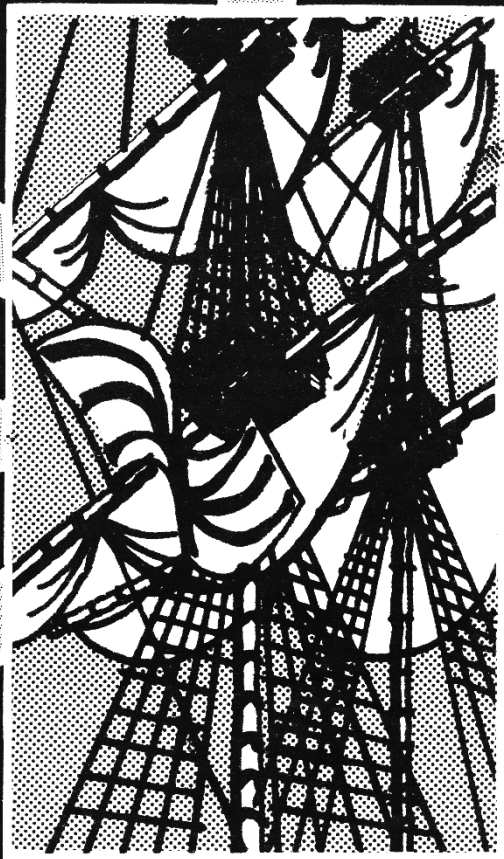


H. M. S.



PINAFORE

Fridays, April 7, 14, 21 at 8:00 pm
Saturdays, April 8, 15, 22 at 8:00 pm
Sundays, April 9, 16, 23 at 2:00 pm

Gala Anniversary Performance
Thursday, April 13 at 8:00 pm

Howard Conn Fine Arts Center
1900 Nicollet Avenue South
Minneapolis, Minnesota

Adults \$7.50 Children \$4.50
For information call 925-9159

For reservations call 333-6841

1979

TENTH ANNIVERSARY

1989

THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

H.M.S. PINAFORE
or
THE LASS THAT LOVED A SAILOR

THE CAST

The Rt. Hon. Sir Joseph Porter, K. C. B.
(first Lord of the Admiralty).....Dick Fishel, Jr.
Captain Corcoran (Commanding H.M.S. Pinafore)...Waldyn Benbenek
Ralph Rackstraw (Able Seaman).....Pete Pellinen
Dick Deadeye (Able Seaman).....Daniel Neumann
Bill Bobstay (Boatswain's Mate).....Dale Kruse
Bob Becket (Carpenter's Mate).....Sid Konikoff
Josephine (The Captain's Daughter).....Mary Zuehlisdorf
Cousin Hebe (Sir Joseph's First Cousin).....Sue Ann Rawlins
Little Buttercup (A Portsmouth Bumboat Woman)...Dorothea Jensen
Marines (Sir Joseph's Escort).....Charles Morrison
Nate Jensen

CHORUS OF SIR JOSEPH'S SISTERS, COUSINS AND AUNTS

Stephanie Brody	Marcia Hill	Linda Norgard
Jill Dalton	Holly MacDonald	Margaret Sullivan
Diane Friebe	Mary Mescher	Rhea Sullivan
Kris Hahn	Charlotte Morrison	Barbara Webber
Kathy Hering	Cyndi Nelson	Holly Windle

CHORUS OF SAILORS

Ernest Brody	Stuart Horwitz	Glenn Payton
Peter Erickson	David Jensen	Richard Rames
Roger Evans	Rus Kierig	Steve Rawlins
Stephen Hage	Dean Laurance	Gary Siemers
Vern Harman	Warren Loud	Stephen B. Sullivan

UNDERSTUDIES: Jill Dalton, Rus Kierig, Sid Konikoff, Dale Kruse,
Linda Norgard, Glenn Payton, Richard Rames, Margaret Sullivan,
Stephen B. Sullivan, Catherine Grabau

Scene: Quarterdeck of H.M.S. Pinafore, at dock in Portsmouth
Approximately 1878

Act I - Noon
Act II - Night

There will be one fifteen-minute intermission.

No smoking, eating, or drinking is allowed in the theatre.
The use of flash cameras is strictly forbidden.

DIRECTOR'S NOTE

H.M.S. Pinafore is one of the most popular and extensively performed of all the Savoy operas. It seems hard to believe that an unusually sweltering heat wave, which kept patrons away from the theaters, almost stifled Pinafore completely, after its opening in May, 1878. But when Arthur Sullivan cleverly included a selection of the delightful Pinafore melodies at a concert he was conducting, he caught the Londoners' fancy and soon audiences were flocking in droves to the nautical opera.

