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Presents

# H.M.S. Pinafore

or

The lass who loved a sailor

Book by W. S. Gilbert

Music by Sir Arthur Sullivan

Stage Director – John Carle

Musical Director/Conductor – Dr David Williams

Production Coordinator/Properties Designer – John Kruse

Stage Manager – Joan Capelle

Set Designer/Technical Director – David Torney

Lighting Designer – David Nees

Costume/Make-up Coordinator – Terry Kiss Frank

Assistant Stage Manager – Mary Jensen

Rehearsal Accompanists – Theodore Reinke and Nancy Becknell

#### Board of Directors

John Kruse – President; Tom Robbins – Vice President;  
David Peterson – Treasurer; Scott Hurlbert – Secretary; Paul Bushland;  
Judd Harmon (alt.); Lisa Kjentvet; Chris Munger; Rebecca Wright (alt.)

## The Argument

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 plump and pleasing 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 complaints of Ralph and Josephine.

Sir Joseph appears, attended by a train of ladies (his relatives, who always follow him wherever he goes). He is 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 opens with the Captain in despair at the demoralization of his crew and the coldness of his daughter towards 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. Sir Joseph does this, not realizing that his words are as applicable to Josephine in relation to Ralph as they are to himself in relation 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, "Damme!" 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 be put in irons.

Little Buttercup now comes out with her secret, which solves the whole difficulty...

## Musical Numbers

Overture..... Orchestra

### Act I

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

### Act II

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

## The Cast (in order of appearance)

Little Buttercup .....	Deborah Harville
Bill Bobstay (Boatswain) .....	Brian Beecher
Dick Deadeye .....	Anthony Ashley
Ralph Rackstraw .....	David Gagnon
Captain Corcoran .....	John Hyland
Josephine .....	Cynthia Weaver
The Rt. Hon. Sir Joseph Porter, K.C.B. ....	Tom Robbins
Cousin Hebe .....	Iлона Pinzke
Bob Becket (Carpenter's Mate) .....	Paul Bushland

### Midship Mites

Debbie Edelman, Danny Solfelt

### Chorus of Sailors

Sean Bode, George Cunningham, Jason Forsythe, Seth Hauser, Scott Hurlbert, Brett Jenson, Thomas Lawrence, Michael Morrissey, Alex Olson, Jim Pippitt, Hugh Schmidt, Shawn Sheehy, Jim Zimmer

### Chorus of Sisters, Cousins, and Aunts

Lydia Brauer, Stephanie Bush, Jennifer Christensen, Lisa Haller, Linda Jothan, Yun-Yi Lu, Chris Munger, Julie Ottum, Emily Petersen, Sue Phillips, Sherry Lynn Pofahl, Catherine Simons, Annette Turner, Rebecca Wright, Erin Young

## Savoyards Orchestra

<b>Violin</b>	<b>Bass</b>	<b>French Horn</b>
Elizabeth Sneyd*	Holly Bobula	Kristine Coreil
Jennifer Axelson**		Rebecca Dodson
Greg Austin	<b>Flute</b>	
Wendy Beuhl	Betty Bielefeld	<b>Trumpet</b>
Beth Getman	Janet Jensen	Lath Freymiller
Shalisa Kline	<b>Clarinet</b>	Bryan Hassler
Cynthia Nunag	Larry Bevic	<b>Trombone</b>
Lola Yde	Katherine Sackstedder	Steve Ash
<b>Viola</b>	<b>Oboe</b>	Don Deal
Ann Heaney	Jill Rupnow	Joshua Hauser
Christina Winrich	<b>Bassoon</b>	<b>Percussion</b>
<b>Violincello</b>	Elizabeth Brandt	Dan Smith
Phila Poff		* Principal I
Laurie Riss		** Principal II

