Princess Ida
or, Castle Adamant

THE CAST

King Hildebrand.......................................................... Waldyn Benbenek
Hilarion (his son) ...................................................... Timothy James, Eric Mellum
Cyril (friend of Hilarion) .............................................. Donald Barbee
Florian (friend of Hilarion) .......................................... Noah Dahlien

King Gama ................................................................. Jim Ahrens
Arac (son of Gama) .................................................... Christopher Michela
Guron (son of Gama) ................................................... Brian Haase
Scynthius (son of Gama) ............................................. Don Moyer

Princess Ida (Gama’s Daughter) .................................... Amanda Broge
Lady Blanche (Professor of Abstract Science) .................. Kathryn Larsen
Lady Psyche (Professor of Humanities) ......................... Sarah Wind
Melissa (Lady Blanche’s Daughter) .............................. Betsie Feldkamp
Sacharissa ............................................................... Colleen Somerville
Chloe ................................................................. Holly Windle
Ada ............................................................. Kate Vang

Royal Family children:
Joseph Benbenek .............................................. Madeleine Hage
Matthew Benbenek ............................................ Luke Thomey
Sophie Benbenek ............................................ Cary Van Heel

Chorus of Courtiers, Girl Graduates, and Professors:
Janine Brinkman ........................................ Maggie Lofboom
Stephanie Brody ........................................... Theodora Mason
Mary Gregory ................................................... Charlotte Morrison
Colleen Somerville ........................................

Chorus of Courtiers and Soldiers:
Ernest Brody ........................................... Stephen Hage
Jim Brooks ............................................... Dean Laurance
Rand Claussen ............................................. Warren Loud
Colleen Somerville ........................................

~ Understudies: Janine Brinkman, Jim Brooks, Mary Gregory, Brian Haase
   Stephen Hage, Dean Laurance, Maggie Lofboom, Theodora Mason
   Ben Qualey, Colleen Somerville, Rhea Sullivan

Act I: Pavilion in King Hildebrand’s Palace
10-Minute Intermission

Act II: Gardens of Castle Adamant
15-Minute Intermission

Act III: Courtyard of Castle Adamant

~ Please turn off all cell phones & pagers ~
~ 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

In *Princess Ida* William S. Gilbert turns Tennyson’s epic poem, “The Princess,” into a scathing attack on women’s education. Though Gilbert’s sneers are hard to take, today it is almost as hard to take them very seriously. In his time, however, Gilbert was preaching to the choir. The prevailing sentiment of both sexes was that a woman had no need for higher education to fulfill her duty to make a comfortable home for her husband. Education would only make a woman querulous and dissatisfied – hardly conducive to domestic quiet.

*Ida* further alienates modern sensibility by forcing an arranged marriage. As far as Gilbert was concerned, any reasonably intelligent and attractive young lady ought to be able to make a go of marriage with any reasonably intelligent and attractive young man. Romantic love he treated as humbug. Now, many couples in the G & S canon are paired up almost at random by the final curtain. But they, at least, were looking to be paired up: Ida clearly is not.

So how does one approach a modern production? An easy argument is that “those who cannot remember the past are condemned to repeat it.” Those of us old enough to remember the bad old days before the women’s liberation movement can take a certain satisfaction in showing the youngsters how tough it used to be. But one can also move beyond Gilbert’s cheap jokes at women’s expense and see more broadly human questions. How does one effectively rebel against a clear injustice? Can the use of force ever be justified? Finally, isn’t the cause already lost if one’s principles are abandoned in the attempt? Some issues, I fear, will never become dated.

—Lesley Hendrickson

SYNOPSIS

In *Act I*, King Hildebrand and his court await the coming of Princess Ida who was betrothed in infancy to King Hildebrand’s son, Hilarion. However, Ida's father, King Gama, and her three brothers arrive without her. They explain that she rules a women's university where no men are allowed. King Hildebrand takes King Gama and his sons prisoner, holding them as hostage while Prince Hilarion and his two friends set off to lay romantic siege to Ida's castle.

*Act II* finds the women at Castle Adamant learning to "abjure tyrannic man," under the tutelage of Princess Ida, Lady Psyche, and Lady Blanche. Hildebrand, Cyril, and Florian sneak in unobserved and decide to disguise themselves as women. Princess Ida greets them as new recruits to her cause, but the men must take Florian's sister, Lady Psyche, into their confidence. When Melissa, Lady Blanche’s daughter, discovers their identity, she is so thrilled to see men (esp. Florian) that she, too, keeps their secret. She persuades her mother not to tell Ida, but Cyril soon gives away the truth after drinking too much at luncheon. Hilarion rescues Ida after she falls into the stream, but she arrests "these coarse, intruding spies." Just then King Hildebrand arrives with his force of warriors. Ida defies him, even though he threatens to kill her brothers if she will not marry Hilarion.

