

MOT CHILDREN'S CHORUS PRODUCTION



**H.M.S.
PINAFORE**

GILBERT &
SULLIVAN

MARCH 24, 2012



H.M.S. Pinafore

Teacher's Resource Guide

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The Michigan Opera Theatre Children's Chorus

HISTORY

The Michigan Opera Theatre Children's Chorus (MOTCC), led by Michigan Opera Theatre Chorus Master Suzanne Mallare Acton, is a permanent children's ensemble for Metro Detroit youth interested in vocal musical theatrical art. Accepting children ages 10-16 with unchanged voices by audition, the choir will perform as a separate ensemble as well as with international opera stars in Michigan Opera Theatre productions.

Children accepted into the MOT Children's Chorus will learn the various aspects of opera and voice training, including voice studies, movement and audition techniques in a professional environment with internationally-renowned opera singers and voice specialists as coaches and mentors.

MISSION

The mission of the Michigan Opera Theatre Children's Chorus is to provide exceptional choral music and theatrical performance instruction in a professional environment to young people. This instruction fosters their creativity, personal expression and social growth. Offering a curriculum that embraces diverse cultures and traditions and a rich and extensive range of musical genres, the program seeks to instill personal and artistic excellence in its students. In keeping with its role as a major cultural resource to the entire community, Michigan Opera Theatre offers these unique learning opportunities to a diverse group of students from varied economic, cultural and social backgrounds.

AUDITIONS

The MOTCC will hold auditions for it's 2012-2013 season on the following dates at the Detroit Opera House:

Monday, May 21, 4:00-8:30

Saturday, June 9, 12:00-5:00

Monday, June 11, 4:00-8:30

Please visit www.motcc.org for more information.

CONTACT

The Michigan Opera Theatre Children's Chorus



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Detroit Opera House

Michigan Opera Theatre Children's Chorus

1526 Broadway

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February, 2012

Dear Teacher,

The Michigan Opera Theatre Children's Chorus is pleased to offer this resource guide to you and your class. The guide is intended to provide you with information and lesson that will enhance your student's understanding, appreciation, and enjoyment of *H.M.S. Pinafore*. The contents of this guide can be used as preparation or as follow up exercises to the performance experience.

Opera is an exciting art form which fuses almost every art discipline, including drama, costuming, stage design, dance, literature, poetry, and of course, vocal and instrumental music in an unparalleled format that stimulates the senses and challenges the mind. This season the MOTCC is very excited to present a children's opera that makes this exciting but sometimes foreign art form very accessible and relevant to children. We hope that you are able to use this guide to expand even further the concepts presented at our production.

We hope that you will enjoy *H.M.S. Pinafore* and we welcome your feedback regarding your performance experience and the usefulness of this teacher's guide. Should you have any questions or need assistance, please contact our chorus administrator, Megan Warzecha, by email at mwarzecha@motopera.org or by phone at (248) 914-1966, and she will be glad to assist you.

We thank you for giving your students the opportunity to experience firsthand the exciting world of opera.

Sincerely,

Suzanne Mallare-Acton

Director of the Michigan Opera Theatre Children's Chorus

Characters

In order of vocal appearance

Little Buttercup, a Portsmouth bumboat woman

Bill Bobstay, the Boatswain's mate

Dick Deadeye, an able seaman

Ralph Rackstraw, an able seaman

Captain Corcoran, Commander of the H.M.S. Pinafore

Josephine, the Captain's daughter

The Rt. Hon. Sir Joseph Porter K.C.B., First Lord of the Admiralty

Cousin Hebe, Sir Joseph Porter's first cousin

Bob Becket, the Carpenter's mate

Synopsis

The show opens with the sailors proudly polishing their ship, the H.M.S. Pinafore. They are interrupted by Little Buttercup, the lovable boat woman, who sells them trinkets, laces and sweets for their girlfriends and wives. Buttercup is taken aback when she observes Ralph Rackstraw, one of the lowly sailors, profess his love for the high-born Captain's daughter Josephine. At the end of his heart-felt confession we meet Dick Deadeye an unfortunate creature with an abrasive personality to match. He attempts to bring Ralph back to reality, but is scorned by his supportive messmates. An attack on Deadeye is averted when all snap to attention with the arrival of Captain Corcoran. When the sailors return to their duties, the Captain is left alone with Buttercup. He confesses his concern over his daughter's reluctance to embrace the idea of marriage with the Monarch of the Queen's Navy, Sir Joseph Porter K.C.B who is on his way to claim her hand. Josephine enters and sings her confession of love not for Sir Joseph, but for a low-born sailor, Ralph Rackstraw! So the plot thickens. She tells her father, but he sternly reminds her of her station. Josephine decides that she must follow her duty and not her heart, as we hear the arrival of Sir Joseph's barge. His elaborate entrance is only enhanced by an entourage of Cousin Hebe, and his sisters, cousins and aunts. When all exit Ralph professes his love for Josephine. Although she feels the same, she does her duty and puts him in his place. In desperation, Ralph tries to kill himself with a pistol. Josephine confesses her true feelings and the pair plan to elope that night. The sailors are thrilled, except Deadeye. All exit to plan the escape.

Captain and Buttercup continue the action and she tells him that all will be revealed in due time. Sir Joseph approaches Josephine and informs her that "Love levels all ranks." Misinterpreting his words, she no longer feels guilty of her love for Ralph. Deadeye warns the Captain of the elopement, and they thwart it at the last moment. Sir Joseph is appalled by Ralph's actions, and arrests him. Buttercup intercedes and finally tells the secret she has been hiding--she mixed up Ralph and the Captain at birth! Ralph is really the Captain and can now marry Josephine. The Captain is really Ralph, and can marry his secret love, Buttercup. Sir Joseph reluctantly agrees to marry Cousin Hebe. Three happy couples, on the same day united. Hurrah! Hurrah! Hurray!

Fun facts about our home, The Detroit Opera House:

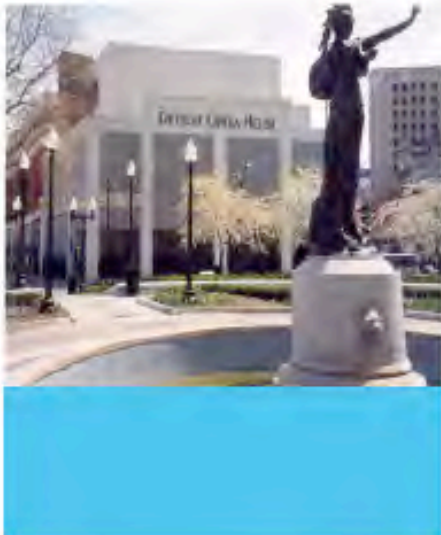
- The Detroit Opera House was originally called the Capitol Theater. Over the years it has also been known as the Broadway Capitol, the Paramount, and the Grand Circus Theater.
- C. Howard Crane, architect of the Fox Theatre and Orchestra Hall in Detroit, designed the theater.
- It opened January 12, 1922, as Detroit's first theater built in the true "movie palace" style, and was the fifth-largest theater in the world at the time.
- The Capitol Theater was decorated in the Italian Renaissance style, with lavish crystal chandeliers, frescoes, brass fixtures, and marble stairways and drinking fountains. Most of these features are present today in the Detroit Opera House.



