

Princess Ida

or, Castle Adamant

THE CAST

King Hildebrand..... Waldyn Benbenek
Hilarion (*his son*) Timothy James, Eric Mellum
Cyril (*friend of Hilarion*) Donald Barbee
Florian (*friend of Hilarion*) Noah Dahlien

King Gama Jim Ahrens
Arac (*son of Gama*) Christopher Michela
Guron (*son of Gama*) Brian Haase
Scynthus (*son of Gama*) Don Moyer

Princess Ida (*Gama's Daughter*) Amanda Broge
Lady Blanche (*Professor of Abstract Science*) Kathryn Larsen
Lady Psyche (*Professor of Humanities*) Sarah Wind
Melissa (*Lady Blanche's Daughter*) Betsie Feldkamp
Sacharissa Colleen Somerville
Chloe Holly Windle
Ada Kate Vang

Royal Family children:

Joseph Benbenek	Maya Trujillo Gitch	Madeleine Hage
Matthew Benbenek	Alyssa Gregory	Luke Thomley
Sophie Benbenek	Lyndsay Hage	Cary Van Heel

Chorus of Courtiers, Girl Graduates, and Professors:

Janine Brinkman	Maggie Lofboom	Rhea Sullivan
Stephanie Brody	Theodora Mason	Kate Vang
Mary Gregory	Charlotte Morrison	Holly Windle
	Colleen Somerville	

Chorus of Courtiers and Soldiers:

Ernest Brody	Stephen Hage	Eric Pasternack
Jim Brooks	Dean Laurance	Ben Qualey
Rand Claussen	Warren Loud	Richard Rames
	John Orbison	

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**Understudies:** Janine Brinkman, Jim Brooks, Mary Gregory, Brian Haase  
Stephen Hage, Dean Laurance, Maggie Lofboom, Theodora Mason  
Ben Qualey, Colleen Somerville, Rhea Sullivan

**Act I:** Pavilion in King Hildebrand's Palace

*10-Minute Intermission*

**Act II:** Gardens of Castle Adamant

*15-Minute Intermission*

**Act III:** Courtyard of Castle Adamant

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~ **Please 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

In *Princess Ida* William S. Gilbert turns Tennyson's epic poem, "The Princess," into a scathing attack on women's education. Though Gilbert's sneers are hard to take, today it is almost as hard to take them very seriously. In his time, however, Gilbert was preaching to the choir. The prevailing sentiment of both sexes was that a woman had no need for higher education to fulfill her duty to make a comfortable home for her husband. Education would only make a woman querulous and dissatisfied – hardly conducive to domestic quiet.

Ida further alienates modern sensibility by forcing an arranged marriage. As far as Gilbert was concerned, any reasonably intelligent and attractive young lady ought to be able to make a go of marriage with any reasonably intelligent and attractive young man. Romantic love he treated as humbug. Now, many couples in the G & S canon are paired up almost at random by the final curtain. But they, at least, were *looking* to be paired up: *Ida* clearly is not.

So how does one approach a modern production? An easy argument is that "those who cannot remember the past are condemned to repeat it." Those of us old enough to remember the bad old days before the women's liberation movement can take a certain satisfaction in showing the youngsters how tough it used to be. But one can also move beyond Gilbert's cheap jokes at women's expense and see more broadly human questions. How does one effectively rebel against a clear injustice? Can the use of force ever be justified? Finally, isn't the cause already lost if one's principles are abandoned in the attempt? Some issues, I fear, will never become dated.

—Lesley Hendrickson

SYNOPSIS

In **Act I**, King Hildebrand and his court await the coming of Princess *Ida* who was betrothed in infancy to King Hildebrand's son, Hilarion. However, *Ida*'s father, King Gama, and her three brothers arrive without her. They explain that she rules a women's university where no men are allowed. King Hildebrand takes King Gama and his sons prisoner, holding them as hostage while Prince Hilarion and his two friends set off to lay romantic siege to *Ida*'s castle.

