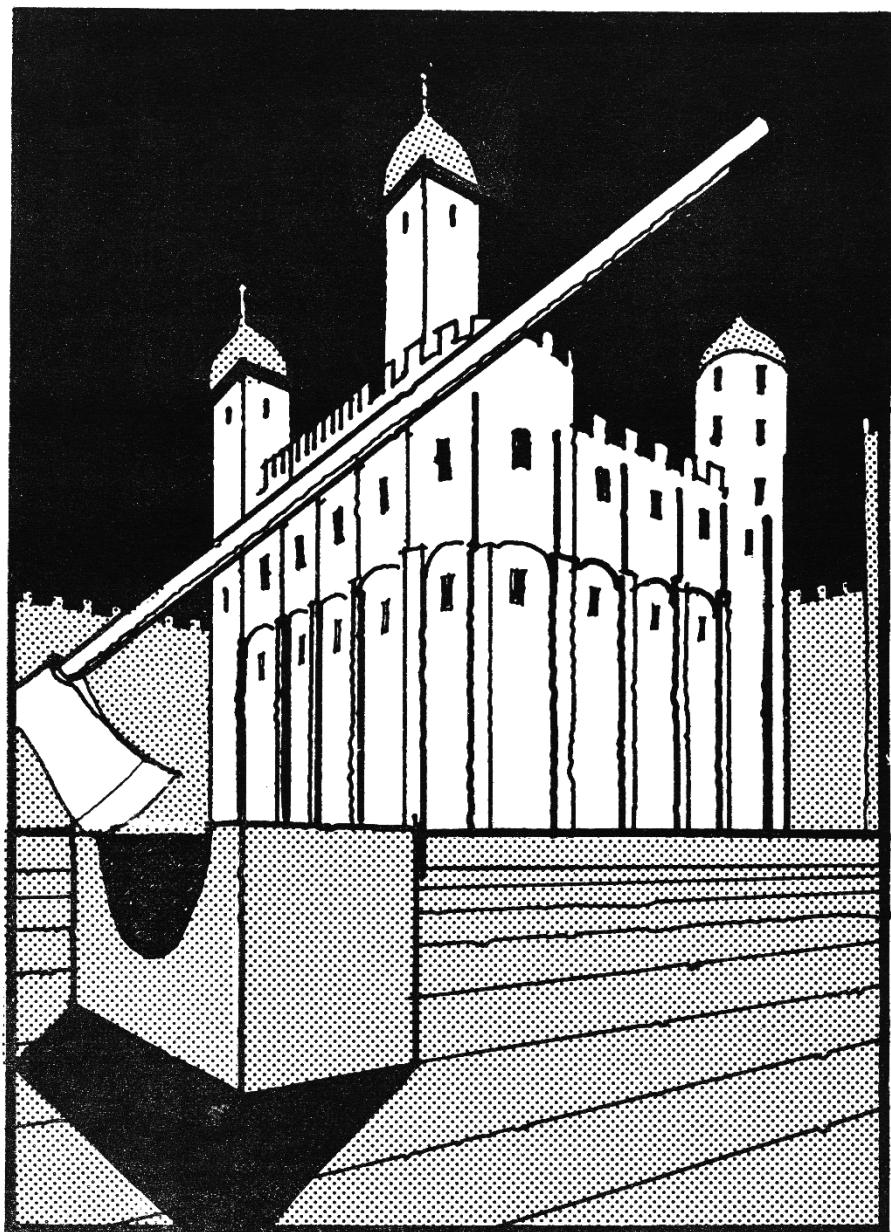


*THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY*



## ***THE YEOMEN OF THE GUARD OR THE MERRYMAN AND HIS MAID***

Fridays, March 13, 20, 27, at 8:00 pm

Saturdays, March 14, 21, 28, at 8:00 pm

Sundays, March 15, 22, 29, at 3:00 pm

Howard Conn Fine Arts Center  
1900 Nicollet Avenue South Minneapolis

Adults \$6.50 Children \$4.50

for information call 925-9159  
for reservations call 333-0159

## THE CAST

Sir Richard Cholmondeley  
    (Lieutenant of the Tower).....Waldyn Benbenek  
Colonel Fairfax (under sentence of death).....Pete Pellinen  
Sergeant Meryll (of the Yeomen of the Guard)....Bryan Janssen  
Leonard Meryll (his son).....Michael Ziegahn  
Jack Point (a Strolling Jester).....Bob Lundegaard  
Wilfred Shadbolt (Head Jailer and  
    Assistant Tormentor).....Sid Konikoff  
The Headsman.....Charles Smith  
First Yeoman.....Mark Samuel  
Second Yeoman.....Glenn Payton  
First Citizen.....Peter Erickson  
Second Citizen.....Steve Rawlins  
  
