

Patience

or, Bunthorne's Bride

THE CAST

Patience (*A Dairy Maid*) Megan Browning
Sara Gustafson (*March 16 Matinee*)
Reginald Bunthorne (*A Fleshly Poet*) Jim Ahrens
Archibald Grosvenor (*An Idyllic Poet*) Donald Barbee
Rapturous Maidens:
The Lady Angela Sandra Schoenecker
The Lady Saphir Sara Ochs
The Lady Ella Franny Gustafson
The Lady Jane Kathryn Larsen
Colonel Calverley (*Officer of Dragoon Guards*) Waldyn J. Benbenek
Major Murgatroyd (*Officer of Dragoon Guards*) Jeremy Bierlein
Lieut. The Duke of Dunstable (*Officer of Dragoon Guards*) Eric Mellum
Ensign Bearer W. Joseph Benbenek, Tommy Swanson
Mr. Bunthorne's Solicitor Scott Benson, Dean Laurance
Fred Morrison, R.T. Rybak

Chorus of Rapturous Maidens:

Lori Barrett-Pagano	Elizabeth Rudolph
Stephanie Brody	Ericka Schmiess
Mary Gregory	Julie Seykora
Rebekka Kaup	Rhea Sullivan
Holly MacDonald	Krista Wald
Mary Mescher Benbenek	Holly Windle
Dorothy Pawlowski	

Chorus of Dragoon Guards:

Ernest Brody	Steve Jordan
Jim Brooks	Warren Loud
Ethan Edwards	Kristefor Lysne
Peter Erickson	Eric Pasternack
Roger Evans	Matthieu Peterson
Stephen Hage	Richard Rames
Paul Hardt	Charles Segal

Understudies: Jim Brooks, Ethan Edwards, Mary Gregory, Sara Gustafson,
Paul Hardt, Rebekka Kaup, Eric Mellum, Matthieu Peterson, Elizabeth Rudolph,
Ericka Schmiess

The Scene: The Grounds of Castle Bunthorne

~ **Turn off all cell phones & pagers** ~
~ *No eating or drinking is allowed in the theatre* ~
~ *No smoking is permitted in the building* ~
~ *The use of flash cameras is strictly forbidden* ~

Director's Note

When W. S. Gilbert first plotted the story that would become *Patience*, he had in mind a tale of two rival curates. Much as Dr. Daly, of *The Sorcerer*, had raised a hymn to the ladies who “gazed upon me, rapt in adoration,” these rivals would contend for the attentions of a chorus of sensitive county maidens. One of these handsome young men was actually to be named (I’m not making this up) Lawn Tennison. But Gilbert, having already been troubled by charges of irreverence aimed at Dr. Daly, felt he might be wise to find new personas for his leading men. The growing notoriety of the young Oscar Wilde, as well as the public’s ongoing fascination with other flamboyant personalities in and around the Aesthetic Movement in art and poetry, suggested to Gilbert an easy and audience-pleasing target.

All of which suggests that, at the core, *Patience* is not about the Aesthetic Movement at all, though Gilbert obviously enjoys tweaking the pretensions of the art-for-art’s-sake set. Gilbert’s bigger target, here as elsewhere, is the fatuousness of romantic love. In art as in life, Gilbert didn’t believe in it. By his lights, any reasonably attractive and intelligent young gentleman ought to be able to make a happy life with any reasonably attractive and intelligent young lady. Aesthetic transfiguration is not something you’d want to gaze at across the breakfast table.

But we have not lost faith in romantic love. Whether it is a duty or not, we cannot say, but still would urge you to “try, try, try to love. It isn’t that difficult if you put your whole mind to it.”

– Lesley Hendrickson

Synopsis

Act I: The village maidens, despairing because their idol, aesthetic poet Reginald Bunthorne, is “coy and cares for none,” learn that Bunthorne loves Patience, the village milkmaid. Patience (who says she has never loved) announces that the 35th Dragoon Guards have returned to the village. This news fails to interest the newly “etherealized” maidens despite the fact that they were all engaged to these “fleshy men” the year before.