Act II finds the women at Castle Adamant learning to "abjure tyrannic man," under the tutelage of Princess *Ida*, Lady Psyche, and Lady Blanche. Hildebrand, Cyril, and Florian sneak in unobserved and decide to disguise themselves as women. Princess *Ida* greets them as new recruits to her cause, but the men must take Florian's sister, Lady Psyche, into their confidence. When Melissa, Lady Blanche's daughter, discovers their identity, she is so thrilled to see men (esp. Florian) that she, too, keeps their secret. She persuades her mother not to tell *Ida*, but Cyril soon gives away the truth after drinking too much at luncheon. Hilarion rescues *Ida* after she falls into the stream, but she arrests "these coarse, intruding spies." Just then King Hildebrand arrives with his force of warriors. *Ida* defies him, even though he threatens to kill her brothers if she will not marry Hilarion.

Act III opens with Melissa leading the women in a rallying war song, but they are all somewhat nervous about fighting King Hildebrand and his men. King Gama arrives to tell *Ida* how painful his captivity has been. The princess, deserted by her women and mindful of her father's plight, finally agrees to let her brothers fight Hilarion, Cyril, and Florian -- and to marry Hilarion if he wins. *Ida*'s strong (but not so bright) brothers discard their heavy armor before the fight and, predictably, lose. *Ida* makes one of those sudden transitions that so often characterize Gilbertian endings and, with a quotation from the original Tennyson poem on which *Princess Ida* is loosely based, looks philosophically toward a happy future with Hilarion.

PRODUCTION STAFF

Stage Director Lesley Hendrickson
Music Director Roderick Kettlewell
Company Representative..... Stephen Hage
Costume Designer Anne Forgacs
Lighting Designer..... Mike Grogan
Stage Manager Laura Bidgood
Set Designer & Scenic Painter Kathy A. Stewart
Fight Choreographer Steve Hendrickson
Assistant Stage Managers..... Peggie Kennedy, Trina Koppang
Set Construction and Painting Ernest Brody & Dean Laurance, with
Mark Alt, Mark Ellenberger, David Forrest, Robert Hunter
Doug Larsen, Jonathan Proctor, Jay Scoggin, Herman Swanson
Kathy A. Stewart, Eric Vang, Feifei Wei, and cast members
Props Ethan Edwards, Laura Bidgood
Head Seamstress Sondra Boyse
Costume Workers..... Cindy Edmon, Holly MacDonald
Mary Mescher Benbenek, Jo Pasternack
Brianna Sullivan, Evelyne Weinberg and cast members
Lighting Technicians..... Cindy Edmon, Dan Feldkamp
Robert Hunter, Feifei Wei
Audio-Visual Engineer..... Bob Johanneck
Audio-Describer..... Judy Baldwin
Poster Graphic Design Mary Bergherr
Lobby Display & Photography Stephen Hage
Group Photos Daniels Studio
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Ticket helpers..... Maggie Lofboom, Fred Morrison, Eric Pasternack
House Staff Recruitment Rhea Sullivan

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Publicity Waldyn Benbenek
Treasurer Richard Rames
Secretary..... Kathryn Larson
Chorus Representatives Stephen Hage, Stephanie Brody
Orchestra Representative..... Barb Hovey

ORCHESTRA

Conductor..... Roderick Kettlewell
Orchestra Manager..... Debbie Clapp
Violin Myron Hawryluk, Concert Master
Michele Anderson, Amy Atzel, Will Bartruff, Lorine Bidgood
Nancy Birth, Nancy Esslinger, Debbie Feinwachs
Kathleen Green, Dana Killam, Miyuki Onishi,
Kristen Sammartano, Shane Schmeichel, Wendy Tangen-Foster
Viola Brendan Gordon, Scott Olsen, Tom Rognsvoog, Aija Ronis
Cello..... Coral Bastien, Brian Benjamin, John Dunham
Ethan Edwards, Karen Rognsvoog
Bass..... Ann Baumann Johnson, John Kaplan, Kristin Metz
Flute Kathleen Hansen, Kristen Kinnear-Ohlmann
Nancy Wucherpfennig, Joe Wypych
Clarinet..... Kent Barth, Andrea Estrem, Barb Hovey
Oboe..... Elizabeth Berry, Kristen Cooper, Steve Schellenberg
Bassoon..... Debbie Clapp
Horn Michael Engh, Chris Hahn, Jeffrey Ohlmann
Trumpet..... Bob Hirte, Betty MacKay, Bob Zobel
Trombone..... Nathanael Engh, Greg Michnay, Lawrence Perry
Percussion John Litch, Paul Madore
Rehearsal Pianists Steven Norquist, Jan Scovill, Jean Van Heel