## Production Staff

<b>Stage Director</b>	<b>Master Electrician</b>
John Carle	Bill Owen
<b>Musical Director/Conductor</b>	<b>Houseman</b>
David Williams	Jim Schaefer
<b>Production Coordinator</b>	<b>Program</b>
John Kruse	Paul Bushland
	Chris Munger
<b>Stage Manager</b>	<b>Publicity Coordinator</b>
Joan Capelle	Jen Dungen
<b>Set Designer/Technical Director</b>	<b>Volunteer Coordinator</b>
David Torney	Lisa Kjentvet
<b>Lighting Designer</b>	<b>Dance Captain</b>
David Nees	Brian Beecher
<b>Costume/Make-up Coordinator</b>	<b>Maypole Design/Construction</b>
Terry Kiss Frank	Judy Peterson
<b>Rehearsal Accompanist</b>	<b>Costume and Props Crews</b>
Ted Reinke	Sue Christensen
<b>Assistant Rehearsal Accompanist</b>	Eileen Fix
Nancy Becknell	Marilyn Graves
<b>Graphic Designer</b>	Tess Hauser
Kristina Zengaffinen	Laurie Kiss
<b>Properties</b>	Peggy Kiss
John Kruse	Karen Lewis
<b>Assistant Stage Manager</b>	Yun-Yi Lu
Mary Jensen	Julie Ottum
	Jan Umhoefer
<b>Assistant Make-up Coordinator</b>	Carol Williams
Sherry Lynn Pofahl	Becky Wright

## Cast Biographies

**Anthony Ashley** (Dick Deadeye) comes to the Savoyards via the University of Texas, where he performed in numerous opera scenes, concerts, and recitals. He sang the role of Sarastro in a 1991 production of *The Magic Flute* (UT Opera) and Dr. Bartolo in Opera East's 1990 production of *The Barber of Seville*. Mr. Ashley has twice been a finalist in annual NATS competitions, and was awarded 3rd prize in the 7th annual San Antonio's Opera Guild Voice Competition in 1992.

**Brian J. Beecher** (Boatswain), in his second year with Savoyards, is a senior at the UW-Madison. In his home town of Janesville, he has performed for the Rock County Historical Society and other city organizations. He was most recently seen as Saint George in CTM's production of *The Reluctant Dragon*. Brian has traveled throughout the state performing with the UW-Madison Chamber Singers and Concert Choir. Last year, Brian played the part of Mr. Blushington in *Utopia, Limited*.

**Paul Bushland** (Carpenter) is in his sixth season with the Savoyards, having performed with the group every year since *Ruddygore* in 1989. Last year he played the role of Tarara in *Utopia Limited*. This is also Paul's fourth year on the board of directors. A student at the UW-Madison majoring in Nuclear Engineering, Math and Physics, Paul has also performed with the UW Concert Choir, UW Choral Union, and the Festival Choir.

**David Gagnon** (Ralph Rackstraw) is a well-seasoned, rising opera talent residing in Madison. In his young career, he has won prominent roles in numerous local productions ranging from the World Premier of Madison Opera's *Shining Brow*, to the memorable *West Side Story*. His clear tenor voice has touched Savoyard audiences in such productions as *The Sorcerer*, *Utopia Limited*, and a solo performance in Live From the Elvehjem. Many will recognize David through his continued participation in the Madison Opera Showcase Singers. Around town, you will find David juggling the completion of his Masters Degree in Voice at the UW-Madison, teaching individual voice lessons and charming customers at Canterbury Coffeehouse.


**Deborah Harville** (Buttercup) is a newcomer to the Savoyards, dusting off a love of G&S that dates from college days. More recently, she has performed Golda in *Fiddler on the Roof*, Arlene in *Baby*, and has acted as music director for such productions as *Once Upon a Mattress*, *Scrooge and Bye, Bye, Birdie* in the La Crosse area. She has also taught in the music department at Viterbo College in La Crosse.

**John Hyland** (Captain Corcoran) is an attorney with the firm of Hurley, Burish & Milliken in Madison and is pleased to perform this role (a second time) under the direction of Mr.s Carle and Williams. His first G&S role was as Captain Corcoran in Rockford, Illinois in 1980. This is John's seventh year with Savoyards and his favorite roles have been Pooh-Bah in *Mikado* and as half of the villainous team in last year's *Utopia*. He's a past-president of the Savoyard's board and currently serves on the boards of Opera for the Young and the Festival Choir. John would like to dedicate his performance to the memory of his brother, Jim.

**Hona Pinzke** (Cousin Hebe) is delighted to be appearing in her first production with Madison Savoyards. She has also worked with CTM, Sauk Prairie's Riverside Players, Mazomanie R & R, Egad of Waunakee, UW-Baraboo an Baraboo Theater Guild. In her other life, she is Clinic Manager for Orthopedic Associates of Sauk Prairie. Her performances are dedicated to the memory of her dad, who lived each day to its fullest.

