

GILBERT & SULLIVAN'S

# PATIENCE

A COMIC OPERETTA

or  
Bunthorne's  
Bride



**THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY**

Performances

Friday & Saturday	8 pm;	Sunday	2 pm	March 23, 24, 25
Friday & Saturday	8 pm;	Sunday	2 pm	March 30, 31 and April 1
Thursday, Friday, Saturday	8 pm;	Sunday	2 pm	April 5, 6, 7, 8

Howard Conn Fine Arts Center  
1900 Nicollet Avenue South  
Minneapolis, Minnesota

Tickets

Adults \$8.50 Children \$5.50

Call the Cricket Box Office: 871-2244

Border design: Maria Thomson

**PATIENCE  
or  
BUNTHORNE'S BRIDE**

**THE CAST**

Colonel Calverly.....	Waldyn Benbenek
Major Murgatroyd.....	Paul Saumer
Lieut. The Duke of Dunstable.....	Rus Kierig
Reginald Bunthorne (a fleshly poet).....	Scott Benson
Archibald Grosvenor (an idyllic poet).....	Joe Andrews
Mr. Bunthorne's Solicitor.....	David Jensen
The Lady Angela.....	Dorothea Jensen
The Lady Saphir.....	Jill Dalton
The Lady Ella.....	Margaret Sullivan
The Lady Jane.....	Susan Graves
Patience (a dairy maid).....	Carol Paulsen

**CHORUS OF RAPTUROUS MAIDENS**

Mary Mescher Benbenek	Kathy Hering	Cyndi Nelson
Stephanie Brody	Marcia Hill	Sue Ann Rawlins
Diane Friebe	Holly MacDonald	Rhea Sullivan
Mary Gregory	Charlotte Morrison	Holly Windle
Kris Hahn		

**CHORUS OF OFFICERS OF DRAGOON GUARDS**

Ernest Brody	Vern Harman	Richard Rames
Peter Erickson	Dean Laurance	Steve Rawlins
Roger Evans	Warren Loud	Gary Siemers
Doug Greene	Glenn Payton	Stephen B. Sullivan
Stephen Hage		

**UNDERSTUDIES:** Dorothea Jensen, Mary Gregory, Kathy Hering, Margaret Sullivan, Sue Ann Rawlins, Waldyn Benbenek, Glenn Payton, Stephen Hage, Nate Jensen

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**Scene:** A glade outside Castle Bunthorne

There will be one fifteen-minute intermission.

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

Patience is in some ways a paradox. It is at once both inextricably bound to the period in which it was written, yet timeless with its themes of hero worship and irrational popular fads.

The operetta parodies the peculiar "Aesthetic" movement, which swept England (and to some extent the U.S.) in the late 1800's. The movement had its source in a small but influential group of rebellious painters who rejected the prevailing artistic wisdom and adopted, instead, the old Italian masters as their ideals. They formed a "secret" society, self-dubbed the Pre-Raphaelite Brotherhood, and with their startlingly detailed techniques and antiquated subject matter, quickly turned the artistic world on its ear. There was a "blend of romantic idealism, scientific rationalism, and morality." This typically mid-Victorian mixture was itself a paradox. "How else can one explain a group of artists whose idea of modernity was to paint the Middle Ages?"

The Pre-Raphaelites' genuine and heartfelt objectives inspired creative minds in other genres as well, leading to the aesthetically earnest essays of John Ruskin, the ornate and flowery poetry of Algernon Swinburne and finally the flamboyant affectations of Oscar Wilde. Along the way, sincerity gave way to pretentiousness and "aestheticism" for its own sake was born. All of which, of course, provided ample fodder for Gilbert's ascerbic pen.

In my personal opinion, Patience is one of Gilbert's wittiest librettos. It is a perfect blend of outrageous satire and improbable yet somehow endearing characters. Though obviously tied to its Victorian "aesthetic" roots, it nevertheless offers amusing insight into the cult phenomenon and hero worship very much evident in our own society.

-- Donna Carroll

## SYNOPSIS

**ACT I:** The village maidens, despairing because their idol, aesthetic poet Reginald Bunthorne, is "coy and cares for none," learn that Bunthorne loves Patience, the village milkmaid. Patience (who says she has never loved) announces that the 35th Dragoon Guards have returned to the village. This news fails to interest the newly "etherealized" maidens despite the fact that they were all engaged to these "fleshly men" the year before.

