



BATLEY GILBERT & SULLIVAN SOCIETY  
presents



HMS PINAFORE  
(OR THE Lass THAT LOVED  
A SAILOR). And  
TRIAL BY JURY (A  
Dramatic Cantata)



26th APRIL

Dewsbury Arts Centre

1st May 1993

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**BATLEY GILBERT & SULLIVAN SOCIETY**  
Affiliated to the National Operatic and Dramatic Association  
Member of the Yorkshire Arts Association  
presents

**H.M.S. PINAFORE**

or

**The Lass That Loved a Sailor**

and

**TRIAL BY JURY**

*by William S. Gilbert & Arthur S. Sullivan*

at

**DEWSBURY ARTS CENTRE  
26th April to 1st May, 1993**

**MESSAGE FROM THE PRESIDENT**

A warm welcome to you, our audience, this evening. Tonight's production, a double bill, is the Society's 44th.

This production would not have been possible without the dedication of many people. On behalf of the Society I would like to thank our Producer, David Fletcher, our Musical Director, David Wilkinson and our Accompanist, Alan Rothwell for all the hard work they have put into this show.

I would like to thank the cast and those behind the scenes for all their efforts over the past year and also the house staff for their valuable assistance this week.

The Society this year has several new members and is always pleased to welcome more as acting and non-acting members. If you feel like joining us in any capacity at all, we rehearse at St. Andrew's Parochial Hall in Batley every Wednesday evening at 7.30 p.m.

Finally, may I thank you, our audience, for your continued support.

ALISON M. SOWERBY - *President*

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## H.M.S. PINAFORE - THE STORY

The curtain rises on the quarterdeck of H.M.S. Pinafore anchored off Portsmouth where we meet the crew hard at work. They interrupt their labours to welcome on board Little Buttercup and her basket of delights with which to tempt the sailors. Although buxom and jovial, Buttercup hints at a guilty secret in her past. Dick Deadeye is the villain of the piece and the crew have little time for him. On the other hand, Ralph Rackstraw is the smartest lad in all the fleet. Ralph sings of the anguish of being a lowly sayilor in love with the Captain's daughter.

Presently the Captain approaches and receives a hearty greeting from his crew. Later, when left alone, he confides in Little Buttercup of his unhappiness at his daughter's situation. She is sought in marriage by Sir Joseph Porter, but chooses instead Ralph Rackstraw. She is banished to her cabin to reconsider the matter.

Sir Joseph Porter arrives on board with his entourage of female relatives and satisfies himself that the crew is being properly treated, for a British Seaman he affirms is any man's equal. Sir Joseph retires to his cabin to consult with the Captain on a rather delicate matter. Taking Sir Joseph at his word about equality, Ralph proffers his love to Josephine who at first haughtily rejects his advances. When she realises that Ralph means to take his own life, she declares her love and the act ends with plans to elope. There is general rejoicing by everyone present except of course Dick Deadeye.

Later that evening, the Captain oblivious to the events that took place earlier in the day, bemoans his dilemma that everything is at sixes and sevens. Little Buttercup, who has an uncanny way of turning up whenever the Captain is around, tells him that she has gipsy blood in her veins and can read destinies in that there is a change in store for him.

Meanwhile Sir Joseph is becoming more and more irritated at Josephine's lack of response to his amorous pleadings. Captain Corcoran tries to placate him by explaining that his daughter is perhaps overawed by Sir Joseph's exalted rank and encourages him to reason with her and to assure her that love levels all ranks. Josephine for her part is pondering upon the choice that lies before her. Sir Joseph arrives with the Captain and proceeds to reassure Josephine that love is a platform upon which all ranks meet. Little does he realise how eloquently he is pleading his rival's cause! The trio ends and all three depart in joyous mood but for different reasons. It is now that Dick Deadeye plays his trump card. Shuffling up to the Captain he reveals the plan for the elopement of Ralph and Josephine that very night.

The Captain lurks in the shadows ready to surprise the unsuspecting couple as they prepare to depart. To the Captain's horror, Ralph declares his love for Josephine, completely justifying his actions by the simple fact that he is an Englishman! Not surprisingly, the Captain bursts out with "Damme, it's too bad!". Unfortunately Sir Joseph enters at this moment and promptly banishes the Captain to his cabin. On learning the truth about Ralph, he too is handcuffed and thrown into the dungeon. Little Buttercup comes to the rescue and confesses her long-kept secret of mixing up two babies at birth, namely the Captain and Ralph. Both parties emerge, suitably attired, to claim their respective brides. Sir Joseph, no longer interested in the daughter of a "common sailor" has to settle for the devoted Hebe who offers to soothe and comfort his declining days.

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*Josephine*

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Tel: (0924) 455391

*Hebe*

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## HISTORICAL NOTES

### H.M.S. PINAFORE

H.M.S. Pinafore was the fourth work on which Gilbert and Sullivan collaborated and their first big success. First performed at the Opera Comique Theatre on 25 May, 1878, it ran for a total of 700 performances.