*H.M.S. Pinafore* marks **Tom Robbins'** (Sir Joseph Porter) second appearance with the Madison Savoyards. After his debut as Sir Bailey Barre in last summer's *Utopia Limited*, Tom joined the Savoyards' Board of Directors and became vice president. Tom's Madison ties are with the graduate program in Arts Administration at the UW-Madison and the Madison Civic Music Association where he served as Marketing Director. He hails from the great state of Iowa where he attended Central College and studied music with tonight's music director, David Williams. Currently, Tom is the Director of Marketing at UW-Whitewater's Irvin L. Young Auditorium.

**Cynthia L. Weaver** (Josephine) is happy to be involved in her second production of *H.M.S. Pinafore*. When she was 13 years old (a many years ago), she appeared as a member of the sailor's chorus! Ms. Weaver also appeared as Patience in the 1991 Savoyards production of the same name. She holds a Master of Music degree in vocal performance from UW-Madison, and continues to live, work and perform in Madison.



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## Staff Biographies

**John "JC" Carle** first appeared in Madison at the Civic Center with New York's Gilbert & Sullivan a la Carte followed by New York's Glorianna Productions, Ltd. touring productions of *H.M.S. Pinafore* (Sir Joseph Porter) and *The Mikado* (Ko-Ko). He has performed the roles of the Duke of Plaza Toro (*The Gondoliers*), Sir Joseph Porter (*H.M.S. Pinafore*) and the Lord Chancellor (*Iolanthe*) with the Madison Savoyards as well as directing them in *H.M.S. Pinafore* ('85), *Ruddigore*, *Mikado* and *Utopia Limited*.

After performing "patter roles" for Dorothy Raedler's American Savoyards, JC performed these roles across this country and Canada with the Village Light Opera Group, Pittsburgh Light Opera, Goodspeed Opera, Providence Opera, Central City Musical Festival, Buffalo Philharmonic and Richmond Symphony. *The New York Times* described him as a "master of the G&S comedian roles." His radio show "The World of Gilbert & Sullivan" is heard on WMNR, Monroe, Connecticut.

Other professional engagements in New York have included the Group of Ancient Greek Drama, commercials for Ponderosa Steak House and various roles on "the soaps."

**David H. Williams** was introduced to Gilbert & Sullivan in the eighth grade as a member of the chorus in *The Pirates of Penzance*, presented at Benjamin Franklin Jr. High in Ridgewood, New Jersey. He has directed G & S productions at the high school (Lynbrook, NY) and college (Central College, Pella, Iowa) levels. He performed the role of Mr. Cox (*Cox and Box*) on television (KUED, Salt Lake City). Central College's G&S productions, presented in conjunction with Pella, Iowa's annual Tulip Time festival, have become a popular tradition and have attracted statewide attention.

Dr. Williams holds music degrees from Arizona State University, the University of Southern California, and the University of Wisconsin-Madison. His principal conducting teachers have been Charles Hirt and Robert Fountain. His choral groups at Central College have appeared on programs of Iowa Public Television, the Iowa Choral Directors Association, and on concert tour performances throughout the U.S. and in England, Scotland, Wales, the Netherlands, Switzerland, Austria, Hungary, Czech Republic, Ukraine and Romania.

**Joan Capelle** is pleased to be working with Savoyards again, having stage managed the 1991 production of *Patience*. As ever, she finds it a delight to work with a group of such dedicated individuals. She is also an active participant with Strollers both on stage and behind the scenes.

for **Mary Jensen**, a recent graduate of the UW-Madison, theater has had her under its spell since her first part in a play at age eleven. She enjoys all aspects of theater, and has found working on her first G&S production to be an interesting and challenging experience.

**Terry Kiss Frank** is familiar to Savoyards' audiences as the "traditional love-starved contralto," beginning with "Phoebe" in 1984's *The Yeoman of the Guard*. She has branched out technically and artistically in recent years, serving as Production Coordinator, Orchestra Contractor and Wardrobe Mistress since 1991.