The dragoons arrive in fine martial style calculated to stir feminine admiration, only to find the maidens too engrossed with Bunthorne to notice them. Bunthorne, “alone and unobserved,” reveals the truth: he is only posing as an aesthetic poet in order to get attention. Patience, rebuffing him, seeks guidance from Lady Angela, who explains that True Love is always Unselfish. Angela’s inquiries reveal that years before, Patience had loved her playmate, a little boy. An attentive stranger turns out to be this very playfellow – Archibald (“The All Right”) Grosvenor, a genuine aesthete. Since loving so perfect a being would not require the unselfishness specified for True Love, Patience sadly rejects him.

The maidens provide an aesthetic escort for the disconsolate Bunthorne who (by the advice of his solicitor) has decided to “put himself up to be raffled for.” Interrupting the proceedings, Patience offers her hand to Bunthorne. The maidens seek consolation with the dragoons, until the arrival of the true aesthetic poet, Grosvenor, unleashes a feminine “Florentine fourteenth-century frenzy.”

Act II: Lady Jane, the oldest maiden of them all, alone remains faithful to Bunthorne, hoping she will “reap her reward” before her charms decline. Grosvenor, hotly pursued by the enraptured maidens, tries to convince them of the hopelessness of their passion. Giving them the slip, he meets Patience, who confides that True Love with Bunthorne is less than idyllic. Without the adulation of the maidens, Bunthorne, too is unhappy. Finding a staunch ally in Lady Jane, he resolves to beat Grosvenor “on his own ground.” Meanwhile, the Colonel, Major, and Duke have reached a similar conclusion and are bent on winning back the admiration of the maidens by adopting aestheticism. Angela and Saphir are properly impressed, although the question remains as to which lucky girl should win the “great matrimonial fish” – the Duke. Bunthorne, by means of dire threats, forces Grosvenor to become commonplace. The surprising result is a general unaesthetic “transfiguration” which leaves the discontented Bunthorne with only a “vegetable love.”

PRODUCTION STAFF

Stage Director..... Lesley Hendrickson
Music Director..... Steven Michael Utzig
Artistic Director Wendy Evans
Stage Manager Lisa Horton
Assistant Stage Managers..... Peggie Kennedy, Jennifer Anne McDermott
Set Designer & Scenic Painter **Wendy Waszut-Barrett**
Set Construction and Painting Sophie Benbenek, Eileen Bostwick
Samantha Bostwick , Chuck Dibble, Mark Ellenberger
Dave Hedlund, Mike Heitke-Felbeck, Chris Henly, Dan Hollinger
Lisa Horton, Bob Hunter, Bob Johanneck, Peggie Kennedy, Randy Klauk
Dean Laurance, Leah Pasillas, Susan Shelso, Elizabeth Tracy
with Ernest Brody and other cast members
Props Hellen Ferguson, Jennifer Anne McDermott
Ensign design and construction Hellen Ferguson
Costume Designer **David Pipho**
Wardrobe Mistress Vicky Hinrichs
Costume Workers..... Sophie Benbenek, Wendy Evans, Lesley Hendrickson
Vicky Hinrichs, Jo Pasternack, Carol Sandberg, Mitchell Tindell
Jean Van Heel, Judy Wehrwein, Heather Wilson, & cast members
Lighting Designer..... **Rhuby Gallinati**
Assistant Lighting Designer Dale F. Kohlmetz
Light Board Operator Bob Hunter
Spotlight Operators Samantha Bostwick, Ivar Hendrickson
Audio-Visual Engineer..... Bob Johanneck, Pat Johanneck
Poster Graphic Design Robert R. Anderson, Marty Harris
Lobby Display & Photography Roger Evans, Stephen Hage
Group Photos by Daniels Studio
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Carol Manning, Charlotte Morrison, Fred Morrison
Jo Pasternack, Kathy Rausch, Judy Wehrwein, Evelyne Weinberg
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Green Room Operation Mary Gregory
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Kristin Sammartano, Rebecca Sammartano, Eva Zorn
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Cello..... Coral Bastien, Karen Decker, John Dunham
John Litch, Karen Rognsvoog
Bass..... Ron Rasmussen
Flute Kristen Kinnear-Ohlmann, Julie Lindstrom, Katie Lowry
Clarinet..... Barb Hovey, Julie Piper
Oboe..... Jean Beyer
Bassoon..... Holly Leighton, Kate Saumur, Rebecca Totzke
Horn Michael Engh, Jeffrey Ohlmann, Melissa Peterson, James Straka
Trumpet..... Bob Hirte, Betty Mackay, Andrew Shellenbarger
Trombone..... Greg Michnay, Greg Onstad, Lawrence Perry
Percussion Julie Henry, Jeff Sass, Jim Streich
Rehearsal Pianists Jan Scovill, Jean Van Heel

