



APRIL 4-20
FRIDAYS 8PM
SATURDAYS 8PM
SUNDAYS 3PM
HOWARD CORN
FINE ARTS
C E N T E R
1800 NICOLLET
MINNEAPOLIS
T I C K E T S
INFORMATION
825-8158
THE GILBERT
& SULLIVAN
VERY LIGHT
OPERA COMPANY

THE PIRATES OF PENZANCE

THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

THE CAST

Major-General Stanley.....Dick Fishel, Jr.
The Pirate King.....Waldyn Benbenek
Samuel, his lieutenant.....Michael K. Farrell
Frederic, the pirate apprentice.....Darcy Becker
Sergeant of Police.....Fred Griebie
Mabel.....Judy Willemssen
Edith.....Barbara Bloom
Kate.....Dorothea Jensen
Isabel.....Holly Windle
Ruth, the pirate maid-of-all-work.....Janet Paone

CHORUS OF PIRATES:

Ernest Brody	Stuart Holland
Peter Erickson	Stuart Horwitz
Roger Evans	David Jensen
Phil Grant	Michael Kane
Stephen Hage	Dean Laurance
Vern Harman	Richard Rames
Chuck Hense1	Stephen B. Sullivan

CHORUS OF POLICE:

Ernest Brody
Roger Evans
Phil Grant
Dean Laurance
Steve Rawlins
Gary Siemers
Stephen B. Sullivan

CHORUS OF MAJOR-GENERAL STANLEY'S DAUGHTERS AND CHAPERONES:

THE SCIENTIFIC SISTERS:

Andy Bowen
Cyndi Nelson
Cynthia Spencer
Rita Stough

THE ATHLETIC SISTERS:

Kathy Hering
Holly MacDonald
Mary Mescher
Charlotte Morrison

THE ARTISTIC SISTERS:

Charlotte Overend
Margaret Sullivan

THE HORSEWOMEN:

Stephanie Brody
Sue Ann Loomis
Rhea Lee Sullivan
Barbara Webber

UNDERSTUDIES:

Major-General: Ernest Brody
Sgt. of Police: Stephen B. Sullivan
Samuel: Richard Rames
Edith: Margaret Sullivan
Ruth: Rhea Lee Sullivan

Pirate King: Stuart Holland
Frederic: Michael Kane
Mabel: Sue Ann Loomis
Kate: Cyndi Nelson
Isabel: Stephanie Brody

There will be one fifteen-minute intermission.

No smoking, drinking, or eating is allowed in the theatre.

The use of flash cameras is strictly forbidden, as it is a hazard
to the performers.

SYNOPSIS

On a secluded beach in Penzance, in the year 1873, a group of pirates is celebrating the birthday of their apprentice Frederic, who is 21 years old and out of his indentures. Frederic surprises them by announcing that he plans to abandon his vile profession. He reveals that he was apprenticed to the pirates through the error of his nursemaid Ruth, and remained only out of a sense of duty. The pirates are saddened, but depart without him.

As Frederic is about to leave the beach, he sees the Major-General's daughters, and falls in love with all of them at once. He begs each of them to help him lead a virtuous life, and Mabel volunteers. Their budding romance is interrupted by the return of the pirates, who seize the remaining daughters and threaten to marry them immediately. They are thwarted by the Major-General, who employs the elemental strategy of telling the pirates that he is an orphan. The pirates, who are orphans themselves and know what it is, agree to let them all go.

As Act II begins, the Major-General is deeply troubled by the lie he has told the pirates. Frederic assures him that he will destroy the pirates with the aid of the local constabulary. But before he can carry out his plan, he is reclaimed by the Pirate King and Ruth, who tell him that he is free from his indentures not at age 21, but upon his 21st birthday, and having been born on February 29, he will not reach this birthday for years to come. Frederic's sense of duty then compels him to reveal the Major-General's secret to the pirates. Angered, they attack the Major-General and seize his daughters once more. The constabulary, using strategy of their own, subdue the pirates. Ruth then reveals that the pirates are really noblemen. This suits the matrimonial ambitions of the daughters perfectly, and they all agree to marry the pirates.

CONTRIBUTORS:

Jack & Jane Allison	Barbara Hauser
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Berea Lutheran Guild	House & Home Realty, Inc.
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John & Elizabeth Erickson	Margaret & John Parsons
Gilbert & Ella Farnell	Emma Robbins
Mildred Hammond Feidt	David Roney
Priscilla Paine Fuller	George & Ellen Schulte
Robert Golder	Doris Skalstad
Joan Guggemos	J. Morgan Wilson
Elmer Hankes	

PRODUCTION STAFF

Stage Director.....Pamela Nice
Music Director.....Carolyn Davies
Artistic Director.....Wendy Evans
Set Designer.....Larry Kauschansky
Costume Designer.....Brigitte Heaney
Choreography.....Barbara Bloom
Producer.....Waldyn Benbenek
Lighting.....Floyd Swanson
Properties.....Cheryl Nelson
Stage Manager.....Chris Rusin
Set Construction Foreman.....Lee Carlson
Labor Pool Coordinator.....Steve Rawlins
Construction Crew: Dick Aspenwall, Mark Cramer, Maureen Crowe
 Jayne Lindesmith, Jill Michell, Marjorie Moore, Bob Nelson
 Ginger Petry, Cheryl Voss
Costume Construction.....Brigitte Heaney, Wendy Evans
 Betty Henrich, Heidi Morgan, Marjorie Moore
Photography.....Brigitte Heaney
Prop Construction.....Cheryl Nelson, Barbara Webber
 Bruce Stough, Stephen B. Sullivan
Prosthetic Engineering.....Stephen B. Sullivan
Rope Splicers.....Ernest Brody
 Charlotte Morrison
House Managers.....Mary Kuehborn
 Joyce Fuhrman
 Jayne Lindesmith
House Staff Recruitment.....Holly MacDonald
Ticket Sales Manager.....Stephanie Brody
Publicity.....Dorothea Jensen
 Stephanie Brody
Video Crew.....Chuck Geise, Tanya Brody
 Cheryl Voss

