

The Pirates of Penzance

or The Slave of Duty

THE CAST

Major-General Stanley Scott A. Gorman
The Pirate King Waldyn Benbenek
Samuel (*his Lieutenant*) Alexander Gerchak
Frederic (*the Pirate Apprentice*) Seth Tychon Steidl
Sergeant of Police Paul Nevin
Ruth (*Piratical maid-of-all-work*) Lara Trujillo

(*Major-General Stanley's wards or "daughters"*):

Mabel Anna Maher
Edith Kaoru Shoji
Kate Maggie Benham
Isabel Mallory Rabehl

Chorus of Pirates, Policemen,

Major-General Stanley's Daughters and their Governesses:

Sam Babkin	Leah Holmes	Paul Nevin
Sarah Brickeen	Shawn Holt	John Orbison
Justin Cervantes	Michael Hull	Brandon Osero
Theresa Drexler	Jacob Koshiol	Samantha Raun
Jeff Erickson	Nani Krueger	Lowell Rice
Jakob Gomez	Kate Lamb	Sam Vinitzky
Mary Gregory	Blanka Melbostad	Jacob Wilde
Stephen Hage	Mary Mescher Benbenek	Joshua Zapata-Palmer
	Mikaela Moe	

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**Understudies:** Jeff Erickson (*Major-General Stanley*),  
Brandon Osero (*Pirate King*), Jacob Wilde (*Frederic*),  
Sam Vinitzky (*Samuel*), Jacob Koshiol (*Sergeant of Police*),  
Maggie Benham (*Mabel*), Blanka Melbostad (*Edith*),  
Kate Lamb (*Kate*), Leah Holmes (*Isabel*), Samantha Raun (*Ruth*)

**Act I:** A Rocky Sea-shore on the Coast of Cornwall

*15-Minute Intermission*

**Act II:** A Ruined Chapel by Moonlight

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Our production of *The Pirates of Penzance* is dedicated to the
memory of company founder, Stage Director, Music Director,
Set Designer, and leading man

Dick Fishel

~ Please turn off all cell phones ~

~ No eating or drinking (except water) is allowed in the theatre ~

~ No smoking is permitted in the building ~

~ The use of cameras or recording of any kind is strictly forbidden ~

DIRECTOR'S NOTE

"A New and Original Melo-Dramatic Opera in Two Acts"~

The First Night was New Year's Eve, 1879, at Ford's Fifth Avenue Theatre, 45 East 20th Street, in New York City. (There had been a hastily devised "premiere" the previous afternoon in Paignton, Devonshire, performed by a touring company of *H.M.S. Pinafore*.) This extraordinary American premiere was the first production by Richard D'Oyly Carte's new opera company, intended to secure the copyright – a firm legal response to the countless "pirated" productions of *H.M.S. Pinafore* all over the United States, which were not earning the triumvirate of Gilbert, Sullivan, and D'Oyly Carte any money.

Our production pays homage to that auspicious occasion by restoring the original second act finale, which includes a nod to *Pinafore*, a hymn to the nobility, and a reprise of the Major-General's patter song. There are also a few subtle edits to the libretto and score in accordance with the traditions of the D'Oyly Carte Opera Company ... as well as a couple of surprises to keep the aficionados on their toes!

Perhaps most significant in this production is the beautiful set, designed and painted by Wendy Waszut-Barrett, an internationally-renowned expert in the lost art of "dry pigment techniques" from the 18th and 19th centuries. She masterfully created a "model theatre" similar to that which W.S. Gilbert used to envision his meticulous geometrical stagings. Our set is complete with manually-operated scenic panels, a roll drop, and luminous portraits of our beloved composer and author.

Finally, I want to call your attention to Sullivan's superb score, a masterpiece of elegant variety, despite the fact that the maestro forgot the first act in London and had to desperately reconstruct it from memory over many a sleepless night in his New York hotel room. Resurrecting a spritely chorus from the failed *Thespis* for the entrance of the ladies, and penning "Come, friends who plough the sea", the birth of our folk song "Hail, hail, the gang's all here!", Sir Arthur was never more delightful – nor Gilbert more cleverly inspiring to him.

As Sullivan wrote to his mother after that exhilarating, exhausting First Night: "The new year opens auspiciously for me." Indeed it did. And how supremely fortunate we are that for the next seventeen years, and the creation of fourteen comic operas, he and Gilbert built a legacy that we continue to enjoy today!

