

PIRATE PRODUCTIONS PRESENTS



THE
PIRATES
OF PENZANCE

BY
GILBERT &
SULLIVAN

10th ANNIVERSARY
PRODUCTION



THE CAST

Frederic Alan Carlisle
The Pirate King Edward Seymour
The Ageing Ruth Hilary Guerra
Major-General Stanley Leslie Woodhall
The Sergeant of Police Steve Russon

The Stanley Girls,
led by

May Cliodhna Dempsey & Belle Barbara Hall(oran),
Amanda Allen - Annetje Beugelink - Abigail Carter - Maireadh Cranfield
Mary Cranfield - Louise Curwen - Anita De Viell - Jackie Fleming
Fiona 'Kate' Goudekot - Margaret Green - Anna-Louise Kroon
Ciara "Edith" Murphy - Guini "Isabel" Seymour - Christine Pedley
Jane Philpott - Pam Rice - Helen Stanners - Mary Walsh

The Pirates, Policemen and Vergers

Paul "Sam" Barker - Jamie "James" Reid Baxter
Dave Arnoll - Ian Brooks - Andrew Bruce - David Bullock - Dominic Carter
Simon Clough - Graham Fairfax-Jones - Colin Fraser - Roy Green - Ken Reid
Malcolm Turner - David Winters
The Doctor of Divinity Peter Carr-North



THE ORCHESTRA

Violins: Chris 'Leader' Birch - Joan Carlton - Vivien Flynn - Felicity Hall
Wendy Hall - Gertrud Hilf - Fern Reinig - Ute Seinecke - Esther Volger
Violas: Paul Dunstan - Chantal Schwartz - Simone Schuster
Celli: Olivier John - Alex Reinig
Double bass: Don Carlton
Flute: Jos Dekker - Oboe: John Schadeck - Clarinet: Bert Kwant
Bassoon: José Fardeau
Horns: Michel Crinon - John Filbeck - Trumpet: René Hemmer
Trombone: Carmen Bernotti - Timpani: Claude Reuter

THE OTHERS



Direction & design Jane Carter

Musical direction Yvonne Hay

Stage management Roland Reinert

Costumes Penny Bardoni - Lone Crotty - Pat Maxey - Anne Ramsey - Liz Turner

Make-up Geraldine Ashton - Danielle Foggon - Linda Woodhall

Property production Sally & Martin Cardew

Wardrobe management Angela Milne

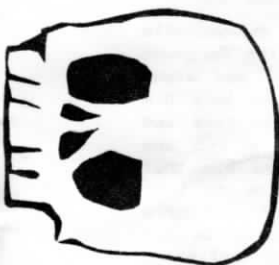
Crewing & set building Marco Courtehouste - Jules Kieffer - Ken Saunders

Rehearsal ivory tinkling Geoff Piper

Publicity Graham Fairfax-Jones

Keeper of the director's blood pressure Pauline Saunders

Pirates wish to thank Fred Karen of the War Museum, Diekirch, the Optimists Cricket Club, Anne Spender and the many others who have helped, lent, borrowed, stolen and otherwise given of their time and property to help this production. We are particularly grateful to the staff of the Théâtre Municipal in Esch.



THE SCENE

ACT I The seaside near Penzance

ACT II A chapel by moonlight

There will be an interval of 20 minutes between Acts I and II, during which a substantially longer, but unspecified period of time passes on stage.



A POTTED PIRATES OF PENZANCE



Act I opens with the orphan band of **Pirates of Penzance**, in shore clothing, celebrating the departure of the young, innocent **Frederic**, who is now 21, has thus completed his unintended apprenticeship with them and is free to leave. After a declaration of buccaneering faith by the **Pirate King**, the Pirates say goodbye to **Frederic**, to whom **Ruth**, a well-worn "piratical maid-of-all-work" and the only woman he has seen since early childhood, then declares her love and proposes marriage. **Frederic** has all but agreed, when four of the fertile **Major-General Stanley's** many daughters - including the delightful **May**, for whom he immediately falls, and the unendearing **Belle**, who falls for him - arrive and **Ruth** has to retire, defeated. The rest of the **Stanley girls** then appear and **Frederic**, initial coyness overcome by this extensive display of maidenly flesh, begs for affection - which is refused by all other than **Belle**, who continues to adore him while he persists in pursuing **May**, who spurns him. This unpromising situation is interrupted by the return of the **Pirates**, keen to take all the (not necessarily unwilling) girls as wives. They are in turn interrupted by **Major-General Stanley**, who is unwilling to have **Pirates** as sons-in-law, pretends to be an orphan, thus obtains their sympathy and ensures the girls' release. It is not clear whether the girls are pleased about this.