Box level before restoration



- Management attempted an ill-fated rooftop restaurant in 1984, and then abandoned the property without capping the utilities. As a result, when MOT purchased the theater, the stage was damaged by four years' worth of rain and snow.
- Abandoned from 1984 through 1988, the building had no security or utilities, the pipes froze and caused extensive plaster damage, and the basement and orchestra pit flooded. Scavengers had a free-for-all in the building.
- Michigan Opera Theatre acquired the facility in 1989 and immediately began to stabilize the building. The first of several major campaigns began to raise funds to restore the facility, including an opera ball held in the ruins of the auditorium. Full-scale restoration began in 1994 and the doors opened in 1996.
- The Detroit Opera House's original seating capacity was 4,250. After its restoration in 1996, it now seats about 2,700. Its stage is the largest in Michigan.



A Brief History of the Michigan Opera Theatre

mounted its first spring grand opera season. MOT also moved into the top ten opera companies in the United States based on operating budget, and ranked seventh based on audience attendance.

In 1989, following its largest season ever - one that brought Luciano Pavarotti to Joe Louis Arena for his historic Detroit concert debut - MOT cast an eye to the future. The decision was made to purchase the Grand Circus Theatre, formerly known as the Capitol Theatre. Though the facility was in need of restoration, DiChiera and the board of trustees saw it for what it really was - a diamond in the rough - and the Detroit Opera House Project began.

In the fall of 1991, during a press conference prior to his return concert engagement in Detroit, Luciano Pavarotti surprised everyone, promised to return to sing at the opening of the new Detroit Opera House, bringing the project to the attention of the public at large.

In 1993, the wrecking ball came down on the Roberts Furs Building, making way for the construction of a completely new, state of the art, 75,000 square foot stage house to complement the incredible auditorium of the Detroit Opera House. This massive stage would provide the space needed to mount large-scale grand operas, and would also put the Opera House on the map as one of the largest stages between New York and Chicago. To date, MOT is one of only a handful of opera companies that own and operate their own performance venue.

In 2003, MOT announced the co-commission of *Margaret Garner*, a new American opera to be composed by Richard Danielpour, with libretto by Toni Morrison. It premiered to wide acclaim in 2005. In October 2007, MOT gave the world premiere of David DiChiera's own *Cyrano*.

Dr. David DiChiera founded Michigan Opera Theatre in 1971, but the company's history begins some ten years earlier. In 1963, DiChiera became director of *Overture to Opera*, and educational component of the Detroit Grand Opera Association, the organization that would be the framework on which MOT was built.

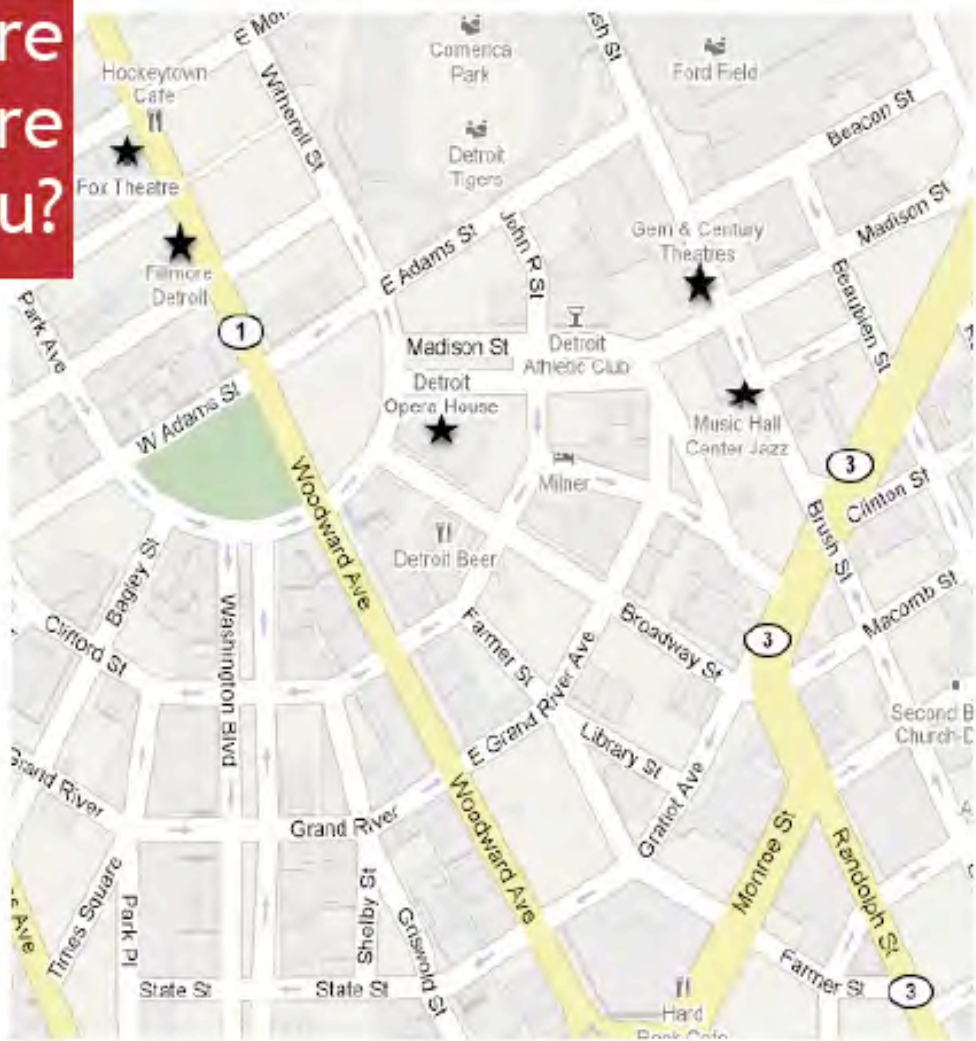
During this time, DiChiera's involvement in Opera America, a national service organization for opera companies, put MOT in the mainstream of the opera world. The company became known for its exciting casting, which was, and continues to be, an artful blend of established artists and young, up-and-coming talent. Throughout its history, the company has also earned acclaim for promoting diversity in the arts.

With an ever-expanding audience and a desire to stage larger-scale productions, MOT moved its 1984 spring season to the Masonic Temple Theatre, in Detroit's New Center Area. The season opened with a stunning production of *Anna Bolena*, and featured the Midwest premiere of English surtitle translations.

During the 1986-87 season, mainstage offerings increased to six productions, and the company

Where
are
you?

The Theatre District!



Fox Theatre (1928)

Gem & Century Theatres (1927)

Detroit Opera House (1922)

Fillmore (State) Theater (1925)

**Music Hall Center for the
Performing Arts (1928)**

Active Learning

1. Which is the oldest theater in the theater district?
2. How many theaters are located on Woodward Avenue?
3. How many theaters have you been to?

Opera Basics

If you've never been to an opera before, it's easy to be intimidated by the loud voices, foreign languages, and fancy theater. Many people think opera is boring, or something that only old people like, but it's not! An opera is an intense, exciting live performance, and every show is unique!

Opera is often described as "over the top," which sounds like fake, but it's not! Opera houses are much bigger than movie theaters, so the actors must project their emotion and their voices to reach even the last row of the theater.

What you'll be seeing is a final dress rehearsal of this opera. It's the last time the performers and musicians will rehearse the production before opening night, and it will be run just like a real performance, though it may be stopped for a few small corrections.



