

The Gondoliers

or, The King of Barataria

THE CAST

The Duke of Plaza-Toro (*a Grandee of Spain*)..... Joseph Andrews
The Duchess of Plaza-Toro..... Kathryn Larsen
Casilda (*their daughter*)..... Betsie Feldkamp
Luiz (*their attendant*)..... Eric Mellum
Don Alhambra del Bolero (*the Grand Inquisitor*)..... Waldyn Benbenek
Inez (*the King's foster-mother*)..... Maria Cofrancesco

Gondoliers and Contadine:

Marco Palmieri Christopher Silsby
Giuseppe Palmieri Eric Selle
Gianetta..... Krista Sandstrom
Tessa Katie Crawford
Fiametta Kristen Husby
Vittoria Karen Bindewald
Giulia Sarah Reger
Francesco (*Restauranteur, father of Tessa & Gianetta*)..... Ethan Edwards
Antonio Terry Helland
Giorgio L. Peter Erickson
Tessa & Gianetta's Little Sister Madeleine Hage
Tourist Boy Luke Thomley, Matthew Benbenek

Chorus of Contadine, Mafia Tourists, and Showgirls:

Karen Bindewald	Michelle Jackson	Sarah Reger
Margaret Burton	Leann Kispert	Irene Saponara-Gottwalt
Maria Cofrancesco	Holly MacDonald	Julie Seykora
Mary Gregory	Mary Mescher Benbenek	Elinor Strandskov
Virginia Haggart	Charlotte Morrison	Rhea Sullivan
Kristen Husby	Maisi Pedersen	Holly Windle

Chorus of Gondoliers, Mafia Tourists, etc.:

Mark Alt	Peter Erickson	Warren Loud
Ernest Brody	Stephen Hage	Eric Pasternack
Jim Brooks	Terry Helland	Jonathan Proctor
Ethan Edwards	Danny Keasler	Richard Rames
L. Peter Erickson	Dean Laurance	Charles Segal

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**Understudies:** Karen Bindewald, Maria Cofrancesca, Ethan Edwards,  
L. Peter Erickson, Terry Helland, Kristen Husby, Leann Kispert,  
Sarah Reger, Elinor Strandskov

**Women's Chorus Understudy:** Jo Pasternack

**Act I:** Venice, California

**Act II:** Hotel Barataria, Las Vegas

There will be one fifteen-minute intermission

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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

Gilbert wrote to Sullivan the morning after opening night of *The Gondoliers*: “I must thank you for the magnificent work you have put into the piece. It gives one the chance of shining right through the twentieth century with a reflected light.”

In some ways *The Gondoliers* stands as the “supreme achievement” of Gilbert and Sullivan’s distinct yet united talents. A case, for once, of a librettist and composer “who act in perfect unity.”

In the United States, however, reception to the 1890 D’Oyly Carte production of *The Gondoliers* was markedly cooler. Lack of box office success earned the opera the nickname “The Gone Dollars,” and D’Oyly Carte himself came out to revamp the production.

During the first half of the 20th century, Venice, California was considered to be the “Coney Island of the Pacific.” This town was built to resemble Venice, Italy with its network of canals and a business district built in the Venetian architectural style (complete with two huge amusement piers!). Venice, California soon became the finest amusement resort on America’s West Coast and it is here we begin our production, finding our way to the Barataria Hotel and Casino located in Las Vegas, Nevada in Act II.

Our production started with the “supreme achievement” of Gilbert and Sullivan. It continues, “shining right through the *twenty-first* century” with new “reflected light” produced by a group of talented, dedicated, and caring theatre artists. These are individuals, both on stage and behind the scenes, who strive to “act in perfect unity.” I know Gilbert and Sullivan would be as proud of their accomplishments as I am.