GLOSSARY (in order of occurrence)

Colonel Calverley's "If you want a receipt..." - requires at least a page to itself, and is annotated on the lobby board. The receipt (recipe) for a heavy dragoon (cavalry soldier) consists of characteristics of many famous people. The scum is removed, and the residuum (remainder) is the final product.

Fleshly thing - something carnal or sensual

Bunthorne's poem Oh, Hollow! Hollow! Hollow! - amaranthine asphodel means "undying lilies", and calomel, colocynth, and aloe are all laxatives derived from plants. The gist of the poem is the incompatibility of poetic and medicinal properties of flowers.

You are not Empyrean - Celestial

You are not Della Cruscan - school of poetry started by sentimental Englishmen in Florence in the eighteenth century.

Oh, South Kensington - Lady Jane is apostrophizing an artistic area of London including the School of Design and several museums.

When uttered in Hessians - military boots (from German state Hesse)

the peripatetics of long-haired æsthetics - wanderings

yearning for Elysian Fields - Abode of the blessed, in Greek myth

black Aceldama of sorrow - field of blood; originally the potter's field purchased with Judas's blood money.

Oh, Chronos, this is too bad of you - Father Time, in Greek mythology

Gaily pipe Pandæan pleasure - refers to Pan, Greek pastoral god, who played Pan pipes.

With a Daphnephoric bound - Daphne, a nymph renowned for virgin timidity and shyness, was changed into a laurel tree to escape the attentions of Apollo. She presumably bounded as she ran.

with rouge, lip-salve, and pearly grey - a face powder

decalet - a ten-line poem

his placidity emetical - nauseating (or worse)

To stuff his conversation full of quibble and of quiddity - to make his conversation pompous and boring with hair-spitting.

half-bred black and tan - mongrel terrier dog, a low-class pet

thinks suburban 'hops' more fun than 'Monday Pops' - prefers low-class dances to more high-brow classical concerts

A Chancery Lane young man, a Somerset House young man - references to Legal and Government office districts, respectively

Greenery-vallery, Grosvenor Gallery - Green and yellow were colors favored by Pre-Raphaelites, who exhibited in Grosvenor Gallery

Sewell & Cross ... Howell & James ... Waterloo House ... Madame Louise - references to fashionable drapers and milliners shops

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Since its founding in 1979 by Dick Fishel and Jim Hart, the company has produced all the Gilbert and Sullivan shows: *Trial By Jury* (1979), *Patience* (1980), *Iolanthe* (1981), *Princess Ida* (1982), *Ruddigore* (1983), *The Gondoliers* (1984), *The Mikado* (Spring 1985), *The Sorcerer* (Fall 1985), *The Pirates of Penzance* (1986), *The Yeomen of the Guard* (1987), *Utopia, Ltd.* (1988), *H.M.S. Pinafore* (1989), *Patience* (1990), *The Grand Duke* (1991), *Iolanthe* (1992), *Princess Ida* (1993), *The Gondoliers* (1994), *Ruddigore* (1995), *The Mikado* (Spring 1996), *The Zoo and Trial By Jury* (Fall 1996), *The Sorcerer* (1997), *The Pirates of Penzance* (1998), *The Yeomen of the Guard* (1999), *Offenbach's Orpheus in the Underworld* (2000), and *H.M.S. Pinafore* (2001)

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Patience

or Bunthorne's Bride

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