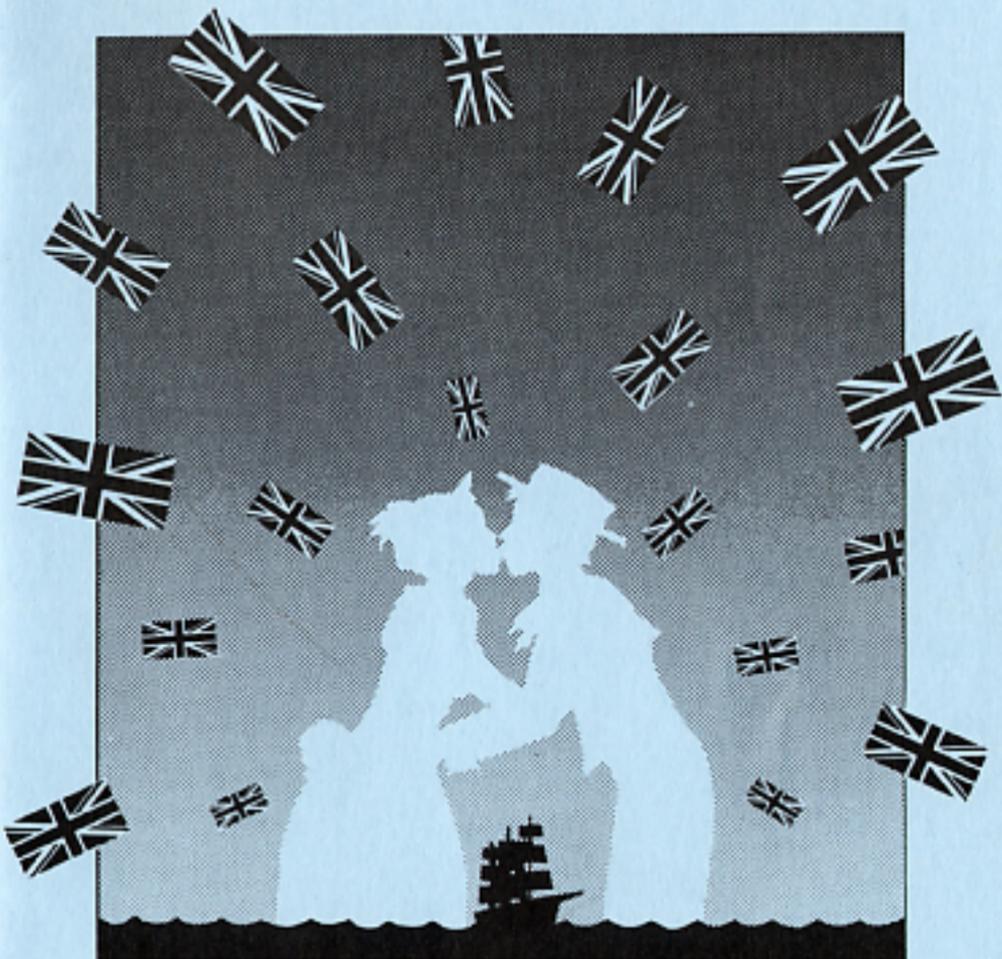


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**H.M.S. PINAFORE**

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Wisconsin Union Theater

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presents

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**H.M.S. PINAFORE**

Book by W. S. Gilbert, Music by Arthur Sullivan

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**Music Director/Conductor**  
David Crosby

**Stage Director**  
John Carle

**Rehearsal Conductor**  
Mary Bigus

**Producer**  
John Barker

**Set Designer**  
Richard Nebel

**Lighting Designer**  
Christopher Barker

**Costume Designer**  
Karen Brown-Larimore

**Technical Director**  
Don LaFave

**Stage Manager**  
David Lawver

**Publicity Directors**  
Anne Katz and Jim Nichols

## ARGUMENT

### ACT I

Some time before Act I opens, Ralph has fallen in love with Josephine, the daughter of his commanding officer, Captain Corcoran. Likewise, Little Buttercup, a buxom peddler-woman, has fallen in love with the Captain himself. Class pride, however, stands in the way of the natural inclinations of both the Corcorans to reciprocate Ralph's and Buttercup's affections. The Captain has, in fact, been arranging a marriage between his daughter and Sir Joseph Porter, First Lord of the Admiralty, who is of the social class above even the Corcorans.