Elsie Maynard (a strolling singer).....Donna Carroll  
Phoebe Meryll (Sgt. Meryll's daughter).....Dorothea Jensen  
Dame Carruthers (Housekeeper to the Tower).....Gretchen Collins  
Kate (her niece).....Emily Foreman  
  
Commedia Troupe.....Ernest Brody  
                                    Raina Brody  
                                    Stephanie Brody  
                                    C. Amanda Maud

### YEOMEN OF THE GUARD:

Tom Betting	Glenn Payton
Roger Evans	Richard Rames
Stephen Hage	Mark Samuel
David Jensen	Gary Siemers
Dean Laurance	Stephen B. Sullivan

### CHORUS OF TOWNSPEOPLE:

Elizabeth Almlof	Warren S. Loud	Steve Rawlins
Peter Erickson	Holly MacDonald	Sue Ann Rawlins
Marylou Gibson	Carol Manning	Margaret Sullivan
Phil Grant	Mary Mescher	Rhea Lee Sullivan
Vern Harman	Charlotte Morrison	Jennifer Trueman
Kathy Hering	Cyndi Nelson	Barbara Webber
Kirsten Lenius	Charlotte Overend	Holly Windle

### UNDERSTUDIES:

Lieutenant...Richard Rames	Elsie.....Emily Foreman
Fairfax.....Waldyn Benbenek	Phoebe.....Cyndi Nelson
Jack Point...Mark Samuel	Dame Carruthers..Marylou Gibson
Shadbolt.....Michael Ziegahn	Kate.....Kathy Hering
Sgt. Meryll..Warren Loud	1st Yeoman.....Tom Betting

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Act I - Tower Green  
Act II - The same - Moonlight  
Time - Sixteenth century

A shot will be fired during this performance.

There will be one fifteen-minute intermission.

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

The use of flash cameras is strictly forbidden.

## DIRECTOR'S NOTE

The Yeomen of the Guard stands apart from the G&S repertoire for several reasons. It is a much more serious work than most - a period piece with neither political nor social topical satire - and is more tragic than comic. Its characters are more human than the usual G&S stereotypes, and demand sympathy from the audience. The dialogue contains little of the usual delicious Gilbertian laugh-a-minute.

Perhaps for these reasons Yeomen is not as popular in America as it is in England. I approached it with some reservations, but during the rehearsal period these wonderful characters came to life, and I fell completely in love. I trust you will, too.

## SYNOPSIS

The plot of The Yeomen of the Guard might better be called "plots," because it consists of a series of interlocking conspiracies. Before the opera opens, there has already been a plot resulting in the gallant Colonel Fairfax's being sentenced to death for sorcery. This false charge was brought by his cousin, who, after Fairfax's imminent beheading, stands to inherit the victim's sizable estate.

ACT I: A desperate counter-conspiracy is undertaken by Sergeant Meryll, his son Leonard (both former comrades-at-arms of the condemned prisoner) and daughter Phoebe (who is in love with Fairfax, although she's never spoken with him). The three Merylls devise a stratagem to rescue the Colonel by disguising him as Leonard -- a hero in his own right who has just been made a Yeoman of the Guard. Meanwhile, with the assistance of the Tower's Lieutenant, Fairfax plots to forestall his dastardly cousin's inheritance by a last-minute marriage of convenience to a blindfolded maiden, Elsie Maynard. This secret arrangement, for "an hundred crowns," is greedily endorsed by Elsie's suitor, the jester Jack Point. Soon thereafter, Phoebe and Sergeant Meryll succeed in freeing Fairfax and give him a warm welcome to the Tower as Leonard Meryll. When it is discovered that Fairfax has "miraculously" disappeared, there is general consternation at his escape from the impregnable fortress. There is, moreover, great private distress on the part of Elsie -- whose unknown husband is now at large, and Jack Point -- who cannot marry Elsie whilst her husband lives.

