

The Gilbert & Sullivan Very Light Opera Company
presents

THE ZOO

by Stephenson & Sullivan
and



TRIAL BY JURY

by Gilbert & Sullivan

at
The Howard Conn Fine Arts Center
1900 Nicollet Avenue, Minneapolis

November 8 - 24, 1996

OVERTURE DI BALLO Sir Arthur Sullivan

THE ZOO Sir Arthur Sullivan & B.C. Stephenson

Cast:

Aesculapius Carboy (*apothecary, in love with Laetitia*).....Joseph Andrews
Thomas Brown (*disguised nobleman, who loves Eliza*)Michael J. Kraklio
Mr. Grinder (*Laetitia's father, a retired grocer*) Scott Benson
Laetitia (*in love with Carboy*) Melanie Cooperman
Eliza Smith (*Refreshment-seller, in love with Brown*) Cindy Sandberg

Ladies and Gentlemen of the Great British Public:

Don Barbee	Mary Gregory	Warren Loud
Ernest Brody	Amy Gunderson	Jon P. Mikolajczak
Stephanie Brody	Sara Gustafson	Charlotte Morrison
Ken Cheney	Stephen Hage	Colleen O'Shaughnessy
Felicia Dismer	Marcia Hill	Sarah Louise Quam
Peter Erickson	Roy Kallemeyn	Richard Rames
Roger Evans	Dean Laurance	Bryan Smalley
Kärin Foy		Holly Windle

Children:

Emily Carroll	Nathan Carroll	Lyndsay Hage
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~ Intermission ~

TRIAL BY JURY Sir Arthur Sullivan & W. S. Gilbert

Cast:

The Learned Judge Scott Benson
The Defendant (*Edwin*).....Joseph Andrews
The Plaintiff (*Angelina*)..... Amy Gunderson
Counsel for the Plaintiff.....Ken Cheney
Usher..... Roy Kallemeyn
Foreman of the Jury..... Jon P. Mikolajczak
The Associate..... Michael Ziegahn
A. N. Other Holly Windle

Bridesmaids:

Mary Gregory	Colleen O'Shaughnessy
Sara Gustafson	Sarah Louise Quam

Gentlemen of the Jury, and Interested Spectators:

Don Barbee	Roger Evans	Warren Loud
Ernest Brody	Kärin Foy	Jon Mikolajczak
Stephanie Brody	Diane Friebe	Charlotte Morrison
Melanie Cooperman	Stephen Hage	Richard Rames
Felicia Dismer	Marcia Hill	Cindy Sandberg
Peter Erickson	Michael J. Kraklio	Bryan Smalley
	Dean Laurance	



~ No eating or drinking is allowed in the theatre ~

~ No smoking is permitted in the building ~

~ The use of flash cameras is strictly forbidden ~

Performances of *The Zoo* given by permission of: **R. Clyde, Music Publisher,**
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PROGRAM NOTE

Sir Arthur Sullivan is the connection between the three works on our program. The first shows his serious (but still light) classical vein. *Overture di Ballo* is a ten-minute orchestral work that premiered in 1870.

Trial by Jury, a charming gem in the G&S canon, is the earliest existing collaboration between W.S. Gilbert and Arthur Sullivan. (The music to the earlier *Thespis* has been lost.) Both *Trial by Jury* and *The Zoo* were first produced in 1875, three months apart, and both are one-act operettas with no spoken dialogue. However, the words for *The Zoo* are by B.C. Stephenson, not Gilbert, and the focus is melodrama rather than satire. The score for *The Zoo* was lost for many years. It re-surfaced at a Sotheby's auction in 1966 and was soon thereafter made available once more to the theatrical world. Interestingly, the double bill of *The Zoo* and *Trial by Jury* was performed once before in the Twin Cities about twenty-five years ago, and in this very theatre!

THE ZOO – SYNOPSIS

The British Public, having a day out at the London Zoological Garden, is distracted by the woes of Aesculapius Carboy, an apothecary, who is trying to hang himself. Forbidden by Grinder, a retired grocer, from paying court to his daughter Laetitia, Carboy has tried to "communicate in prescriptions." Unfortunately, the labels were switched, and he fears he has poisoned his beloved by having her swallow the mustard plaster her father was supposed to apply to his back. Carboy's suicide is prevented by Eliza, the keeper of the refreshment stall.

More distractions for the British Public then occur. Thomas Brown, who is so enamoured of Eliza that he has seriously overeaten of her wares, keels over. In examining the unconscious man, Carboy discovers the Order of the Garter under his plain exterior. He is a nobleman in disguise, out to find true love. Eliza has left to fill a prescription for Brown's recovery and so does not learn the truth until he returns in ducal regalia. In the meantime, Laetitia (who did *not* drink her father's medicine) and Carboy have been reunited, then torn asunder by hard-hearted Grinder. Carboy decides to lower himself into the bear pit and end it all. Thomas Brown, now revealed as the Duke of Islington, can fix Carboy's thwarted romance with the application of money, but how can he persuade Eliza to leave the zoo and all the animals she has come to love? His wealth and wisdom are the means whereby love triumphs.

TRIAL BY JURY - 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 his current girlfriend on his arm. The townspeople 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 the one he loves 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 heart-ache. 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, decides that he'll marry Angelina himself.