**John Kruse** has performed with Madison Savoyards since 1985, often singing the lead bass role. He was Dick Deadeye in the 1986 production of *Pinafore* and last summer reigned as King of *Utopia (Limited)*. This year, as president of the Savoyards' board of directors, he takes on the role of producer.

**David Nees**. With both an M.A. in theater (Kansas University, 1977) and an M.F.A. in Lighting/Technical Direction (Penn State University, 1986), Mr. Nees' credentials include over 150 productions. He is presently employed at UW-Whitewater as the technical director for the recently completed Young Auditorium and joins the Savoyards for the first time.

**Theodore Reinke** has been organist at Madison's First Congregational United Church of Christ since 1973. He was concurrently organist at St. Benedict Center from 1974 to 1990, and was organist/pianist for Mt. Horeb's Song of Norway Festival Limited for fourteen seasons. In 1990 and 1993, he was a recitalist at national conventions of the Organ Historical Society, an organization dedicated to the preservation and promotion of historic American pipe organs. Presently involved in full-time care of four-year-old twin sons, *Pinafore* rehearsals provided an enjoyable respite!

**Dave Torney's** profession as a stage hand, designer and director has taken him around the country. In 1985, Dave's work was shown state-wide when the Savoyards' production of *The Gondoliers* was broadcast on public television. His responsibilities include both design and construction of the set.

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## Glossary

**H.M.S.** - Her (His) Majesty's Ship. Denotes that a ship is part of the Royal British Navy.

**Pinafore** - A child's bib or apron. The word comes from the fact that it is pinned in front of (afore) the clothing to be protected. The name Pinafore was Sullivan's idea. Gilbert was trying to come up with a nautical name to rhyme with "one cheer more." He had come up with "semaphore," but wasn't quite happy with it. Sullivan suggested Pinafore, and the rest is history.

**Portsmouth** - A port city along the southern coast of England. Portsmouth is a major naval base.

**Man-o'-war's men** - A man-o'-war is a fighting ship. Man-o'-war's men are the crew.

**Jacky** - Chewing tobacco soaked in rum.

**Treacle** - Molasses.

**Soft tommy** - Tommy means bread. Soft tommy would be fresh baker's bread. After having only hardtack and biscuits while at sea, this would be very welcome.

**Conies** - Rabbits (normally used to describe rabbits used for meat).

**Polonies** - Baloney. Both words are corruptions of Bologna where it originated.

**Spithead** - No, Gilbert didn't make this up. Spithead is the sheltered stretch of water between Portsmouth and the Isle of Wight.

**Dissemble** - To alter or disguise something. In this case, Buttercup probably means that she has used makeup or other such methods to improve her appearance.

**Canker-worm** - A small worm or caterpillar which slowly eats into and destroys what it is upon.

**Deadeye** - A deadeye is a round piece of wood with three holes drilled through it. They can be used in pairs as a crude block-and-tackle. Deadeye is also a good last name for a sailor with only one eye.

**Smartest** - In this case, smartest is considered to mean best looking (as in "you look very smart today").

**I love, alas.../He loves a lass...** - This is the kind of wordplay that Gilbert excelled at. Unfortunately, alas and a lass sound so much alike that is difficult for an audience to notice the joke.

**Minstrelsy** - The songs or poems of a minstrel.

**Menial** - A very low servant (one who is assigned the most menial tasks).

**Foremast hand** - A common sailor. The forecabin (near the foremast) is where the ordinary seamen are quartered.

**Quarterdeck** - The part of the upper deck that extends aft from the main mast. The quarterdeck is where the officers have their quarters (hence the name).

**Fore-yard arm** - A yard arm is one of the cross pieces on a mast. The fore-yard arm is a yard arm on the foremast.

**Main trunk** - The top of the main mast (the highest point of a ship).

**Peer** - A noble with a rank of baron or higher (duke, marquess, earl, viscount or baron).

**Hand** - To take in and furl a sail.

**Reef** - To partially furl a sail (so as to reduce the area exposed to the wind).

**Ship a selvagee** - To put a selvagee (an untwisted skein of rope-yarn) into its proper position.

**Never use a big, big D** - Even in the late 1800s, "damn" was considered to be a fairly mild expletive (although it would not have been use in polite society). Because of the lack of women on board a ship, and the kind of people that commonly became sailors, damn, and many harsher words, would have been used very frequently.