—Grif Sadow

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, Incorporated). Alone with Marco and Giuseppe, 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 Grif Sadow
Music Director Jeffrey Stirling
Artistic Director Wendy Evans
Costume Designer Annette Ozer
Lighting Designer Rob Rettig
Stage Manager Phyllis Thorne
Set Designer & Scenic Painter Kathy A. Stewart
Assistant Music Director Shari Speer
Assistant Stage Managers Sophie Benbenek, Samantha Bostwick
Peggie Kennedy, Chris Rusin
Set Construction and Painting Ernest Brody & Dean Laurance, with
Alicia Corts, Mark Ellenberger, Allen Gregory
Alyssa Gregory, Robert Hunter, Andrea Larsen, Doug Larsen
Dick Sorensen, Kathy A. Stewart, Feifei Wei, and cast members
Props Roxanne Skarphol
Prop construction Sophie Benbenek, Martha Kieffer
Costume Assistant Shirley Alt
Costume Workers Marlene Doll and cast members
Light Board Operators Dan Feldkamp, Feifei Wei
Spotlight Operators Robert Hunter, Cindy Edmon
Audio-Visual Engineer Bob Johanneck
Audio-Describer Judy Baldwin
Poster Graphic Design Mary Bergherr
Lobby Display & Photography Stephen Hage
Group Photos Daniels Studio
House Managers Paul and Char Hardt
Ticket Sales Charlotte Morrison, Fred Morrison
Ticket helpers Stephanie Brody, Virginia Haggart, Kathryn Larsen
Holly MacDonald, Richard Rames, Nikki Strandskov
House Staff Recruitment Kathryn Larsen, Rhea Sullivan

The Board:

Producer Ethan Edwards
Labour Pool Coordinator Kathryn Larson
Publicity Waldyn Benbenek
Treasurer Richard Rames
Secretary Mark Alt
Chorus Representatives Stephen Hage, Sarah Wind
Orchestra Representative Barb Hovey

ORCHESTRA

Conductor Jeff Stirling
Assistant Conductor Shari Speer
Orchestra Manager Debbie Clapp
Violin Racheal Athmann, Amy Atzel, Will Bartruff, Lorine Bidgood
Nancy Birth, Janey Christofferson, J Michael Compton
Debbie Feinwachs, Kate Kelly, Jill Lestina, Miyuki Onishi
Sheri Peterson, Theodora Wynhoff, Eva Zorn
Viola Emily Hagen, Tom Rogsvog, Aija Ronis, Ed Wharton
Cello Coral Bastien, John Dunham, John Litch
Karen Rogsvog, Ute Zahn
Bass Ann Baumann Johnson, John Kaplan
Flute Brock Besse, Kristen Kinnear-Ohlmann, Julie Lindstrom
Clarinet Kent Barth, Andrea Estrem, Barb Hovey
Oboe Anita Aarstad, Steve Schellenberg
Bassoon Debbie Clapp, Rebecca Totzke, Tim Wells
Horn Michael Engh, Judy Heimerman, Jeffrey Ohlmann
Trumpet John Gunkler, Bob Hirte, Betty MacKay, Bob Zobal
Trombone Daniel Engh, Nathanael Engh, Greg Michnay
Greg Onstad, Lawrence Perry
Percussion John Litch, Paul Madore
Rehearsal Pianists Steven Norquist, Jan Scovill, Jean Van Heel

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! - Dear 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 cloths

Castilian Hilalgo 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* - fr. 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 sway the bell* - take first prize; win the contest

the Chancellor in his *peruke* - powdered wig

Aristocrat who banks with *Coutts* - old 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 *Levée* - a court reception, in morning or early afternoon

spend an hour in *titivating* all our Gentlemen-in-Waiting - sprucing up

the *Garter* or the *Thistle* or the *Bath* - high orders of knighthood

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

having passed *the Rubicon* - point of no return; river Caesar significantly crossed

Take a pretty little *cot* - cottage

Dance a *cachuca*, *fandango*, *bolero* - lively Spanish dances

Xeres we'll drink *Manzanilla*, *Montero* - Xeres is sherry; 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 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 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 gondoliers use, to avert collisions

CONTRIBUTORS

Right-Down Regular Royal Queens & Kings (\$100 and over)

