

or
The King of Barataria

The Duke of Plaza-Toro (<i>a Grandee of Spain</i>)	Michael J. Kraklio
The Duchess of Plaza-Toro	Deborah Haas
Casilda (<i>their daughter</i>)	Christine Wagner
Luiz (<i>their attendant</i>)	Thomas Barth
Don Alhambra del Bolero (<i>the Grand Inquisitor</i>)	Robert Sherrane
Inez (<i>the King's foster-mother</i>)	Kathryn Florhaug

~ 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

While W. S. Gilbert enjoyed poking fun at the institutions of his day, he loved even more to aim his darts at idealists who tried to improve them. If Utopianism is the idea that man can create a perfect social order if he tinkers long enough, then the Savoy operas reflect Gilbert's poor opinion of man as tinkerer. Royalty, the House of Lords, the Courts of Chancery (or dare I say Congress?) all have frailties worth mocking, but Gilbert saw man as the source of those frailties rather than the institutions themselves. Reform only replaces one kind of silliness with another.

In *The Gondoliers*, Marco and Giuseppe use their sudden advancement to make Barataria a republic where all departments are equal and everyone is the head of his department. The only way the two can justify their privileges as kings is to work harder than anyone else at court – which means setting the table and taking turn as palace guards along with more traditional royal duties. Gilbert contrasts their work ethic with that of the "shady" Duke and Duchess of Plaza-Toro who, though penniless, would rather cash in on their rank than do an honest day's labor.

However, the Grand Inquisitor is on hand to ensure that the rightful heir to the throne is found, no matter who he is or how he has been raised. The real king, when revealed, has no more obvious leadership ability than anyone else on stage, true love notwithstanding. But in Barataria, as in any other of the G & S worlds, it really doesn't matter.

– Leslev Hendrickson

[illegible]

SYNOPSIS

Act I – Among the merchants and idlers along the canals of Venice, a group of contadine (peasant women) are making bouquets of roses, in preparation for the great event — the selection of brides by the two most eligible bachelor gondoliers, Marco and Giuseppe Palmieri. When the brothers arrive, they at least make a show of indifference, making their selection blindfolded (of course, they wind up with their intended mates, Gianetta and Tessa, anyway). All dance off to prepare for the wedding.

An impoverished Spanish noble family, the Duke and Duchess of Plaza-Toro, now arrive with their daughter, Casilda, "and suite" (one servant, Luiz, who plays the drum). They have come to find the noble husband to whom Casilda was betrothed in infancy, the heir to the throne of Barataria (a mythical island kingdom). The prince is now to succeed to the throne, with Casilda as his queen. When the Duke and Duchess leave, it is revealed that Casilda is in love with Luiz. Her parents return with The Grand Inquisitor, who explains that as a result of the plot to conceal the infant prince (in order to raise him in the proper religion), there is now some slight difficulty in identifying him. The old gondolier who raised him had mixed him up with his own baby, so all that is now known is that the new King is *either* Marco or Giuseppe Palmieri. The only person who can identify the true heir is the prince's old nurse, Inez, who is now being sought. Until she names the true king, both gondoliers will be sent to Barataria to rule jointly.

The Grand Inquisitor gets a rude shock when he discovers that not only have the two gondoliers just married, but they are anti-royalist "republicans." When told they will rule Barataria, they imagine how to improve monarchy so all are equal. The Grand Inquisitor insists that the kings leave their wives behind; but they can take all the other gondoliers and give them positions in government. The act closes as the men take a tearful leave of the women and sail away.

Act II – Three months have passed, and the new order of government in Barataria seems to involve the two kings' performing most of the work themselves. The women, tired of waiting in Venice, arrive suddenly, occasioning great rejoicing. The Grand Inquisitor now must explain to the kings that one of them is "an unintentional bigamist." Tessa and Gianetta overhear, and are understandably upset; additionally so, since it is now clear that neither of them will be queen.