**Ancestral timber** - Family tree.

**First Lord of the Admiralty** - A cabinet post in charge of the navy. The First Lord of the Admiralty is a civilian.

**Tackle kindly to it** - In the British navy, tackle would have been pronounced "taykel." The phrase really is "take kindly to it." Again, Gilbert is only playing around with the language.

**When to the ark the wearied one flies from the empty waste of waters** - This is a reference to the biblical account of Noah sending out a dove to see if the flood waters had receded.

**K.C.B.** - Knight Commander of the Bath. One of the highest orders of knighthood.

**Gilded lordling** - A noble youth who is more interested in fashion and pleasure than responsibility.

**Solecisms** - A social misstep or faux-pas. Soloi was a Greek colony in classical times, and the Soloian dialect of Greek was considered uneducated and backwards by the Athenians.

**Sisters, cousins and aunts** - Can you think of a better way to work a women's chorus into an operetta set on board a ship crewed by only men?

**Nine pounder** - A cannon that shoots nine pound cannon balls.

**Served the writs** - Delivered court orders.

**Articled clerk** - A clerk who has signed articles of indenture to a law firm. An articled clerk is an apprentice lawyer.

**Pass examination** - An exam one must pass before becoming a solicitor. It is the equivalent of our Bar exam.

**Pocket borough** - A borough is the equivalent of a congressional district. In the late 1800s, some boroughs were inhabited by very few electors who were all under the control of a rich local land owner. Such a borough was "in the pocket" of the land owner.

**Fettered** - Chained or shackled.

**Topman** - A sailor who works in the upper parts of the ships rigging.

**Hornpipe** - A sailor's dance, so called because it was often accompanied by an instrument called a hornpipe.

**Boatswain (bo's'n)** - A non-commissioned officer in the navy.

**Grog** - Rum diluted with water. The name comes from the English Admiral Vernon who issued it to his ships company. Vernon often wore a grogram cloak and was nicknamed "Old Grog" (an interesting historical note: Lawrence Washington (George's half-brother) served under Vernon, and admired him so much that he named the mansion he built in Virginia Mount Vernon).

**Seven bells** - 3:30, 7:30 or 11:30 (a.m. or p.m.). Watches on board ship were four hours long, running from 12:00 - 4:00, 4:00 - 8:00 and 8:00 - 12:00. Every half hour of the watch, a bell was rung from one to eight times (once after the first half hour, twice after the second half hour, and so on until it was rung eight times at the end of the watch).

**Wrong tack** - A tack is the direction a ship is moving relative to the wind. To be on the wrong tack is to be going in the wrong direction.

**Messmate** - Someone who shares mess (meals). A friend.

**Tar** - A sailor. From tarpaulin which was used for the sails of ships.

**Antithetical** - Directly opposed

**Cimmerian darkness** - In Homer's *Odyssey*, Odysseus encounters the Cimmerians who lived beyond the ocean in a land where the sun never shone. The legend is probably based on tales from sailors who had been above the Arctic circle during the winter.

**Ganglion** - A nerve center.

**Jove's armory** - Jupiter (Jove) was the god of thunder and lightning. Jove's armory would have been all the thunder and lightning in the world.

**Unhallowed by relationship** - Addressing a superior who you are not related to (especially a woman) with his or her given name is a severe breach of proper conduct.

**Union holy** - Marriage.

**Prithee** - Please. Prithee is short for "I pray thee."

**The god of day, the orb of love, has hung his ensign high above** - The sun is shining.

**Roundelays** - Simple rustic songs that are easily danced to.

**Muffled oar** - Oar blades could be wrapped in cloth to muffle the sound of rowing.

**Regent of the heavens** - The moon. A regent rules in place of a monarch when for some reason the monarch is not able to. In this case the moon rules the sky when the king (the sun) is not above.

**At sixes or at sevens** - In confusion. More frequently "at sixes and sevens," the phrase was very common in Gilbert's time.

**Bumboat woman** - Someone who travels from ship to ship in harbor selling things to the crew. The word comes from the Dutch "boomboat" meaning wooden ship ("boom" is the Dutch word for tree).

