

Last summer we repeated our production of *The Yeomen of the Guard* to open the annual International Gilbert & Sullivan Festival in Buxton. It was an honour to take part in such an event and a great time was had by all.

In November the Society returned to the Usher Hall where we joined the Band of Her Majesty's Royal Marines, Scotland to celebrate the 200th anniversary of the Battle of Trafalgar and the 60th anniversary of the end of World War II. We will again be joining forces with the Band on Wednesday November 15th this year where the concert will be in aid of Seafarers UK. I hope you will be able to join us in what is always a special event.

I would like to take this opportunity to thank the many people who give their time, talents and skills to make sure that we can continue to provide you with a quality production each year. I would also like to thank you our audience for your support. I hope you will continue to attend our shows for many years to come.

Plans for next years show are already underway. We will be performing one of the most popular Gilbert & Sullivan operettas *The Pirates of Penzance*. Auditions will take place at the end of May. If you are interested in taking a principal part or appearing as a member of the chorus, further information is available from Alison Crichton-Cook (0131 669 9633).

Meanwhile the curtain is about to rise to take you into the world of Topsy-Turveydom and the town of Speisesaal. I hope you will enjoy the show.

Andrew Crawford
President

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Synopsis

Ernest Dummkopf's travelling theatrical company is discovered celebrating the forthcoming nuptials of Ludwig, the leading comedian, and Lisa, the soubrette. The company is involved in a conspiracy to dethrone the Grand Duke, Rudolph, and, as Ernest is expected to be elected as the new Grand Duke, he makes all sorts of extravagant promises to the players. Julia, his leading lady, insists on playing the part of the Grand Duchess. However, Ludwig inadvertently betrays the conspiracy to Rudolph's private detective.

The Notary suggests a trial by Statutory Duel between Ernest and Ludwig. The laws of the State run for a century and then automatically lapse unless revived by the Grand Duke in power. The duel is fought by means of playing cards, and he who draws the lowest card is deemed to die and disappear. This law has run for a hundred years all but a day. Ludwig draws an ace, Ernest a king, whereupon Ernest disappears. Ludwig then approaches Rudolph with a view to denouncing the "dead" Ernest as the leading conspirator. However, as Rudolph is terrified at the thought of being assassinated, Ludwig persuades him to fight a Statutory Duel. They arrange that Rudolph will lose so that he avoids the assassination attempt. Ludwig draws an ace, the Grand Duke disappears, and Ludwig reigns in his stead. Ludwig then revives the law for another hundred years and Julia insists on reigning as his Grand Duchess.

Ludwig and Julia celebrate their marriage ceremony in great style. Lisa is, of course, distressed at Ludwig's marriage, as also is the Baroness von Krakenfeldt at the disappearance of her lover the Grand Duke proper who was to marry her this very day. But when she learns that the present Grand Duke has revived the law for another century she insists on Ludwig shouldering Rudolph's responsibilities and marrying her. Things get more involved when the Prince of Monte Carlo appears, for his daughter was betrothed to the Grand Duke in infancy, and comes to celebrate the nuptials. Thus Ludwig has four brides in twenty four hours.

How on earth can this muddle be resolved?



Alan Borthwick
Director

Alan Borthwick has sung leading tenor roles in operas ranging from Poulenc to Puccini as guest artiste for companies throughout Scotland. He is the only singer ever to have performed all the tenor roles in Sullivan operas - including those written without Gilbert - and he has recorded many of these roles for leading record companies.

Alan is now in great demand as a professional director and next week he will be back in this very theatre directing *West Side Story*. Last December his own company presented two Lionel Monckton operettas in St. Andrew's & St. George's, receiving excellent notices and raising over £500 for charity.

Alan holds a first-class honours degree in Mathematics and Natural Philosophy and his full-time job is Development Officer in East Lothian's Department of Education and Children's Services. In his "spare" time he lectures in Mathematics for the Open University and in this role he has recorded a series of mathematical videos with the BBC. Other work for the BBC includes the setting of questions for a series of musical-theatre quizzes.



David Lyle
Musical Director

David Lyle was born and educated in Edinburgh and is prominent in the musical life of the city, being well-known as a conductor, accompanist, arranger and orchestral timpanist. His services are constantly in demand and this year will be his twenty-ninth as Musical Director of The Gilbert and Sullivan Society of Edinburgh. He has led them in concerts in and outwith Scotland, including gala evenings with the Band of HM Royal Marines in Edinburgh's Usher Hall, and invitation concerts at the Buxton, Stranraer and Dunkeld Festivals.