— Gary Briggie

SYNOPSIS

Act I (*A Rocky Sea-shore on the Coast of Cornwall*):

A band of pirates is celebrating a combination of Birthday and Graduation Party to honor Frederic, as he turns twenty-one and completes his apprenticeship to the trade of piracy. He rather spoils the party by revealing that he had only been made a pirate-apprentice due to a mistake by his nurse-maid, Ruth, and now that he has fulfilled the terms of his contract (for he is the Slave of Duty), he intends to fight to eradicate his former comrades. After Frederic bids a fond farewell to the pirates, Ruth's romantic designs on him are demolished by the arrival of a bevy of beautiful girls, the wards of Major-General Stanley. The girls are fascinated by Frederic, but much too pragmatic to engage themselves to one with negative social standing. An exception appears: Mabel, apparently the one true romantic, pledges her love. The pirates re-appear to capture the girls, but are temporarily stopped by the arrival of the Major-General. He has heard of these tender-hearted "Pirates of Penzance" and knows the trick of escaping from them: claim to be an orphan. The ploy succeeds, and at the end of Act I, the pirates reluctantly relinquish their prey.

Act II (*A Ruined Chapel by Moonlight*):

General Stanley is tormented by having lied to escape the pirates. Meanwhile, Frederic plans to attack the pirates, with a company of police constables, that very night. When the police arrive, they are not cheered by the rather bloodthirsty encouragement of the ladies. After they leave, Frederic is accosted by the Pirate King and Ruth, who convince him that he is still bound to the pirates, due to a legal technicality: his indentures state that he must serve them until his twenty-first birthday, but, since he was born in leap-year, on February 29, he won't reach that birthday for another sixty-seven years. His sense of duty compels him to rejoin the pirate band, but Mabel pledges to wait for him (until 1940!). The puzzled policemen carry out the attack without him, but are soundly defeated. This victory is reversed when the Sergeant of Police finds another soft spot in the pirates' hearts, leading to explanations which permit the happy ending for all.

PRODUCTION STAFF

Stage Director Gary Briggie
Music Director Randal A. Buikema
Assistant Director Wendy Lehr
Assistant Music Director..... Jean Orbison Van Heel
Assistant to the Director..... Alexander Gerchak
Stage Manager Joelle Coutu
Set Designer & Scenic Painter Wendy Waszut-Barret
Costume Designer Barb Portinga
Lighting Designer Carl Schoenborn
Dance Direction & Additional Choreography Penelope Freeh
Dance Captains Maggie Benham, Alexander Gerchak, Brandon Osero
Set Builder Jay Scoggin
Props Stephen Hage, Malka Key, Lara Trujillo
Cell Phone Lyrics..... Steven Norquist, Holly Windle
Assistant Stage Managers Malka Key, Brianna Sullivan
Audio-Visual Technician / Assistant Stage Manager Owen Rounds
Wardrobe Mistress Jo Pasternack
Set Construction Crew Dean Laurance, Waldyn Benbenek
Ernest Brody, Gary Maher, and cast members
Rehearsal Pianists Jean Orbison Van Heel, Brian Chan
Poster Design Tom McGregor, Mary Olson
Lobby Display & Photography Stephen Hage
House Managers & Ticket Sales Julia Ockuly, Eric Pasternack, Erik Rogers
Ticket Helpers Rhea Sullivan, Holly Windle
Cristina Werling, and cast members
Flyer, Program, and Ticket preparation Richard Rames
House Staff Recruitment..... Wendy Matsutani
COVID Safety Officers..... Wendy Matsutani, Alexander Gerchak
Anna Maher, Barb Hovey, Malka Key

The Board:

Producer Stephen Hage
Labour Pool Coordinator..... Malka Key
Publicity Waldyn Benbenek
Treasurer John Orbison
Secretary..... Wendy Matsutani
Chorus Representatives Alexander Gerchak, Anna Maher
Orchestra Representative..... Barb Hovey

ORCHESTRA

Conductor Randal A. Buikema
Orchestra Manager / Librarian Lorine Menzhuber
Violin I..... Victoria Athmann (*Concertmaster*), Derick Rehurek
Beth Henningsen, Karen Kozak, Maya Gitch
Violin II Lorine Menzhuber, Betsy Lofgren
Karen Neinstadt
Viola Ann Bur, Laura Bidgood
Cello..... Karin Holmberg Kimble, Nathan Hertz
String Bass Benjamin Kitt, Jack Litzau
Flute Suzanne Benson, Nancy Hagfors
Clarinet Barb Hovey, Barbara Sabal
Oboe..... Steve Schellenberg, Donna Votino
Bassoon..... Devin Dolquist, Alice Anderson
Horn Cristina Werling, Chris Hahn
Trumpet..... Andy Padula, Patrick Gefre
Trombone..... Ross Fugl, Charles Watt
Percussion Charley Rich, Matthew Clark
Keyboard..... Jean Orbison Van Heel