**Highlows** - Shoes that reach past the ankles. Most often used as working shoes. They are called highlows because they are high shoes and low boots.

**Jackdaw** - A crow. The reference is to the Aesop fable of the jackdaw who dressed in peacock feathers to appear better than he was. As a result, both the jackdaws and the peacocks rejected him.

**Storks turn out to be but logs** - In another of Aesop's fables, a group of frogs ask Jupiter to send them a king. First Jupiter sends a log. The frogs complain that the log doesn't do anything, so for a new king, Jupiter sends a stork who eats the frogs. The moral: better a ruler who does nothing than one who is a tyrant.

**Bulls are but inflated frogs** - This is a reference to the fable of the frog and the ox. A frog wants to impress other frogs by becoming as big as an ox that is grazing nearby. The frog puffs up so much that it explodes.

**Turbot and brill** - A turbot is a large flatfish which is very good to eat. Brill is a very similar fish, but smaller and not nearly as tasty.

**Farthing** - The smallest British coin (one-quarter of a penny).

**Oracular** - Ambiguous (since oracles tended to be rather vague in their predictions).

**Thirsty lambs run foxy dangers** - This is from yet another of Aesop's fables in which a lamb drinking from a stream is eaten by a wolf. Why Gilbert chose to change the wolf to a fox is unknown.

**Dogs are found in many mangers** - In another fable, a dog is lying in a manger preventing an ox from eating the hay. The point is that some people will keep things from others even if they don't need them themselves.

**Paw of cat the chestnut snatches** - This is from a story about a monkey who wanted a chestnut roasting over a fire. To avoid burning himself, the monkey grabs the paw of a nearby cat to push the chestnut out of the fire. From this story came the term "cat's-paw" which can mean someone who does someone else's dirty work.

**Catchy-catchies** - Small children.

**Things are seldom what they seem** - The main point of this song was summed up very well by Gilbert in his children's version of *Pinafore*. In it, he wrote:  
Captain Corcoran—though very uneasy at her portentous utterances—was rather disposed to pat himself on the back for having tackled her on her own ground in the matter of stringing rhymes, and (as he thought) beaten her at it. But, in this he was wrong, for if you compare her lines with his, you will see that whereas her lines dealt exclusively with people and things who were not so important as they thought themselves to be, his lines were merely chopped-up proverbs that had nothing to do with each other or with anything else.

**Blue and white** - Oriental ceramics that were very fashionable at that time.

**Venetian finger-glasses** - Venetian glassware was considered to be finest available. A finger-glass is what we would call a finger bowl.

**Gillow's** - A fashionable London furniture store.

**Organs** - In this case, Josephine is referring to grind organs (which would be very unpleasant to have to listen to at all hours).

**Elysian** - Heavenly. Elysium (or the Elysian fields) was the Greek equivalent of heaven.

**Cat-o'-nine-tails** - A whip made of nine knotted leather thongs attached to a handle.

**Hymen** - The Greek god of marriage.

**Epauletted Scorn** - The scorn of the officers. Epaulettes are the shoulder ornaments worn by officers.

**Quarter-deck derision** - The sneers of the officers (who are housed in the quarter-deck).

**Reprobation** - A reprimand.

**Damme** - a contraction of "damn me."

**Ribald** - Normally an adjective used to describe something offensive, it is used here as a noun for someone who is ribald.

**Celerity** - Haste, speed.

**Fo'c's'le** - Forecastle. A raised deck near the bow of the ship. This is where the common sailors are quartered.

**Fell** - Evil, villainous.

**Telephone** - The telephone was invented in 1876. *H.M.S. Pinafore* opened in 1878. At the time, a telephone was a very new and not widely used device.

**Baby farming** - Large scale baby sitting.

**Nussed** - An alternate pronunciation of nursed used here to rhyme with crust.

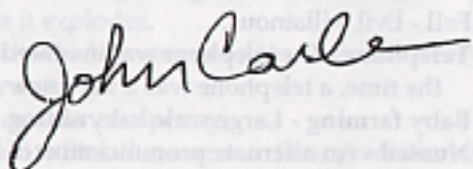


## Stage Director's Notes

The satire of Pinafore is most apparent in the character of Dick Deadeye. While his character might be seen as a cruel stereotype of the handicapped, Dick is the truthsayer of the crew. Because of his ugliness people are horrified at everything he says or does. This reaction to people who are different is the actual main target of Gilbert's satire.