His specialist field is the music of Sullivan and he has now conducted on commercial recordings of all the composer's non-Gilbert works, including the first-ever of Sullivan's only grand opera, *Ivanhoe*. His performance, in Edinburgh, of Sullivan's cantata, *The Golden Legend*, won first prize in the Choral Music for the Millennium competition, organized by the British Music Association. There are still a few Sullivan works he hasn't conducted, and he plans to rectify that in future concerts.

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“We leave you with feelings of pleasure!”

So ends *The Gondoliers*, the last Gilbert and Sullivan opera in the unique series of successes that had begun fourteen years earlier and it is tempting to think of the famous partnership as concluding on such a positive note. But no; Gilbert and Sullivan were to collaborate again on two further operas, namely *Utopia Limited* and *The Grand Duke*, neither of which enjoyed the success of the earlier operas. It was with “feelings of pleasure” that librettist and composer then went their separate ways. It seems a tragedy that two people who formed the most successful partnership in the history of light musical theatre were unable to form an amicable relationship and equally amazing is the fact that the bitterness of their mutual feelings did not spill over into the operas at least, not until *The Grand Duke*.

After *Utopia Limited* (1893) the partnership collapsed and author and composer went their separate ways. However neither Gilbert’s *His Excellency*, nor Sullivan’s *The Chieftain* proved much of a success and in the summer of 1895 they resolved to work together again one more time. On Thursday 8th August Gilbert read his first sketch of the proposed new opera to Sullivan who found the plot to be “clear and bright” and agreed to set it.

Gilbert was a man with strong convictions and it would appear that he had made a large number of concessions to persuade Sullivan to write with him again. He was bitter, and this bitterness spilled over into the libretto. Sullivan was a notorious gambler who was always disappearing off to Monte Carlo when Gilbert was waiting for music for an imminent opera. Is it a coincidence that the libretto to *The Grand Duke* introduces us to the Prince of Monte Carlo who makes his fortune from the game of roulette? And when three of the Savoy’s most well known performers decided not to take part in the new work a few months before the opera was due to open, Gilbert drastically slashed the roles intended for them and peppered the work with references to theatrical contracts and the vagaries of leading ladies. He then introduced a guest artist in the form of Mme Ilka Von Palmay as ‘Julia’ and built up the role to such an extent that the whole work became seriously unbalanced.

After a far from happy rehearsal period the opera finally opened at the Savoy Theatre on Saturday 7th March 1896. Press reaction was mixed, with The Times stating that, “the rich vein which the collaborators and their various followers have worked for so many years is at last dangerously near exhaustion”, and The Pall Mall Gazette writing that, “it may claim to stand in the front rank of

comic operas”. However, the opera failed to attract the public and after 123 performances it folded to make way for another revival of *The Mikado*. Gilbert and Sullivan were never to speak to each other again!

When Gilbert died in 1911 he was on the point of reworking the libretto of *The Grand Duke* with a view to a possible revival. Whether he would have improved it, and what alterations he would have made, we will never know, but over the years numerous authorities on the Savoy operas have drawn attention to the various flaws in the piece. For this new performing edition I have taken note of as many of these criticisms as I could lay hands on and used them to restructure the piece. Unlike many modern reworkings of classical operettas which consist of thorough rewrites of book and music, my reworking consists of editing and rearranging the script and musical numbers. My first objective was to tighten the text and to this end I made use of early editions of the libretto plus various details from Gilbert’s sketch plot. The role of Julia Jellicoe has been cut quite drastically, hence clarifying the plot in Act Two. In the published libretto Rudolph, the Grand Duke, disappears for the duration of Act Two only to re emerge in the Finale. In my reworking he makes a much earlier reappearance.

Gilbert’s in jokes about theatrical contracts have been excised and Julia loses her German accent. On the musical side I have reinstated all the items in Act Two which were cut by Gilbert after the first performance and I’ve cut a couple of items from Act One. The Finale to Act One has also been shortened and a few little snips made elsewhere.

I am quite sure that these alterations, which have been made with a love and respect for the work and a determination to show that the opera has real potential as a valid entertainment, will not meet with universal agreement from all the G&S addicts who attend our performances this week. However, it is my sincere wish that for every member of the audience who leaves the theatre muttering, “I didn’t recognise a single tune”, there will be a host of others exclaiming, “I just don’t know why its never done!”.

It has been a great pleasure and privilege to work on this show and, when this week is over, I’m going to miss it terribly. If tonight’s performance can give you just a fraction of the fun I’ve derived over the last year then you’ll have a wonderful evening. My fingers are crossed.

