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University of Washington  
Schools of Music and Drama  
present

# THE PIRATES OF PENZANCE

Book by

W. S. Gilbert

Music by

Arthur Sullivan

*March 10 perf.*

Meany Studio Theatre

February 24—March 14, 1987

# THE PIRATES OF PENZANCE

by

Gilbert & Sullivan

**Vincent Liotta**

Director

**Jeffrey A. Frkonja**

Scenic Designer

**William A. Ferrara**

Lighting Designer

**Jeffrey A. Butterworth**

Costume Designer

**Steven Williford**

Choreographer

**Peter Kallok\***

Production Manager

**Martin Pike**

Technical Director

**John McBee**

Stage Manager

**Orn Oskarsson**

**Anthony Spain**

Musical

Conductors

Orchestral Arrangements by **Geoff Ogle**

\*In partial fulfillment of a Master of Fine Arts Degree

## CAST

Major General Stanley .....	<b>Don Sebers</b>
Mabel his Ward in Chancery .....	<b>Peg Cleveland</b>
Edith her Sister .....	<b>Annie Kaiser</b>
Kate her Sister .....	<b>Lori Spicer</b>
Isabel her Sister .....	<b>Jennifer Jett</b>
Felicity her Sister .....	<b>Lorna Beckwith Isenberg</b>
Charity her Sister .....	<b>Betsy Byng</b>
Cecily her Sister .....	<b>Cynthia Dario</b>
Josephine her Sister .....	<b>Elizabeth Comtois</b>
Ida her Sister .....	<b>Robin Wennberg</b>
Rose her Sister .....	<b>Valerie Basco</b>
Phoebe her Sister .....	<b>Nancy Bottem</b>
Ruth her Sister .....	<b>Eye Eaton</b>
Frederic a Cunard Deckhand .....	<b>Cristofer Munson</b>
Sgt. Willis a Police Sgt. ....	<b>Peter Lewis</b>
The Pirate King .....	<b>Joseph Seabeck</b>
Samuel .....	<b>Eric Peterson</b>
Cuba Ken .....	<b>Tom Marino</b>
Malaga Max .....	<b>Aaron Brandon Caughey</b>
Jamaica John .....	<b>Walter Stanford</b>
Bahama Bob .....	<b>John Zumwalt</b>
Caribbean Kid .....	<b>Kristoff Bauer</b>
Leeward Les .....	<b>George Henny</b>
Starboard Slim .....	<b>Jon Gerson</b>
Windward Will .....	<b>Marc Montague</b>
Portside Pete .....	<b>Skip Parry</b>
Barbary Bill .....	<b>Christopher Caldwell</b>

## SETTING

A Cunard Liner

### ACT I

A Rocky Seashore on the Coast of Cornwall

Tapes  
11,225  
11,226

### ACT II

A Ruined Chapel by Moonlight

Tapes  
11,227  
11,228

THE MUSICAL THEATRE OF GILBERT AND SULLIVAN

The dramas of William S. Gilbert are best remembered as biographical facts. The most familiar solo work of Arthur Sullivan is his hymn, "Onward Christian Soldiers." But, when taken together, the fame of both is that of—Gilbert and Sullivan, who, as partners, created no less than an entirely new type of musical theatre.

Gilbert wrote the libretto of their literate burlesques of the behaviors and tastes of their time. In PRINCESS IDA, he lampoons the, then radical, idea of women's higher education. PATIENCE soundly makes fun of Oscar Wilde and the 19th-century Aesthetic movement. THE PIRATES OF PENZANCE spoofs a prevalent Victorian taste for pirate drama. Gilbert's aim is always to make us chuckle at a world rife with the foibles of our race and not condemned by its faults. Those foibles are still as recognizable today as they were in 1880, the year in which THE PIRATES OF PENZANCE premiered. It is Gilbert's brand of humor to tickle us—not to sting.

This same sense of humor is apparent in Sullivan's music. His talent for *pastiche* does to Wagner, Verdi and Gounod what Gilbert did to Victorian society. The chorus in IOLANTHE, written to alliterative nonsense syllables, reminds us that the *Valkyrie* of Wagner are but a short step from comical. Likewise, in PIRATES, Mabel's waltz, "Poor Wandering One," is replete with coloratura effects (what Sullivan liked to call "farmyard effects") that make listening to a florid French waltz rather a more amusing experience.

It was this desire to amuse, in a genuine and intelligent way, that led the partners to reform musical theatre. Neither Gilbert nor Sullivan were content with doggerel rhyme and jug-trot tune. They would not abide the vulgar and, by their standard, lewd jokes that populated most musical entertainments of their day. They and their producer, Richard d'Oyly Carte, could not tolerate slovenly staging and sloppy production values. The d'Oyly Carte Opera Company was formed, in fact, to give them control over the production of their works. All actors were auditioned by both Gilbert and Sullivan. Gilbert supervised all aspects of the production and Sullivan not only wrote and orchestrated the music but conducted the performances as well. D'Oyly Carte built the Savoy Theatre for the exclusive performance of the works. (The Savoy was the most modern theatre of its time, being the first theatre to use electric light and have a telephone.) All of these innovations, which we take for granted, were their contribution. Since their time, musical theatre has continued to mature along the paths that Gilbert, Sullivan, and d'Oyly Carte set it out upon: ever more literate scripts, more thoughtfully composed music, and the most demanding production standards. In producing Gilbert and Sullivan's works today, it is by aiming to be true to these strengths that we can best do justice to their perennial charm and good humor.

—Vincent Liotta

PRODUCTION STAFF

Assistant Director ..... Julia Garnett  
 Assistant Lighting Designer ..... Chris Jared  
 Assistant Costume Designer ..... Nancy Bottem  
 Assistant Technical Director ..... Michael Immerwahr  
 Master Carpenter ..... Dain Jones  
 Master Electrician ..... Chris Templeton  
 Property Master ..... Anna Schlobohm  
 Assistant Stage Manager ..... Cynthia Neipris  
 Light Board Operator ..... Chris Templeton  
 Preset Operator ..... Guinn Smith  
 Booth Crew ..... Stan Rogers  
 Costume Crew ..... Joel Hile, Chris Jared,  
 Dean Paton, John Small  
 Stage Crew ..... Julien Bray, Chris Newcomb,  
 Eric Stenson, Kate Wells  
 Construction Crew ..... Thomas Allen,  
 Jennifer Brumley, Tom Burke,  
 Bill Ferrera, Carl Harrington,  
 Dan Houston, Robert Kaltsouris,  
 Kevin Krist, Holly Kroon,  
 Doug Martelon, Bonnie Rankin,  
 Janette Rosebrook, Anna Schlobohm,  
 Lisa Sofli, Eric Stenson, Jack Valco  
 Paint Crew ..... Jeffrey Frkonja,  
 Kevin Krist, Jeff Montgomerie,  
 Anna Schlobohm, 101-210-212 Students  
 Rehearsal Pianists ..... Tim Brown,  
 Lisa Bergman  
 Cutter ..... Ingrid Ludeke  
 Dyer ..... Martha Mattus

ORCHESTRA

Jill Hermes, flute/piccolo Sarah Werner, oboe  
 Michelle Gould, clarinet Krista Lake, bassoon  
 Holly Tuttle, french horn Theodore B. Anderson,  
 James Kress, trombone trumpet  
 Steve Gadd, percussion Harvey Barlow, bass  
 Lisa Bergman, synthesizer Andrew Etue, percussion  
 Tim Brown, synthesizer