Over the years, many great performers have added their own personal touches to the staging of Pinafore and so the show comes dowered with a wealth of theatrical tradition. With grateful acknowledgement to productions before us, we have included many of these traditions as well as some decidedly new twists that we offer as our own contributions!

As a warning to the unwary, I must tell you that one of the traditions we have "borrowed" is the addition of an encore verse to the bright Bell Trio in Act II ("Never Mind the Why and Wherefore"). This tradition is the product of Martyn Green, who charmed his fans by humorously playing a different bell with each repetition, ranging from the triangle to the try-your-strength circus bell. Of course, such antics do not exactly advance the plot, but after all, this is (to quote Gilbert) "...not Italian opera, but only a low burlesque of the worst possible kind." At any rate audiences adored Green, calling him back as many as seven times. While our staging is somewhat different, we hope you will be entertained enough to indulge us in our one encore (we promise, only one). Enough said, enjoy the show!

-- Donna Carroll

SYNOPSIS

ACT I: After the chorus of sailors aboard H.M.S. Pinafore introduce themselves in song, Little Buttercup comes aboard to sell provisions to the ship's company. (Sullivan, incidentally, taught her famous tune to his parrot.) Ralph (pronounced "Rafe") Rackstraw enters and tells his fellow sailors of his love for the captain's daughter Josephine. She is supposed to marry Sir Joseph Porter, the first Lord of the Admiralty, who is due to arrive this day (along with his accompanying gaggle of sisters, cousins, and aunts). Josephine tells her father, Captain Corcoran, that she has had the misfortune to fall in love with a common sailor (Ralph, of course). Being dutiful and proud, however, she will keep her feelings to herself and marry Sir Joseph. Even after meeting Sir Joseph and finding him pompous and boring, she still has the fortitude to spurn poor Ralph when he confesses his love. After his rejection, Ralph is set on suicide, but is interrupted in the nick of time by a repentant Josephine. The two of them plan their elopement, encouraged by Sir Joseph's relatives and the sailors -- all but Dick Deadeye, who tries in vain to discourage the union.

ACT II: The act opens with a worried Captain Corcoran musing on the problems of his daughter and Sir Joseph. Little Buttercup hints to him of mysterious changes to come. When Sir Joseph and his cousin Hebe express their displeasure at Josephine's coolness, the Captain tells them that she is probably holding aloof because of the difference in rank between a captain's daughter and Sir Joseph. Josephine's soliloquy, however, shows that she's debating about giving up her wealthy home to live in poverty with a lowly sailor. Sir Joseph and her father appear at this critical moment to tell her that "love levels all ranks," which she takes as encouragement about Ralph. Thanks to a warning from Dick Deadeye about the planned elopement, the Captain is ready when Ralph and Josephine begin to leave the ship together, escorted by the sailors. Unfortunately, in the course of commenting on their plan, the Captain utters a swear word just as Sir Joseph enters. Sir Joseph sends the Captain to his cabin for such shocking behavior (echoed by the chorus, in a fine touch of Gilbertian humor), but then sends Ralph off to the ship's dungeon in chains. At this point, Buttercup steps forward with an improbable tale of babies switched in infancy, and the resulting new identities produce three happy couples united in matrimony!

PRODUCTION STAFF

Stage Director.....	Donna Carroll
Music Director.....	Carolyn Davies
Artistic Director.....	Wendy Evans
Choreographer.....	Donna Carroll
Rehearsal Pianists.....	Jennifer Trueman
	Jane Turpin
Stage Manager.....	Chris Rusin
Costume Designer.....	Carole Nagle
Set Designer.....	Stephen B. Sullivan
Lighting Design.....	Floyd Swanson
Lighting.....	Floyd Swanson,
	Rolf Bolstad
Producer.....	Dorothea Jensen
Properties Manager.....	Cindy Edmon
Volunteer Coordinator.....	Chris Rusin
Rigging.....	Brody-Foster Rigging
Set Construction	Stephen B. Sullivan, Kip Kaner, Walt
	Pimlott, Robert Hunter, Mike Zuehlisford,
	Lynda Bauer, and cast members
Costume Construction.....	Carole Nagle, Wendy Evans, Patsy
	Herbert, Bonnie Lamb, Judy Knutson, Jane
	Laurance, Laurel Ely, Sherry Ladig, Cindy
	Edmon, Charlotte Hendrickson, June Roloff,
	Carol Montanye, Karen Nohe1, Anne Jones,
	Lucinda Anderson, Barbara Webber, and other
	cast members
Wardrobe mistress.....	Holly MacDonald
Graphic Design.....	Peter Erickson
Supplementary Orchestration.....	Jim Streich
Photography.....	Roger Evans
Props construction.....	Stephen B. Sullivan
	Adam Jensen
House Manager.....	Mary Kuehborn
House Staff Recruitment.....	Rhea Sullivan
Ticket Sales.....	Stephanie Brody
	Ernest Brody, Charlotte Morrison
Publicity.....	Stephen Hage
Treasurer.....	Richard Rames
Secretary.....	Sue Ann Rawlins
Chorus Representatives...	Holly MacDonald, Stephen B. Sullivan