Alan Borthwick
Director

The Music

Reference to contemporary accounts of the first performances of *The Grand Duke* suggests that opinions were much divided as to its merits and its future place in the canon. Sullivan's feelings at the time of the initial rehearsals are not clear, but an ominous sign is given in the lack of entries in his diary; as one author has remarked, "Sullivan could tell in advance when something wasn't working". However, although the music he composed for *The Grand Duke* may not, generally, tap the inspirational well which had produced his greatest successes, it does contain much that is fine and which is still of a far greater quality than that produced by his contemporaries in the field.

From a stylistic point of view, Sullivan has greater recourse in this opera to the formula of allowing the chorus to "comment" on the actions of the principals by iterating the last lines of strophic songs, and his use of the chorus generally (which is, of course, greatly dictated by Gilbert's libretto) owes more to the world of the musical comedy than to the Savoy Opera. There is, too, about the music, a sense of *fin de siècle*, as though Sullivan realised that moods were changing and had tried, therefore, to adopt a more "modern" approach. The true Sullivan, however, could not be denied for long, and his melodic and harmonic inventiveness are evident throughout the score.

I have often remarked on the felicity and ingenuity of Sullivan's orchestration, particularly bearing in mind the limited resources at his command in the theatre "pit", and these qualities are as obvious here as in any of the other Savoy Operas. Listen, for example, to the orchestral symptoms which accompany Rudolph's catalogue of ailments in the "Broken Down Critter" song, which made the reviewer of *The Era*, on the first night, feel "... more than a little bit queer". His delicate use of pizzicato strings is shown to great effect in the waltz song which immediately follows the opening chorus, and his ability to create orchestral pomp and splendour is marvellously captured in the opening chorus to Act Two. Although the plot and situations do not give him much opportunity for moments of true emotion, Julia's recitative and song, "So Ends My Dream", in Act Two show the composer at his most touching.

The Grand Duke was, unquestionably, the end of an era and the last piece Sullivan and Gilbert wrote together; indeed, the two men never met or spoke to each other again after the opera opened. Sullivan went on to compose another two, full operettas (*The Beauty Stone*, with words by Pinero, and *The Rose of Persia*, with words by Basil Hood) and began a third (*The Emerald Isle*, with words again by Hood), which remained largely incomplete at his death. In them I think he shows his acceptance that his theatre skills lay and flourished in the traditions of the greatest of his works with Gilbert, and the musical style of these last works harks back to that golden period with great affection and confidence. These late operas demonstrate that his melodic and orchestral skills remained undiminished and leave us wondering how he would have evolved as a composer in the very different world of the twentieth century.

David Lyle
Musical Director

Musical Numbers

Overture The Orchestra

Act I

Won't it be a pretty wedding? Chorus
Pretty Lisa, fair and tasty..... Ludwig & Lisa
By the mystic regulation..... Ludwig & Chorus
Were I a king in very truth Ernest & Chorus
Now Julia, come, consider it from..... Julia & Ernest
My goodness me! What shall I do?... Ludwig & Chorus
About a century since Notary
Now take a card, and gaily sing..... Julia, Lisa, Ernest, Notary & Ludwig
The good Grand Duke... Chamberlains
A pattern to professors of monarchical autonomy Rudolph
As o'er our penny roll we sing..... Rudolph & Baroness
When you find you're a broken-down critter..... Rudolph
FINALE ACT I..... Ensemble

INTERVAL

Entr'acte The Orchestra

Act II

As before you we defile Chorus
Your loyalty our Ducal heart-strings touches..... Ludwig & Chorus
Yes, Ludwig and his Julia are mated... Ludwig & Lisa
Your Highness, there's a party at the door Baroness, Ludwig & Chorus
Now away to the wedding we go..... Baroness & Chorus
So ends my dream... Julia
If the light of love's lingering ember Julia, Rudolph & Ernest
Come, bumpers - aye, ever so many Baroness & Chorus
Why, who is this approaching? Ludwig & Chorus
The Prince of Monte Carlo Herald & Chorus
We're rigged out in magnificent array Prince, Princess, Costumier & 6 Nobles
Reckless Dance..... Ensemble
Roulette Song Prince & Chorus
Hurrah! Now away to the wedding... Rudolph & Chorus
Roulette Song (reprise) Prince & Chorus
FINALE ACT II..... Ensemble