The Duke and Duchess now appear, in resplendent attire, having parlayed their rank into a fortune through a stock offering (The Duke of Plaza-Toro, Limited). Along with Marco and Guiseppe, Casilda confesses that she is in love with someone else, and the gondoliers admit that is their condition, too. As they are fuming over their predicament, the old nurse, Inez, is announced. She reveals the identity of the true king, to the satisfaction of all.

PRODUCTION STAFF

Stage Director	Lesley Hendrickson
Music Director	Carolyn Davies
Artistic Director	Wendy Evans
Set Designer	Mathew LeFebvre
Set Construction Leader	Randy York
Lead Scenic Artist	Mathew LeFebvre
Set Construction and Painting	William & Anne Arndt, Jane Baird Scott Benson, Becky Birkholz, Julie Delton, Dirk Farlan Deanna Franke, Lesley Hendrickson, Bob Hunter Peggie Kennedy, Max Langert, Pat McGuire Christine Spiritwolf, Randy York, John Zech, and cast members
Properties Manager	Cindy Edmon
Hand Prop Construction	cast members
Vegetables & Cheeses	Karen Remus
Costume Designer	Mathew LeFebvre
Costume Builder	Donna Cunningham
Costume Construction	Wendy Evans, Anne Forgacs, Eva Hollox Vinnie Houser, Pat McGuire, Charlene Schreiber Barb Vojtech, Barb Webber, and cast members
Wardrobe Mistress	Anne Forgacs
Makeup Supervisor	Robert Sherrane
Lighting Designer	Bill Devins
Lighting Technicians	Scott Benson, Michael Hicks, Bob Hunter Peggie Kennedy, Janna Kysilko, Charlotte Morrison
Audio-Visual Technician	Bob Johanneck
Chorus Master	Elizabeth Swanson
Stage Manager	Jan Dickinson
Poster Design	Janet Skalicky
Poster Printing	Greg Burns, Weston Engraving
Lobby Display	Stephen Hage, Ernest Brody, Roger Evans
Photography	Roger Evans, Stephen Hage
House Manager	Mary Kuehborn
Assistant House Manager	Judy Warren
House Staff Recruitment	Kathryn Florhaug
Ticket Sales	Katie Lowry

The Board:

Producer	Stephen Hage
Vice Producer	Holly Windle
Labour Pool Coordinators	Scott Benson, Holly MacDonald
Publicity	Joe Andrews
Treasurer	Richard Rames
Secretary	Tom Barth
Chorus Representatives	Warren Loud, Margaret Sullivan

ORCHESTRA

Violin	Milton Wright(Concertmaster), Chris Bannon Sister Pat Binko, Anne Duff, Elaine Evans, Sarah Hohenstein Dawn Kuzma, Paula Larson, Eva Mengel, Gary Rauk Kirstin Thompson, Rachel Ulvin, Agnes Wolf, Linda Werner
Viola	Gary Hanson, Gretchen Hinkie Scott Olsen, Don Olson, Tom Rognsvoog
Cello	Coral Bastien, John Litch
Bass	Bob Salter
Flute	Sari Fried, Katie Lowry
Clarinet	Barb Hovey, Tom Legare
Oboe	Linnea Schilling
Bassoon	Debbie Johanneck, Stewart Schroeder
Horn	Martha Bentley, Ellen Sorenson, Jim Streich
Trumpet	Bob Hirte, Bob Zobal
Trombone	Greg Michnay, John Nielsen, Larry Perry, Brian Wistrom
Percussion	Jim Streich

Rehearsal Pianists	Lisa Connolly, Ann Hammond, Kris Henderson Sarah Hohenstein, Steven Norquist, Jean Van Heel
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GLOSSARY (in order of occurrence)

Act I:

Till then, enjoy your dolce far niente – delightful idleness

With pleasure, nobody contradicente – if nobody disagrees

Ben venuti – welcome

Gondolieri carissimi! Siamo contadine! – Dearest gondoliers! We are peasant girls!

servitori umilissimi! – most humble servants!