When Act I opens, the sailors are merrily preparing the ship for Sir Joseph's inspection. The generally happy atmosphere on deck is marred only by Little Buttercup's hints of a dark secret she is hiding, by the misanthropic grumbling of Dick Deadeye, and by the love-lorn plaints of Ralph and Josephine. Sir Joseph appears, attended by a train of ladies (his relatives, who always follow him wherever he goes). He explains how he became Lord of the Admiralty and examines the crew, patronizingly encouraging them to feel that they are everyone's equal, except his. Like the Captain, he is very punctilious, demanding polite diction among the sailors at all times.

Josephine finds him insufferable; and, when Ralph again pleads his suit and finally threatens suicide, she agrees to elope. The act ends with the general rejoicing of the sailors at Ralph's success; only Dick Deadeye croaks his warning that their hopes will be frustrated.

### ACT II

Act II opens with the Captain in despair at the demoralization of his crew and the coldness of his daughter toward Sir Joseph. Little Buttercup tries to comfort him, and prophesies a change in store. But Sir Joseph soon appears and tells the Captain that Josephine has thoroughly discouraged him in his suit; he wishes to call the match off. The Captain suggests that perhaps his daughter feels herself inferior in social rank to Sir Joseph, and urges him to assure her that inequality of social rank should not be considered a barrier to marriage. This Sir Joseph does, not realizing that his words are as applicable to Josephine in relation to Ralph as they are to himself in regard to Josephine. He thinks that she accepts him, whereas actually she is reaffirming her acceptance of Ralph; and they all join in a happy song.

Meanwhile Dick Deadeye has made his way to the Captain, and informs him of the planned elopement of his daughter with Ralph. The Captain thereupon intercepts the elopers; and, when he learns that Josephine was actually running away to marry Ralph, he is so incensed that he cries, "Dammel!" Unfortunately Sir Joseph and his relatives hear him and are horrified at his swearing. Sir Joseph sends him to his cabin in disgrace. But when Sir Joseph also learns from Ralph that Josephine was eloping, he angrily orders Ralph put in irons.

Little Buttercup now comes out with her secret, which solves the whole difficulty; hence, Pinafore's surprising ending.

## MUSICAL NUMBERS

Overture

### ACT I

- We sail the ocean blue** . . . . . *Chorus of Sailors*  
**I'm called Little Buttercup** . . . . . *Buttercup*  
**But tell me who's the youth** . . . . . *Buttercup and Boatswain*  
**The nightingale** . . . . . *Ralph and Chorus of Sailors*  
**A maiden fair to see** . . . . . *Ralph and Chorus of Sailors*  
**My gallant crew** . . . . . *Captain Corcoran and Chorus of Sailors*  
**Sir, you are sad!** . . . . . *Buttercup and Captain Corcoran*  
**Sorry her lot** . . . . . *Josephine*  
**Over the bright blue sea** . . . . . *Sir Joseph's Female Relatives*  
**Sir Joseph's barge is seen** . . . . . *Sailors and Sir Joseph's Female Relatives*  
**Now give three cheers** . . . . . *Captain Corcoran, Sir Joseph,  
Cousin Hebe and Chorus*  
**When I was a lad** . . . . . *Sir Joseph and Chorus*  
**For I hold that on the seas** . . . . . *Sir Joseph, Cousin Hebe and Chorus*  
**A British tar** . . . . . *Ralph, Boatswain, Carpenter's Mate and Sailors*  
**Refrain audacious tar** . . . . . *Josephine and Ralph*  
**Can I survive this overbearing?** . . . . . *Ensemble*

There will be a 15-minute intermission

### ACT II

- Fair moon, to thee I sing** . . . . . *Captain Corcoran*  
**Things are seldom what they seem** . . . . . *Buttercup and Captain Corcoran*  
**The hours creep on apace** . . . . . *Josephine*  
**Never mind the why and wherefore** . . . . . *Josephine, Captain  
and Sir Joseph*  
**Kind Captain, I've important information** . . . *Captain and Dick Deadeye*  
**Carefully on tiptoe stealing** . . . . . *Ensemble*  
**Farewell, my own** . . . . . *Ensemble*  
**A many years ago** . . . . . *Buttercup and Chorus*  
**FINALE** . . . . . *Ensemble*