The dragoons arrive in fine martial style calculated to stir feminine admiration, only to find the maidens too engrossed with Bunthorne to notice them. Bunthorne, "alone and unobserved," reveals the truth: he is only posing as an aesthetic poet in order to get attention. Patience, rebuffing him, seeks guidance from Lady Angela, who explains that True Love is always Unselfish. Angela's inquiries reveal that years before, Patience had loved her playmate, a little boy. An attentive stranger turns out to be this very playfellow - Archibald ("The All Right") Grosvenor, a genuine aesthete. Since loving so perfect a being would not require the unselfishness specified for True Love, Patience sadly rejects him.

The maidens provide an aesthetic escort for the disconsolate Bunthorne who (by the advice of his solicitor) has decided to "put himself up to be raffled for." Interrupting the drawing, Patience offers her hand to Bunthorne. The maidens seek consolation with the dragoons, until the arrival of the true aesthetic poet, Grosvenor, unleashes a feminine "Florentine fourteenth-century frenzy."

**ACT II:** Lady Jane, the oldest maiden of them all, alone remains faithful to Bunthorne, hoping she will "reap her reward" before her charms decline. Grosvenor, hotly pursued by the enraptured maidens, tries to convince them of the hopelessness of their passion. Giving them the slip, he meets Patience, who confides that True Love with Bunthorne is less than idyllic. Without the adulation of the maidens, Bunthorne, too, is unhappy. Finding a staunch ally in Lady Jane, he resolves to beat Grosvenor "on his own ground." Meanwhile, the Colonel, Major, and Duke have reached a similar conclusion and are bent on winning back the admiration of the maidens by adopting aestheticism. Angela and Saphir are properly impressed, though the question remains as to which lucky girl should win the "great matrimonial fish" - the Duke. Bunthorne, by means of dire threats, forces Grosvenor to become commonplace. The surprising result is a general unaesthetic "transfiguration" which leaves the discontented Bunthorne with only a "vegetable love."

### PRODUCTION STAFF

Stage Director.....	Donna Carroll
Music Director.....	Carolyn Davies
Artistic Director.....	Wendy Evans
Choreographer.....	Donna Carroll
Rehearsal Pianists.....	Jennifer Trueman
	Jean Van Heel      Jane Turpin Moore
Stage Manager.....	Chris Rusin
Costume Designer.....	Chris Cook Johnson
Set Designer.....	Stephen B. Sullivan
Set Design - Scenic Artist.....	Michael Hoover
Lighting.....	Floyd Swanson      Nate Jensen
	Adam Jensen      Ted Morrison
Producer.....	Stephen Hage
Properties Manager.....	Cindy Edmon
Hand Prop Construction.....	Stephen B. Sullivan
	Richard Rames      Adam Jensen
Set Construction .....	Michael Hoover      Stephen B. Sullivan
	Robert Hunter      Walt Pimlott
	Naomi Spellman      Floyd Swanson
	Katie Lowry      and cast members
Costume Construction.....	Wendy Evans      Chris Cook Johnson
	Jane Laurance      June Roloff
	Louisa Jensen      Billy Johnson
	Deanna Franke      and cast members
Wardrobe Mistress.....	Holly MacDonald
Graphic Design.....	Maria Thompson
	Margaret Sullivan      Peter Erickson
Photography.....	Roger Evans
House Manager.....	Mary Kuehborn
House Staff Recruitment.....	Rhea Sullivan
Ticket Sales.....	Sue Ann Rawlins
Volunteer Coordinator.....	Marcia Hill
Publicity.....	Margaret Sullivan
Treasurer.....	Richard Rames
Secretary.....	Sue Ann Rawlins
Chorus Representatives.....	Kris Hahn
	Stephen B. Sullivan

### ORCHESTRA

Violin .....	Diane Houser (Concertmaster)	
	Linda Werner (Second Concertmaster)	
	Paula Larson      Gary Rauk	
	Esme Evans      Stephen Helms-Tillery	
	Kathy Wilcox      Barbara Beresford	
		Caren Holberg
Viola.....	Jean Rognsvoog      Scott Olsen	
	Liz Deger      Don Olson	
Cello.....		Coral Bastien
	Marlys Lund      John Litch	
Bass.....		Bob Salter
Flute.....		Katie Lowry
	Julie Parnell      Sari Fried	
Clarinet.....		Barb Hovey
Oboe.....		Linnea Schilling
Bassoon.....		Debbie Johanneck
Horn.....		Martha Bentley
	Jim Streich      Barb Deming	
Trumpet.....		Bob Hirte
		Andrew Padula
Trombone.....		Greg Michnay
	Sue Roberts      Laura Vosika	
Percussion.....		Jim Streich
		Julie Olson

## GLOSSARY

Colonel Calverly's "If you want a receipt..." requires at least a page to itself, and is annotated on the lobby board. The receipt (recipe) for a heavy dragoon (cavalry soldier) consists of characteristics of many famous people. The scum is removed, and the residuum (remainder) is the final product. Our colonel has substituted a few modern ingredients unknown to Gilbert.

