The Sorcerer

THE CAST
Sir Marmaduke Pointdexter (an elderly Baronet) ................................... Waldyn Benbenek
Alexis (of the Grenadier Guards, his son) ................................................ Paul R. Coate
Dr. Daly (Vicar of Ploverleigh) ................................................................. Jim Ahrens
John Wellington Wells (of J. W. Wells & Co., Family Sorcerers) ............. Mather Dolph
Lady Sangazure (a Lady of Ancient Lineage) ........................................ Lara Trujillo
Aline (her daughter – betrothed to Alexis) ................................................ Erin Capello
Miss Partlet ............................................................................................... Victoria Valencour
Constance (her sister) ............................................................................. Therese Walth
Notary ........................................................................................................ Dean Laurance
Cupid/Hercules ...................................................................................... Maya Rose Trujillo Gitch

Chorus of Villagers of Various Stations:

<table>
<thead>
<tr>
<th>Mike Ausmus</th>
<th>Carmelita Guse</th>
<th>Eric Pasternack</th>
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<tr>
<td>Evan Boyce</td>
<td>Stephen Hage</td>
<td>Wendell Peck</td>
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<tr>
<td>Jim Brooks</td>
<td>Brian Hilstrom</td>
<td>Richard Rames</td>
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<tr>
<td>Adara Bryan</td>
<td>Shawn Holt</td>
<td>Mary Helen Schmidt</td>
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<td>Meredith Cain-Nielsen</td>
<td>Nick Kunz</td>
<td>Laurel Schone</td>
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<td>Carolyn Cavadini</td>
<td>Josiah Laubenstein</td>
<td>Scott Strand</td>
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<td>Crystal Cossette</td>
<td>Katie Lutes</td>
<td>Rhea Sullivan</td>
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<td>Lauren Drasler</td>
<td>Holly MacDonald</td>
<td>Jason Vogen</td>
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<td>L. Peter Erickson</td>
<td>Mary Mescher Benbenek</td>
<td>Hayley Wender</td>
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<td>Rachel Espil</td>
<td>Christopher Michela</td>
<td>Sarah Wind</td>
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<td>Mary Gregory</td>
<td>Charlotte Morrison</td>
<td>Holly Windle</td>
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<td>John Orbison</td>
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Understudies:
Crystal Cossette, Lauren Drasler, L. Peter Erickson, Stephen Hage, Christopher Michela, John Orbison, Rhea Sullivan, Jason Vogen, Hayley Wender, Sarah Wind

Act I: Grounds of Sir Marmaduke’s mansion, mid-day

15-Minute Intermission

Act II: Grounds of Sir Marmaduke’s mansion, midnight

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~ 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 ~

This production of The Sorcerer
is dedicated to the memory of
long-time company member
Warren Loud
DIRECTOR’S NOTE

In a review of the original 1877 production of *The Sorcerer*, H. F. Frost concludes his plot synopsis by saying: “If the reader has had patience to follow these remarks thus far, he will probably be disposed to ask whether it be meet that the English opera of the future should be founded upon such a farrago of nonsense as this.” Without doubt, Mr. Frost intended this as withering criticism of a work of art he considered beneath serious notice. I’m not sure even I would wish to see much of anything founded upon the plot of a Gilbert and Sullivan operetta, but “a farrago of nonsense” sounds like a good description of the experience of falling in love: a hodgepodge of emotions, a conglomeration of passions. I should know. I was introduced to Gilbert and Sullivan singing Ralph in *H.M.S. Pinafore* at age 13. The 12 year old Josephine who sang opposite me is now my wife of 17 years. (We did wait a few years after production closed to get married.) The rational Mr. Frost might have wanted a well made play with a logical plot about falling in love. Mr. Gilbert and Mr. Sullivan understood that sometimes when we laugh, we see ourselves more fully, and sometimes it is in the ridiculous that we find truth. “The Sorcerer may suit the popular palate, but as a step towards the dawn of a brighter era for English opera it is worse than valueless.” Mr. Frost is now forgotten, English opera is doing just fine, and we hope you enjoy our farrago.