## DRAMATIS PERSONAE

The Rt. Hon. Sir Joseph Porter, K.C.B. (First Lord of the Admiralty) ..... *John Carle*  
Captain Corcoran (Commander of H.M.S. Pinafore) ..... *John W. Weber*  
Ralph Rackstraw (Able Seaman)..... *Cary Michaels*  
Dick Deadeye (Able Seaman) ..... *John Kruse*  
Bill Bobstay (Boatswain's Mate) ..... *Kevin Jeffers*  
Bob Becket (Carpenter's Mate)..... *Judson A. Harmon*  
Josephine (The Captain's Daughter) ..... *Kristine Olson*  
Cousin Hebe (Sir Joseph's First Cousin) ..... *Cindy Hall*  
Little Buttercup (A Portsmouth Bumboat Woman)..... *Terry M. Kiss*  
Chorus of First Lord's Sisters, His Cousins, His Aunts, Sailors, Marines, etc.

Women: *Dawn Barrett, June Bethke, Amy Chaffee, Catherine Cooke, Avis Davis, Beth Frey, Kathleen Gehrke, Kathi Getter, Milena Gulan, Jane Hasselkus, Ann Huff, Gale E. Ketteler, DeAnn Liska, Heather Regge, Natalie Traband, Tania Wickman.*

Men: *Andy Abrams, Cowen Bailey, Tom Cleary, Edward Elder, Ralph Fahnestock, Bill Jordan, Rob Lightfoot, Jim Nichols, Paul Schick, Robert Schroeder.*

Midshipmite: *Rick Turner*

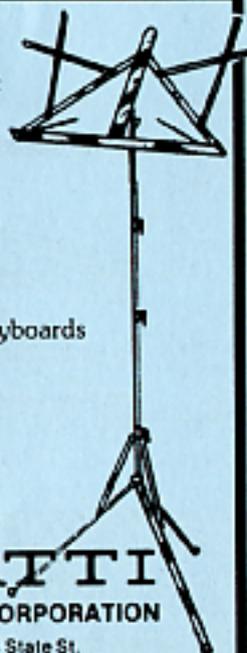
Midshipman: *Rhett Turner*

Marines: *Joel Kapusta, James Riehle*

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**Master Carpenter:** Bob Lasser

**Carpenter:** Steve Jensen

**Set Construction:** Don LaFave, Andy Abrams, John Carle, Amy Chaffee, Avis Davis, Edward Elder, Cindy Hall, Judson A. Harmon, Kristine Olson, Heather Regge, Natalie Traband, Rhett Turner, Rick Turner and Tania Wickman

**Master Electrician:** Ethan Aberg

**Electricians:** Carson Mayne, Tim Nolan, Paige Baldwin and Brad Bornemen

**Costumes:** Sandra Alderman, Barry Link, Mary Shisler and Cathy Mueller

**Wardrobe Supervisors:** Annette Turner and Kathi Getter

**Make-up Designer:** Ellen Barker

**Make-up:** Paige Baldwin and Sharyn Gardill

## Production Staff

**Assistant Stage Manager:** Joel Kapusta

**Props Manager:** Jose Polansky

**Rehearsal Accompanist:** Anne O'Donnell

**Program:** DeAnn Liska, Catherine Cooke and Barry Carlsen

**Tickets:** Tom Cleary and Bob Cook

**Publicity:** Larry Sperling, Judson A. Harmon, Catherine Cooke, Ralph Fahnestock, Heather Regge and Tania Wickman

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David Crosby/Conductor  
Michael Becker/Concertmaster