ACT II: Despite the townspeople's taunts, the Yeomen have failed to find the missing Fairfax (who, as Leonard Meryll, presumably has been diligently seeking himself). Jack Point hatches a scheme with Phoebe's jealous admirer, Wilfred Shadbolt, to convince everyone that Wilfred has courageously slain the escaped Fairfax. Fairfax upsets the others' plans, however, by wooing his own "widow" Elsie, who thinks he really is Leonard Meryll. Meanwhile, Wilfred Shadbolt and Dame Carruthers discover the Merylls' complicity in freeing Fairfax (surely a capital offense in itself) and use this knowledge to further their own aims. Despite the fact that Fairfax cannot resist teasing Elsie by a final intrigue at his own wedding, they are united in a traditional happy ending. Sergeant Meryll, Phoebe, and the disconsolate Jack Point, however, are left to the bitter consequences of their own, and everyone else's, conspiracies.

## PRODUCTION STAFF

Stage Director.....Judith Foreman  
Music Director.....Carolyn Davies  
Artistic Director.....Wendy Evans  
Technical Director.....Stephen B. Sullivan  
Rehearsal Pianist.....Joanne Thrash Phelan  
Choreographer.....C. Amanda Maud  
Production Manager.....Holly Windle  
Stage Manager.....Chris Rusin  
Costume Designer.....James Middleton  
Journeyman Set Designer.....Stephen B. Sullivan  
Lighting Design.....Peter Leonard  
Lighting.....Floyd Swanson  
Properties.....Cheryl Nelson  
Volunteer Coordinator.....Phil Grant  
Makeup.....Kirsten Lenius  
Stonemason.....Peter Erickson  
Set Construction Workers.....Mary Kuehborn, Ginger  
Petry, Lesley Risberg, Cheryl Voss,  
and company members  
Costume Construction.....Gretchen Collins,  
Wendy Evans, Judith Foreman  
Patsy Herbert, Jane Laurance,  
Kirsten Lenius, Holly MacDonald,  
Cyndi Nelson, Barbara Webber  
Graphic Design.....Peter Erickson  
Photography.....Robert M. Evans  
Props construction.....Stephen B. Sullivan  
Barbara Webber  
House Manager.....Mary Kuehborn  
House Staff Recruitment.....Marylou Gibson  
Jennifer Trueman  
Ticket Sales Manager.....Stephanie Brody  
Publicity.....Stephen Hage  
Treasurer.....Charlotte Morrison  
Secretary.....Dorothea Jensen  
Chorus Representatives.....Stephanie Brody  
Dean Laurance

## ORCHESTRA

Violin I.....Laura Henningson  
(Concertmistress)  
Dan Folland  
Marta Stahl  
Linda Werner  
Violin II.....Kathleen Wilcox  
Gary Rauk  
Viola.....Suzanne Little  
Scott Olson  
Cello.....Coral Bastien  
Marlys Lund  
Bass.....Bob Salter  
Flute.....Katharine Lowry  
Carolyn Boxmeyer  
Clarinet.....Barb Hovey  
Gboe.....Linnea Schilling  
Bassoon.....Kate Saumur  
Doreen Gunderson  
Horn.....Lisa Worcester  
Martha Bentley  
Trumpet.....Bob Hirte  
Trombone.....Paul Hillmer  
Eric Roeder  
Percussion.....Julie Olson  
Jim Strike

## GLOSSARY

Tower of London - or simply, The Tower - refers to the complex of about 20 towers covering 18 acres, a fortress which in its history has housed the Royal Court, a prison, a menagerie, the Royal Mint and the Crown Jewels.

Yeomen of the Guard (Tower Warders) - Gilbert is guilty of some inaccuracies when he uses these terms interchangeably. The Yeomen of the Guard were established by Henry VII in 1485 to serve as the Sovereign's personal bodyguard. The Yeoman Warders were set up in 1548 as guards (and now also serve as tour guides) of the Tower. Popularly known as "Beefeaters," they are selected from non-commissioned officers and warrant officers on the basis of merit.

