

The Gilbert & Sullivan Very Light Opera Company

Presents

Gilbert & Sullivan's

TRIAL BY JURY

The Learned Judge Steve Hendrickson*
Edwin, the Defendant..... Felix Aguilar Tomlinson
Angelina, the Plaintiff..... Grace Lowe
The Counsel for the Plaintiff..... Jim Ahrens
The Usher..... Ryan Johnson
The Foreman of the Jury Waldyn Benbenek

Bridesmaids

Victoria Erickson
Carly Hayes

Kate Lamb
Amanda Weis

The Defendant's "Floozies"

Sarah Wind Richens

Madeline Veenker

Jurymen

Scott Benson
Stephen Hage
John Orbison
Eric Pasternack

Roger Shaver
Jason Vogen
Benjamin Wagner

Members of the Public

Mary Mescher Benbenek
Tanya Brody
James Brooks
John Byram
Mary Gregory
Ivar Hendrickson
Shawn Holt

Julia Knoll
Holly MacDonald
Jo Pasternack
Tyler Stanchfield
Rhea Sullivan
Keelin Yenny-Henderson

A Court of Justice, 1920s
London, England

* Steve Hendrickson is appearing courtesy of the Actor's Equity Association

DIRECTOR'S NOTE

Trial by Jury was the only one-act opera Gilbert & Sullivan wrote together and the very first of the operas they wrote for D'Oyly Carte. Their one previous collaboration, *Thespis* (1871), had only moderate success and had not been a pleasant experience for Gilbert. With all the known copies of that score lost in a warehouse fire, today we have no way of knowing how good Sullivan's efforts had been on behalf of Gilbert's libretto. At the time there seemed no reason why the two would ever join forces again. Then, three years later Richard D'Oyly Carte needed a curtain raiser for his upcoming production of Offenbach's *La Perichole*. Gilbert already had a great little one-act to offer him, and the producer proposed that Sullivan set it to music. It seems time is a great healer. Less than three months later, *Trial* was a huge hit and is now the world's most-produced English language one-act opera, not to mention the happy reboot of an immensely successful artistic partnership.

Lesley Hendrickson

SYNOPSIS

The case before the court is a breach of promise of marriage. Angelina is suing Edwin for having gone back on his promise to marry her, and she wants “damages” — that is, compensatory payment.

Edwin, the defendant, arrives with a couple of floozies. The members of the public and jurors take an instant dislike to him, despite the court usher's insistence that the trial must proceed without any kind of bias. The judge recounts how he worked his way to his prominent position, assisted by a rich attorney whose “elderly, ugly daughter” he pretended to woo and then later “threw over.”

Angelina, the plaintiff, arrives with her bridesmaids in tow and melts the hearts of the jurymen. Seeing the way things are going, Edwin offers to marry Angelina this very day, as long as he can marry one of the floozies tomorrow. The judge has no objections, but Angelina's counsel points out that this would be “burglary!” Stymied for a solution, the entire company can do nothing but sing.

Angelina makes a final heart-wrenching plea for a substantial sum to make up for her heartache. Edwin claims that he is such an unpleasant chap that she's well off without him. In desperation, he goes so far as to suggest that he might even “thrash her” when he is drunk. The judge suggests plying him with liquor to test that theory, but is overruled by the rest of the court (except Edwin). Finally the judge, who has an eye for an attractive woman, comes up with a solution to the case which satisfies everyone.

PRODUCTION STAFF

Stage DirectorLesley Hendrickson
Music Director Marina Liadova
Stage Manager.....Denise Brophy
Set Designer & Scenic PainterLarry Rostad
Costume Designer Barb Portinga
WigsChristopher Michela
Set BuildersJack Kravik, Dean Laurance, Don Lucast
Assistant Stage ManagersMalka Key, Jack Kravik
Rehearsal Pianist..... Jean Orbison Van Heel
Poster Design Tom McGregor, Mary Olson
Poster IllustrationDennis Lo

The Board:

Producer Stephen Hage
Labour Pool Coordinator.....Eric Pasternack
Publicity Waldyn Benbenek
Treasurer Malka Key
Secretary.....Shawn Holt
Chorus Representatives Mary Gregory, John Orbison
Orchestra Representative..... Barb Hovey

