



Stoke-on-Trent Repertory Theatre

presents

THE PIRATES OF PENZANCE

BY W. S. GILBERT &
ARTHUR SULLIVAN



July 20th - July 28th, 1990

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Stoke-on-Trent Repertory Theatre
presents

The Repertory Theatre Opera
in

The Pirates of Penzance

or

The Slave of Duty

by

W. S. Gilbert and Arthur Sullivan

Director Peter Legge

Music Director Margaret Legge

Setting Specially Designed and Painted for this production by
Colin Chesterton

Lighting Designed by Stuart Campbell

Produced by Peter Legge and Richard Masters

Sponsored by N. J. Tostevin and Son

First produced at the Fifth Avenue Theatre, New York
31st December 1879

First London Production at The Opera Comique 3rd April 1880

Presented at The Repertory Theatre from
July 20th to July 28th 1990



The Rep and The Musical Theatre

Musical presentations are not a recent introduction to the theatre's activities. As long ago as 1944 the theatre presented "The Cousin From Nowhere" (now remembered only for the song 'I'll Take You Home Again Kathleen') and in 1945 John Gay's "The Beggars Opera". It was not, however, until 1976 with the popular 'Footlight Parade' reviews that the tradition was re-established and these shows were followed by "Oh What A Lovely War" (1978), "The Boy Friend" (1980), "Toad of Toad Hall" (1984) and "Happy As A Sandbag" (1985).

The first Gilbert and Sullivan opera was presented in 1986 when a company was formed to perform "H.M.S. Pinafore". This was followed in 1988 by a production of "Patience". These operas with their gentle, satirical humour and their delicate musicality are particularly suited to the intimate atmosphere of a small theatre. Not only this but singers welcome the opportunity to perform free from the need of sound amplification.

It is also delightful to be able to perform Sullivan's orchestral score with the instrumental forces he intended. So often amateur companies are obliged to omit, for instance, second flute, second clarinet, second horn and second trombone. The Rep is fortunate in having so many musician friends who make these omissions unnecessary. The Opera Orchestra is interesting in itself containing talented young players who are just embarking on their musical careers and highly trained graduates of famous music colleges and university music departments.

We hope you enjoy your evening with us.



THE REPERTORY THEATRE OPERA ORCHESTRA

LEADER: RALPH CHADWICK
ASSOCIATE LEADER: ALAN COTTON

Violins

Jennifer Harding
Sylvia Buckley
Olwyn Campbell
Yvonne Jennings
David Jennings
Michael Hearman
Joanne Bromley
Michael Montifroy
Melanie Houson

Oboe

Kathryn Jones

Horns

Lynne Bottomley
John Yates

Violas

Peter Haddow
Janet Mountford

Cellos

Alan Bennett
Ruth Hearman
Vicky Bliss
Paul Jones

Clarinets

Marie Bateman
Vicky Hood

Trumpets

Michael Simpson
Terry Woolliscroft
Peter Bateman
Tom Legge

Tympani and Percussion
Geoff Millward

Double Bass

Anthony Birks

Flutes

Beryl Hearman
Ann Marks
Nicki Pawson

Bassoons

Ronald Buckley
Mark Lindsay

Trombones

Don Till
Richard Harding
Glyn Adams
Mark Leigh

The Repertory Theatre wishes to record its grateful thanks to all the musicians mentioned above.



