

**ROYAL BIJOU THEATRE**  
**PAIGNTON.**

FOR ONE DAY ONLY,  
**MONDAY, December 29th,**  
 AT 2 O'CLOCK.

AN ENTIRELY NEW AND ORIGINAL  
**OPERA**  
 By Messrs. W. S. Gilbert & Arthur Sullivan, entitled  
**THE PIRATES OF PENZANCE,**  
 LOVE AND DUTY,  
 PRODUCTION in any country.

**POSTPONED**  
**To TUESDAY, Dec. 30th**

Mr. RICHARD MANSFIELD  
 Mr. FEDERICK CALDWELL  
 Mr. J. W. BAKER

Edith  
 Isabel  
 Kate  
 Ruth (Frederick's Nurse)

ACT I.  
 ACT II.

Doors open at 1.30 Commence at 2.0

Sofa Stalls, 3/-; Second Seats, 2/-; Area, 1/-; Gallery, 6d.

TICKETS TO BE HAD AT THE GERSTON HOTEL

Conductor: Mr. RALPH HORNER    JUBIL MESSERS: Mr. HERBERT PROOK

—LORDS: THEY: BEAM: FRONTS: NOON: 11:50: FIRST: TOP: 11:45

The first performance in England of *The Pirates of Penzance* took place in Paignton, for one night only, to establish the copyright

**OPERA COMIQUE**  
 Licensed by the Lord Chamberlain to Mr. H. B. ...  
 Lessee and Manager: **MR. DOVLY CARTER**

EVERY EVENING,  
 The New and Original Melo-Dramatic  
 Opera, in Two Acts, entitled  
**THE PIRATES OF PENZANCE**  
 By Messrs. A. SULLIVAN and W. S. GILBERT.  
 Produced as it is by the New and Original Vaudeville,  
**IN THE SULKIS**  
 By FRANK DESPREZ. Music by ALFRED CELLIER.  
 No Booking Fee.  
 New Office 1880  
 From 11 to 1.

Front cover of the programme for the first London production of *The Pirates of Penzance*, 1880

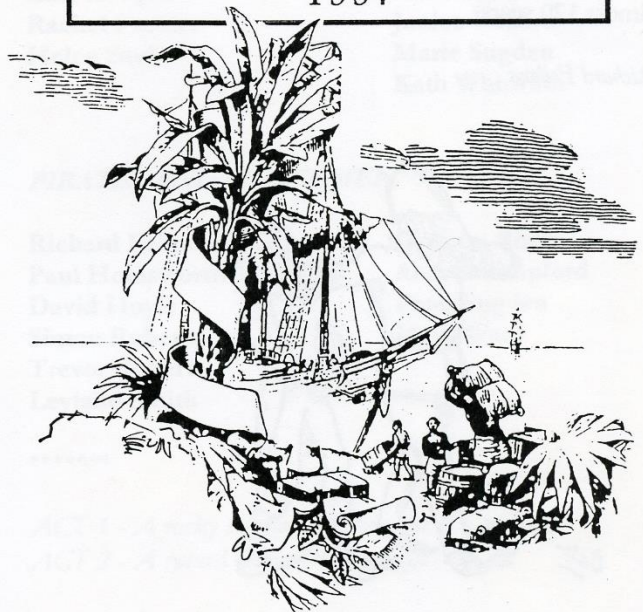
HALIFAX

GILBERT & SULLIVAN SOCIETY

PRESENTS

THE  
**PIRATES**  
 OF  
**PENZANCE**

Playhouse Theatre  
 Halifax  
 7.30 p.m.  
 10th - 15th November  
 1997



Halifax Gilbert & Sullivan Society Founded 1968  
 Affiliated to the National Operatic & Dramatic Association

## CAST

Major-General Stanley      **Richard Buxton**  
The Pirate King            **David Ward**  
Samuel (*his Lieutenant*)   **Mike Whitwam**  
Frederic (*the Pirate Apprentice*) **David Gee**  
Sergeant of Police         **John Thompson**

\*\*\*\*\*

Mabel                         **Elizabeth**  
                                     **Dinsdale**  
Edith                         **Clare Williams**  
Kate                         **Christine**  
                                     **Roberts**  
Isabel                         **Rosi Fellows**  
                                     (*General Stanley's daughters*)

Ruth (*a Pirate Maid of all Work*)   **Susan Baines**

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Pirates' mates               **William Fellows**  
                                     **Owen Parry**

Servants                     **Harold Galley**  
                                     **Nicholas Green**

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### GENERAL STANLEY'S DAUGHTERS

**Carol Fleming**                 **Stephanie Bolton**  
**Jenny Harvey**                 **Jane Fellows**  
**Julie Johnston**                 **Fay Fielding**  
**Liz Leadbeater**                 **Kate McFarlane**  
**Kate Loughe**                     **Anne Parry**  
**Rachel Prosser**                 **Janice Roberts**  
**Helen Saul**                     **Marie Sugden**  
   **Kath Whitwam**

### PIRATES AND POLICEMEN

**Richard Fellows**                 **Graham Boyle**  
**Paul Holdsworth**                 **Andrew Stopford**  
**David Hoyle**                     **Peter Sugden**  
**Simon Roberts**                 **Mark Ward**  
**Trevor Roberts**  
**Leyland Smith**

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*ACT 1 - A rocky seashore on the coast of Cornwall*

*ACT 2 - A ruined chapel by moonlight*

Why is *Pirates* so popular, and why was it chosen by a leading American producer for transformation into a Broadway blockbuster more than one hundred years after it was first presented? Read on.