GLOSSARY (in order of occurrence)

ACT I

let the pirate **bumper pass** – a bumper is a cup or glass filled to the brim, as for a toast
Frederic's out of his indentures – a binding contract to work for a set period of time to learn a trade (apprenticeship)

scuttling a Cunarder – sinking a passenger ship of the Cunard line

cutting out a White Star – separating a passenger ship of the White Star line from the surrounding ships in order to capture it (the *Titanic* was a ship of the White Star line)

on breakers always steering – always making mistakes and getting into trouble; as when steering a ship toward waves breaking on rocks

the glass is rising very high – weather-glass: a barometer (rising indicates fair weather)

your pirate caravanserai – as “caravanserai” is a sort of inn for caravans and their occupants, the only excuse for applying this word to a group of men is that it rhymes with Chancery (almost)

Wards in Chancery – minors under the protection of the Court of Chancery

from **Marathon to Waterloo** – In 490 BC, the Greeks defeated the Persians at Marathon (the messenger who died after running the 26 miles to Athens with the news somehow inspired modern “marathons”). Napoleon’s final defeat was at Waterloo in 1815.

the scientific names of beings animalculous – an animalcule is a microscopic animal

I answer hard acrostics – a sort of word puzzle

quote in elegiacs all the crimes of Heliogabulus – even the use of a verse form (elegiacs) could not soften the awful deeds of this most appalling Roman emperor (212 -222 AD)

In conics I can floor peculiarities parabolous – Conics is the study of geometric properties of a cone cut by imaginary planes, producing parabolas, ellipses, and hyperbolas. To floor is to defeat (as in wrestling). Parabolous is Gilbert’s adjective variant of parabolic.

I can tell undoubted Raphaels from Gerard Dows and Zoffanies – three painters, from three different centuries and countries, and with quite distinct styles

the croaking chorus from The Frogs of Aristophanes – a comedy produced in Athens in 405 B.C. (the croaking chorus goes “Berkekekex, koax, koax”)

a washing-bill in Babylonian cuneiform – a laundry-list, in ancient wedge-shaped writing
ev’ry detail of Caractacus’s uniform – This Welsh king who resisted the Roman invasion of Britain had a limited uniform: it consisted of woad, a blue dye... and nothing else!

whistle all the airs from that infernal nonsense Pinafore – *H.M.S. Pinafore* was the Gilbert & Sullivan show which preceded *The Pirates of Penzance*. It was their first great success.

mamelon and ravelin – terms for strategic earthworks: mamelon is a mound used in fortifications, ravelin is a sort of ridge

such affairs as sorties and surprises – sudden troop movement outward when besieged

has never sat a gee – never ridden a horse (“gee-gee” being a childish way of referring to a horse, derived from a word of command to horses)

Divine Emollient! – something that softens, as poetry apparently does, even for pirates

Pray observe the magnanimity we display to lace and dimity – a thin cotton fabric

ACT II

dishonor on the family escutcheon – shield displaying heraldic insignia; family crest

threatened with emeutes – a French term for riots or brawls

when the coster’s finished jumping on his mother – costermongers (street vendors of fruit, fish, etc.) were sometimes rather rough characters

life preserver – a stick or bludgeon lashed with lead, intended for self-defense, but all too often used by evil-doers (as in this case)

unshriven, unannealed – without having made confession or having received extreme unction

with humbled mien – manner, or general bearing

we love our House of Peers – the House of Lords, one of the two Houses of Parliament (a peer has at least one of the following titles: duke, marquis, earl, viscount, and baron)

Hymeneally coupled – Hymen was the Greek god of marriage ceremonies

Since its founding in 1979 by Dick Fishel and Jim Hart, the company has produced all the Gilbert and Sullivan shows: *Trial By Jury* (1979, Fall 1996, Summer 2015), *Patience* (1980, 1990, 2002, 2012), *Iolanthe* (1981, 1992, 2004, 2016), *Princess Ida* (1982, 1993, 2006, 2018), *Ruddigore* (1983, 1995, 2009, 2020, 2022), *The Gondoliers* (1984, 1994, 2005, 2017), *The Mikado* (1985, 1996, 2007, 2019), *The Sorcerer* (Fall 1985, 1997, 2010), *The Pirates of Penzance* (1986, 1998, 2011), *The Yeomen of the Guard* (1987, 1999, 2013), *Utopia, Ltd.* (1988, 2008), *H.M.S. Pinafore* (1989, 2001, 2015), and *The Grand Duke* (1991, 2003, 2014).