The Little Ease - a Tower dungeon cell wherein one could not stand or lie in comfort (a cube about 4 feet per side)

Tower Green - A grassy space within the Tower, site of special executions

Beauchamp Tower (pronounced "beecham") - often used as a lodging for prisoners of rank

Cold Harbour Tower - no longer standing

Old Blunderbore - the giant in the fairy story "Jack the Giant Killer" who grinds men's bones to make his bread

the screw may twist and the rack may turn - refers to tortures

an hundred crowns... a thousand marks - old coins worth a quarter of a pound and two-thirds of a pound, respectively

give us quip and quiddity - witty remark and trifling point

love-lorn loon - man of low birth

peacock popinjay - an overly proud person

buy an electuary for her - a medicinal preparation made with sugar or honey

halbert or halberd - a 15th & 16th century weapon - pike or battle axe mounted on a long staff

standard lost - flag or banner

consider each person's auricular - sense of hearing

solemn D.D. - Doctor of Divinity

a tale of cock and bull - an extravagant tale presented as if true

gyves - leg-irons, fetters

or I'll swallow my kirtle - woman's gown, skirt, or outer petticoat

an arquebus - early portable firearm

his twig he'll so carefully lime - refers to a method of catching birds by smearing twigs with a sticky substance (bird-lime)

kissing, clinging cockatrice - mythical serpent with a deadly glance

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### SPECIAL THANKS

Special Thanks to devoted Savoyard John Toy for providing us with Sergeant Meryll's "Lost Song" in Act I. Tradition says that this was cut on the morning of opening night because Gilbert felt there were too many serious numbers at the beginning of Act I. We liked it well enough to restore it for our Sergeant Meryll, and are grateful to Edward Foreman who did the orchestration.

Further Thanks to: Minneapolis Park Department, the staff of Whittier Park Center, the staff of Kenwood Park Center, Faith United Methodist Church, Conventus Musicus, The Guthrie Theatre, The Loft Antiques, Mary Lou Loomis, Hirschfield's Paints and Wallcoverings, Turnquist Paper Company, Child's Play Theatre Company, College of St. Catherine, Ex Machina, St. Clement's Episcopal Church (St. Paul), St. Annes Episcopal Church (Sunfish Lake), Gail Bakkom, Minnesota Opera, Dick Sorensen, and Williams Sound.

### CONTRIBUTORS

Jack & Jane Allison	Frank & Helena Karr
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Dr. Harvey & Grace Beek	Geraldine & Jack King
Dr. Charles Boltuck	Bernard & Lisa King-Smith
Virginia & John Buegel	Eric & Roxie King-Smith
Jerry & Audrey Cassidy	Patricia Leja
Maggie Cassidy	Myer & Patricia Leonard
Chaska Cleaners	Archie & Ione Libby
James Cron	Alice Lyon
Dominic D'Amico	Joanne MacDonald
Carolyn Davies	Jean & Paul McGough
John & Elizabeth Erickson	Crystal Meriwether
Arlene G. Flemmer	Jane Morrow
Priscilla Paine Fuller	Herbert & Betty Nelson
Gregory Gackstetter	Doris Northenscold
Donald & Judith Gerhardt	Allen & Barbara Nussbaum
Robert H. Golder	Patricia Panshin
Paul Hanke	Margaret Parsons
Elmer Hankes	Emma B. Robbins
Marion L. Helgeson	David Roney
Dorothy Horst	Mr. & Mrs. Robert D. Schmidt
Howard & Mary Ann Huelster	Constance Waterous
Floyd A. Hummel	J. Morgan Wilson

### 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), and The Pirates of Penzance (1986).

Our next season's schedule will include a Fall 1987 revival of Trial by Jury, paired with a concert version of selections from Gilbert and Sullivan's last work, The Grand Duke. Our Spring 1988 show will be HMS Pinafore. Tax deductible contributions to help support our season are always welcome.

The company is in need of space to rehearse and build sets. If you know of a place where we could do either or both (at low cost), please let us know.

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