GLOSSARY (*in order of occurrence*)

as sure as quarter-day — one of four days each year for paying rent, etc.
rides en cavalier in coat of steel — astride, wearing armor
sons of Gama, Rex — king
with doughty heart and trusty blade — valiant
no need to bandy ought that appertains to you — a pun on the verb meaning to discuss banteringly and an adjective meaning bowlegged
they're safety matches . . . light only on the knowledge box — matches that have to be struck on a special surface (a match box) in order to light (invented 1855)
pops of Sillery our light artillery — popping the corks from Sillery champagne
oh, dainty triolet, oh, fragrant violet, oh, gentle heigho-let (or little sigh) — a form of poem with repeating lines, a flower, and a "little sigh"
towards the empyrean heights — the highest heaven
If you'd climb the Helicon — Greek mountain range (home of the Muses)
You should read Anacreon, Ovid's "Metamorphoses," likewise Aristophanes, and the works of Juvenal — an assortment of Greek and Roman writers who extolled the virtues of wine and love
you will get them Bowlerized — a verb derived from Thomas Bowdler who published a "cleaned up" Shakespeare in 1818
Minerva — Roman goddess of wisdom
let Swan secede from Edgar — Swan and Edgar's is a fashionable London store
bull-dogs feed on throttles — throats
that spring-guns breathe defiance — guns set with a wire attached to the trigger, used as a deterrent to trespassers
I'll lay a crown — bet a five-shilling British coin
they'll set the Thames on fire — figuratively, do something notable and exciting
make silk purses . . . from the ears of Lady Circe's piggy-wigs — sorceress who turned Ulysses' men into swine
weasels at their slumber they'll trepan — to catch in a trap; "to catch a weasel asleep" means to deceive a vigilant person
to get sunbeams from cucumbers — a project attempted by John Swift's Gulliver
every pretty domina — female equivalent of Oxford don (i.e., tutor)
little pigs they're teaching for to fly — doing the impossible, i.e., "when pigs fly"
when they matriculate — enroll as students
timid . . . as a startled hind — female deer
he took his tub — bathed
paid a guinea to a toilet club — a grooming and hair-dressing establishment
an étui — a small case for carrying useful articles like sewing supplies
to rule the roast — literally, to supervise the cooking; figuratively, to be in charge
a born Plantagenet — a line of British monarchs
"are men" stuck in her throat — variation of guilty MacBeth's line that "amen stuck in my throat" (Shakespeare)
is the booby comely? — is the dunce attractive?
dare to beard a maiden in her lair — mixed metaphor version of bearding a lion in its own den (i.e., confronting someone on his/her own turf)
to fit the wit of a bit of a chit — contemptuous term for young person (esp. a girl)
as an old Crusader struck his Paynim foe — heathen (term from the Crusades)
fulminating grains — exploding powders
saltpetre — potassium nitrate, chief ingredient in gunpowder
to blow them up — to scold, to tell them off
the practical polemist — one who debates controversial points
dispensing chemist — pharmacist
popinjays — people vain of their appearance
tufted, jack-a-dandy featherheads — "tufted" refers to the tassels worn by peers' sons at Oxford; a "jack-a-dandy" is a conceited fop
when a wight sits up all night — a human being (implying pity)
the organ boys, they stopped their noise — organ-grinders
grinning herds of hurdy-gurds — performers on the hurdy-gurdy (n Victorian times a barrel organ played too often on street corners)
that fear can unanneal — weaken (term used for metal)
an arrant molly-coddle — an extreme mama's boy
cuirass, brassets — parts of armor; covering the torso and upper arms, respectively
here's a virago! here's a termagant! — overbearing and quarrelsome women