We’ve also presented Sullivan’s *The Zoo* (Fall 1996), Offenbach’s *Orpheus in the Underworld* (2000, Fall 2017), and a concert version of Sullivan’s *Rose of Persia* (Fall, 2001)
The GSVLOC will present *The Sorcerer* in the Spring of 2023

CONTRIBUTORS

In Memory of Dick Fishel

Mary Albrecht ❖ Woody and Cynthia Andrews ❖ Mary Delaney ❖
Patricia Fishel ❖ Yvonne Foster ❖ Lisa Legge ❖ Sally Lehmann ❖
Longfellow/Seward Healthy Seniors ❖ Holly MacDonald and John Orbison
❖ Jeffrey Masco ❖ Sara and Bruce Monick ❖ James Mullin

Divine Emollients (\$1000 and over)

Bruce Bruemmer ❖ Patricia Fishel ❖ Stephen Hage and Lara Trujillo ❖
Holly MacDonald and John Orbison ❖ Veritas Technologies

True Allies (\$500 to \$999)

Anne Cheney ❖ Charles Rich

Honorary Members of Our Band (\$250 - \$499)

Jon Beusen ❖ Chris and Rolf Bolstad ❖ James Mullin ❖ Paul and Pat
Sackett ❖ Carolyn Sorensen

Friends Who Plow the Sea (\$100 to \$249)

Arlene Alm ❖ Woody and Cynthia Andrews ❖ Phil Asgian ❖ Maria Bales
❖ Gary and Helen Bergren ❖ Laurie Brooks ❖ Mary Delaney ❖ Kim
Dickey ❖ George Ehrenberg ❖ Janet Zander and Mark Ellenberger ❖
Yvonne Foster ❖ Cynthia Fuller ❖ Alan and Catherine Galbraith ❖ Gayle
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Sally Lehmann ❖ Sara Martineau ❖ Jeffery Masco ❖ Pete and Karen
Mattson ❖ Sandra Iovan and George Moilanen ❖ Sara and Bruce Monick
❖ Derrill Pankow and Allan Bradley ❖ Dave Peichel ❖ Steve Rawlins ❖
Sally and Jeff Shlosberg ❖ Drs. David and Vivien Smith ❖ Linnea
Sodergren ❖ Jay Waldera ❖ Mary Walker

Pirate 'Prentices (up to \$100)

Mary Albrecht ❖ Anonymous (3) ❖ Susan Armstrong ❖ Aroti Bayman ❖
Ruth Berman ❖ Jean Carlson ❖ Tom Chresand ❖ Barbara Cohen ❖
Benjamin Cummins ❖ Ann Delgehausen ❖ Ian Ellis in Memory of Jean
and Jonas Ellis ❖ Gary Engstrand and Kathy Jensen ❖ Dutton Foster ❖
Steve and MaryAnne Frank ❖ Amy Frankfurt ❖ Kathleen and Tony Green
❖ Linda Gries ❖ Teresa Gruber ❖ Linda and Michael Hancher ❖ Jack and
Grace Harkness ❖ Edward Hathaway and Pamela Haiden ❖ Barbara
Hauser ❖ Stephanie Highley ❖ Mary Hile ❖ Holly Holmes ❖ Barb Hovey
❖ Carol Hovey ❖ LeAnn Hutton ❖ Eric Johnson ❖ Duane Kelling ❖
Mary and Steven Kennedy ❖ Margaret Kirkpatrick ❖ Terry Korupp ❖
Lisa Legge ❖ Jan and Lou Leichter ❖ Rachel Levitt ❖ Longfellow/Seward
Healthy Seniors ❖ Maj-Lis Jalkio and Dean MacLaughlin ❖ Adele Mehta
❖ Janet Merrill ❖ Terry Nelson ❖ Amogh Rajanna ❖ Patrice Reitmeier ❖
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and Susan Schultz ❖ Lisa Sinclair ❖ Kym Spotts ❖ Leslie and Lee
Swenson ❖ Susan Taple ❖ Steve, Michele, and Kent Thompson ❖ Wesley
and Cheryl Volkenant ❖ Ruth and David Waterbury ❖ Richard
Wiebelhaus

ACKNOWLEDGMENTS

St. Christopher's Episcopal Church, Lake Harriet United Methodist Church,
and our rollicking band of ushers, ticket sellers, and concessionaires.

The Gilbert & Sullivan Very Light Opera Company

presents



Director: Gary Briggie
Music Director: Randal Buikema
November 4- 20, 2022
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