Per chi questi fiori bellissimi? – For whom are these most beautiful flowers?

Per voi, bei signori, O eccellentissimi! – For you, dear gentlemen, oh most excellent ones!

O ciel! – Oh, heaven!

Buon giorno, cavalieri – Good morning, gentlemen

Siamo gondolieri / poveri gondolieri. – We are gondoliers / poor gondoliers.

Signorina, io t'amo! / Contadine siamo. – Lady, I love you! / Peasant girls are we.

Since we were short-coated – wearing children's clothes

Castilian Hidalgo of 95 quarterings – Spanish nobleman, with 95 families in his heraldic shield, representing a fabulous array of noble ancestry.

The halberdiers are mercenary people – Guardsmen armed with ax-like spears

Married by proxy – with someone acting on your behalf, in your absence

very knowing, overflowing, easygoing Paladin – heroic, chivalrous knight of old

To men of grosser clay – of less distinguished and noble blood (clay = body)

Jimp, isn't she? – Slender and elegant

teach him the trade of a Timoneer – from French *timonier*, helmsman or steersman

lying a corpse on his humble bier – the stand on which a corpse or coffin is placed

your objections are not insuperable – impossible to overcome

'tis a glorious thing, I ween, to be a regular Royal Queen! – I fancy, or believe

She'll bear away the bell – take first prize; win the contest

the Chancellor in his peruke – powdered wig

Aristocrat who banks with Coutts – long-established London bank, used by royalty

the noble lord who cleans the plate – silver or gold tableware or ornaments

Act II:

Of happiness the very pith in Barataria you may see – essence

This form of government we find / The beau ideal of its kind – model of excellence

we may hold a Royal Levé – a court reception or gathering, in morning or early afternoon

spend an hour in titivating all our Gentlemen-in-Waiting – sprucing up, smartening

the Garter or the Thistle or the Bath – high orders of knighthood

toddle off in semi-state – dressed for ordinary ceremonial occasions; but no crown, etc.

having passed the Rubicon – the point of no return; a river significantly crossed by Caesar

Take a pretty little cot – cottage

Dance a cachuca, fandango, bolero – lively Spanish dances

Xeres we'll drink—Manzanilla, Montero – Xeres is sherry, the others are varieties of it

Tuck in his tuppenny – schoolboy slang used in leapfrog, meaning "duck his head,"
tuppenny meaning two-penny coin, referring to the head

at junket or at jink – words for merrymaking

must be content with toddy – drink of distilled spirits, sugar, and hot water. Rich people
drank wine, while beer and distilled spirits were drunk by the less well-off.

Lord Chancellors were cheap as sprats – small fish, like anchovies or sardines

up goes the price of shoddy – cheap fabric made from reclaimed wool

I tried to tame your great progenitor – father

with double-shotted guns and colours nailed unto the mast – cannons loaded with twice
the usual shot (a reckless tactic) and flag nailed so it cannot be lowered in surrender

MPs baronetted, sham colonels gazetted – Members of Parliament raised to the rank of
baronet (above knight); The London Gazette listed government appointments

Quote me as their great double-barrel – one with a hyphenated name, signifying status

I sit ... upon the direction of several Companies bubble – a delusive scheme

merrily crying our "premé," "stali!" – calls used by gondoliers to avoid collisions

CONTRIBUTORS

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THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

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), and *Princess Ida* (1993).

Next year's show will be *Ruddigore*, or *The Witch's Curse*, Gilbert's send-up of melodrama, in which the inheritor of a title is terrorized by a portrait-gallery of ancestors who come to life at night and force him to be a "bad Baronet."

Tax deductible contributions to help support our season are always welcome.

THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

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The Gondoliers

The Gilbert & Sullivan Very Light Opera Company

**Howard Conn Fine Arts Center
1900 Nicollet Avenue South
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15
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