Dramatis

Rudolph (Grand Duke of Pfennig Halbpennig) Ian Lawson
 Ernest Dummkopf (a Theatrical Manager) Neil French
 Ludwig (his Leading Comedian) Scott Thomson
 Dr. Tannhauser (a Notary) David McBain
 The Prince of Monte Carlo Richard Bourjo
 Viscount Mentone Charles Laing
 Ben Hashbaz (a Costumier) Ross Main
 Herald Craig Robertson
 The Princess of Monte Carlo Pat McKerrow
 The Baroness von Krakenfeldt Liz Landsman
 Julia Jellicoe (an English Comedienne) Fiona Main
 Lisa (a Soubrette) Barbara Brodie
 Olga Jane Sutton
 Gretchen Ruth McLaren
 Bertha Alicia Glasgow
 Elsa Caroline Kerr
 Martha Jacquie Bruce

Understudys

Ernest Dummkopf Nick Temperley
 The Princess of Monte Carlo Ruth McLaren
 The Baroness von Krakenfeldt Caroline Kerr
 Lisa Alicia Glasgow

Personae



Ladies of the Chorus

Judith Anderson	Norma Macdonald
Katharine Barbour	Lorraine McBain
Maggie Cormack	Evelyn McHollan
Wendy Crawford	Pauline More
Sally Crighton	Chloe Pirrie
Kate Duffield	Maggie Pringle
Shirley Glynn	Susan Ross
Dorothy Harding	Jane Smart
Anne Jack	Felicity Stanley
Jenny Kirkland	Gillian Tait
Anne Laing	Liz Thomson
Alison Littleboy	Elizabeth Woolven
Gillian Mabon	Mickey York

Gentlemen of the Chorus

Chris Allan	Charles Laing
Hugh Craig	David Lamb
Andrew Crawford	Ross Main
Stephen Gaved	Craig Robertson
Michael Head	Ken Robinson
Hugh Hercus	Nick Temperley
Alan Hogg	Ritchie Turnbull
Ron House	Roland York
Philip Howe	





Scott Thomson
as
Ludwig

Scott has been involved in the world of Gilbert and Sullivan for over fifteen years. His first outing was playing 'headsman number two' in *The Yeomen of the Guard* when he was thirteen. After this brief flirtation with the bright lights, he moved backstage and also played in the orchestra before retaking the stage in 1998 in the chorus of *HMS Pinafore* in his home town of Perth. Since joining the Gilbert and Sullivan Society of Edinburgh in 2002 for *Princess Ida*, Scott skulked in the chorus until last year where he jested his way through the part of Jack Point. Scott works as a software architect in Rosyth. He is married and has a four month old son who has thoroughly enjoyed hearing The Grand Duke every day.



Fiona Main
as
Julia

In her tenth year with Edinburgh G&S Fiona is delighted to have the chance to throw off the mantle of the 'nice' Gilbert and Sullivan leading lady and sharpen her claws as the Prima Donna of Pfennig Halbpennig. Julia is "bound to play the leading part in all the productions" of Ernest Dummkopf's theatrical troupe, but in taking on the role of the Grand Duchess she just may get more than she bargained for!! So "fasten your seatbelts, it's going to be a bumpy night!". Fiona has previously enjoyed playing a variety of roles with several Edinburgh companies, most recently Phoebe in *The Yeomen of the Guard*, Dolly Levi in *Hello Dolly* and Kathie in *The Student Prince*.



Barbara Brodie
as
Lisa

Barbara has played a variety of Gilbert & Sullivan principal roles since she made her debut, long years ago, as Lady Ella in a school production of *Patience* in Hamilton Town Hall. Since then she has gone on to take part in many other G&S productions, including *The Mikado*, *The Pirates of Penzance*, *HMS Pinafore* and *Iolanthe*, and enjoys singing anything from early music to modern musical theatre. She has appeared with a wide range of vocal groups, in concerts, opera and oratorio, including the Edinburgh Festival Chorus, Glasgow Grand Opera, Scottish Opera Chorus, and Opera on a Shoestring. Previous roles with the Society include Phyllis in *Iolanthe* and Elsie in *The Yeomen of the Guard*.



Ian Lawson
as
Rudolph

Ian combines his day job as a director of the Scottish Bible Society with interests in rail travel, extreme sand-castling and music. Last year, appearances ranged from Donizetti opera to the Edinburgh Palm Court Orchestra – the sublime to the even more so. His operatic (per)version of a Gilbert ballad, and a 3-minute chorus based on all the G&S opening numbers, were world-premiered at the international Buxton G&S festival – in the bar. Ian has appeared in all but two of the Society's productions over the past 24 years and tonight plays his 24th different G&S role – not counting five in other Sullivan operas. All the same, he envies you - *The Grand Duke* is the only G&S he has never seen!



