

GILBERT & SULLIVAN'S

THE SORCERER



Fridays, November 8, 15, & 22, at 8:00 pm
Saturdays, November 9, 16, & 23, at 8:00 pm
Sundays, November 10, 17, & 24, at 3:00 pm

Howard Conn Fine Arts Center
1900 Nicollet Avenue South Minneapolis



THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

POST OFFICE BOX 172, MINNEAPOLIS, MINNESOTA 55440. TELEPHONE: 612/925-9159

Cast

John Wellington Wells (The Sorcerer)....Mark D. Williams
 Sir Marmaduke Pointdextre (A Baronet)...Patrick D. Cottingham
 Alexis (His Son).....Don Shier
 Dr. Daly (The Vicar).....Troy J. Stanley
 Notary.....Sid Konikoff
 Annabella, Lady Sangazure.....Dorothea Jensen
 Aline (Her Daughter).....Kristy Lynn Conrad
 Mrs. Partlett (A Pew Opener).....Deanna DuComb
 Constance (Her Daughter).....Gale Madsen

Marmaduke's Manservant.....Stephen B. Sullivan
 Lady Sangazure's Maid.....Mary Mescher
 The Housekeeper.....Charlotte Overend
 The Butler.....Dean Laurance
 The Cook.....Barbara Webber
 The Footman.....Peter Erickson
 The Parlour Maid.....Rhea Sullivan
 The Chamber Maid.....Marylou G. Gibson
 The Dairy Maid.....Margaret Sullivan
 Hercules (The Page).....Raina Brody
 Grenadier Guards.....Waldyn Benbenek

Stephen Hage
 Their Lady Friends.....Barbara Bloom
 Carol Manning

An Earl.....Gary Siemers
 A Countess.....Sue Ann Loomis
 A Beau Brummell.....Steve Rawlins
 A Fashionable Lady.....Holly MacDonald
 The Notary's Assistant.....Vern Harman
 The Baker's Shopgirl.....Rita Stough
 The Delivery Boy.....Andy Powell
 The Bobby.....Richard Rames
 The Scamp.....Marcia Hill
 The Bumpkin.....Ernest Brody
 The Schoolgirl.....Holly Windle
 Her Nanny.....Charlotte Morrison
 The Gardener.....David Jensen
 The Old Porter.....Warren Loud
 The Stable Boy.....Stuart Horwitz
 The Carpenter.....Roger Evans

Sprites, Fiends, Hags and Imps.....Stephanie Brody
 Raina Brody
 Christie Van House
 Charlotte Morrison

Synopsis

The Victorian village of Ploverleigh prepares to celebrate the betrothal of Alexis Pointdextre (son of Sir Marmaduke) to Aline Sangazure (daughter of Lady Sangazure). Romance is not confined to the young and the wellborn, however. Sir Marmaduke and Lady Sangazure, the vicar and his lowly born Constance; in short, everyone in the village is suitably wooing or wooed and ready to celebrate. Instead of blithely joining in the betrothal festivities, however, Alexis has a plan to ensure that Aline will love him forever - a plan which has the added benefit of putting his own theories about "pure love" into practice throughout the village. He hires sorcerer John Wellington Wells to administer a magical love potion to the unsuspecting populace. The resulting comic havoc is not at all what Alexis had expected, and takes even John Wellington Wells aback (and some other places!).

Setting

The Exterior of Sir Marmaduke Pointdextre's Mansion, in Dorset

ACT I - 11:00 A.M.

ACT II - Midnight

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.

Contributors

Stephen D. Anderson
Dr. & Mrs. Harvey Beek
Barbara Bloom
Dr. Charles Boltuck
Jerry & Audrey Cassidy
Mark K. Digre
English-Speaking Union
Warren Erickson
Silas B. Foot III
Robert & Virginia Gartner
Gayle Gaskill
Robert H. Golder
Joan Guggemos
Florence Halvorson
David Hanson
Edward Hathaway

Barbara Hauser
Dorothy E. Horst
Mary Ann Huelster
Frank J. & Helena Karr
Ione Libby
Marjorie A. Loeffler
Warren Loud
Joanne & Roderick MacDonald
Doris Northenscold
R. N. Quiche
Ellen & Michael Rosewall
George & Ellen Schulte
Jaclyn Schwab
Orrin & Linda Shane
J. Morgan Wilson
Seth & Leone Witts

Production Staff

Stage Director.....Yale Marshall
Music Director.....Carolyn Davies
Artistic Director.....Wendy Evans
Scenery.....Larry Kauschansky
Costume Designer.....Brigitte Heaney
Production Manager.....Waldyn Benbenek
Choreography.....Yale Marshall, Barbara Bloom
Rehearsal Accompanist.....Joanne Thrash Phelan
Lighting.....Floyd Swanson
Stage Manager.....Chris Rusin
Prop Construction.....Yale Marshall, Barb Webber
Prop Manager.....Cheryl Nelson
House Managers.....Sandra Irwin, Mary Kuehborn
House Staff Recruitment.....Rhea Sullivan, Mary Mescher
Tickets/Treasurer.....Charlotte Morrison
Publicity.....Dorothea Jensen, Peter Erickson
Publicity Photography.....Brigitte Heaney
Lobby Photography.....Bruce Stough, Rita Stough
Costume Construction.....Wendy Evans, Jane McGraith,
Brigitte Heaney, Barbara Bloom
Secretary.....Rita Stough
Chorus Representatives.....Peter Erickson, Holly MacDonald
Labour Pool Coordinator.....Steve Rawlins
Video Taping.....Tanya Brody, Chuck Geise,
Maury Jensen

Orchestra

Violin I.....Elizabeth Weis (Concertmistress)
Kim Mitchell
Violin II.....Sue Schultz, Diane Folland
Viola.....Linda Warner
Cello.....Coral Bastien
Bass.....Bob Salter
Flute.....Julie Smythe
Oboe.....Linnea Schilling
Clarinet.....Barb Hovey
Bassoon.....Pat Leverty
Horn.....Lisa Worcester, Martha Bentley
Trumpet.....Bob Hirte
Trombone.....Ron Larson
Percussion.....Rich Pehrson, Jr.