The stage set for H.M.S. Pinafore was based on the quarterdeck of Lord Nelson's famous flagship H.M.S. Victory, now preserved at Portsmouth. Gilbert visited Portsmouth with Sullivan six weeks before Pinafore was due to open and made several sketches of the Victory and other ships there.

Gilbert took great care to ensure that every detail of the set was correct. It was a source of great pride to him when he was complimented by senior naval officers who came to see Pinafore on the accuracy of the ship's furnishings. He even had the sailors' costumes made by official Navy tailors in Portsmouth to ensure their authenticity.

### TRIAL BY JURY

Trial By Jury was first performed at the Royalty Theatre, London, on 25 March, 1875. It had an initial run of 131 performances. The piece was described as "a novel and entirely original Dramatic Cantata".

The scene is set in a court of law, the original setting being based by Gilbert on the Clerkenwell Court in which he had appeared during his early, brief and unremunerative career as a lawyer.



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## H.M.S. PINAFORE or The Lass That Loved a Sailor

### DRAMATIS PERSONAE

THE RT HON SIR JOSEPH PORTER, KCB (First Lord of the Admiralty)	<i>Keith Horner</i>
CAPTAIN CORCORAN (Commanding HMS Pinafore)	<i>Robert Thurman</i>
RALPH RACKSTRAW (Able Seaman)	<i>Jeremy Shoemith</i>
DICK DEADEYE (Able Seaman)	<i>Chris Sowerby</i>
BILL BOBSTAY (Boatswain's Mate)	<i>David Atkinson</i>
BOB BECKETT (Carpenter's Mate)	<i>Ian Townend</i>
TOM TUCKER (Midshipmite)	<i>Paul Stringer</i>
JOSEPHINE (The Captain's Daughter)	<i>Carol Parkinson</i>
HEBE (Sir Joseph's First Cousin)	<i>Janice Child</i>
MRS CRIPPS (Little Buttercup - A Portsmouth Bumboat Woman)	<i>Sally Roberts</i>

Marines:

*Paul Child  
Ian Stringer*

CHORUS (First Lord's Sisters, his Cousins, his Aunts, and Sailors)

Sopranos:	<i>Joan Baldwin Verity Bird Louise Halliwell Margaret Hanson Sue Ralph Rachel Roe Stephanie Roe</i>	Contraltos:	<i>Judith Gill Alison Sowerby Tracey Spencer Debbie Stringer Kathryn Thurman</i>
Tenors:	<i>Neil Bird Graham Harris David Hirst</i>	Basses:	<i>Ian Castle Andrew James Stephen Roe</i>
Dancer:	<i>Andrew James</i>		

SCENE: Quarterdeck of H.M.S. PINAFORE, off Portsmouth  
ACT I: Noon ACT II: Night

★ ★ ★ ★

There will be no interval between ACT I and II of H.M.S. Pinafore and a short interval of 20 minutes between H.M.S. Pinafore and Trial By Jury.

NO FLASH PHOTOGRAPHY DURING THE PERFORMANCE PLEASE!

WINE BAR: open before, during the interval and at the end of each performance.  
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Noel Rigg - N.O.D.A. Representative

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## AUDITIONS PANEL

*Producer:* David Fletcher  
*Musical Director:* David Wilkinson

Ronnie Darrington  
Ken Rothery  
Virginia Rushton

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## TRIAL BY JURY - THE STORY

As the hour of ten is sounding the Usher announces a Breach of Promise case brought against Edwin by Angelina. Edwin, entering, confides in the Jury that as "joy incessant palls the sense" he threw over Angelina and made love to another in order to have a change. The Judge enters and explains how, starting as an impecunious young barrister, he became a Judge by making love to a rich and influential attorney's elderly, ugly daughter until he had gained the position he desired, when he promptly jilted her. He is thus peculiarly fitted to try a Breach of Promise case. He emphasizes his accommodating nature in affairs of the heart by passing a note to the First Bridesmaid as the chorus of Bridesmaids enters. Then, as Angelina appears, he transfers his affections (and the note) to her. Angelina casts herself successively upon the breasts of the Usher, Foreman of the Jury and the Judge. Edwin, speaking in his own defence, explains that as nature is constantly changing, so is the object of his love, but he is willing to marry the Plaintiff today and his other love on the morrow. This places the Court in a dilemma - if the Defendant refuses to marry the Plaintiff, the Breach of Promise is proved; if he marries both, he commits a "serious crime". The Judge, remarking that "though all declare my law is fudge, yet of beauty I'm a judge", resolves the problem by offering to marry the Plaintiff himself.