THE PIRATES OF PENZANCE
or
The Slave Of Duty

RICHARD A Pirate Chief.....	ALAN HULME
SAMUEL His Lieutenant.....	GEOFF LEAGAN
FREDERIC A Pirate Apprentice.....	GREG WALKER
MAJOR GENERAL STANLEY <i>of the British Army</i>	RICHARD MASTERS
EDWARD A Sergeant of Police.....	ERIC BALL
MABEL General Stanley's Youngest Daughter.....	JULIE MELLOR
KATE	CAROLE HOPWOOD
EDITH General Stanley's Daughters.....	DERETH BAILEY
ISABEL	ELIZABETH OWEN
RUTH A Piratical 'Maid of All Work'.....	VIRGINIA BRYAN

Pirates, Policemen, Major General Stanley's Daughters

THE REPERTORY THEATRE OPERA CHORUS

SOPRANOS
Irene Alexander
Jane Casswell
Angela Cooke
Sian Davies
Jayne Deaville
Katherine Legge
Anita Rawlingson
Alison Townsend

TENORS
John Collins
John Cooper
Anthony Crompton
Benedict Crompton
Paul Deaville
Bill Hancock
Andrew Morrey
John Steele
Gordon Toon

MEZZO SOPRANOS
Lee Jane Bennion
Katherine Haddow
Kristina Marsh
Dawn Warrillow
Sheila Shufflebotham
Carole Hopwood
Elizabeth Owen

BASS/BARITONES
David Bailey
David Finn
Tony Hearman
Adrian Mellor
Bernard Moss
Stuart Owen
Kevin Stanyer

ACT I — A Rocky Seashore on the Coast of Cornwall

ACT II — A Ruined Chapel on General Stanley's Estate

There will be a twenty minute interval between Acts I and II

FOR THE REPERTORY THEATRE OPERA

DEPUTY MUSIC DIRECTOR.	JANET MOUNTFORD
ASSOCIATE MUSIC DIRECTORS.	ANGELA ALCOCK
	BERYL HEARMAN
	JEANETTE GENTLEMAN
ASSISTANT TO THE DIRECTOR.	ANDREW MORREY
SALES ADMINISTRATOR.	KATHERINE LEGGE
STAGE MANAGER.	TINA CAMPBELL
MASTER CARPENTERS.	JOHN SHENTON
	DAVID BRYAN
PROPERTY MISTRESS.	MARGO PERKINS
WARDROBE SUPERVISOR.	VERITY HADDOW
ASSISTANT STAGE MANAGERS.	BILL HANCOCK
	MARTIN ALLSOP
	SIÂN DAVIES
	CALLUM GRAIG
	DANIEL MERCER
	JUSTINE SIMM

FOR STOKE-ON-TRENT REPERTORY THEATRE

PRESIDENT.....	SIR RICHARD BAILEY
CHAIRMAN.....	PETER DUTTON
GENERAL STAGE MANAGER.....	RICHARD MASTERS
HOUSE MANAGERS.....	JOHN WOOD ANDREW MORREY
BOX OFFICE MANAGER.....	STELLA WOOLSCROFT
THEATRE BAR MANAGER.....	GORDON TOON
COMPANY PHOTOGRAPHER.....	PETER CROFT

ACKNOWLEDGEMENTS

Costumes supplied by W. A. Homburg (Leeds) Ltd.
Specialist Music Stands by Playlight Hire Ltd.
Band Parts by The D'Oyly Carte Opera Trust
Vocal Scores and Libretti by Chappell and Co.
Additional Lighting by Theatre Royal, Hanley.
Scenic Canvas supplied by A. S. Green Ltd.

The Repertory Theatre wishes to give special thank to
The Theatre Royal, Hanley, for its continued help and support.

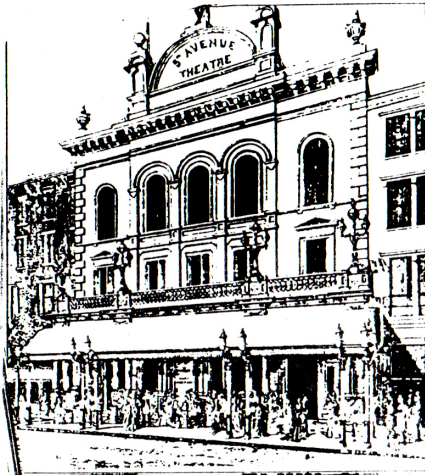
The American Pirates

'The Pirates of Penzance' is unique among the Gilbert and Sullivan operas in that it received its first performance in New York rather than in London. Ironically this was to prevent the 'piracy' of unauthorised American performances by establishing copyright in the United States. Gilbert and Sullivan's previous opera, 'H.M.S. Pinafore', had suffered badly at the hands of American pirate companies with fifty different companies performing the opera and paying nothing to its writers.