Liz Landsman
as
The Baroness

Liz's love of the Savoy operas began while a student at St Andrews University when she joined the chorus of Ruddigore. Three Years with the Angus G&S Society followed and then she moved to Edinburgh, where roles both off and on stage have ranged from Assistant Director, Hon. Secretary and President to Iolanthe, Lady Angela (*Patience*), Tessa (*The Gondoliers*), and the blue lion dog in *The Mikado*! In 2005, Liz took on the challenge of playing another scary creature, Dame Carruthers in the Society's production of *The Yeomen of the Guard* at the Gilbert & Sullivan Festival in Buxton. Apart from G & S, her most memorable performance was her appearance on Animal Hospital Roadshow with Rolf Harris (but not as a blue lion dog!).



Neil French
as
Ernest

Neil French joined the Society in 2000, playing the role of Ralph Rackstraw in *HMS Pinafore*. Since then, he's appeared in a number of Gilbert and Sullivan's heroic (and not-so-heroic) tenor roles, all of whom seem to court grisly death in one form or another. He's risked suicide (by pistol, hanging and harakiri), beheading (twice), and death by supernatural means at the hands of his Uncle's ghost. 2004's *Orpheus in the Underworld* provided a brief respite, with Orpheus as the only character who's not either dead or immortal; while this year's production brings a novel twist as Gilbert's labyrinthine plot leaves Ernest Dummkopf facing the prospect of being 'only technically dead'. Neil works as a Software QA Manager. He is married, and lives in Fife.



Richard Bourjo
as
The Prince

Richard Bourjo has sung over thirty different principal roles in Sullivan operas, including King Richard in The Prince Consort's CD recording of *Ivanhoe*. Roles with other companies include Gessler (*William Tell*), Zaccariah (*Nabucco*), King of Egypt (*Aida*), Zuniga (*Carmen*), Sarastro (*Magic Flute*), Swallow (*Peter Grimes*), Fagin (*Oliver*), Joe (*Showboat*), Alfred P. Doolittle (*My Fair Lady*), Don Quixote (*Man of La Mancha*), Judge Turpin (*Sweeney Todd*), Abe (*Summer Song*), Gangster (*Kiss Me Kate*), and Dr Prospero (*Return to the Forbidden Planet*). Other theatre work has included Joxer Daly (*Juno and the Paycock*), Eddie Carbone (*View From The Bridge*), and Shakespearean roles from Florizel, and Claudio to Feste, Caliban and Shylock.



Pat McKerrow
as
The Princess

Pat has been singing and performing on stage since schooldays. She has played roles in musicals, operettas and been a soloist in countless concerts. Her links with the Society are longstanding, with regular appearances in shows and the concert party. Pat particularly enjoyed her "strange adventure" as Kate in the 2005 production of *The Yeomen of the Guard*. Outwith the Society, Pat performs regular recitals around Edinburgh for church groups and care homes, with a wide-ranging repertoire. Pat studied singing with the late Dorothy Robertson. Aside from singing, Pat is an award-winning wildlife photographer. 2005 also saw Pat launch her own 'KerrowBears' teddy-bear label and website - one of her designs won an 'International Teddy Artist of the Year' title.



David McBain
as
Dr. Tannhauser

David was introduced to the joys of Gilbert and Sullivan at Secondary School in a stage production of *The Gondoliers*. The following year he played Lord Mountararat in *Iolanthe* and ended his scholastic career playing the part of Pooh Bah in *The Mikado*. On leaving school he was persuaded to join The Southern Light Opera Company and consequently G & S faded into the background for a short period of some 42 years until, in 2004, he joined EDGAS for *Iolanthe* and 're-discovered' his first love. David also has a life long love of drama and appears regularly in the Festival Fringe. 'Spare' time interests include his passion for classic motorcycles and battling to keep his golf handicap in single figures.

Craig Robertson
as The Herald

Craig is pleased to be playing the Herald in this his sixth season with the Society. He enjoys being in the chorus as well as being a regular member of the Society's Concert Party. Craig also enjoys drama and has played the father in *Billy Liar* and Marvin in Neil Simon's *California Suite*. He is in demand on the technical side of stage productions and has compiled the sound effects for a number of plays produced by The Edinburgh Makars. Craig is retired but reckons he is busier than ever!