The Michigan Opera Theatre's Childrens Chours 2009 Production of Brundibar



Things to remember while you watch the opera:

- The show is happening completely live; the singers and musicians are not pre-recorded and usually not using microphones, so don't interrupt!
- Turn off cell phones - others in the audience may hear phones vibrating!
- Use the bathroom before the show starts.
- No photography or recording is allowed inside the auditorium.
- Binoculars can help improve your view of the stage.
- Applaud when you hear others clapping.
- Don't bring food, drinks, or gum into the auditorium.
- No talking or making noise while the opera is in progress.

Quiz: What do you call the special kind of binoculars that have been helping people see the opera stage since 1823?

Answer: Lorgnettes, or Opera glasses!



Going to the Opera...

Before you go:

- Before seeing the opera, you will want to read the plot synopsis (pg. 7) you're familiar with the story before you see it onstage.
- Read about the characters on pg. 7.
- Act out the libretto in class.



Veronic Battersby as the Genie in the MOTCC 2008 production of *The Maker of Illusions*

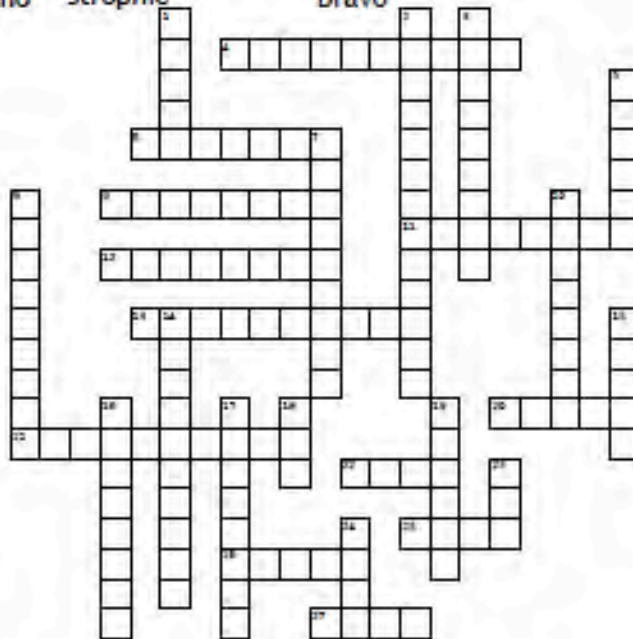
Supertitles are translated or transcribed lyrics projected above an opera stage. Even though the opera will be performed in English, the lyrics will still be projected above the stage, so you won't miss a thing!

What should I wear to an opera?

When attending an opera during the evening, people traditionally dress up! Men can be seen wearing anything from a full tuxedo to dress pants and a dress shirt and tie. Women may wear a skirt or a full ball gown and a fur coat! If you were to come see an opera in the evening you would probably wear dressy clothes. The Detroit Opera House is a beautiful, elegant place and is one of the few places where you have the opportunity to dress up this much.

Attire can be much more relaxed when attending a day or matinee performance, such as the invited student dress rehearsal of *H.M.S. Pinafore*. Wear what you normally wear to school, but look your best!

Aria	Tenor	Libretto	Act
Dialogue	Baritone	Singspiel	Surtitle
Duet	Bass	Opera buffa	Finale
Trio	Coluratura	Opera seria	Scene
Orchestra	Conductor	Chorus	Recitative
Soprano	Overture	Super	Set
Mezzo-soprano	Strophic	Bravo	



- | | |
|---|---|
| Across | Down |
| 4 Serious, or dramatic opera (2 words) | 1 "Well done" in Italian |
| 6 Highest female voice type | 2 Lower female voice type |
| 9 Song in which music repeats and lyrics change | 3 Sung play, or opera with spoken dialogue |
| 11 Piece of music intended to be played before an opera | 5 Ending segment of an act or scene |
| 12 Male voice type between tenor and bass | 7 Group of musicians who play together on various instruments |
| 13 High, light soprano voice that moves very quickly | 8 Leader of orchestra, keeps singers and orchestra together |
| 20 Smaller parts of an act | 10 Projected translations above an opera stage |
| 21 Sung dialogue | 14 Comic opera (2 words) |
| 22 Composition written for three performers | 15 Non-singing opera role |
| 25 Composition written for two performers | 16 Spoken conversation between two or more characters |
| 26 High male voice type | 17 Dramatic text adapted for opera |
| 27 Lowest male voice type | 18 Decorations on stage; where an opera takes place |
| | 19 Group of singers in an opera, not soloists |
| | 23 Opera sections |
| | 24 Operatic solo |

A Very Brief History of Opera

Though the earliest opera dates back to the 16th century, music and drama have been linked since ancient times. In ancient Greece plays were performed that involved music, drama, and dance, called Greek tragedy. In the 16th century a group of scholars known as the Florentine Camerata hoped to revive Greek tragedies and began gathering and performing informally. The first newly composed opera was Jacopo Peri's *Dafne*. Unfortunately, only fragments of the music have survived, so we can't be entirely sure what it sounded like. In 1607 Claudio Monteverdi composed *Orfeo*, which was the first opera to have a permanent place in the repertory, which is the group of operas most commonly performed by opera companies. These early operas were quite simple, employing recitative, or sung dialogue, and strophic arias, where the music repeats and lyrics change.

During the 17th century opera spread throughout Italy and Europe and became extremely popular. Singers became the focal point of a production, and opera houses would do almost anything to secure the best singers for their theaters. Operas became very structured at this time, with composers following strict forms. Arias, or solo songs in an opera, were distributed among characters according to importance. For example, the lead roles would have 4 arias, the supporting roles would have 2, and so on. The emotions portrayed in opera at this time were simplified and limited. The most well known composers from this era include Handel, Lully, and Purcell.

During the 18th century a social movement called the enlightenment made an impact on opera. People began to demand more realistic opera that portrayed more relatable emotions. Musically, opera of this period is driven by melody, themes, and symmetry of form. Different opera types were developed during this time, like opera seria, or serious opera, and opera buffa, or comic opera. Some of the most well known composers from this era are Mozart and Gluck.

Throughout the 19th century opera grew in many ways. Larger theaters demanded bigger voices, bigger sets, more powerful orchestras, and more spectacle. Some of the most well known operas were written at this time, including *La Boheme*, *La Traviata*, *Carmen*, *Tosca*, and *The Barber of Seville*. Composers like Verdi, Puccini, and Rossini aimed to make opera larger than life, portraying big emotions and using vocal fireworks to move audiences in new ways.

During the late 19th and early 20th centuries composers like Wagner and Strauss pushed opera in new directions using huge orchestras, stage spectacle, and increasingly dramatic, sometimes scandalous, plots.

Throughout its history, audiences have appreciated opera's ability to combine several dramatic forces into one production. Dance, drama, and music combine to express emotion and tell stories in a way no other art form can.



Active Learning

Imagine you are an opera composer. What would your opera be about? What would the music sound like? Cast your friends and teach them the first aria in your opera!

Sounds of Singing

Can anyone sing opera?

While anyone can belt out an aria in the shower, professional opera singers accomplish years of arduous training before they venture onto a stage. Breath control, learning foreign languages, and preparation for each role in the repertoire all require extensive effort.