ORCHESTRA

Conductor..... Marina Liadova
Orchestra Manager Ann Marie McIntire
Violin IEva Zorn
Violin II..... Betsy Lofgren
Viola..... Ann Marie Bur
Cello Christina Mills
Bass Ann Marie McIntire / Doug Nelson
Oboe Donna Votino
Flute Kathleen Hansen Spehar
Clarinets Barb Hovey, Ken Gellerman
Bassoon Elizabeth Brandt
Horns Naomi Lutz, Shannon Kaiser
Percussion Charley Rich / Chelsey Shoup

GLOSSARY (*in order of occurrence*)

Is this the Court of the Assizes? Beware, my heart advises – periodical sessions of court for civil and criminal cases. The GSVLOC replaced Gilbert's original word, "Exchequer" in order to eliminate the unfortunate word with which it rhymes ...

Your evil star's in the ascendant – your astrological timing couldn't be worse

Tink-a-tank – onomatopoeic sound of a guitar (or ukulele)

love unchanged will clay – become too much, or too sweet, for pleasure

never be reversed in banc – overturned by a superior court

I was... an impecunious party – one who is short of money

a brief which I'd bought of a booby – papers summarizing a court case; a fool

in Westminster Hall I danced a dance like a semi-despondent fury – the site of the High Court of Justice from 1755 to 1884; in mythology, furies were female avenging spirits

at the Bailey and Middlesex Sessions – the names of courts in London

an incubus then I thought her – a nightmarish oppressor

I threw over that rich attorney's elderly ugly daughter – abandoned, jilted

it is patent to the mob – obvious to everyone

my being made a nob was effected by a job – a nob is a person of wealth or distinction; a job means a dirty trick, or string-pulling

O'er the season vernal time may cast a shade – springtime; metaphorically, youth

Camberwell became a bower, Peckham an Arcadian vale – prosaic, working-class suburbs of London

Breathing concentrated otto – from attar of roses, i.e., perfume made of rose petals

An existence à la Watteau – Jean-Antoine Watteau (1684-1721) painted idyllic scenes

for the maid had bought her trousseau – bride's collection of clothing, linens, etc.

a nice dilemma – demanding great precision and delicacy

I'm not prepossessing, as you may be guessing – attractive

if, when in liquor, he would kick her, that is an abatement – something which subtracts from the value (here, the damages to be awarded for the loss of such a fiancé)

I'll reward him from my fob – small waistband pocket (the reward is presumably small)

The Gilbert & Sullivan Very Light Opera Company

will present

Gilbert & Sullivan's

IOLANTHE

OR, THE PEER AND THE PERI



February 25 – March 20, 2016

For information and
to get on our mailing list to be notified
when tickets are available:

gsvloc.org

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), *H.M.S. Pinafore* (2001), *Patience* (2002), *The Grand Duke* (2003), *Iolanthe* (2004), *The Gondoliers* (2005), *Princess Ida* (2006), *The Mikado* (2007), *Utopia, Limited* (2008), *Ruddigore* (2009), *The Sorcerer* (2010), *The Pirates of Penzance* (2011), *Patience* (2012), *The Yeomen of the Guard* (2013), *The Grand Duke* (2014), and *H.M.S. Pinafore* (2015)

In the Spring of 2016, we will present *Iolanthe*



Presents

Gilbert & Sullivan's
TRIAL by JURY



July 30 – August 9, 2015
Director: Lesley Hendrickson
Music Director: Marina Liadova
Rarig Center Proscenium Theatre
University of Minnesota, Minneapolis
Information at gsvloc.org
Tickets at fringefestival.org



Minnesota
fringe

Minnesota
fringe

Minnesota's
Theater
Invasion

July 30 - August 9, 2015

Tickets \$14 + \$4 festival button / Multi-show passes available!
fringefestival.org

THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

P.O. Box 580172, Minneapolis MN 55458

Telephone: (651) 255-6947

Visit *GSVLOC* on Facebook and at gsvloc.org