Philip Asgian ❖ Larry Lamb & Debra Cohen ❖ Michael Dunham and John Giordano ❖ Gretchen & Jim Fogo ❖ Ed Grayden ❖ Elizabeth Hawn ❖ John & Rosmarie Helling ❖ Jack & Geraldine King ❖ John Litch ❖ Jack & Vivian Mason ❖ John & Dianne Orbison ❖ Derrill M. Pankow ❖ Peter F. Parrshall ❖ Suzanne Payne ❖ Garry & Mary Ann Peterson ❖ Nancy & Bert Poritsky ❖ R. N. Quiche ❖ Jim Quinn ❖ Tom & Beverly Rogers ❖ Paul & Patricia Sackett ❖ Leon Satran, MD ❖ The family of Steven and Mary Schier ❖ Radonna & Jim Schwarz ❖ Joe & Kristina Shaffer ❖ Doris Skalstad ❖ Richard Evan Stone ❖ Connie Waterous

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Gondolieri and Contadine (up to \$50)

Emi Aizaki ❖ Pauline Alfors ❖ Greg W. & Meredith M. Anderson ❖ Roger & Jane Arndt ❖ Gerald Benson ❖ Phillip & Karen Bergem ❖ Ruth Berman ❖ Mary & Robert Boehlke ❖ Dr. Charles J. Boltuck ❖ James Booth ❖ Beth, Laurie & Terry Brooks ❖ Ervin and Carole Christensen ❖ Tom Decker ❖ Edith Degroot ❖ Susan Doak ❖ Frank Dowding ❖ David Duggan ❖ Ginger Dunivan ❖ Jean Eastman ❖ Sally J. Economon ❖ Eric Edwardson ❖ Elizabeth B. Erickson ❖ John E. Evans ❖ Rich & Judith Fine ❖ David & Anna Lou Ford ❖ Gayle Gaskill ❖ Robert H. Golder ❖ Bruce Gottsche ❖ Kathleen Green ❖ Arthur Gropen ❖ Eleanor Haase ❖ Vicky Hagens ❖ Jack & Grace Harkness ❖ Kristy Conrad Harms ❖ Dan & Joann Hill ❖ Richard E. Hinkie ❖ C. Joseph & Katherine Howard ❖ Mary Ann Huelster ❖ A. Joy Huss ❖ Bill & Nancy Jones ❖ George Francis Kane ❖ Marita Karlisch ❖ Margaret Kirkpatrick ❖ Dick Klein ❖ Jake Koller ❖ Mary Alice Kopf ❖ Grey D. Krieger ❖ Tom & Shirley Kysilko ❖ Mary Leahy ❖ Sanford Lipsky ❖ Diana Cumming & Keith Liuzzi ❖ Roderick & Joanne MacDonald ❖ C. Paul Martin ❖ Louis Martin ❖ Donald & Shirley Maxwell ❖ Jean McCampbell ❖ Adele Mehta ❖ Don Mittelstadt ❖ Michael Monsor ❖ Mimi Nachman ❖ Barbara Nussbaum ❖ Dan & Pat Panshin ❖ Eric Pasternack ❖ Mr. & Mrs. George Peer ❖ Dan Peterson ❖ Elsa Peterson ❖ Catherine M. Pitz ❖ Molly Redmond ❖ Charles Frisch & Marilyn Reichman ❖ Edis & Larry Risser ❖ Ron Rochon ❖ Jack Ross ❖ Elaine Savick ❖ Connie Schramm ❖ Russell G. Schroedl ❖ Judith Shalaby ❖ William K. Sheffield ❖ Joan T. Smith ❖ Lawrence & Jacquelyn Smith ❖ Stacey & David Smith ❖ Barbara J. Sorensen ❖ Mike Stone ❖ Monika Stumpf ❖ Diane Syme ❖ Marcia Van Hulle ❖ Mrs. Betty Vorpahl ❖ Rosemary Wagner ❖ Betty Wallien ❖ Frederick & Dorothy Waltz ❖ Alice G. T. Williams ❖ Richard Woellner

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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), and *Iolanthe* (2004)

We will not be performing at the Lake Harriet Band Shell this summer.

In the Spring of 2006, we will present *Princess Ida*.

The Gilbert & Sullivan
Very Light Opera Company

presents

The Gondoliers

or

The King of Barataria



February 25 - March 20, 2005

Howard Conn Fine Arts Center
1900 Nicollet Avenue South
Minneapolis

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