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<b>Violas:</b>	Victoria Gau Marcia Bean Nancy Corwin	<b>Clarinets:</b>	Daniel Paprocki Grant von Wald
<b>Cellos:</b>	Anton TenWolde Jason Thomas	<b>Bassoon:</b>	Cynthia Cameron
<b>Bass:</b>	John Padden	<b>Trumpets:</b>	Linda Klein Casey Coppenbarger
<b>Flutes:</b>	Susan Hoopman Leslie Maaser	<b>Horns:</b>	Robin von Wald Tim Hiebert
		<b>Trombones:</b>	Sue Swoboda John Tuinstra
		<b>Percussion:</b>	Darin Buelow

## Director's Notes

Aside from his obvious target, the British class system, Gilbert used *H.M.S. Pinafore* to comment on other social issues of the day. The ideal of Victorian womanhood—prim, sheltered, protected by men—is lampooned by Sir Joseph's crowd of "sisters, cousins, and aunts," led by Cousin Hebe. Their stylized movements, their eager agreement with everything Sir Joseph says, their shock at hearing the Captain swearing, all combine in an unflattering portrayal of the upper-class women of Gilbert's time.

The satire of *Pinafore* is harshest in the character of Dick Deadeye. Modern critics have attacked Dick as a cruel stereotype of the handicapped, but it is obvious where Gilbert's sympathies lay. Dick is the truthsayer of the crew, a philosopher and a realist. Yet because of his ugliness, people are horrified at everything he says or does. "It's human nature," Dick says, "I'm resigned." This "human" reaction to people who are different is the real target of Gilbert's satire.

Gilbert insisted on control over his actors, refusing to allow them to do whatever they wanted to get a laugh. He was one of the first authors to provide a directors' prompt book for future productions of his shows, giving specific stage business and even blocking for some scenes. Still, there is room for interpretation even in a traditional production of *H.M.S. Pinafore*.

In this production, we have taken a new look at Little Buttercup's confession in the Act II Finale, in which she resolves the dilemmas of all the characters with a tale that seems absurd and even impossible. Is there a way that Buttercup's dark secret can make sense? Watch closely as she approaches her final revelation, and decide for yourself.

Sullivan's music for *H.M.S. Pinafore* was written to bring out Gilbert's lyrics and dialogue. Sullivan, a winner of the prestigious *Prix de Rome* for composing, filled *Pinafore* with parodies of the grand and light operas of the day. These "quotes" include the dramatic "Hold!" sung by Buttercup and Captain Corcoran during Act II (Verdi), the Boatswain's "He is an Englishman" (Handel), the chorus's stealing away in the Act I Finale (Offenbach), and the duet between the Captain and Dick Deadeye in Act II, which is based on the slow movement of Mendelssohn's Fourth ("Italian") Symphony. Sullivan did his best to craft, not spoof, these styles.

When *Pinafore* was produced, Sullivan did not specifically compose an Overture for it. Instead, as he did with most of his operettas, he instructed his conductor as to which tunes he wanted included and in what order. A well-known orchestral conductor himself, Sullivan was Music Director for London's famous Promenade Concerts ("the Proms"). The summer after *Pinafore*'s first season, he used these concerts to further popularize its music. When the show returned to the stage it was even more successful than it had been previously.

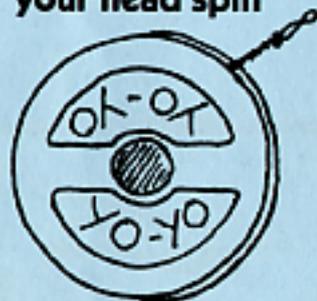
John Carle

John Carle

David Crosby

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## Who's Who

**John Carle** (Sir Joseph and Stage Director) was born in New York City, has lived in Connecticut for ten years, and has performed across the country in the comic roles of all thirteen Gilbert and Sullivan operettas. He has won several acting awards and has a Bachelor of Music degree from Grove City College in Pennsylvania. He has appeared with the American Savoyards, the Village Light Opera Group, Pittsburgh Light Opera, Goodspeed Opera, Providence Opera, Central City Music Festival, and Gilbert and Sullivan a la Carte. The New York Times has described John Carle as "a master of the G&S comedian roles."

H.M.S. *Pinafore* will mark J.C.'s debut as a stage director of a full-length Gilbert and Sullivan opera, and his second year performing with the Madison Savoyards. He appeared in 1985 as the Duke of Plaza-Toro in *The Gondoliers*. He has also performed in Madison in the Gloriana Players Ltd. productions of H.M.S. *Pinafore* and *The Mikado*. A recognized expert on Gilbert and Sullivan, J.C. hosts a weekly G&S radio show on WMNR, a PBS station out of Monroe, Connecticut.