Today, acting ability is as important as a fabulous voice. Few opera companies would allow a singer to walk to the front of the stage and belt out an aria with no attempt at playing the role. If you watch a contemporary performance of an opera on television, you'll see singers who may even be under close camera scrutiny even while they are reaching for high notes.

Singers must be able to project their voices, a skill that comes with training. Unlike a Broadway musical, opera is generally not amplified with microphones. The opera singer must be able to sing over the orchestra (not an easy task).

What kinds of voices will I hear?

The highest female voice is the soprano. She is the "diva," which means goddess in Italian. With their high, pure voices, sopranos usually sing the lead romantic roles.

Mezzo-sopranos or **contraltos**, the next lowest female voices, often portray older women or character parts.

A **tenor**, the highest male voice, is usually the young romantic lead.

The villain or another male role may be a **baritone**.

A **bass-baritone** or **bass** may portray a parent, a comic character, or other older person.

Many operas have a **chorus**, which can combine all voice types. The chorus comments on the action, reinforces what a main character is saying, or sings offstage.

Who are all the other people in the program?

The **orchestra** provides the base music that is the texture against which the singers perform.

Many operas include some **dance**: a ballet sequence that can be part of the plot, or a "performance" watched by the "audience" on stage.

Extras, also called **supers** (for supernumeraries), are the **spear-carriers**. They are used to fill the stage in crowd scenes but do not sing. In Detroit, auditions are held for supers, with many vying for the chance to be on stage and possibly even in close proximity to a diva.

A Children's Chorus

What will I see and hear?

Unchanged Singing Voices

You'll see and hear Boys and Girls with unchanged voices. This means that the voices of young children, both the boys and girls, have the same range and tone quality because their vocal chords and larynx are still similar. After puberty, a boy's larynx becomes larger and, as a result, both his singing and speaking voices can become much deeper. At this point, a boy would move into a choir with mature voices.

Multiple Parts

When singers all sing the same melody, they are singing in unison. When they divide into two or more groups and singing different parts, they are singing in harmony. In *The Maker of Illusions* you will hear the Goblins (the chorus) singing in both unison and in 2-part harmony.

Head Voice and Chest Voice

The singers in a children's chorus all sing in their head voices. A head voice is part of the singer's middle and higher register. Most Broadway and Pop singers sing in their chest voices. This voice is part of the lower register and has a stronger timbre.

Arias

In an opera like *The Maker of Illusions*, you will hear music that is only orchestral (instruments only), music that is sung by the chorus (the Goblins), and solos sung by the lead characters. In opera, these solos are called arias.

Sopranos and Altos

In a children's chorus, all singers, both boys and girls, have high, Treble voices. Because the MOTCC sings in 2 and 3-part harmony, singers are divided into two groups called Sopranos and Altos. Sopranos sing the higher notes and Altos sing the lower notes. When there is a third part with notes that are between the Soprano and Alto notes, some singers sing Second Soprano. Both boys and girls can sing Soprano or Alto.

THE PLAYWRIGHTS

GILBERT AND SULLIVAN: A CHRONOLOGY

YEAR	GILBERT AND SULLIVAN	WORLD EVENTS
1836	November 18: William Schwenck Gilbert is born in London to William Gilbert, a retired naval surgeon, and Anne Morris.	Texas wins independence from Mexico and becomes a republic.
1837		Victoria becomes Queen of England.
1838	Gilbert is kidnapped by Italian brigands in Naples for a ransom of £25, then released.	Two of Charles Dickens' books are bestsellers: <i>Oliver Twist</i> and <i>Nicholas Nickleby</i> .
1842	May 13: Arthur Seymour Sullivan is born in London to Thomas Sullivan, a bandmaster, and Maria Clementina Coghlan.	Queen Victoria makes her first railroad journey, Windsor to Paddington to London.
1843-46	Gilbert attends school in Northern France.	American social reformer Dorothea Dix reports to the Massachusetts legislature about the appalling conditions in prisons and asylums.
1844	May 3: Richard D'Oyly Carte, later founder of the D'Oyly Carte Company, is born.	Friedrich Nietzsche, German philosopher, is born.
1846-50	Gilbert attends Western Grammar School, Brompton.	<i>The Daily News</i> , the first cheap English newspaper appears, with Charles Dickens as the editor.
1850	Sullivan composes his first anthem.	<i>The Scarlet Letter</i> by Nathaniel Hawthorne is published. California becomes the 31st U.S. state.
1850-55	Gilbert attends Great Ealing School in London.	
1852	Sullivan masters all the wind instruments in his father's band.	The U.S. imports sparrows from Germany as defense against caterpillars.
1855	Gilbert attends King's College, London, receiving a B.A. in 1857.	Walt Whitman's "Leaves of Grass" is published.
1856	Sullivan wins competitions for first Mendelssohn Scholarship and enrolls at the Royal Academy of Music (until 1858).	George Bernard Shaw and Oscar Wilde are born.
1857	Gilbert begins his career in the civil service.	Financial and economic crisis throughout Europe, caused by speculation in U.S. railroads.
1858	Sullivan enrolls at the Conservatory in Leipzig.	Minnesota becomes the 32nd state in the U.S. The New York Symphony Orchestra gives its first performance.
1861	Gilbert is a regular contributor, as a writer and artist, to <i>Fun</i> . He works there until 1871.	April 12: U.S. Civil War breaks out at Fort Sumter.
1862	Sullivan returns to England; his orchestra suite to <i>The Tempest</i> is received with much acclaim.	American author Henry David Thoreau dies.
1863	Sullivan composes <i>Symphony in E-flat</i> (The Irish Symphony).	Emancipation Proclamation declares all slaves held in rebelling territory are freed.
1866	Sullivan's father dies; composes <i>In Memoriam</i> and <i>Concerto for Violoncello and Orchestra</i> . Gilbert's first individual play, <i>Dulvamarra</i> or <i>The Little Duck and the Great Quack</i> is produced.	Fyodor Dostoevsky's <i>Crime and Punishment</i> is published.