*Act III* opens with Melissa leading the women in a rallying war song, but they are all somewhat nervous about fighting King Hildebrand and his men. King Gama arrives to tell Ida how painful his captivity has been. The princess, deserted by her women and mindful of her father's plight, finally agrees to let her brothers fight Hilarion, Cyril, and Florian -- and to marry Hilarion if he wins. Ida's strong (but not so bright) brothers discard their heavy armor before the fight and, predictably, lose. Ida makes one of those sudden transitions that so often characterize Gilbertian endings and, with a quotation from the original Tennyson poem on which *Princess Ida* is loosely based, looks philosophically toward a happy future with Hilarion.
**Production Staff**

Stage Director .......................................................... Lesley Hendrickson  
Music Director .......................................................... Roderick Kettlewell  
Company Representative .......................................... Stephen Hage  
Costume Designer ..................................................... Anne Forgacs  
Lighting Designer ..................................................... Mike Grogan  
Stage Manager .......................................................... Laura Bidgood  
Set Designer & Scenic Painter ...................................... Kathy A. Stewart  
Fight Choreographer .................................................. Steve Hendrickson  
Assistant Stage Managers ........................................... Peggy Kennedy, Trina Koppang  
Set Construction and Painting ..................................... Ernest Brody & Dean Laurance, with Mark Alt, Mark Ellenberger, David Forrest, Robert Hunter  
Doug Larsen, Jonathan Proctor, Jay Scoggin, Herman Swanson  
Kathy A. Stewart, Eric Vang, Feifei Wei, and cast members  
Props ................................................................. Ethan Edwards, Laura Bidgood  
Head Seamstress ......................................................... Sondra Boyse  
Costume Workers ....................................................... Cindy Edmon, Holly MacDonald  
Mary Mescher Benbenek, Jo Pasternak  
Brianna Sullivan, Evelyne Weinberg and cast members  
Lighting Technicians .................................................. Cindy Edmon, Dan Feldkamp  
Robert Hunter, Feifei Wei  
Audio-Visual Engineer ................................................. Bob Johanneck  
Audio-Describer ........................................................ Judy Baldwin  
Poster Graphic Design ............................................... Mary Bergherr  
Lobby Display & Photography ..................................... Stephen Hage  
Group Photos ............................................................ Daniels Studio  
House Managers ........................................................ Paul and Char Hardt  
Ticket Sales .............................................................. Charlotte Morrison  
Ticket helpers ......................................................... Maggie Lofboom, Fred Morrison, Eric Pasternak  
House Staff Recruitment ............................................. Rhea Sullivan  

**The Board:**

Producer ............................................................... Ethan Edwards  
Labour Pool Coordinator ............................................ Sarah Wind  
Publicity ................................................................. Waldyn Benbenek  
Treasurer ................................................................. Richard Rames  
Secretary ................................................................. Kathryn Larson  
Chorus Representatives ............................................. Stephen Hage, Stephanie Brody  
Orchestra Representative .............................................. Barb Hovey  

**Orchestra**

Conductor ............................................................... Roderick Kettlewell  
Orchestra Manager ..................................................... Debbie Clapp  
Violin ................................................................. Michele Anderson, Amy Atzel, Will Bartruff, Lorine Bidgood  
Nancy Birth, Nancy Esslinger, Debbie Feinwachs  
Kathleen Green, Dana Killam, Miyuki Onishi,  
Kristen Sammartano, Shane Schmeichel, Wendy Tangen-Foster  
Viola .......................................................... Brendan Gordon, Scott Olsen, Tom Rognsvoog, Aija Ronis  
Cello .......................................................... Coral Bastien, Brian Benjamin, John Dunham  
Ethan Edwards, Karen Rognsvoog  
Bass ............................................................. Ann Baumann Johnson, John Kaplan, Kristin Metz  
Flute .................................................. Kathleen Hansen, Kristen Kinnear-Ohlmann  
Nancy Wucherpfennig, Joe Wypych  
Clarinet ................................................................. Kent Barth, Andrea Astrum, Barb Hovey  
Oboe ............................................................ Elizabeth Berry, Kristen Cooper, Steve Schellenberg  
Bassoon .............................................................. Debbie Clapp  
Horn ............................................................ Michael Engh, Chris Hahn, Jeffrey Ohlmann  
Trumpet .............................................................. Bob Hirte, Betty MacKay, Bob Zobal  
Trombone ............................................................ Nathanael Engh, Greg Michnay, Lawrence Perry  
Percussion ............................................................. John Litch, Paul Madore  