In October 1879 Gilbert, Sullivan and the impresario Richard D'Oyly Carte sailed for America. On arriving in New York Sullivan discovered that he had left behind all the music he had already written for Act I and began a feverish race against time to complete the opera ready for its world premiere at the Fifth Avenue Theatre on 31st December 1879, he finished the overture at 5.00 a.m. on that day. There is still a plaque on the wall of No. 45, East 20th Street, New York (the site of the hotel in which he stayed) which reads: 'On this site Sir Arthur Sullivan composed "The Pirates of Penzance" during 1879.

All this frantic effort payed great dividends, not only was the New York run an enormous success but later four touring companies organised by D'Oyly Carte played all over the United States making all three men a great deal of money.

To establish the British copyright a makeshift performance of the incomplete opera (the words and music had not all arrived from America) was given on December 30th 1879 at the Bijou Theatre, Paignton. This was performed by the touring company of 'H.M.S. Pinafore' and the policemen were dressed as sailors.



ARTHUR SULLIVAN'S OPINION

54 East 20th St.
New York

2nd January 1880.

Dearest Mum,

At last I am out of my penal servitude and find a little breathing time to look around me and write home. The whole opera was finished at last — even the overture — and brought out the night before last with a success unparalleled in New York. The laughter and applause continued through the whole piece until the very end and then there were thunder calls for Gilbert and myself. Its success was undoubted and instantaneous.

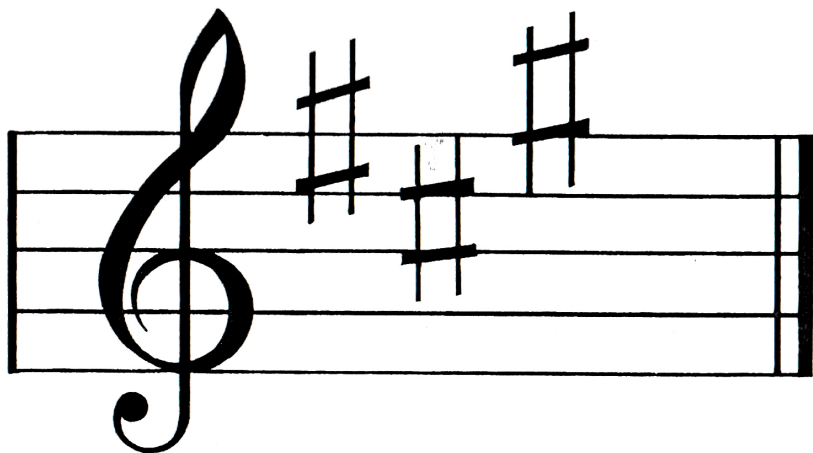
What do I think of the piece myself? The libretto is ingenious, clever, wonderfully funny in parts and sometimes brilliant in dialogue — beautifully written for music, as is all Gilbert does and all the action and business is perfect.

The Music is infinitely superior in every way to the Pinafore — tunier, and more developed — of a higher class altogether. The Policemen's Chorus is an enormous hit and they are cheered tremendously when they march on and are always encored. I am sanguine of its success in London for there all the local allusions etc. will have twice the force they have here.

Your affec. son,
Arthur •

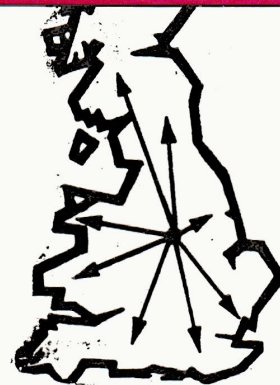


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