**John W. Webber** (Captain Corcoran) is a teacher at Waunakee Junior High, and lives in Waunakee with his wife, Bonnie, and his two teenage daughters. John is a native New Yorker. He studied voice with Robert B. Carlson and at the Julliard School before serving in the United States Army Chorus. John has sung Rikard Nordrak in Mt. Horeb's *Song of Norway* for four years. With the Madison Civic Opera, he has performed Barinkay in *The Gypsy Baron*, Rudolfo in *La Boheme*, Count Panatellas in *La Perichole*, Alfredo in *La Traviata*, Turiddu in *Cavalleria Rusticana*, and Beppe in *I Pagliacci*. He has also sung Camille in *The Merry Widow* and the First Critic and the Actor in the premiere of *Tight Rope*. In addition to teaching and singing, John's interests include chess, camping, sailing, swimming, and making and solving puzzles.

**Cary Michaels** (Ralph Rackstraw) appears again with the Savoyards after performing Marco in *The Gondoliers* last year. He has appeared as a solo artist with The St. Louis Symphony, The Milwaukee Symphony Orchestra, The North Danish Symphony Orchestra, The Kammer Orchester (Frankfurt, Germany), The Pennsylvania Pro Musica and the Wisconsin Chamber Orchestra. Mr. Michaels' opera experience ranges from principal tenor roles in *Così Fan Tutte*, *The Magic Flute*, *Il Barbiere di Siviglia*, *Don Giovanni* and *Don Pasquale*, to more unusual roles such as the Devil in Rimsky-Korsakoff's *The Night Before Christmas*. In addition, he has created roles in five world premiere opera productions, including Eginhard in Schubert's *Fierrabras* in 1980, and Elvino in *La Sotambala* at the Corfu International Festival in Greece. A member of the UW-Madison School of Music faculty since 1984, Mr. Michaels holds degrees from Indiana University, the University of Nebraska, and the Academy of Vocal Arts in Philadelphia.

**John Kruse** (Dick Deadeye) is appearing for his second year with the Madison Savoyards. He was the Grand Inquisitor in the 1985 production of *The Gondoliers*. In 1984 he appeared as Tevye in *Fiddler on the Roof* with the Children's Theatre of Madison. He narrated Madison Boy-choir's "I Never Saw Another Butterfly." John is co-pastor of Bethany United Methodist Church in Madison and is a frequent leader of Hymn Festivals.

**Kevin Jeffers** (Boatswain) is a graduate of Heidelberg College, and received his master's degree in music from Northwestern University. He is currently studying at UW-Madison, researching a dissertation which will examine the many different and often contradictory methods of teaching the singing voice. Kevin has performed over 15 major lyric baritone roles, including Pappageno in *The Magic Flute*, Rutledge in *1776*, Mr. Gobineau in *The Medium*, Count Almaviva in *The Marriage of Figaro*, and John Proctor in *The Crucible*. He also is a recitalist and oratorio soloist. H.M.S. *Pinafore* is Kevin's first Gilbert and Sullivan show.

**Judson A. Harmon** (Carpenter) is an evaluation consultant at the Wisconsin Department of Public Instruction. He currently studies voice with Steve Kushner and studied with Helen Ceci of Milwaukee. Judd is a veteran Madison Savoyard, having appeared as the Pirate King in *The Pirates of Penzance* (1981), Pooh-Bah in *The Mikado* (1983), Sgt. Meryll in *Yeomen of the Guard* (1984), and Antonio in *The Gondoliers* (1985). He has been Secretary of Savoyards for two years.

**Kristine Olson** (Josephine) will be a senior this fall at UW-Madison, majoring in choral music education. She has appeared with the UW Early Music Ensemble and Concert Choir, and studies with Lois Fischer. She received first place in the Wisconsin National Association of Teachers of Singing (NATS) competition in 1984. She has performed with Fast Molly's Dinner Revue in Wisconsin Dells. In her spare time, Kristine enjoys water-skiing and shopping. This is her first appearance with the Madison Savoyards.