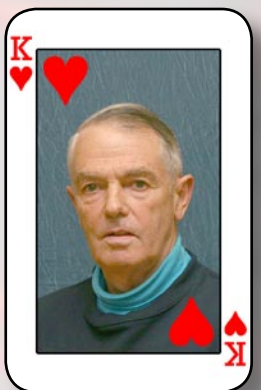
Ross Main
as Ben Hashbaz

This is Ross's tenth production with Edinburgh G&S and he has thoroughly enjoyed giving the role of Ben Hashbaz all the 'artistic flair' it deserves. From Paris and Milan to Monte Carlo you can't miss the unmistakable style of Monsieur Hashbaz, so look out for this charismatic costumer who definitely has a passion for fashion! Some of Ross's previous roles have included Pish Tush in *The Mikado*, Scynthus in *Princess Ida*, Lucas in *The Student Prince*, Morpheus in *Orpheus in the Underworld* and Captain Charteris in *The Quaker Girl*.



Charles Laing
as Viscount Mentone

Charles Laing is a native of Edinburgh and has been actively involved in music for many years. He joined the company in 1990, playing the part of Second Yeoman in *The Yeomen of the Guard*. Apart from being a member of the chorus he has understudied Pooh Bah in *The Mikado* and Dick Deadeye in *HMS Pinafore* and has played numerous minor principal parts.



Ruth McLaren
as Gretchen

Ruth joined the Society in 1991, played Princess Nekaya in *Utopia Ltd* in 1993, Leila in *Iolanthe* in 2004 and is delighted to be playing the role of Gretchen in what will be her 11th G&S production. Ruth is a regular performer with Leitheatre in their Edinburgh Fringe and Churchill productions, most recently playing Florence Unger in female version of *The Odd Couple* and Annie in *Paras Over the Barras*. She has also recently competed in the 2006 SCDA 1-Act Festival playing Esther in *A Bag of Green Apples*.



Alicia Glasgow
as Bertha



Since first joining the Society in 1979 Alicia has performed in 12 productions and played minor leading roles in *Iolanthe* (performed in the Edinburgh Playhouse) and *Princess Ida*. She has moved around in various amateur drama and musical companies and donned the roles of the intimidating Bloody Mary in *South Pacific* and the glamorous Mrs Harcourt in *Anything Goes*. In the real world Alicia works in a children's unit, has two gorgeous boys (and hubby) and one very large dog.

Caroline Kerr
as Elsa



Caroline Kerr was born and educated in Edinburgh. She started her singing career at school, as Bloody Mary in *South Pacific*. She studied music during her degree at Edinburgh University, and took part in concerts and productions of *HMS Pinafore* and *The Rake's Progress*. She sings with the Edinburgh Festival Chorus, and took part in last year's recording of Janacek's *The Eternal Gospel* with the BBC SSO under Ilan Volkov. Caroline is a regular member of the Society's concert party. Caroline works in the head office of Lloyds TSB Scotland.

Jacquie Bruce
as Martha



Jacquie has enjoyed performing G&S since High School. From 1986, while being a wife, mother, nurse, Council Member and President of the Society, not only did she appear in *Ivanhoe*, she appeared in all the G&S operettas except *The Zoo!* She broadened her horizons taking part, and performing some minor roles in *They're Playing Our Song*, *Grand Hotel*, *Best Little Whorehouse in Texas*, *City of Angels* with Tempo Productions and *Jesus Christ Superstar* with the Bohemians. This year she has reached the dizzy heights of a Principal, but please don't blink!!

Jane Sutton
as Olga



Originally from Australia, Jane has always loved singing and despite managing to fall off the stage while dancing in her high school's production of *The Boyfriend* has not been deterred... She has performed with a variety of choirs and theatre groups and since coming to Edinburgh has enjoyed taking part in shows with Bunbury and Co., SMYCMs, Opera Camerata and Showcase. This is Jane's 7th show with the Edinburgh Gilbert and Sullivan Society since first joining in 1995 and she is delighted to be playing Olga.

The Orchestra

VIOLIN

Alison Rushworth
(Leader)

David Brown

Helen Curtis

Salyen Dick

Lynda Jordan

Jonathan Law

Julian Marshall

Fiona Morison

VIOLA

Hilary Turbayne

Susan Donlevy

CELLO

George Reid

Heather Coates

BASS

Fiona Donaldson

FLUTE

David Morrow

David Leslie

OBOE

Charles Dodds

CLARINET

Katherine Taylor

Hilary Saunders

BASSOON

Rainer Thonnes

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The Society

The Gilbert & Sullivan Society of Edinburgh was founded in 1924 with the object of fostering a love and appreciation of the works of W. S. Gilbert and Arthur Sullivan.

