THE PIRATES OF PENZANCE

Book by W. S. Gilbert

Music by Arthur Sullivan

University of Washington
Schools of Music and Drama present

March 10 perf.

Meany Studio Theatre
February 24–March 14, 1987
THESPIRETS 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 McBe
Stage Manager

Orn Oskarsson
Anthony Spain
Musical Conductors

Orchestral Arrangements by Geoff Ogle

CAST

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

SETTING
A Cunard Liner

ACT I
A Rocky Seashore on the Coast of Cornwall

ACT II
A Ruined Chapel by Moonlight
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 PENSANCE 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 PENSANCE 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-rut 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 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

THE MUSICAL THEATRE OF GILBERT AND SULLIVAN

PRODUCTION STAFF

Assistant Director .................. Julia Garnett
Assistant Lighting Designer ......... Chris Jared
Assistant Costume Designer ........ Nancy Bottom
Assistant Technical Director ....... Michael Immervath
Master Carpenter .................. Dain Jones
Master Electrician ................ Chris Templeton
Property Master .................. Anna Schlobohm
Assistant Stage Manager ........... Cynthia Nelpris
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 ..................... Julian Bray, Chris Newcomb,
                                Eric Stenson, Kate Wells
Construction Crew ................. Thomas Allen,
                              Jennifer Brumley, Tom Burke,
                                Bill Ferrera, Carl Harrington,
                                Dan Houston, Robert Kaltoursis,
                                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 Montgomery,
                                 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