**Cindy Hall** (Cousin Hebe) is a graduate of the UW-Madison School of Music. She currently teaches music in Loyal, Wisconsin. She is a soloist with the Marshfield Central Chamber Chorale. Cindy is returning to Savoyards, having performed in *Pirates of Penzance* (1981), *Patience* (1982), and *The Mikado* (1983). As a UW student she performed with the Children's Theatre of Madison, UW Opera, and the UW Concert Choir. She is elated to be back in Madison, and likes to spend her spare time dancing at grocery stores with her best friend.

**Terry M. Kiss** (Little Buttercup) has been with the Savoyards for three years. She performed as Phoebe in *Yeomen of the Guard* (1984) and as the Duchess of Plaza-Toro in *The Gondoliers* (1985). Terry also performs with the Oakwood Chamber Players, Children's Theatre of Madison, The Festival Choir, and various UW and church groups. She conducts the choir at Memorial U.C.C. Terry is President of the Board of Directors for Madison Savoyards, Ltd., and serves on the Advisory Board of Wisconsin Chamber Orchestra. She supports her theatre habit by working in the Loan Service Department of First Federal Savings and Loan.

**David Crosby** is Artistic Director and Conductor of Wisconsin Chamber Orchestra, and Music Director and Conductor for New York's nationally touring opera company *Gloriana Productions*, The Festival Choir, and The First Congregational Church, Madison, Wisconsin.

He grew up in New York City, and, like Sir Arthur Sullivan, received his earliest musical training as a professional chorister. At New York's Cathedral Church of St. John the Divine he performed thirteen services and twelve rehearsals each week of his fifth through eighth grade years. His first academic degree was earned as a concert organist from the Oberlin College Conservatory of Music and he received his advanced conducting training with celebrated maestro Otto-Werner Mueller.

Mr. Crosby has served as Conductor for the national Moravian Music Festival and Skylight Comic Opera's productions in Milwaukee's Pabst Theatre, and conducted members of the Minnesota Orchestra, St. Paul Chamber Orchestra, Florida Orchestra, Hudson Valley Philharmonic, Indianapolis Symphony, Connecticut Chamber Orchestra, and Dayton Philharmonic. He is one of a handful of young American conductors to have served as Music Director and Conductor for the complete Gilbert and Sullivan operas in collaboration with Stage Director Robert A. Gibson, former Director of Productions for the D'Oyly Carte Opera Company, London, England.

Mr. Crosby is also a composer and music producer. He has written and produced recordings of numerous musical scores for record albums, films, and national television and radio programs and series, several of which have received distinguished awards.

**Mary Bigus** (Assistant Conductor and Chorusmaster), a native of Wisconsin, is currently the choral music and drama director at Madison East High School. She received her Bachelor and Master of Music degrees in choral music education at UW-Stevens Point, where she was the pianist for productions of *The Most Happy Fella*, *Once Upon a Mattress*, *Susanna*, *The Mikado*, *The Marriage of Figaro*, and *Don Giovanni*. Mary has served as an adjudicator for the WSMA for nine years, and has served as a guest conductor and clinician for summer music camps at UW-Green Bay. She was guest conductor for the Tri-County All State Choir Festival in central Wisconsin in 1984.

**Richard Nebel** (Set Designer) is working with the Madison Savoyards for the first time. He has been a technical director and set designer with the Madison Theatre Guild for the last four years. Richard has also designed free-lance for the Sunshine Dinner Playhouse in Champagne, Illinois. His most recent production for them was *Grease*. Currently, Richard is working on *Private Lives* with the Madison Theatre Guild.

**Christopher Barker** (Lighting Designer) has worked with the Savoyards for the last ten years as an electrician and a stage carpenter. H.M.S. *Pinafore* will be his first lighting design for the Savoyards. He has designed lighting for the Madison Theatre Guild and numerous small theatre and dance companies. Chris recently finished his theatre degree at UW-Madison, and works on the production crew of WHA-TV. He is an avid sailor, having logged many midnight watches at sea, and therefore serves as H.M.S. *Pinafore* nautical consultant.