Like all Gilbert and Sullivan operas, it was written for a literate audience. Gilbert's sharp satire on Victorian manners and his mockery of theatrical convention would not have been lost on them. Sullivan's music, too, was rich in allusion. Those who were familiar with grand opera would have noted the amusing references to the conspiratorial choruses that are so common in Verdi's work, as well as the operatic exchange between Ruth and Frederic in act one. "Poor wandering one" is said to be an almost perfect parody of a Gounod waltz song.

Despite this, G & S can be taken at face value. How perfectly the words and music fit together! Although Sullivan tried hard to write serious music, it was in his work with Gilbert, when he was less self-conscious, that inspiration came. For instance, there is a beautiful song for the Major-General in act two, "Sighing softly to the river", which is given a strange poignancy and irony by being part of a ridiculous situation.

All G & S operas have these ingredients, though. Somehow in *Pirates* they are compressed, with one number following another in quick succession. Nearly all of them would be show stoppers in a modern musical. In addition, the piratical subject matter gives scope for vigorous action on stage, and there isn't too much convoluted dialogue. However, it is the musical and literary content that counts, unlike certain modern musicals which disguise poor art with spectacular staging.

*Pirates*, written at a particularly fecund time in English culture, has lasting value. It has amused and entertained audiences throughout the English-speaking world for almost 120 years.

*Richard Fellows*



A policeman's lot is not a happy one  
(drawing by Gilbert)

Act One

**CHORUS AND SOLO** (Pirates and Samuel)

*Pour, oh pour the pirate sherry*

**SONG** ( Ruth )

*When Fred'ric was a little lad*

**SONG** (Pirate King and Pirates)

*Oh, better far to live and die*

**RECITATIVE AND DUET** (Ruth and Frederic)

*Oh, false one, you have deceiv'd me!*

**CHORUS OF DAUGHTERS AND SOLOS** (Edith and Kate)

*Climbing over rocky mountain*

**RECITATIVE** (Edith, Kate, Frederic and Daughters)

*Stop, ladies, pray!*

**SONG** (Frederic and Daughters)

*Oh, is there not one maiden breast*

**SONG** ( Mabel and Daughters)

*Poor wand'ring one!*

**SCENE**(Edith, Kate and Daughters)

*What ought we to do?*

**CHORUS AND DUET** (Daughters, Mabel and Frederic)

*How beautifully blue the sky*

**SCENE** ( Frederic and Daughters and Pirates)

*Stay, we must not lose our senses... Here's a first rate opportunity*

**RECITATIVE** ( Mabel, Samuel, Daughters and Major-General)

*Hold, Monsters!*

**SONG** ( Major-General and Chorus)

*I am the very model of a modern Major-General*

**FINALE TO ACT ONE**

*Oh ! men of dark and dismal fate ... I'm telling a terrible story ... Hail Poetry ... Oh happy day with joyous glee ...*

*Oh master, hear one word I do implore you ... Pray observe the magnanimity*

Act Two

**CHORUS AND SOLO** (Daughters and Mabel)

*Oh, dry the glistening tear*

**RECITATIVE** (Major-General and Frederic)

*Then, Frederic, let your escort lion-hearted*

**CHORUS WITH SOLOS** (Sergeant, Policemen, Mabel, Daughters, Edith and Major-General)

*When the foeman bares his steel*

**RECITATIVE AND TRIO** (Frederic, Pirate King and Ruth)

*Now for the pirates' lair*

**TRIO** ( Ruth, Frederic and Pirate King)

*When you had left our pirate fold*

**TRIO** ( Ruth, Frederic and Pirate King)

*Away, away! my heart's on fire!*

**RECITATIVE AND DUET** ( Mabel and Frederic)

*All is prepared, your gallant crew await you*

**DUET** ( Mabel and Frederic)

*Stay, Frederic, stay! ... Ah, leave me not to pine ...*

*Oh here is love, and here is truth*

**RECITATIVE** (Mabel, Sergeant and Police)

*No, I'll be brave!*

**SONG** ( Sergeant and Police)

*When a felon's not engaged in his employment*

**SCENE** (Pirates, Sergeant and Police)

*A rollicking band of pirates we*

**CHORUS** (Pirates, Policemen and Samuel)

*With cat-like tread*

**RECITATIVE** (Frederic, Pirates, Policemen and Major-General)

*Hush, hush, not a word*

**SONG** (Major-General, Pirates and Police)

*Sighing softly to the river*

**FINALE TO ACT TWO**

*Now what is this and what is that ... With base deceit you worked upon our feelings ... To gain a brief advantage you've contrived ... Poor wand'ring ones*