Fleshly thing - something carnal or sensual

Bunthorne's poem Oh, Hollow! Hollow! Hollow: amaranthine asphodel means "undying lilies", and calomel, colocynth, and aloe are all laxatives derived from plants. The gist of the poem is the incompatibility of poetic and medicinal properties of flowers.

You are not Empyrean - Celestial

You are not Della Cruscan - school of poetry started by sentimental Englishmen in Florence in the eighteenth century.

Oh, South Kensington - Lady Jane is apostrophizing an artistic area of London including the School of Design and several museums.

When uttered in Hessians - military boots (from German state Hesse)

the peripatetics of long-haired aesthetics - wanderings

yearning for Elysian Fields - Abode of the blessed, in Greek myth

black Aceldama of sorrow - field of blood; originally the potter's field purchased with Judas's blood money.

Oh, Chronos, this is too bad of you - Greek word for time

Gaily pipe Pandaeon pleasure - refers to Pan, Greek pastoral god, who played Pan pipes.

With a Daphnephoric bound - Daphne, a nymph renowned for virgin timidity and shyness, was changed into a laurel tree to escape the attentions of Apollo. She presumably bounded as she ran.

with rouge, lip-salve, and pearly grey - a face powder

decalet - a ten-line poem

his placidity emetical - nauseating (or worse)

To stuff his conversation full of quibble and of quiddity - to make his conversation pompous and boring with hair-splitting.

half-bred black and tan - mongrel terrier dog, a low-class pet

thinks suburban 'hops' more fun than 'Monday Pops' - prefers low-class dances to more high-brow classical concerts

A Chancery Lane young man, a Somerset House young man - references to Legal and Government office districts, respectively

Greenery-yallery, Grosvenor Gallery - Green and yellow were colors favored by Pre-Raphaelites, who exhibited in Grosvenor Gallery

Sewell & Cross... Howell & James... Waterloo House... Madame Louise references to fashionable drapers and milliners shops (where Archibald and the women's chorus would be shop-clerks)

## CONTRIBUTORS

Jack & Jane Allison	Michael Mack
Stephen D. Anderson	Jean & Paul McGough
Sandie Beltran	Sandra Mitchell
Dr. Charles J. Boltuck	Don Mittelstadt
Ronald Bonnicksen	Ralph B. North
Marv Bookin	Lucille Oston
Jerry Cassidy	Dan & Pat Panshin
John J. & Mary Ann Doyle	John & Marge Pollack
Mrs. John G. Erickson	Kent & Cynthia Powers
Donald Fabian	John & Sherry Rawlins
Ella & Gilbert Farnell	Mr. & Mrs. A. Robbins
Mrs. S. B. Foot	Rev. David A. Roney
Robert H. Golder	Steve Russell
Sam Guerrera	George & Ellen Schulte
Burch Gustafson	James Schwarz
Paul Hanke	Alex Scott
Dr. & Mrs. Benjamin R. Harriman	Judith Shalaby
Ray & Elaine Hathaway	Doris Skalstad
Georgiana Hollister	Arthur Sternberg
Dorothy E. Horst	Marie Vangen
Mary Ann Huelster	Jeff von Munkwitz-Smith
Jack King	Lillian Wallis
Dick Klein	Mr. & Mrs. John Washburn
Sid Konikoff	Constance Waterous
Arline Krave	J. Morgan Wilson
Rev. Vladimir Lecko	Mr. & Mrs. D. W. Wiste
A. B. Libby	M. Jean Woods
Joanne & Rod MacDonald	

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Our pain and our distress we find it is not easy to express -- After eight years of performing with the GSVLOC, Dorothea and David Jensen are leaving the Twin Cities, taking their charming and useful children with them. The family has been a model of "duty done and duty doing," contributing wit, talent, backstage labor, and a good house for a party. So, trained as we are in happy endings, we'll send them off "with joyous shout and ringing cheer!"

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## THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

Founded in 1979 by Dick Fishel and Jim Hart, the company's productions include 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), and H.M.S. Pinafore (1989).

Our next production is scheduled to be The Grand Duke (or, The Statutory Duel) in the Spring of 1991. This is the last show which Gilbert and Sullivan wrote, and is very rarely performed. Don't miss this once-in-a-lifetime opportunity! Tax deductible contributions to help support our season are always welcome.

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