**Karen Brown-Larimore** (Costume Designer) is a newcomer to the Madison Savoyards, but her work is not new to the Madison audience. She is the costume shop manager for the UW-Madison Theatre Department, and her designs have appeared on stage in such productions as *Amadeus* and *A Man for All Seasons* at the Rep, and in *Tight Rope* and *The Merry Widow* for the UW Theatre. Karen fell in love with Gilbert and Sullivan during her years of costuming at the Light Opera of Manhattan in New York City.

David Lawver (Stage Manager) has stage managed for The Wisconsin Youth Theatre, Lighthouse Dinner Playhouse and The University Opera. He is also an actor and director and has acted with many area theatres including Strollers Theatre, Wilson Street East and Children's Theatre of Madison. He most recently directed the Strollers' production of "Equus" and has also directed with the Stoughton Village Players and the Oregon Straw Hat Players. By day, David is employed as a clerical supervisor with the Wisconsin Division of Vocational Rehabilitation. A founding member of the Madison Savoyards, he last appeared as Wilfred Shadbolt in "Yeomen of the Guard" (1984).

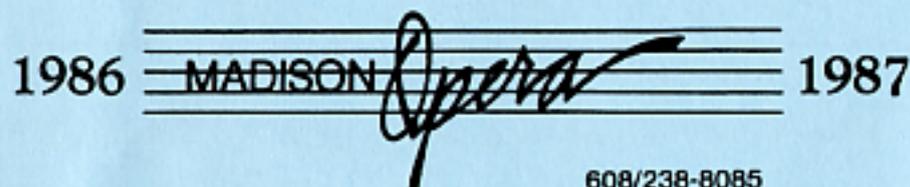
Don LaFave (Technical Director) is the Assistant Drama Director and Technical Director for J.M. Memorial High School. This summer Don is also Technical Director for the Middleton Recreation Department's production of "Annie." He was T.D. for Oakwood's "Encore '86," and was Designer and T.D. for the Stagecoach Players' 1983 and 1984 seasons. He was also T.D. for the ARK Repertory Theatre production of "Twilight," and for the John Michael Kohler Arts Center Summer Theatre Festival in 1981. Don's theatre experience also includes Assistant Stage Manager for the Peninsula Players, and lighting design, directing, and stage managing for the numerous local productions. "H.M.S. Pinafore" is his first show with the Madison Savoyards.

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## President's Letter

### Dear Patron of the Arts:

We are delighted to welcome you to our 1986 production—H.M.S. Pinafore.

The Madison Savoyards was founded 24 years ago with a commitment to excellence in the production of Gilbert & Sullivan operas. Today, this commitment forms the strong foundation on which the company lives. For those of us close to the Savoyards, there is always a great deal of excitement and anticipation as we approach each new season. For our dedicated and tireless staff it is the culmination of months of work and preparation. We are confident you will share our excitement and satisfaction and that you will enjoy this year's performance.

You will notice two inserts in your program this year. One is a copy of our newsletter, "The Savoyardage," which is sent out quarterly to all our members. A glance through this will not only tell you more about our organization; it will also bring you up to date on some of the terminology used in tonight's performance. There is also an envelope for your use in making a contribution (tax-deductible). While it has been gratifying for us to see how far Savoyards has progressed in the past 24 years, there is also great concern on our part in regard to the constant increase in operating expenses. We receive no major outside funding and rely almost entirely on ticket sales to cover our production costs. You have shown your support by purchasing a ticket to our 1986 production; please consider a financial "gift," as well.

Our publicity committee asks that you take a few minutes to stop at the table in the lobby and fill out a short survey to let us know a little about yourself and how you came to be at tonight's performance.

Speaking of committees, as in any Arts Organization, we are always in need of volunteers to assist our Board of Directors. We have several areas in which you could be of service; if this is of interest to you please feel free to contact me at 241-7642.

Your contributions and support are of vital importance to us. They enable us to continue to bring the music and lyrics of the Gilbert & Sullivan repertoire to the Madison community. Thank you for your help, and for being with us this evening.

Terry M. Kiss  
President, Board of Directors

### MADISON SAVOYARDS BOARD OF DIRECTORS—1986

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