THE PLAYWRIGHTS

YEAR	GILBERT AND SULLIVAN	WORLD EVENTS
1867	August 6: Gilbert marries Lucy Agnes Turner.	Russia sells Alaska to the U.S.
1869	Gilbert and Sullivan meet, through a mutual friend, the composer Frederick Clay. A collection of Gilbert's short stories, <i>Foggerty's Fairy</i> , is published in volume form.	U.S. National Prohibition Party formed in Chicago.
1870	Gilbert published <i>The Babs Ballads</i> .	First Vatican Council promulgates the dogma of papal infallibility.
1871	Gilbert and Sullivan's first collaboration, the opera <i>Thespis</i> , is first performed on December 26.	Charles Taze Russell founds the Jehovah's Witnesses.
1874-87	Sullivan is conductor of the Leeds Festival and Royal Philharmonic of London.	The first American zoo is established in Philadelphia.
1875	Gilbert and Sullivan's <i>Trial By Jury</i> is first performed. Gilbert, Sullivan and Richard D'Oyly Carte begin working together.	<i>The Adventures of Tom Sawyer</i> by Mark Twain is published.
1876	D'Oyly Carte forms the Comedy Opera Company	Richard Wagner's opera house at Bayreuth opens with performances of his complete <i>Ring</i> cycle. Alexander Graham Bell invents the telephone.
1876-81	Sullivan is principal of the National Training School in London.	
1877	<i>The Sorcerer</i> is first performed. Fredric Sullivan, Sullivan's brother, dies of illness, leaving Sullivan devastated.	Queen Victoria is proclaimed empress of India.
1878	<i>H.M.S. Pinafore</i> is first performed at the Opera Comique.	Electric street lighting is introduced in London.
1879	December 30: to secure the British copyright, the first performance of <i>The Pirates of Penzance</i> is given at the tiny Royal Bijou Theatre in the seaside town of Paignton for an audience of about 50 people. As the actual cast of <i>Pirates</i> was in New York, the production was performed by a <i>Pinafore</i> touring company, with <i>Pinafore</i> costumes and little scenery. <i>Pirates</i> premieres at the Fifth Avenue Theater in New York on New Year's Eve.	<i>A Doll's House</i> by Henrik Ibsen is produced. Joseph Stalin, eventual Russian dictator, is born.
1880	April 3: the London premiere of <i>The Pirates of Penzance</i> .	The first practical electric lights are invented independently by T.A. Edison and J.W. Swan.
1881	<i>Patience</i> is first performed. Producer Richard D'Oyly Carte builds the Savoy Theatre for the Gilbert and Sullivan operas in London. The Savoy sat 1,122 people and was the first public building in the world to be lit entirely by electric lights.	Freedom of the press is established in France.
1882	<i>Iolanthe</i> is first produced.	U.S. bans Chinese immigrants for 10 years.
1883	Sullivan is knighted by Queen Victoria. Gilbert and Sullivan sign an agreement that obligates them to provide Carte with a new opera at six months notice for the next seven years.	U.S. frontiersman W.F. Cody (Buffalo Bill) organizes his "Wild West" show.

THE PLAYWRIGHTS

YEAR	GILBERT AND SULLIVAN	WORLD EVENTS
1884	<i>Princess Ida</i> is first performed.	Mark Twain's <i>Huckleberry Finn</i> is published.
1885	<i>The Mikado</i> is first performed.	Louis Pasteur develops the rabies vaccine.
1887	<i>Ruddigore</i> is first performed.	Queen Victoria celebrates her Golden Jubilee.
1888	<i>The Yeomen of the Guard</i> is first performed. Carte married his assistant Helen Lenoir.	Van Gogh paints "The Yellow Chair."
1889	<i>The Gondoliers</i> is first performed. What becomes known as the Carpet Quarrel happens: Gilbert is outraged over the cost of the new carpets that Carte buys for the front of house. This quarrel, oddly enough, marked the beginning of the end for Gilbert, Sullivan, and Carte's business relationship.	Oklahoma is opened to non-Native American settlement.
1890		The first motion picture is shown in New York.
1891	Sullivan's Grand Opera <i>Ivanhoe</i> opens at the Royal English Opera House. This, Sullivan's only Grand Opera, was unfortunately not very successful, which was upsetting to Sullivan because it had been his dream for so long.	An earthquake in Japan kills as many as 10,000 people.
1892	Gilbert's <i>The Mountebanks</i> is produced, proving that Gilbert could work successfully without Sullivan.	Shaw's first play to be produced, <i>Widowers' Houses</i> , is written.
1893	<i>Utopia, Limited</i> is first produced.	Henry Ford builds his first car. "Art Nouveau" appears in Europe.
1896	<i>The Grand Duke</i> is first performed.	Anton Chekhov's <i>The Seagull</i> is produced.
1900	November 22: Sullivan dies from illness.	Sigmund Freud publishes <i>The Interpretation of Dreams</i> .
1901	April 3: Carte dies.	Queen Victoria dies. U.S. President William McKinley is assassinated by an anarchist and is succeeded by Theodore Roosevelt.
1907	Gilbert is knighted by Edward VII, the first dramatist to be so honored.	The Nobel Prize for Literature is awarded to Rudyard Kipling.
1911	Gilbert's last individual work, <i>The Hooligan</i> , is produced at the Coliseum. May 29: Gilbert dies of heart failure while attempting to save a drowning woman.	Leonardo Da Vinci's "Mona Lisa" is stolen from the Louvre in Paris.

Careers in the Arts

The Artistic Team

The Artistic Team creates everything you see on stage. They spend hours studying the music, the libretto, and the opera's historic context. It helps if they speak the language in which the opera was written. After their research is finished, they ask themselves what the composer and librettist are saying about the characters and subject in order to create a vision of how they will bring the opera to life.

The conductor is responsible for the interpretation of the music. He or she is respectfully referred to as the "Maestro," which in Italian means master or teacher. The Maestro works with the orchestra and singers to interpret the music and, based on the composer's instructions, determines the tempo, dynamics and musical expression of the opera. The Maestro leads the orchestra during the performance, coordinating what happens onstage with what happens in the orchestra pit. It is important that the singers and musicians watch the conductor at all times.

The director ultimately brings to life what will be assembled onstage. After the director has studied the music, text, historical context and any materials like books, plays, or historical figures on which the opera might be based, he or she then turns to the designers, and together they arrive at a concept. When rehearsals begin, the director helps bring the concept to life through the characters of the opera: how they move and behave, why they behave the way they do, how they interact with one another, and the environment of the opera.

The scenic designer must have the vision and creativity of a visual artist and a knowledge and sense of theater. It is this person's responsibility to create the surroundings in which the characters exist. The design of the scenery directly influences the total visual effect of the opera. Occasionally the set and costumes will be updated to modern times. For example, the opera *Carmen* has been moved from the traditional square in Spain to a used-car lot, and reinterpreted to include African Americans.

The lighting designer uses light to reveal form. By controlling the intensity, color and distribution, light becomes a strong factor in the visual effect of

design. Lighting also creates mood, balance and focus. A lighting designer is responsible not only for the general stage lighting but also for special effects such as lightning or explosions. Lighting effects and instruments are controlled by a computer, so the lighting designer must know how to use the program lighting software and be an expert in the principles of electricity and design.

A costume designer is an essential part of the total visual effect, who must contribute to the concept by deciding how characters will look by what they are wearing. The costume gives us instant information about the characters in the opera. Are they young or old, rich or poor? The clothes have to be historically accurate as well. Opera often has lavish and elaborate costumes with many pieces.

The wig and make-up artists use the face and hair as a palette. They can alter the physical characteristics of a person, sometimes by making people appear older or younger than they are. They are responsible for making the artists' faces and hair look like the characters they are portraying.

The Production Team

The production manager schedules rehearsal time for the orchestra, chorus, principal singers, and technicians, and makes arrangements for the arrival of production staff, sets and costumes. He or she oversees the construction of new sets as well as supervising the stagehands at the theater.

The chorus master prepares the chorus musically. The chorus is the first of all the singers to begin rehearsing. Since most operas are sung in a foreign language, singers who do not speak the language must learn the words phonetically and memorize what they mean.

The stage manager and assistants ensure that the rehearsal and performances run smoothly. They keep track of the "who, what, when and where" of the production: who enters or exits, with what prop, wearing what costume, and when in the music. They cue the various stage technicians to change the set and lights, and where props are needed.

After the show



Discuss:

- Did you enjoy the performance?
- What was your favorite part?
- What did you see that surprised you?
- Was there anything you didn't like?
- Would you see another opera?