*The story so far*

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Many years ago, young Frederic was apprenticed to a Pirate King, through a mistake of his nursemaid, Ruth, who was thereby compelled to join the pirates with him. We meet them all on a rocky beach in Cornwall, as they are celebrating the end of Frederic's apprenticeship at the age of twenty-one.

He is determined to renounce his piratical upbringing, even though (as the King is at pains to point out) when contrasted with 'civilised' behaviour piracy is comparatively honest. Frederic has remained loyal to the Pirate King until now only through his overpowering sense of duty. The pirates bid a tearful farewell to Frederic, and a slightly less tearful farewell to Ruth, whose designs on her younger companion are upset by the sudden arrival of a bevy of beautiful maidens.

They are the daughters of Major-General Stanley out for a picnic, and the pirates return to discover this matrimonial treasure-trove shortly before the arrival of the Major-General himself.

Through an ignoble subterfuge the Major-General contrives to secure their freedom, and the story from now on concerns his remorse and the pirates' revenge. Frederic's loyalties are severely tested by the conflicting demands on his sense of duty, his gallant band of policemen are even more puzzled by his predicament, and the issue remains in doubt right up to the final denouement.

- Who will triumph, pirates or police?
- On which side will Frederic's sense of duty fall?
- And what will happen to Ruth?

All will be revealed.

**PRODUCTION TEAM**

**PRODUCER** GISELLE FINNEY

**MUSICAL DIRECTOR**  
BARBARA THOMPSON

**ASSISTANT MUSICAL DIRECTOR**  
RICHARD BUXTON

**MEMBERS OF THE WEST YORKSHIRE  
ORCHESTRA**

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**STAGE MANAGER** ANDREW STOPFORD

**ASSISTANT STAGE MANAGER**  
IAN HENDERSON

**SET DESIGNED BY** JOHN WORRILOW

**AND BUILT BY** JOHN WORRILOW,  
TREVOR ROBERTS, SIMON ROBERTS,  
RICHARD BUXTON, IAN HENDERSON,  
LESLEY HENDERSON, COLIN HARRIS,  
KATE McFARLANE, ANDREW STOPFORD,  
CHRISTINE JOHNSON, KATHRYN  
BUXTON, MIKE WHITWAM, FRANCESCA  
FINNEY

**LIGHTING** CHRIS DYSON

**PROPERTIES** CHRISTINE JOHNSON  
KATHRYN BUXTON

**COSTUMES** W. A. HOMBURGS,  
LEEDS.

**PUBLICITY** HELEN SAUL, SIMON  
ROBERTS, KATHRYN BUXTON, RICHARD  
BUXTON, PETER SUGDEN

**MAKE-UP** LORRAINE  
NEEDHAM, GILLIAN WILKINSON,  
JUDITH TRICKEY, JANICE ROBERTS

**PROMPTERS** KATHRYN BUXTON,  
JEAN CAREY, BRENDA PRIESTLEY

**ACCOMPANISTS** COLIN AKERS  
NOREEN GALLEY

**ORCHESTRAL PARTS**  
JAMES NEWBY MUSIC

**TICKET SALES & FRONT OF HOUSE**  
TONY JOHNSON

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**THANKS TO THE SAIR INN, LINTHWAITE,  
FOR LOAN OF BARRELS**

**OFFICIALS & COMMITTEE**

Andrew Stopford President

**Executive Committee**

Richard Fellows	Chairman
Ian Henderson	Vice-Chairman
David Ward	Treasurer
Kathryn Buxton	Secretary
Tony Johnson	Business Manager
Stephanie Bolton	Patrons Secretary
Christine Johnson	
Trevor Roberts	
Helen Saul	

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Mr J.S. Brearley Honorary Auditor

YOUR 1998 PRODUCTION WILL BE  
**THE GONDOLIERS**  
(OR, THE KING OF BARATARIA)

**HALIFAX THESPIANS**  
KING CROSS STREET, HALIFAX  
TELEPHONE: 01422 365998

December 6th - 13th at 7.30 p.m.  
**STEPPING OUT**  
by Richard Harris  
Director: Anne Brook

Sponsored by: **DAVID KNIGHT  
(AGRICULTURE) LTD**

**BOX OFFICE:** Open from Wednesday in the week  
before each production, 12 noon to 4 p.m. daily.



I am the very model of a modern Major-General  
(drawing by Gilbert)