Gilbert was the first director to insist on control over what the actors did on the stage. He refused to allow them to do whatever they wanted to get a laugh. He was the first author to provide a prompt book for touring companies and for future productions of the shows. Today a director can, as I have done, go to the Pierpont Morgan Library in New York and consult these prompt books for the original Gilbert stage business and blocking. The director can then accept all or part of the original ideas, reject them or interpret the work in a totally new way.

One aspect of Pinafore has always puzzled me. If Buttercup is aware of the mixup of the babies she caused, and their identities, why doesn't she clear it up immediately given her character. I thought it would be interesting if Buttercup knows she mixed two babies up, knows their first names, but has lost track of them over the years. Therefore, Buttercup is not aware that Ralph and the Captain are those babies grown up. At the first mention of Ralph's name, Buttercup might think "Ralph, that's the name of one of the babies". Eventually through consulting a crystal ball, and putting two-and-two together, she realizes the babies were in reality Ralph and Captain Corcoran of the H.M.S. Pinafore. Another spin might be that Buttercup makes the whole story up to gain the Captain for herself and Ralph for Josephine. Maybe in a future production of Pinafore.



John Carle

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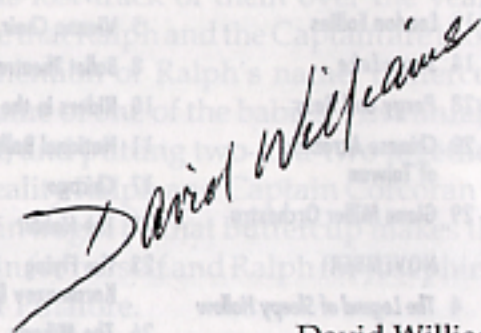
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## Music Director's Notes

Writing to his mother from New York following the premiere of *Pirates*, Sullivan commented somewhat disparagingly on the music he had written for his previous opera, *Pinafore*: "The music is infinitely superior in every way to the *Pinafore*—'tunier' and more developed, of a higher class altogether." Certainly the score of *Pirates* is more polished and sophisticated than that of its predecessor; nevertheless, in overall appeal I would place *Pinafore* right alongside *Pirates*. What, for instance, in the music of Mabel and Frederic can match the poignance of Josephine and Ralph's Act I duet? For that matter, is there anything in *Pirates* comparable to Josephine's reflective scene of Act II? In *Pirates* such moments of introspection are rare and fleeting. And with its rich menu of glees, hornpipes, barcarolles, and ballads, *Pinafore* provides a banquet of musical styles and moods. In simple good cheer it is unsurpassed!

*Pinafore*'s first revival in 1887 coincided with Queen Victoria's Golden Jubilee. To celebrate the occasion Sullivan introduced the tune "Rule, Britannia" to the orchestral tag at the end of the second act finale. While this revised finale has been lost, it seemed like a festive idea—so I have had a go at it myself. I hope it captures some of the spirit of 1887!



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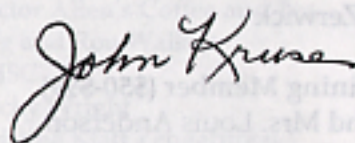
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The Madison Savoyards is one of many societies who produce the entire Gilbert and Sullivan repertoire. There are those who think us out of date, ridiculous, low-brow and they can't figure out why we continue to exist. But, here we are, producing one show each year to cheering audiences who delight anew in Gilbert's audacious wit and Sullivan's lively and beautiful music.

Last year, we added the rarely performed *Utopia Limited* to our repertoire in its centennial year. This year's production of *H.M.S. Pinafore* revives Gilbert and Sullivan's first big hit, a good operetta to introduce children (and adults) to the fun of these shows. Next year, we will present *The Yeoman of the Guard*, Gilbert's tragi-comedy for which Sullivan wrote some of his most stately and lovely music. We'll be around and we hope you'll be back. We are bold enough to and your support in our efforts to keep this tradition of biting wit and relevant social criticism alive. And, oh yes, as you leave tonight, may you, like millions before you, find yourself "whistling" all the airs from that infernal nonsense *Pinafore*."



John Kruse, President  
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