Crossword Answers

Across:

- 4 Opera seria
- 6 Soprano
- 9 Strophic
- 11 Overture
- 12 Baritone
- 13 Coluratura
- 20 Scene
- 21 Recitative
- 22 Trio
- 25 Duet
- 26 Tenor
- 27 Bass

Down

- 1 Bravo
- 2 Mezzo-soprano
- 3 Singspiel
- 5 Finale
- 7 Orchestra
- 8 Conductor
- 10 Surtitles
- 14 Opera buffa
- 15 Super
- 16 Dialogue
- 17 Libretto
- 18 Set
- 19 Chorus
- 23 Act
- 24 Aria

H.M.S. PINAFORE

or

THE LASS THAT LOVED A SAILOR

BOOK BY

W. S. Gilbert

MUSIC BY

Arthur Sullivan

MUSICAL NUMBERS

No.

1. INTRODUCTION AND OPENING CHORUS (Sailors) "We sail the ocean blue"
2. RECITATIVE AND ARIA (Buttercup) "I'm called Little Buttercup"
- 2a. RECITATIVE (Buttercup and Boatswain) "But tell me who's the youth"
3. MADRIGAL (Ralph and Chorus of Sailors, and Buttercup) "The nightingale"
- 3a. BALLAD (Ralph) "A maiden fair to see"
4. RECITATIVE AND SONG (Captain Corcoran and Chorus of Sailors) "My gallant crew"
- 4a. RECITATIVE (Buttercup and Captain Corcoran) "Sir, you are sad!"
5. BALLAD (Josephine) "Sorry her lot"
7. (Chorus of Sisters, Cousins, and Aunts) "Sir Joseph's barge is seen"
8. (Captain Corcoran, Sir Joseph, Cousin Hebe, and Full Chorus) "Now give three cheers"
9. SONG (Sir Joseph and Full Chorus) "When I was a lad"
10. GLEE (Ralph, Boatswain, Carpenter's Mate, and Chorus of Sailors) "A British Tar"
12. FINALE – Act I (Full Cast) "Can I survive this overbearing?"

ENTR'ACTE

13. SONG (Captain Corcoran) "Fair moon, to thee I sing"
14. DUET (Buttercup and Captain Corcoran) "Things are seldom what they seem"
16. TRIO (Josephine, Captain, and Sir Joseph) "Never mind the why and wherefore"
17. DUET (Captain and Dick Deadeye) "Kind Captain, I've important information"
18. SOLI AND CHORUS (Full Cast) "Carefully on tiptoe stealing"

19. OCTET AND CHORUS (Sir Joseph, Buttercup, and Full Chorus) "Farewell, my own!"
20. SONG (Buttercup and Full Chorus) "A many years ago"
21. FINALE (Full Cast) "Oh joy, oh rapture unforeseen!"

DRAMATIS PERSONÆ

The Rt. Hon Sir Joseph Porter, K.C.B. (First Lord of the Admiralty)

Captain Corcoran (Commanding of H.M.S. Pinafore)

Ralph Rackstraw (Able Seaman)

Dick Deadeye (Able Seaman)

Bill Bobstay (Boatswain's Mate)

Bob Becket (Carpenter's Mate)

Josephine (The Captain's Daughter)

Cousin Hebe (Sir Joseph's First Cousin)

Little Buttercup (A Portsmouth Bumboat Woman)

First Lord's Sisters, His Cousins, His Aunts, Sailors, Marines, etc.

Scene: Quarterdeck of H.M.S. Pinafore, off Portsmouth

Act I. – Noon. Act II. – Night

First produced at the Opera Comique on May 25, 1878.

ACT I

No. 1 Introduction and Opening Chorus (Sailors)

“We sail the ocean blue”

Scene: – Quarter-deck of H.M.S. Pinafore. Sailors, led by Boatswain, discovered cleaning brasswork, splicing rope, etc.

We sail the ocean blue,
And our saucy ship's a beauty;
A sober crew and true,
And attentive to our duty.
When the balls whistle free
O'er the bright blue sea,
We stand to our guns all day;
When at anchor we ride
On the Portsmouth tide,
We've plenty of time to play. Ahoy! Ahoy!

(Enter Buttercup, with large basket on her arm.)

No. 2 Recitative and Aria (Buttercup)

“I'm called Little Buttercup”

RECITATIVE

Hail, man-o'-war's men, safeguards of your nation,
Here is an end, at last, of all privation;
You've got your pay – spare all you can afford
To welcome Little Buttercup on board.

ARIA

I'm called Little Buttercup – dear Little Buttercup,
Though I could never tell why,
But still I'm called Buttercup – poor little Buttercup,
Sweet Little Buttercup!
I've snuff and tobaccy, and excellent jacky,
I've scissors, and watches, and knives;
I've ribbons and laces to set off the faces
Of pretty young sweethearts and wives.
Then buy of your Buttercup – dear Little Buttercup;
Sailors should never be shy;
So, buy of your Buttercup – poor Little Buttercup;
Come, of your Buttercup buy!

Boat..... Aye, Little Buttercup – and well called – for you're the rosiest, the roundest, and the reddest
beauty in all Spithead.

All.....Aye! Aye!

But..... Red, am I? and round – and rosy! Maybe, for I have dissembled well! But hark ye, my merry friend – hast ever thought that beneath a gay and frivolous exterior there may lurk a canker-worm which is slowly but surely eating its way into one’s very heart?

Boat..... No, my lass, I can’t say I’ve ever thought that.

(Enter Dick Deadeye. He pushes through sailors, and comes down.)

Dick..... I’ve thought it often. *(All recoil from him.)*

But..... Yes, you look like it! What’s the matter with the man? Isn’t he well?

Boat..... Don’t take no heed of him; that’s only poor Dick Deadeye.

Dick..... I say – it’s a beast of a name, ain’t it. Dick Deadeye.

But..... It’s not a nice name.

Dick..... I’m ugly too, ain’t I?

But..... You are certainly plain.

Dick..... And I’m three-cornered too, ain’t I?

But..... You are rather triangular.

Dick..... Ha! Ha! That’s it. I’m ugly, and they hate me for it; for you all hate me, don’t you?

All..... We do!

Dick..... There!

No. 2a Recitative - (Buttercup and Boatswain)

But.....But, tell me who’s the youth whose falt’ring feet

With difficulty bear him on his course?

Boat.....That is the smartest lad in all the fleet,

Ralph Rackstraw!

But.....Ralph! That name! Remorse! Remorse!

(Enter Ralph from hatchway.)

No. 3 Madrigal – (Ralph and Chorus of Sailors)

“The Nightingale”

Ralph.....The nightingale

Sighed for the moon’s bright ray,

And told his tale

In his own melodious way.

He sang “Ah, well-a-day!”

All.....He sang “Ah, well-a-day!”

RECITATIVE

Ralph.....I know the value of a kindly chorus,

But choruses yield little consolation

When we have pain, and sorrow, too, before us!

I love – and love, alas, above my station!

But.....*(aside)*. He loves, and loves a lass above his station!

All.....Yes, yes, the lass is much above his station.

No. 3a Ballad – (Ralph and Chorus of Sailors)

“A maiden fair to see”

Ralph.....A maiden fair to see,
The pearl of minstrelsy,
A bud of blushing beauty;
For whom proud nobles sigh,
And with each other vie
To do her menial's duty.
A suitor, lowly born,
With hopeless passion torn,
And poor, beyond denying,
Has dared for her to pine,
At whose exalted shrine
A world of wealth is sighing.
Unlearned he in aught
Save that which love has taught
(For love had been his tutor);
Oh, pity, pity me –
Our captain's daughter, she;
And I that lowly suitor!