With this in mind we undertake a number of activities during the year and hold regular meetings. Many of our members accept invitations to entertain in venues throughout Scotland and beyond. Since last year's annual production we have taken part in the Peebles Festival, sung for Guilds, Nursing Homes and Church Fundraisers and we are currently embarking on evenings which include staged performances of *Trial by Jury*, the first G&S opera.

For further information about our Society or if you would like us to entertain you, please visit our web site at: <http://www.edgas.org/>

Festival City Theatres Trust

The King's Theatre, Edinburgh is operated by Festival City Theatres Trust, which also manages the Festival Theatre.

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Clr Ricky Henderson	Clr Sue Tritton
Isobel Leckie	John Watt
Shelagh Mackay	

General Manager	John Stalker
Theatre Manager	Caroline Brophy
Technical Manager	Jim Clark
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If you wish to contact the society, please write to:

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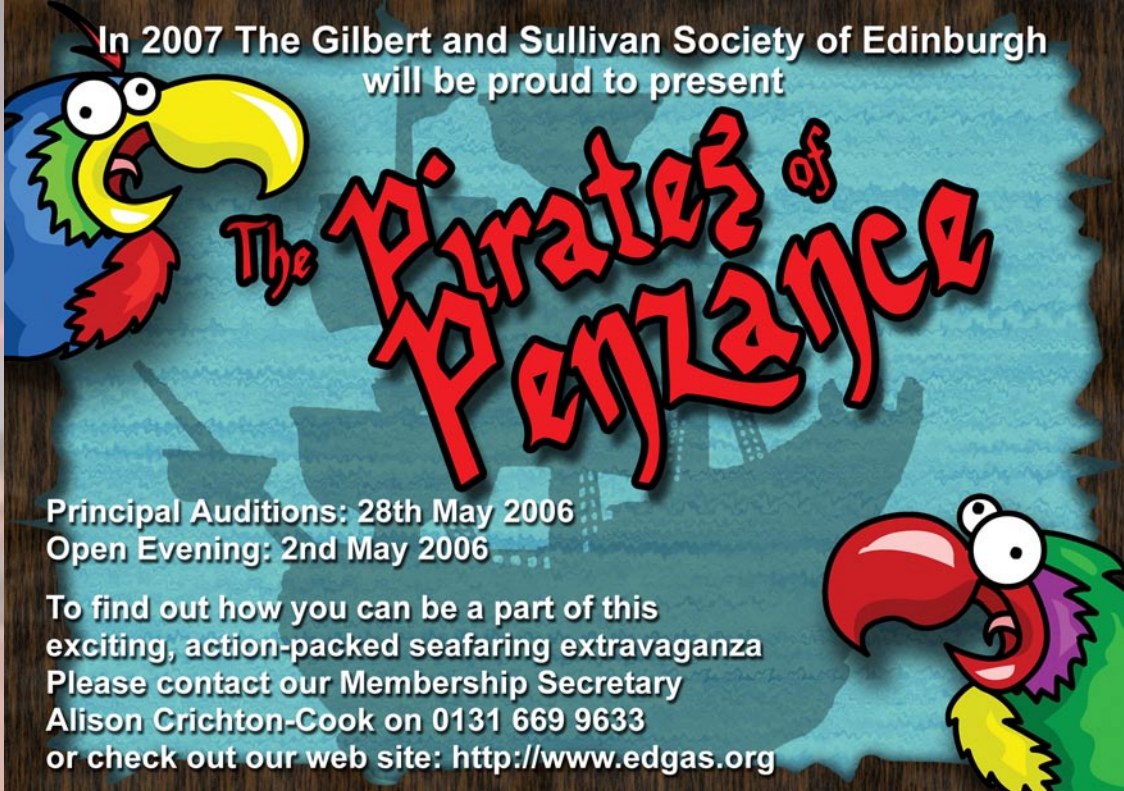
Technical Staff

Stage Manager	Bill Hume	Set Construction and Stage Crew	Ian Cunningham
Dep. Stage Manager	Irene Hogg		Jane Curran
D.S.M On Book	Alan Thomson		John Curran
Set Design	Alan Borthwick Jane Borthwick Bill Hume		Andrew Doig
Set Painters	Jim Cursiter Kate Hunter		Kate Duffield
Lighting Designer	Andrew Wilson		Graham Espin
Wardrobe Mistress Assisted by	Jane Borthwick Kate Duffield Wendy Crawford		Jenny Hogg
Costumes	Utopia Costumes Jane Borthwick		Jon Hume
Properties	Rosalyn McFarlane Ian McFarlane Maxwell Smart Jinty Smart Alison Crichton-Cook Sophie Bruce	Marketing and Publicity	Charles Laing
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Acknowledgements

Our sincere thanks go to The Kirk Sessions of Murrayfield Parish Church, the Parish Church of St. Andrew & St. George, Margaret Donaldson, BAE Systems CS&S, Farquhar and Son Ltd., Carntyne Transport Co. Ltd., Burton's Biscuits and to the many others who have helped in some way to make this production possible: and finally to John Stalker, his management team and the staff of the King's Theatre who do so much to make a visit to their theatre so enjoyable for both audience and performers.