CONTRIBUTORS

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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), *H.M.S. Pinafore* (2001), *Patience* (2002), *The Grand Duke* (2003), *Iolanthe* (2004), and *The Gondoliers* (2005)

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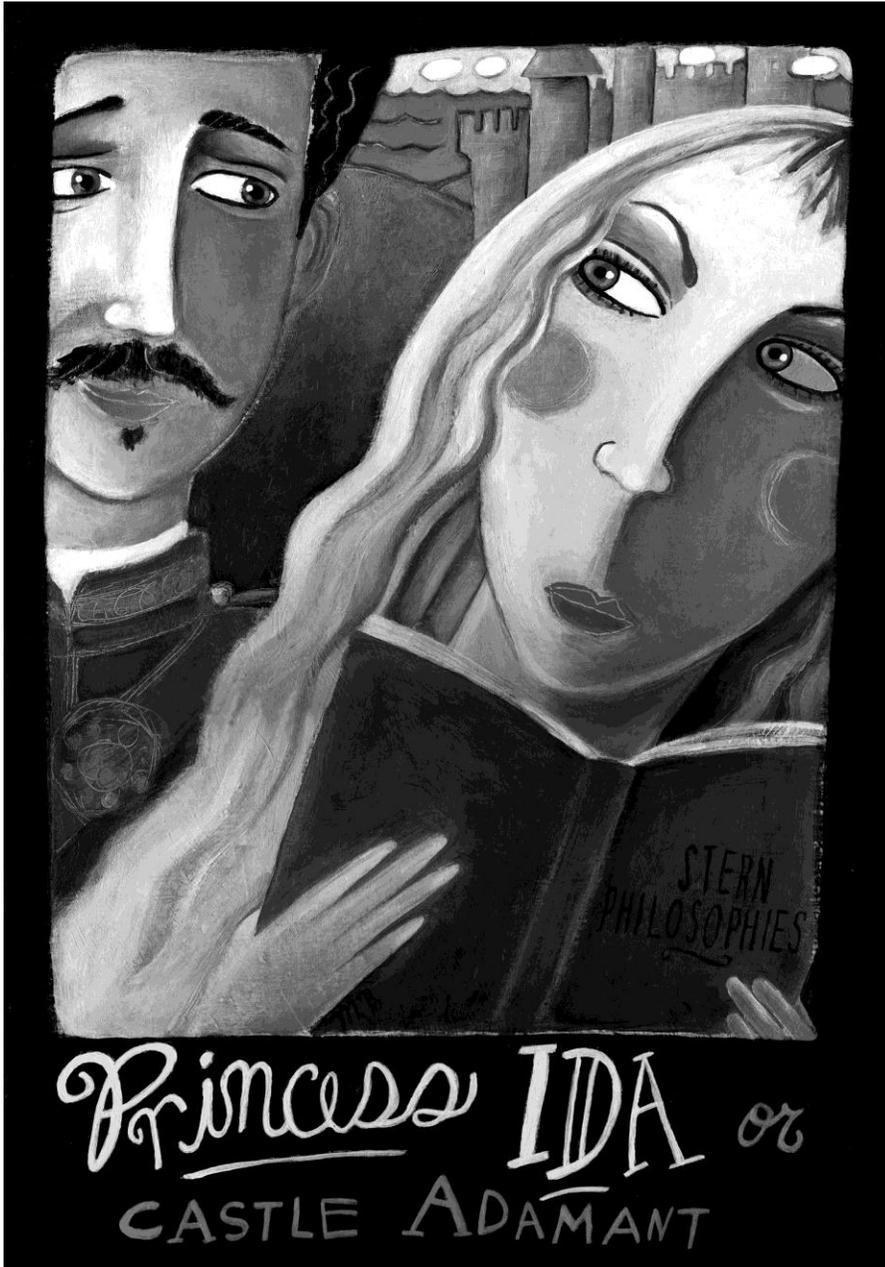
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Princess Ida

or

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