In Act II, the **Major-General's** conscience is troubled by his "abominable falsehood". **Frederic** rallies a posse of **Policemen**, led by the **Sergeant of Police**, to "wipe the Pirates off the face of the earth" and atone for his previous life of crime, but the **Pirate King** and **Ruth** tell him that, since he was born on 29 February, in Leap Year, he is five and a half, not 21, still has many more years' apprenticeship to run and cannot harm his once-more-fellow **Pirates**. **Frederic** informs him that the **Major-General** is not an orphan after all and they decide to kill **Stanley** for telling lies. **May** and **Belle** now come to inform **Frederic** that the **Policemen** are ready to fight. **Belle** reveals herself as not so unendearing as before and **Frederic** falls for her, thereby relieving **May** of his unwanted attentions. The **Policemen** reappear, ready for the fray, hear the **Pirates** coming and hide. The **Pirates** reappear, ready for the fray, hear the **Major-General** coming and hide. The **Pirates** first overcome the **Policemen**, but are then, with willing suspension of disbelief, neutralised by the revelation that they are strayed Members of the House of Lords (a quaint British institution), so patriotism, good behaviour and social acceptability win the day. It is all rather unlikely.

In this piece, Sullivan is using the style of grand opera, echoing German and parodying Italian composers. The "Hail Poetry" hymn in the finaletto, for example, is reminiscent of a similar piece in Wagner's Meistersingers, the "Poor Wandering One" egg-laying soprano solo of, say, Violetta's waltz song in La Traviata and "Away Away" of many a vengeance trio, while much of the Italianate recitative is Mozartian in flavour.

The measure of Sullivan's success was that, on the night before the curtain went up for the first time, the orchestra complained that "Pirates" came under the heading of grand opera, not operetta at all, and so they should be paid more money for playing it...

It is traditional to adapt parts of G&S operettas by, for example, adding references to suit the local situation. The changes of time and place and minor adjustments to characters and plot, most of which are only visual in impact, the music itself being untouched, have been made this time because we wanted, in this anniversary performance, to accommodate all the performers who were anxious to take part, the costume ladies, who wanted a change after 10 years of 19th century frocks, and the crew, who were unenthusiastic about filling the stage with papier mâché rocks.

Any profits this time will go to charitable causes, including Child Growth Research.

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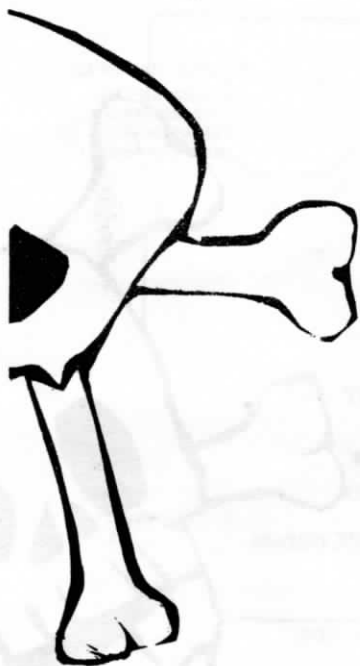
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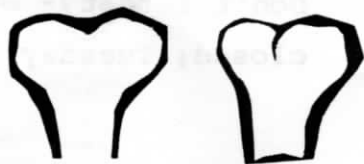
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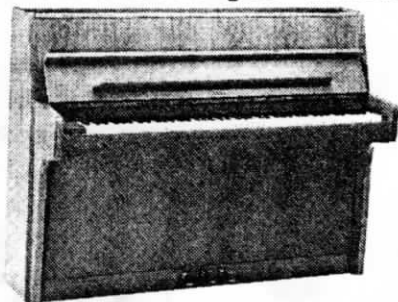
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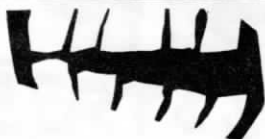
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The Pirates of Penzance was first performed at the Royal Bijou, Paignton and the Fifth Avenue Theatre, New York on 30 & 31 December 1879. It was first performed in Luxembourg at the Casino Syndical, Bonnevoie on 3, 4 & 5 May 1979, when those taking part included Jane Carter, Vivien Flynn, Margaret and Roy Green, Steve Russon, Edward Seymour and Leslie Woodhall, - and many members of the audience, we hope - whom you may also identify tonight.

**10th ANNIVERSARY
PRODUCTION**