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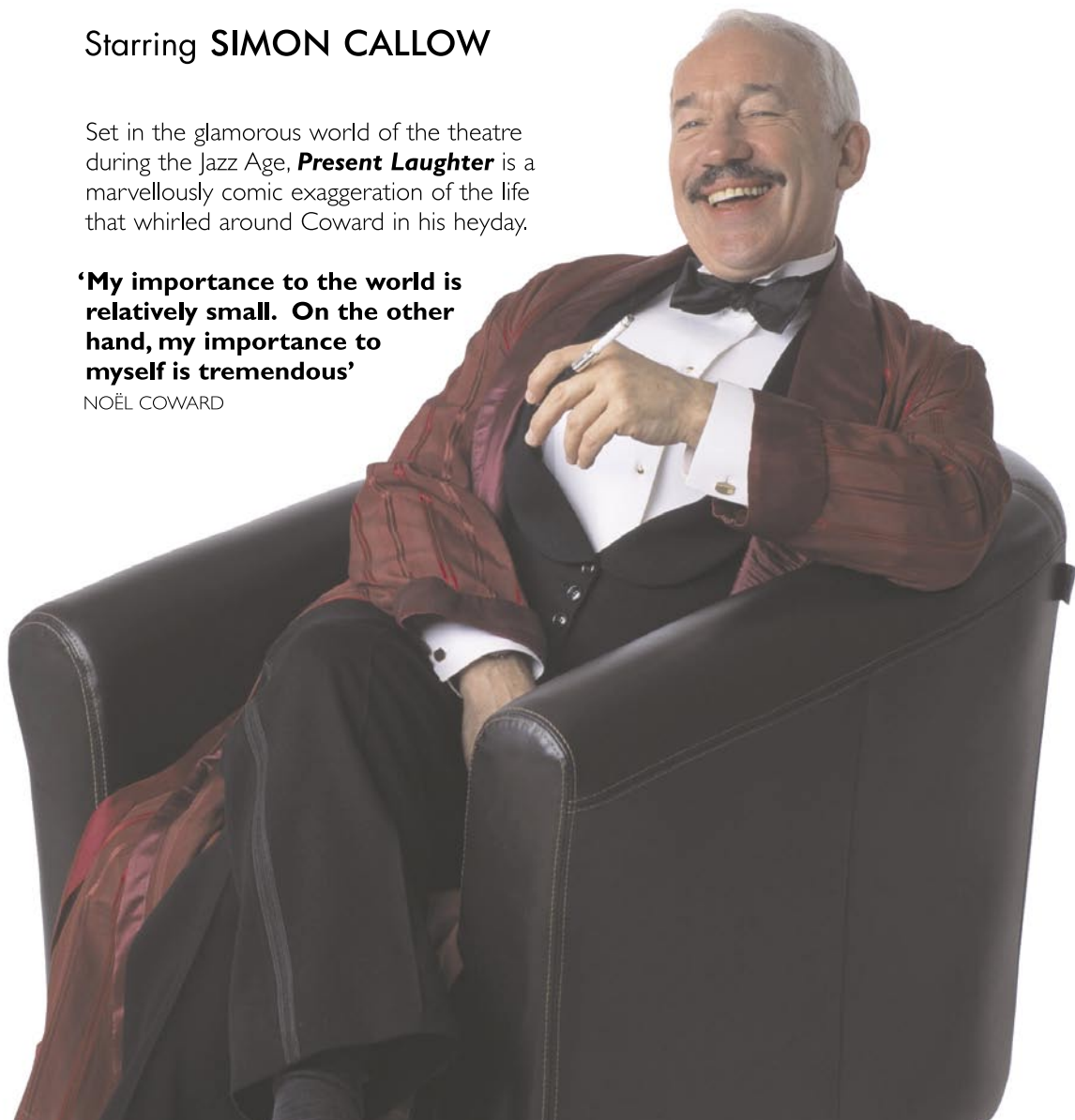
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