— Doug Scholz-Carlson

SYNOPSIS

**Act I** The village is celebrating the betrothal of Alexis Pointdexter and Aline Sangazure. Love is happily in the air—with the notable exception of Constance Partlet, pining miserably for the vicar, Dr. Daly, who does not seem to notice her. Her older sister, Miss Partlet [in a change from Gilbert’s original, where Constance had a mother instead] tries to give her hope. Another missed love connection is between Alexis’s father, Sir Marmaduke Pointdexter, and Aline’s mother, Lady Sangazure, who apparently loved each other years ago and whose genteel restraint masks their still smoldering passion. Meanwhile, Alexis is so enthralled with the benefits of “pure love” that he makes plans for the tea at their engagement party to be doctored with a love potion. Despite Aline’s misgivings, John Wellington Wells—from an old established firm of family sorcerers at No. 70 St. Mary Axe in London—summons spirits to help him concoct the elixir. The intoxication of the potion brings befuddlement, then sleep.

**Act II** reveals the mismatches of rank and age that result from Cupid’s mischief. Even J. W. Wells himself becomes an unsuitable object of affection. Aline resists Alexis’s urgings that she drink the potion to guarantee their love forever. They are on dangerous ground here, and, when disaster hits, only Mr. Wells knows how to undo the magic.
PRODUCTION STAFF

Stage Directors ............................................. Doug Scholz-Carlson & Dionne Laviolette
Music Director .................................................. Courtney Lewis
Stage Manager .................................................. Laura Bidgood
Set Designer & Scenic Painter ................................. Larry Rostad
Costume Coordinator .......................................... David Pihp
Lighting Designer .............................................. Andrew Kedl
Choreographer .................................................. Jim Brooks
Assistant Stage Managers ......................... Jack Kravik, Trina Morrison, Brianna Sullivan
Wardrobe Mistress ............................................. Jo Pasternack & Malka Key
Set & Prop Construction ............................ Ernest Brody, Michael Brown, Peter Erickson
Giles Guggemos, Joan Guggemos, Malka Key, Jack Kravik, Larry Rostad
Dean Laurance, Wendell Peck, and other cast members
Props ............................................................. Laura Bidgood
Costume Workers .......................... Lesley Hendrickson, Malka Key, Evelyne Weinberg
and cast members
Follow Spot Operator ........................................ Jack Kravik
Audio-Visual Engineer ......................................... Bob Johanneck
Audio-Describer ............................................... Judy Baldwin
Poster/Program Graphic Design ....................... Imageworks Marketing
Lobby Display & Photography ................................ Stephen Hage
Group Photos ...................................................... Daniels Studio
House Managers ............................................ David Morrison & Fred Morrison
Ticket Sales ...................................................... Charlotte Morrison
Ticket helpers .............................................. L. Peter Erickson, Carmelita Guse, David Morrison,
Fred Morrison, Eric Pasternack, Richard Rames, Rhea Sullivan
House Staff Recruitment ...................................... Rhea Sullivan

The Board:
Producer ......................................................... Stephen Hage
Labour Pool Coordinator ................................. Eric Pasternack
Publicity .......................................................... Waldyn Benbenek
Treasurer .......................................................... Richard Rames
Secretary ............................................................ Rhea Sullivan
Female Chorus Representative .......................... Mary Gregory
Male Chorus Representative .............................. Dean Laurance
Orchestra Representative .................................... Barb Hovey

ORCHESTRA (Includes Substitutes)

Conductor ......................................................... Stephen Hage
Orchestra Manager ............................................. Debbie Clapp
Violin ................................................................. Andrea Sieber, Amy Tobin, Concert Master
Amy Atzel, Nancy Birth, Jonathan Flory, Christina Hall
Nikkia Hall, Kate Kelly, Pam Kohlbeck, David Kozamchak
Jillian Lantry, Jill Lestina-Warnest, Di Li, Lorine Menzhuber
Miyuki Onishi, Linda Ruetz, Daniel Werl, Theodora Wynhoff

Viola ............................................................... Ann Bur, Megan Flod, Libby Jensen
Karen Krueger, Tom Rognsvoog, Aija Ronis, Brian Vo

Cello ................................................................. John Dunham, Karin Holnberg Kimble, Emily Kahnert
Janis Nash, Tim Perry, Karen Rognsvoog

Bass ................................................................. Benjamin Kitt, Ann Marie McIntyre, Doug Nelson

Flute ............................................................... Steve Cronk, Kathleen Hansen, Kristen Kinnear-Olßmann

Clarinet ............................................................ Dave Clark, Barb Hovey, Angie Reisetter

Oboe ................................................................. Brian Morris, Steve Schellenberg

Bassoon ............................................................. Debbie Clapp

Horn ................................................................. Michael Engh, Chris Hahn, Lisa Lang, Jeffrey Ohlmann

Trumpet ............................................................ Betty MacKay, Andy Padula, Mike Roe, Bob Zobal

Trombone ........................................................ Benjamin Bussey, Jeremy Carvell,
Tim Jung, Greg Michnay, Greg Onstad