ORCHESTRA

Violin I.....	Linda Werner (Concertmaster)
	Paula Larson
	Suzanne Little
Violin II.....	Marta Stahl
	Gary Rauk
Viola.....	Jean Rognsvoog
	Scott Olsen
	Anne-Marie Donaldson
Cello.....	Coral Bastien
	Marlys Lund
	John Litch
Bass.....	Bob Salter
Flute.....	Julie Parnell
	Sari Fried
Clarinet.....	Barb Hovey
Oboe.....	Linnea Schilling
Bassoon.....	Debbie Johanneck
Horn.....	Martha Bentley
	Becky Rucker
	Jim Streich
Trumpet.....	Bob Hirte
	Andrew Padula
	Chris Houser
Trombone.....	Greg Michnay
	Kevin Schmidt
Percussion.....	Jim Streich
	Julie Olson

GLOSSARY

Buttercup's wares:

jacky - twists of tobacco soaked in rum (for chewing)

soft tommy - a kind of bread

chickens & conies - wild rabbits

pretty polonies - smoked sausages named, like the sandwich meat, after Bologna, the Italian town where they were first made

reddest beauty in all Spithead - body of water off Portsmouth

Dick Deadeye, Bill Bobstay (boatswain), Bob Becket (carpenter's mate) - the last names of these sailors all refer to parts of a ship's ropes or rigging

foremast hands - those sailors who serve "before the mast" (those below the rank of officer) [see Quarterdeck]

quarterdeck - the deck to the aft of the mainmast where only commissioned officers may promenade

ship a selvagee - a hank of rope yarn made into a strap or sling

Sir Joseph Porter, K.C.B. - Knight Commander of the (Order of the) Bath (high honor)

bang the loud nine-pounders go - the smallest of the battery of cannons carried on Royal Navy ships (which also included 18 and 32-pounders)

pocket borough - refers to a parliamentary seat controlled by a single individual (usually wealthy landowner); these seats were abolished by the Great Reform Act of 1832

grog - rum diluted with water (from the nickname of the Admiral who began the custom of issuing the drink to sailors, "Old Grog," so called for the program cloak he usually wore)

British tar - slang for sailor

Cimmerian darkness - according to Homer's Odyssey, the Cimmerians lived in a land where the sun never shines

bumboat woman - boat used to peddle provisions to ships in port

"jackdaws strut in peacock feathers"; "storks turn out to be but logs"; "bulls are but inflated frogs" - three references to Aesop's fables

turbot is ambitious brill - kinds of fish, turbot being preferred

gild the farthing - lowest denomination of British coin at the time

the prospect is Elysian - in Greek mythology, Elysian fields were the home of the blessed

cat-o'-nine-tails (or simply "the cat") - a whip with nine knotted lashes used for punishment

fo'c'sle - short for "forecastle," the forward part of the ship, usually containing the crew's quarters

no telephone - the first telephone transmission was in 1876, and the first London exchange opened in June of 1878, a month after Pinafore did

CONTRIBUTORS

Jack & Jane Allison
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Dr. C. J. Boltuck
Marv Bookin
Armine Boyadjian
Jerry Cassidy
Nigel & Audrey Dolby
Mrs. John G. Erickson
Ella & Gilbert Farnell
Paul A. Fine
Dick Fishel
Lonny Flemmer
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SPECIAL THANKS TO: Gethsemane Episcopal Church, Benson Parking, Dick Sorensen, Theatre in the Round, Ken Kube, and our loyal crew of ushers, ticket sellers, concessionaires, and confectioners.

THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

Founded in 1979 by Dick Fishel and Jim Hart, the company's productions include Trial By Jury (1979), Patience (1980), Iolanthe (1981), Princess Ida (1982), Ruddigore (1983), The Gondoliers (1984), The Mikado (Spring, 1985), The Sorcerer (Fall, 1985), The Pirates of Penzance (1986), The Yeomen of the Guard (1987), and Utopia, Ltd. (1988).

Our next production is scheduled to be Patience, in the Spring of 1990. Tax deductible contributions to help support our season are always welcome.

The company is in need of space to rehearse and build sets. If you know of a place where we could do either or both (at low cost), please let us know.

THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

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