'The Plaintiff'



'The Defendant'

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## TRIAL BY JURY

### DRAMATIS PERSONAE

THE LEARNED JUDGE  
COUNSEL FOR THE PLAINTIFF  
THE DEFENDANT  
FOREMAN OF THE JURY  
USHER  
THE ASSOCIATE  
THE PLAINTIFF

*Robert Thurman*  
*Alison Sowerby*  
*Ian Townend*  
*Keith Horner*  
*David Atkinson*  
*Allen Haigh*  
*Stephanie Roe*

BRIDESMAIDS

*Verity Bird*  
*Louise Halliwell*  
*Judith Gill*  
*Sue Ralph*  
*Rachel Roe*  
*Tracey Spencer*

★ ★ ★ ★

#### Gentlemen of the Jury:

Tenors: *Neil Bird*  
*Graham Harris*  
*David Hirst*

Basses:

*Ian Castle*  
*Paul Child*  
*Andrew James*  
*Stephen Roe*  
*Chris Sowerby*  
*Ian Stringer*

#### Members of the Public Gallery:

Sopranos: *Joan Baldwin*  
*Margaret Hanson*  
*Karen Morton*  
*Carol Parkinson*  
*Ruth Trout*

Contraltos:

*Marie Bullock*  
*Janice Child*  
*Sally Roberts*  
*Debbie Stringer*  
*Kathryn Thurman*

SCENE: A Court of Justice

★ ★ ★ ★

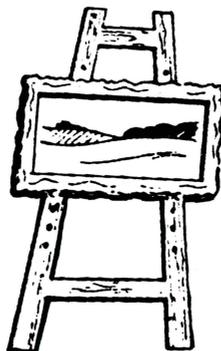
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**H.M.S. PINAFORE - MUSICAL NUMBERS**

**ACT 1**

- |  |   |
|--|---|
| 1. OPENING CHORUS  | (We Sail the Ocean Blue)                            |
| 2. RECIT. & SONG (Mrs. Cripps)                                 | (Hail ! Men-O'-War's Men)                           |
| 2a. RECIT. (Mrs. Cripps & Boatswain's Mate)                    | (But Tell Me Who's the Youth)                       |
| 3. SCENA (Ralph & Chorus)                                      | (The Nightingale Sighed for the Moon's Bright Rays) |
| ARIA (Ralph)   | (A Maiden Fair to See)                              |
| 4. RECIT., SONG & CHORUS (Captain Corcoran)                    | (My Gallant Crew, Good-Morning)                     |
| 4a. RECIT. (Mrs. Cripps & Captain Corcoran)                    | (Sir, You Are Sad)                                  |
| 5. SONG (Josephine)  | (Sorry Her Lot Who Loves Too Well)                  |
| 6. CHORUS OF WOMEN   | (Over the Bright Blue Sea)                          |
| 7. CHORUS OF SAILORS   | (Sir Joseph's Barge Is Seen)                        |
| 8. ENTRY OF SIR JOSEPH   | (Now Give Three Cheers)                             |
| 9. SONG (Sir Joseph & Chorus)                                  | (When I Was A Lad)                                  |
| 9a. EXIT FOR LADIES (Sir Joseph, Hebe & Chorus)                | (For I Hold That On the Seas)                       |
| 10. TRIO & CHORUS (Ralph, Boatswain's Mate & Carpenter's Mate) | (A British Tar Is A Soaring Soul)                   |
| 11. DUET (Josephine & Ralph)                                   | (Refrain, Audacious Tar)                            |
| 12. FINALE (Ralph, Deadeye, Hebe Josephine & Chorus)           | (Can I Survive this Overbearing)                    |
| 13. ENTR'ACTE  |   |

**ACT 2**

- |  |  |
|--|--|
| 14. SONG (Captain Corcoran)                                | (Fair Moon, to Thee I Sing)                |
| 15. DUET (Mrs. Cripps & Captain Corcoran)                  | (Things Are Seldom What They Seem)         |
| 16. SCENA (Josephine)                                      | (The Hours Creep on Apace)                 |
| 17. TRIO (Josephine, Captain Corcoran & Sir Joseph Porter) | (Never Mind the Why and Wherefore)         |
| 18. DUET (Captain Corcoran & Deadeye)                      | (Kind Captain, I've Important Information) |
| 19. SOLI & CHORUS  | (Carefully on Tip-Toe Stealing)            |
| 20. OCTET & CHORUS   | (Farewell, My Own)                         |
| 21. LEGEND (Mrs. Cripps & Chorus)                          | (A Many Years Ago)                         |
| 22. FINALE   | (Oh Joy ! Oh Rapture Unforeseen)           |



'Sisters, Cousins, Aunts & The Sailors'



'The Jury'



'Little Buttercup'



'The Usher'

'The Rt. Hon. Sir Joseph Porter, K.C.B.'



'The Bridesmaids'



'Dick Deadeye'

## ACKNOWLEDGEMENTS

PRODUCER:  
MUSICAL DIRECTOR:  
ACCOMPANIST:  
ASSOCIATE MUSICAL DIRECTOR:  
CHOREOGRAPHER:  
SET DESIGN:  
SET CONSTRUCTION:

David Fletcher  
David Wilkinson  
Alan Rothwell  
Keith Horner  
Jacky Fletcher  
David Fletcher  
Keith Horner, Tom Lynch, Malcolm Parkinson,  
Stephen Roe, Debbie Stringer, John Trout  
Malcolm Parkinson

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LIGHTING:  
PROMPTER:  
WARDROBE:  
COSTUMES:

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Allen Haigh  
Stephanie Roe

MAKE-UP:

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Alison Lynch, Stephanie Roe  
Andrew James

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We apologise for any names not available at time of going to press.

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