(Exit Little Buttercup)

Boat.....Ah, my poor lad, you've climbed too high; our worthy captain's child won't have nothin' to say to a poor chap like you. Will she, lads?

All..... No, no!

Dick.....No, no, captains' daughters don't marry foremast hands.

All *(recoiling from him)*.....Shame! Shame!

Boat.....Dick Deadeye, them sentiments o' yourn are a disgrace to our common natur'.

Ralph..... But it's a strange anomaly, that the daughter of a man who hails from the quarter-deck may not love another who lays out on the fore-yard arm. For a man is but a man, whether he hoists his flag at the main-truck or his slacks on the main-deck.

All.....Aye! aye!

Dick..... Ah, it's a queer world!

Ralph..... Dick Deadeye, I have no desire to press hardly on you, but such a revolutionary sentiment is enough to make an honest sailor shudder. *(All shudder.)*

Boat..... My lads, our gallant captain has come on deck; let us greet him as so brave an officer and so gallant a seaman deserves.

(Enter Captain Corcoran.)

No. 4 Recit. And Song – (Captain Corcoran and Chorus of Sailors)

“My gallant crew”

Capt.....My gallant crew, good morning!

I am the Captain of the Pinafore!

All.....And a right good captain, too!
Capt.....You're very, very good,
And, be it understood,
I command a right good crew.
All.....We're very, very good,
And, be it understood,
He commands a right good crew.
Capt.....Though related to a peer,
I can hand, reef, and steer,
Or ship a selvagee;
I am never known to quail
At the fury of a gale,
And I'm never, never sick at sea!
All.....What, never?
Capt.....No, never!
All.....What, never?
Capt.....Hardly ever!
All.....He's hardly ever sick at sea!
Then give three cheers, and one cheer more,
For the hardy Captain of the Pinafore!
Capt.....I do my best to satisfy you all –
All.....And with you we're quite content.
Capt.....You're exceedingly polite,
And I think it only right
To return the compliment.

All.....We're exceedingly polite,
And he thinks it's only right
To return the compliment.
Capt.....Bad language or abuse,
I never, never use,
Whatever the emergency;
Though "bother it" I may
Occasionally say,
I never use a big, big D –
All.....What, never?
Capt.....No, never!
All.....What, never?
Capt.....Well, hardly ever!
All.....Hardly ever swears a big, big D –
Then give three cheers, and one cheer more,
For the well-bred Captain of the Pinafore!

(Exeunt all but Captain. Enter Little Buttercup.)

No. 4a Recit – (Buttercup and Captain Corcoran)

But.....Sir, you are sad! The silent eloquence
Of yonder tear that trembles on your eyelash,
Proclaims a sorrow far more deep than common;
Confide in me – fear not – I am a mother!

Capt.....Yes, Little Buttercup, I'm sad and sorry,
My daughter, Josephine, the fairest flower
That ever blossomed on ancestral timber,
Is sought in marriage by Sir Joseph Porter,
Our Admiralty's First Lord, but for some reason
She does not seem to tackle kindly to it.
But.....*(with emotion)* Ah, poor Sir Joseph! Ah, I know too well
The anguish of a heart that loves but vainly!
But see, here comes your most attractive daughter.
I go – Farewell!

(Exit Buttercup)

Capt.....*(looking after her)*. A plump and pleasing person!

(Exit Captain)

No. 5 Ballad – (Josephine)

“Sorry her lot”

(Enter Josephine, twining some flowers which she carries in a small basket.)

Sorry her lot who loves too well,

Heavy the heart that hopes but vainly,
Sad are the sighs that own the spell,
Uttered by eyes that speak too plainly.
Heavy the sorrow that bows the head
When love is alive and hope is dead!
Sad is the hour when sets the sun –
Dark is the night to earth's poor daughters,
When to the ark the wearied one
Flies from the empty waste of waters!
Heavy the sorrow that bows the head
When love is alive and hope is dead!

(Enter Captain.)

Capt.....My child, I grieve to see that you are a prey to melancholy. You should look your best to-day, for Sir Joseph Porter, K.C.B., will be here this afternoon to claim your promised hand.

Jos..... Ah, father, your words cut me to the quick. I can esteem – reverence – venerate Sir Joseph, for he is a great and good man; but oh, I cannot love him! My heart is already given.

Capt. *(aside)*..... It is then as I feared. *(Aloud.)* Given? And to whom? Not to some gilded lordling?

Jos..... No, father – the object of my love is no lordling. Oh, pity me, for he is but a humble sailor on board your own ship!

Capt..... Impossible!

Jos..... Yes, it is true – too true.

Capt..... A common sailor? Oh fie!

Jos..... I blush for the weakness that allows me to cherish such a passion. I hate myself when I think of the depth to which I have stooped in permitting myself to think tenderly of one so ignobly born, but I love him! I love him! I love him! *(Weeps.)*

Capt..... Come, my child, let us talk this over. In a matter of the heart I would not coerce my daughter – I attach but little value to rank or wealth, but the line must be drawn somewhere. A man in that station may be brave and worthy, but at every step he would commit solecisms that society would never pardon.

Jos..... Oh, I have thought of this night and day. But fear not, father, I have a heart, and therefore I love; but I am your daughter, and therefore I am proud. Though I carry my love with me to the tomb, he shall never, never know it.

Capt..... You are my daughter after all. But see, Sir Joseph's barge approaches, manned by twelve trusty oarsmen and accompanied by the admiring crowd of sisters, cousins, and aunts that attend him wherever he goes. Retire, my daughter, to your cabin – take this, his photograph, with you – it may help to bring you to a more reasonable frame of mind.

Jos..... My own thoughtful father!

(Exit Josephine. Captain remains and ascends the poop-deck.)

No. 7 – “Gaily tripping”

(Enter Sir Joseph's Female Relatives. They dance round stage.)

Rel.....Gaily tripping,

Lightly skipping,

Flock the maidens to the shipping.

Sailors sprightly

Always rightly

Welcome ladies so politely.

No. 8 – (Capt. Corcoran, Sir Joseph, Cousin Hebe, and Chorus)

“Now give three cheers”

Capt.....Now give three cheers, I'll lead the way.

Hurrah! Hurrah!

All.....Hurray! hurray! hurray!

Sir Joseph.....I am the monarch of the sea,

The ruler of the Queen's Navee,

Whose praise Great Britain loudly chants.

Cousin Hebe.....And we are his sisters, and his cousins, and his aunts!

Rel.....And we are his sisters, and his cousins, and his aunts!

All.....And they are his sisters, and his cousins, and his aunts!

Sir Joseph.....When at anchor here I ride,

My bosom swells with pride,

And I snap my fingers at a foeman's taunts;

Cousin Hebe.....And so do his sisters, and his cousins, and his aunts!

All.....And so do his sisters, and his cousins, and his aunts!

Sir Joseph.....But when the breezes blow,

I generally go below,

And seek the seclusion that a cabin grants!

Cousin Hebe.....And so do his sisters, and his cousins, and his aunts!

All.....And so do his sisters, and his cousins, and his aunts!