PRODUCTION STAFF

Stage Director.....	Donna Carroll
Music Director.....	Elizabeth Swanson
Artistic Director	Wendy Evans
Chorus Director.....	Sari Rönnholm
Stage Managers.....	Chris Rusin & Carol Paulsen
Assistant Stage Manager	Peggie Kennedy
Set Designer & Scenic Artist	Matthew LeFebvre
Set Construction	Dean Laurance , Tom Cheney, Julie Delton Lee Gartner, Suzanne Hendler, Bob Hunter, Jon Johanneck Peggie Kennedy, Carol Kollander, Carol Manning, David Morrison Juren Raske, Colleen Reilly, Christine Spiritwolf, and cast members
Properties Manager.....	Cindy Edmon
Costume Coordinator.....	Lesley Hendrickson
Wardrobe Mistress.....	Anne Forgacs
Bridal Couture.....	Andrea Johnson
Floral Designer.....	Joanne Krueger
Costume Construction	Wendy Evans, Anne Forgacs Lesley Hendrickson, Margaret Parsons Colleen Reilly, Barb Vojtech, and cast members
Costume Rentals.....	Minnesota Opera, Guthrie Theatre
Lighting Designer.....	Stephen Pax
Lighting Crew	Bob Hunter, Janna Kysilko, Christine Spiritwolf
Audio-Visual Technician.....	Bob Johanneck
Orchestra Personnel Assistance	Barb Hovey, Debbie Johanneck, Katie Lowry
Lobby Display & Photography	Roger Evans, Stephen Hage
House Managers.....	L. Mary Kuehborn, Kathy Rausch Mitchell
House Staff Recruiter.....	Gordon Staff
Ticket Sales.....	Katie Lowry
Ticket Assistants	Mary Mescher Benbenek, Kari Groth, Barb Hovey Carol Kollander, Holly MacDonald, and cast members
Additional Lyrics.....	Holly Windle

The Board:

Producer	Dean Laurance
Vice Producer.....	Stephen Hage
Labour Pool Coordinator	Ernest Brody
Publicity	Lizz Just
Treasurer.....	Richard Rames
Secretary	Holly Windle
Chorus Representatives.....	Charlotte Morrison, Gordon Staff, Susan Volkmer
Orchestra Representative	Barb Hovey

ORCHESTRA

Violin.....	Milton Wright (<i>Concertmaster</i>), Sarah Button Anne Duff, Paula Erickson, Heather Johnson Gary Rauk, Agnes Wolf, Christine Wyatt
Viola	Lizz Deger, Cynthia Fogg Dianna Garvey, Erasmus Meinerts, Aija Ronis
Cello.....	John Litch, Tom Just
Bass.....	Ron Rasmussen
Flute.....	Julie Lindstrom, Katie Lowry, Amy Morris, Wendy Schuh
Clarinet	Mary Albachten, Barb Hovey
Oboe.....	Sarah Morrisette, Cathy Rutter
Bassoon.....	Debbie Johanneck
Horn.....	Mike Eng, Ellen Sorenson, Jim Streich
Trumpet	Bob Hirte, Ken Renz
Trombone.....	Greg Michnay, Larry Perry
Percussion	Julie Schmid, Jim Streich
Rehearsal Pianists.....	Paul Hjelmstad, Florian Keller Jean Rylander, Susan Sophocles, Jean Van Heel

GLOSSARY (in order of occurrence)

The Zoo:

Æsculapius Carboy – Æsculapius was the Greek and Roman god of medicine; a carboy is a large glass jar
we never let the thing alone, but **peg away** – to plod along, to persevere
He'd say, in well-known English **staves** – verses or stanzas
with pain his back was bent; he wanted a **mustard plaster** – a stinging poultice applied to the skin, as a counter-irritant
suffering cruel **conniptions** – hysterical fits
Withdraw the frown that **mantles** on your brow – darkens
a half-pound packet of **Horniman's tea** – a popular brand of tea
Ho, guards! **Minions!** – low-ranking attendants
The **Garter!** – the Order of the Garter, the highest order of knighthood in Great Britain
He's a **peer**, a **peer** in disguise! – a nobleman (duke, marquess, earl, viscount, or baron)
Hear, hear! – an expression of approval
diamond **drops** – pendants or earrings
a **park hack** did appear – a horse which is rented to ride in a park
respectable man in the **City** – London's central business district, analogous to Wall Street
the Duchess of **Islington** – metropolitan borough of London. Not classy (the site of two prisons)
And who will feed that lanky steed, the **cameleopard** – giraffe
a nice baboon or strong raccoon shall **titivate** your nose – spruce up or tidy (perhaps they meant *titillate*: to stimulate pleasurable sensations)
two happy pairs behold, today by **Hymen** joined – the god of marriage

Trial By Jury:

Is this the Court of the **Assizes** – periodical sessions of court for civil and criminal cases
Your **evil star's** in the ascendant – your astrological timing couldn't be worse
Tink-a-tank – onomatopoetic 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)

For many of these notes, we are indebted to that most excellent book by Harry Benford, *The Gilbert and Sullivan Lexicon*, published by Sarah Jennings Press.

CONTRIBUTORS

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Stuffed Animals courtesy of Manhattan Toy Carousel, with the exception of "Marko" the Lion, who belongs to The Cathedral Church of St. Mark.

The remaining assets of **The Gilbert & Sullivan Society**, last active in the 1970s, were recently given to our company, and have been used to purchase judicial wigs. As legal characters abound in Gilbert's works, we anticipate much use for these in coming years. For these kind wigs, accept our thanks, we pray!

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), *Princess Ida* (1993), *The Gondoliers* (1994), *Ruddigore* (1995), and *The Mikado* (1996)

For our Spring, 1997 show (April 4 - 20), we will present *The Sorcerer*, the story of the unexpected consequences of slipping a love-potion into the tea-pot at a village celebration.

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

THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

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