Percussion ....................................................... Julie Henry, John Litch

Rehearsal Pianists: .............................................. Steven Norquist, Jean Van Heel
Act I:

with clarion sound — clear and shrill (like an ancient trumpet)
Forget your knells — funereal bell-ringing
Forget your notes of mournful lay — song
Pointdextre and Sangazure — surnames that imply high rank: dexter point refers to the top right of a coat of arms, and sangazure is French for “blue blood”
The air is charged with amatory numbers — romantic music
I was a fair young curate then — assistant to a vicar or rector
she is rather comely — good-looking
But tush! I am puling! — tush is a mild expletive; puling is whining
most auspicious plighting — fortunate engagement
Ere Sol has sunk into his western slumbers — Roman name of the sun god
a blot on the escutcheon — a stain on one’s reputation (literally, a mark on the shield of a coat of arms)
may their love never cloy — become tiresome
as Aurora gilds the day — dawn
I find some satisfaction in apostrophe like this — in a speech or poem, an exclamatory address to a person or object
Number 70, Simmery Axe — St. Mary Axe, a Street in the older part of London
(Number 70, Simmery Axe — St. Mary Axe, a Street in the older part of London. Since 2003, at nearby No. 30 St. Mary Axe, stands the 2nd tallest building in London, a domed glass skyscraper, nicknamed The Gherkin.)
Amulets — objects worn on the person to bring good luck
melt a rich uncle in wax — melt a wax image of someone, to kill them
the resident Djinn — same as genie; supernatural spirit in Arabian mythology
for raising a posthumous shade — ghost
‘Lectro-biology — early term for hypnosis
Mystic nosology — study of diseases
Spirit philology — study of language and literature
taking it in the wood ... in pipes and hogsheads for laying down — terms from wine wholesaling; laying down = long-term storing; pipes & hogsheads = large barrels
noisome hags of night — smelly and disgusting
Ye demons fell, with yelp and yell — villainous
now for the gay Sally Lunn — type of tea-cake or bun; usually served with butter and jam
I will go bail for the liquor — I will vouch for it
brewing a jorum of tea — a large drinking vessel
great garner of bliss — storehouse

Act II:

I did not think it meet to see — fitting or appropriate
a Baronet and K.C.B. — Knight Commander of the Bath, an order of knighthood
all fast asleep al-fresco-ly — outdoors; al fresco is Italian for “in the cool”
I’ve guineas not a few for you — old coin worth one shilling more than a pound
the Blind Young Boy obeys the spell — Cupid
what is this fairy form I see — vision of loveliness
why do you gaze on me with visage lowering — threatening
full your coffer — strongbox (the expression means to have money)
o’er us has cast its magic fell — sinister, malevolent
a Colonial bishopric — an ecclesiastical district in one of England’s colonies under the jurisdiction of a bishop
must yield up his life to Ahriman — in Persian mythology, the personification of evil
CONTRIBUTORS

Adored Ones ($100 and over)

Family Sorcerers ($50 - $99)

Sprites of Earth and Air (up to $50)

ACKNOWLEDGMENTS

St. Christopher’s Episcopal Church, Youth Performance Company, Guthrie Theater Lighting Department, Zoe Kuester, VSA Arts of Minnesota, Lake Harriet United Methodist Church, and our sprightly band of ushers, ticket sellers, and concessionaires.

Since its founding in 1979 by Dick Fishel and Jim Hart, the company has produced all the Gilbert and Sullivan shows: Trial By Jury (1979), Patience (1980),
The Mikado (Spring 1985), The Sorcerer (Fall 1985),
The Pirates of Penzance (1986), The Yeomen of the Guard (1987),
Utopia, Ltd. (1988), H.M.S. Pinafore (1989), Patience (1990),
The Zoo and Trial By Jury (Fall 1996), The Sorcerer (1997),
The Pirates of Penzance (1998), The Yeomen of the Guard (1999),
Offenbach's Orpheus in the Underworld (2000), H.M.S. Pinafore (2001),
Utopia, Limited (2008), and Ruddigore (2009)

In the Spring of 2011, we will present The Pirates of Penzance.

Our next Lake Harriet Bandshell performance will be The Mikado,
on July 17 & 18 of 2010
The Gilbert & Sullivan
Very Light Opera Company

presents

March 5 – 28, 2010
Howard Conn Fine Arts Center
1900 Nicollet Avenue South
Minneapolis

THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY
P.O. Box 580172, Minneapolis MN  55458
Telephone: (651) 255-6947
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