**Rehearsal Pianists** ................................................. Steven Norquist, Jan Scovill, Jean Van Heel
as sure as quarter-day — one of four days each year for paying rent, etc.
rides en cavalier in coat of steel — astride, wearing armor
sons of Gama, Rex — king
with doughty heart and trusty blade — valiant
no need to bandy ought that appertains to you — a pun on the verb meaning to
discuss banteringly and an adjective meaning bowlegged
they're safety matches . . . light only on the knowledge box — matches that have
to be struck on a special surface (a match box) in order to light (invented 1855)
pops of Sillery our light artillery — popping the corks from Sillery champagne
oh, dainty violet, oh, fragrant violet, oh, gentle heigholet (or little sigh) — a
form of poem with repeating lines, a flower, and a "little sigh"
towards the empyrean heights — the highest heaven
If you'd climb the Helicon — Greek mountain range (home of the Muses)
You should read Anacreon, Ovid's "Metamorphoses," likewise Aristophanes,
and the works of Juvenal — an assortment of Greek and Roman writers who
extolled the virtues of wine and love
you will get them Bowdlerized — a verb derived from Thomas Bowdler who
published a "cleaned up" Shakespeare in 1818
Minerva — Roman goddess of wisdom
let Swan secede from Edgar — Swan and Edgar's is a fashionable London store
bull-dogs feed on throttles — throats
that spring-guns breathe defiance — guns set with a wire attached to the trigger,
used as a deterrent to trespassers
I'll lay a crown — bet a five-shilling British coin
they'll set the Thames on fire — figuratively, do something notable and exciting
make silk purses . . . from the ears of Lady Circe's piggy-wigs — sorceress who
turned Ulysses' men into swine
weasels at their slumber they'll trepan — to catch in a trap; "to catch a weasel
asleep" means to deceive a vigilant person
to get sunbeams from cucumbers — a project attempted by John Swift's Gulliver
every pretty domina — female equivalent of Oxford don (i.e., tutor)
little pigs they're teaching for to fly — doing the impossible, i.e., "when pigs fly"
when they matriculate — enroll as students
timid . . . as a startled hind — female deer
he took his tub — bathed
paid a guinea to a toilet club — a grooming and hair-dressing establishment
an étui — a small case for carrying useful articles like sewing supplies
to rule the roast — literally, to supervise the cooking; figuratively, to be in charge
a born Plantagenet — a line of British monarchs
"are men" stuck in her throat — variation of guilty MacBeth's line that "amen
stuck in my throat" (Shakespeare)
is the booby comely? — is the dunce attractive?
dare to beard a maiden in her lair — mixed metaphor version of bearding a lion in
its own den (i.e., confronting someone on his/her own turf)
to fit the wit of a bit of a chit — contemptuous term for young person (esp. a girl)
as an old Crusader struck his Paynim foe — heathen (term from the Crusades)
fulminating grains — exploding powders
saltpetre — potassium nitrate, chief ingredient in gunpowder
to blow them up — to scold, to tell them off
the practical polemist — one who debates controversial points
dispensing chemist — pharmacist
popinjays — people vain of their appearance
tufted, jack-a-dandy featherheads — "tufted" refers to the tassels worn by peers'
sons at Oxford; a "jack-a-dandy" is a conceited fop
when a wight sits up all night — a human being (implying pity)
the organ boys, they stopped their noise — organ-grinders
grinning herds of hurdy-gurds — performers on the hurdy-gurdy (n Victorian
times a barrel organ played too often on street corners)
that fear can unanneal — weaken (term used for metal)
an arrant molly-coddle — an extreme mama's boy
cuirass, brasses — parts of armor; covering the torso and upper arms, respectively
here's a virago! here's a termagant! — overbearing and quarrelsome women
CONTRIBUTORS

Paragons of Common Sense ($100 and over)

Peppy Potentates ($50 - $99)

Hulking Brothers / Daughters of the Plow (up to $50)

ACCOUNTS:
Grace in the City, Plymouth Congregational Church, Child Garden Montessori School, St. Christopher's Episcopal Church, First Congregational Church of MN UCC, Orion Associates, Meridian Services, Zenith Services, Orion ISO, Guthrie Theatre, Paul and Esther Stewart (for the banners), and our panorama of ushers, ticket sellers, and concessionaires. Special Thanks to Unisys for donating printing services for our posters.


We will be performing a concert version of The Mikado at the Lake Harriet Band Shell on July 15 & 16.

In the Spring of 2007, we will present The Mikado.
The Gilbert & Sullivan
Very Light Opera Company
presents

Princess Ida
or
Castle Adamant

March 17 - April 9, 2006
Howard Conn Fine Arts Center
1900 Nicollet Avenue South
Minneapolis

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