Contributions to the Company (and tickets donated for resale)
are tax-deductible and much appreciated.

Director's Notes

Once the career of a composer or a team like Gilbert and Sullivan is finished and the body of works is fixed and reviewable, then the public can relax and enjoy each stage of that career as its own entity. Knowing that the fully perfected jewels of *Pirates*, *Patience*, *Mikado*, and *Yeomen* were still ahead does not mean that we can't appreciate Gilbert and Sullivan's earliest extant full-length operetta, *The Sorcerer*, on its own merits.

In fact, I have been guilty of being somewhat blind to the joys of this work myself, against the splendid aura the others give off. The last time I seriously looked at it, I was a much younger man, and the characters seemed, on the whole, a stodgy bunch of oldsters. But now as an old foggy (a very old foggy indeed) I am ready to appreciate their quiet charm and fullness of character.

Take the question of heroines, for instance. In all the operas after *Sorcerer* and *Pinafore*, Gilbert seems to have decided that to avoid sentimentality he had to play the heroines for comedy; so he made them paper-doll cut-outs, usually driven by absurd, feather-headed manias (*Patience* and *Rose Maybud*) or exhibiting an almost horrifying callousness (*Mabel* and *Yum-Yum*).

Only in *Aline* and *Josephine* do we have fully developed and admirable women. In fact, all the characters in *The Sorcerer* are sympathetic (no *Katishas*, *Pooh-Bahs*, or *Lord Chancellors*). *Alexis* is not really a villain, though he has the one serious fault of wanting to assure love through artificial means; he is more the blind classical hero brought down by one lapse into insensitivity.

So let us allow ourselves to be beguiled by this work which came before the team had solidified its "formula." In fact, let us treasure most those divergences from the later tried-and-true patterns (which we all love so much). In not having solidified the "Pooh-Bah role" yet, for instance, they have presented us with the delightful bonus of that gentle second-hero, the Vicar, Dr. Daly.

Special Thanks To:

St. Luke's Episcopal Church, Faith United Methodist Church, Rob Jungmann, Mark Cramer, Marjorie Moore, Turnquist Paper Company, Steve and Rob Kisch; and to our Lord High Ushers, Ticket Sellers, Concessionaries, and Confectioners.

The Gilbert & Sullivan Very Light Opera Company was founded in 1979 by Dick Fishel and Jim Hart. Beginning with *TRIAL BY JURY*, the Company thus far has staged *PATIENCE* (1980), *IOLANTHE* (1981), *PRINCESS IDA* (1982), *RUDDIGORE* (1983), *THE GONDOLIERS* (1984), and *THE MIKADO* (1985 - marking its centenary). *THE SORCERER* inaugurates G&SVLOC's first two-show season. The second production will be *THE PIRATES OF PENZANCE*, opening April 4, 1986, here at Howard Conn Fine Arts Center.

PIRATES Principal and Chorus Auditions: December 8-9, 1985;
7:00-10:00 p.m., St. Luke's Episcopal Church, 46th & Colfax, Mpls.

Glossary

a pew opener - an attendant who opens the elaborate "box seats" for the gentry at church services

I was a pale young curate then - a clergyman who assists a vicar (19th century curates usually were young bachelors, often well-connected, who fluttered provincial maiden hearts accordingly)

But tush, I am puling - whining

not a navvy dissented - an unskilled laborer (as in ditch digger)

St. Mary Axe - a street in the City of London (pronounced Simmery Axe)

philtre - a potion or charm to make a person fall in love

our Abudah chests - from a pseudo-Persian tale in which a Baghdad merchant named Abudah was haunted by a hag in a little box

a rise in Unified - a rise in the value of Government stock

the resident Djinn - a genie

tetrapods - verses of 4 metrical feet, often used in Greek tragedy

gay Sally Lunn - a tea cake named for an 18th century street vendor in Bath

stiff jorum of tea - a bowl used for serving punch (stiffer than tea)

a baronet and K.C.B. - the former is the lowest hereditary titled order (abbreviated Bart - as in Bad Bart); the latter stands for Knight Commander of the Bath; both refer to Sir Marmaduke

respectable Q.C. - Queen's Counsel, a senior barrister, in this case the Notary, a very senior barrister

Eh, but oi du loike you - Gilbert's version of a West Country accent as sung by a thoroughly philtre'd chorus

why do you gaze at me with visage lowering - a scowling face

One Tree Hill - out of seven possibilities, the most likely reference is to an amusement at Greenwich Fair

Rosherville - an amusement garden (with a zoo and theatrical entertainments) in Kent, popular with working class Londoners

yield up his life to Ahrimanes - the Zoroastrian spirit of evil, i.e., the Persian personification of perdition