ORCHESTRA

Violin I.....Elizabeth Weis
 (Concertmistress)
 Linda Werner
 Eric Savage
Violin II.....Sue Schultz
 Kathy Wilcox
 Marylou Gibson
Viola.....Suzanne Little
Cello.....Coral Bastien
 Marlys Lund
Bass.....Bob Salter
Flute.....Dawn Lundmark
 Leslie Moore
Oboe.....Linnea Schilling
Clarinet.....Barb Hovey
Bassoon.....Lori Smuder
Horn.....Lucy Davis
 Lisa Worcester
Trumpet.....Bob Hirte
Trombone.....Ron Larson
Percussion.....Jason Drabek
 Anita Miller
 Rich Pehrson, Jr.

DIRECTOR'S NOTE

The Pirates of Penzance, first performed in 1880, is one of the most popular of the Gilbert and Sullivan operettas. It is highly theatrical in concept because there are so many characters acting roles or assuming postures -- and succeeding in various degrees. The Pirates, we are told in the Act II Finale, are all "noblemen who have gone wrong." Destined for somewhat dreary careers in the House of Lords, these game gentlemen are having one last rebellious fling (though a rather extended one for some). They are enthusiastically playing at being pirates, though in practice they fall a bit short: their sense of duty toward all orphans trips them up, as does their inherent gentility.

The Police, likewise, are playing at being courageous and staunch upholders of the law. At the least sign of any real threat, however, "the obvious course is... to hide." Like the Pirates, they also have a little too much sympathy for their adversaries, as we hear in "When a Felon's not Engaged in his Employment."

Our women act as foils for these men -- they are spunky, willful and watchful of their independence. Not caught in role-playing, they are nevertheless intrigued by the sentimental histrionics of the Pirates -- and eventually by knowledge of their status!

Pirates is subtitled The Slave of Duty, and its satire is heightened by the romantic leads, Mabel and Frederic, whose senses of duty bring them perilously close to disaster. Their duty almost destroys their love, in a send-up worthy of Oscar Wilde, and not too far from The Importance of Being Earnest, written about this time. Mabel and Frederic take their dutiful roles seriously, but with ultimately comic consequences. The Finale of Act II, with the help of a last-minute revelation and the ultimate appeal to duty in Victorian England, brings together the Pirates and the women in a comic triumph of dance and marriage.

SPECIAL THANKS TO: St. Luke's Episcopal Church, Faith United Methodist Church, Steve and Rob Kisch, Lakeshore Players, Peder Thompson, Trilby Christensen, Dick Sorensen, and to our band of ushers, ticket sellers, concessionaires, and confectioners.

The G&SVLOC would also like to thank the anonymous donor who funded the posters, and Charles Spencer Anderson who designed them.

The Gilbert & Sullivan Very Light Opera Company was founded in 1979 by Dick Fishel and Jim Hart. Its productions include Trial By Jury (1979), Patience (1980), Iolanthe (1981), Princess Ida (1982), Ruddigore (1983), The Gondoliers (1984), The Mikado (Spring, 1985), and The Sorcerer (Fall, 1985).

GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY
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GLOSSARY -- (In order of appearance)

"let the pirate bumper pass" - a bumper is a cup or glass filled to the brim, as for a toast

"scuttling a Cunarder" - sinking a passenger ship of the Cunard line

"cutting out a White Star" - separating a passenger ship of the White Star line from surrounding ships in order to capture it

Custom House - a house or office set up to collect levied custom (as at a seaport like Penzance) on exported or imported goods

"the glass is rising very high" - weather-glass: a barometer (or possibly thermometer), in either case indicating fair weather

"your pirate caravanserai" - as "caravanserai" is a sort of inn for caravans and their occupants, the only excuse for applying this word to a group of men is that it rhymes with Chancery (almost)

References in the Major-General's Song:

"quote in elegiacs all the crimes of Heliogabulus" - even the use of a verse form (elegiacs) could not soften the awful deeds of this most appalling of Roman emperors (212 - 22 A.D.)

"every detail of Caractacus's uniform" - this Welsh king who resisted the Roman invasion of Britain had a somewhat limited uniform in that he painted himself with woad, a sort of blue dye

"mamelon and ravelin" - terms for strategic earthworks: mamelon is a mound used in fortifications, ravelin is a sort of ridge

"never sat a gee" - never rode a horse ("gee" being a childish way of referring to a horse, derived from a word of command to horses)

"Divine Emollient!" - something that softens, as poetry apparently does, even for pirates

"threatened with emeutes" - a French term for riots or brawls

"coster's finished jumping on his mother" - costermongers (street vendors of fruit, fish, etc.) were sometimes rather rough characters

"life preserver" - a stick or bludgeon loaded with lead, intended for self-defense, but all too often used by evil-doers (as in this case)

"unshriven, unannealed" - without having made confession or having received extreme unction

Donors of \$50 or more to the GSVLOC for this production may receive one of the large "Pirates" posters designed by award-winning artist Charles Spencer Anderson, while supply lasts. Smaller posters may be purchased for \$15.90 (see lobby display).