His sisters and his cousins,

Whom he reckons up by dozens,

And his aunts!

No. 9 Song – (Sir Joseph and Chorus)

“When I was a lad”

Sir Joseph..... When I was a lad I served a term
As office boy to an attorney’s firm,
I cleaned the windows and I swept the floor,
And I polished up the handle of the big front door.
Chorus.....He polished up the handle of the big front door.
Sir J..... I polished up that handle so carefuller
That now I am the Ruler of the Queen’s Navee!
Chorus.....He polished, etc.
Sir J..... As office boy I made such a mark
That they gave me the post of a junior clerk.
I served the writs with a smile so bland,
And I copied all the letters in a big round hand –
Chorus.....He copied all the letters in a big round hand –
Sir J..... I copied all the letters in a hand so free,
That now I am the Ruler of the Queen’s Navee!
Chorus.....He copied, etc.
Sir J..... In serving writs I made such a name
That an articled clerk I soon became;
I wore clean collars and a bran’ new suit

For the pass examination at the Institute.

Chorus.....For the pass examination at the Institute.

Sir J..... That pass examination did so well for me,

That now I am the Ruler of the Queen's Navee!

Chorus.....That pass examination, etc.

Sir J..... Of legal knowledge I acquired such a grip

That they took me into the partnership.

And that junior partnership, I ween,

Was the only ship that I ever had seen.

Chorus.....Was the only ship that he ever had seen.

Sir J..... But that kind of ship so suited me,

That now I am the Ruler of the Queen's Navee!

Chorus.....But that kind of ship, etc.

Sir J..... I grew so rich that I was sent

By a pocket borough into Parliament.

I always voted at my party's call,

And I never thought of thinking for myself at all.

Chorus.....He never thought of thinking for himself at all.

Sir J..... I thought so little, they rewarded me

By making me the Ruler of the Queen's Navee!

Chorus.....He thought so little, etc.

Sir J..... Now, landsmen all, whoever you may be,

If you want to rise to the top of the tree,

If your soul isn't fettered to an office stool,

Be careful to be guided by this golden rule –

Chorus.....Be careful to be guided by this golden rule.

Sir J..... Stick close to your desks and never go to sea,

And you all may be rulers of the Queen's Navee!

Chorus.....Stick close to your desks, etc.

Sir Joseph..... You've a remarkably fine crew, Captain Corcoran.

Capt..... It is a fine crew, Sir Joseph.

Sir Joseph..... You are the last person who did, Captain Corcoran. Desire that splendid seaman to step forward.

(Dick comes forward.)

Sir Joseph..... No, no, the other splendid seaman.

Capt..... Ralph Rackstraw, three paces to the front – march!

Sir Joseph..... *(sternly)*. If what?

Capt..... I beg your pardon – I don't think I understand you.

Sir Joseph..... If you please.

Capt..... Oh, yes, of course. If you please. *(Ralph steps forward.)*

Sir Joseph..... You're a remarkably fine fellow.

Ralph..... Yes, your honour.

Sir Joseph..... And a first-rate seaman, I'll be bound.

Ralph..... There's not a smarter topman in the Navy, your honour, though I say it who shouldn't.

Sir Joseph..... Not at all. Proper self-respect, nothing more. Can you dance a hornpipe?

Ralph..... No, your honour.

Sir Joseph..... That's a pity: all sailors should dance hornpipes. I will teach you one this evening, after dinner. Now tell me – don't be afraid – how does your captain treat you, eh?

Ralph..... A better captain don't walk the deck, your honour.

All..... Aye! Aye!

Sir Joseph..... Good. I like to hear you speak well of your commanding officer; I daresay he don't deserve it, but still it does you credit. Can you sing?

Ralph..... I can hum a little, your honour.

Sir Joseph..... Then hum this at your leisure. (*Giving him MS. music.*) It is a song that I have composed for the use of the Royal Navy. It is designed to encourage independence of thought and action in the lower branches of the service, and to teach the principle that a British sailor is any man's equal, excepting mine. Now, Captain Corcoran, a word with you in your cabin, on a tender and sentimental subject.

Capt..... Aye, aye, Sir Joseph. (*Crossing.*) Boatswain, in commemoration of this joyous occasion, see that extra grog is served out to the ship's company at seven bells.

Boat..... Beg pardon. If what, your honour?

Capt..... If what? I don't think I understand you.

Boat..... If you please, your honour.

Capt..... What!

Sir Joseph..... The gentleman is quite right. If you please.

Capt.....(*stamping his foot impatiently*). If you please! (*Exit.*)

(*Exeunt Sir Joseph and Relatives*)

Boat..... Ah! Sir Joseph's a true gentleman, courteous and considerate to the very humblest.

Ralph..... True, Boatswain, but we are not the very humblest. Sir Joseph has explained our true position to us. As he says, a British seaman is any man's equal excepting his, and if Sir Joseph says that, is it not our duty to believe him?

Ralph..... Messmates, my mind's made up. I'll speak to the captain's daughter, and tell her, like an honest man, of the honest love I have for her.

All..... Aye, aye!

Ralph..... Is not my love as good as another's? Is not my heart as true as another's? Have I not hands and eyes and ears and limbs like another?

All..... Aye, aye!

Ralph..... True, I lack birth –

Boat..... You've a berth on board this very ship.

Ralph..... Well said – I had forgotten that. Messmates – what do you say? Do you approve my determination?

All..... We do.

Dick..... I don t.

Boat..... What is to be done with this here hopeless chap? Let us sing him the song that Sir Joseph has kindly composed for us. Perhaps it will bring this here miserable creetur to a proper state of mind.

No. 10 Glee – (Ralph, Boatswain, Carpenter's Mate, and Chorus of Sailors)

“A British tar”

A British tar is a soaring soul,

As free as a mountain bird,

His energetic fist should be ready to resist

A dictatorial word.

His nose should pant, and his lip should curl,

His cheek should flame, and his brow should furl,

His bosom should heave, and his heart should glow,

And his fist be ever ready for a knock-down blow.

His eyes should flash with an inborn fire,
His brow with scorn be wrung;
He never should bow down to a domineering frown,
Or the tang of a tyrant tongue.
His foot should stamp, and his throat should growl,
His hair should twirl, and his face should scowl,
His eyes should flash, and his breast protrude,
And this should be his customary attitude.

(All dance off except Ralph, who remains, leaning pensively against bulwark.)

(Enter Josephine from cabin.)

Jos..... It is useless – Sir Joseph’s attentions nauseate me. I know that he is a truly great and good man, for he told me so himself, but to me he seems tedious, fretful, and dictatorial. Yet his must be a mind of no common order, or he would not dare to teach my dear father to dance a hornpipe on the cabin table.
(Sees Ralph.) Ralph Rackstraw! *(Overcome by emotion.)*

Ralph..... Aye, lady – no other than poor Rackstraw!

Jos.....*(aside)*. How my heart beats! *(Aloud.)* And why poor, Ralph?

Ralph..... I am poor in the essence of happiness, lady – rich only in never-ending unrest. In me there meet a combination of antithetical elements which are at eternal war with one another. Driven hither by objective influences – thither by subjective emotions – wafted one moment into blazing day, by mocking hope – plunged the next into the Cimmerian darkness of tangible despair, I am but a living ganglion of irreconcilable antagonisms. I hope I make myself clear, lady?

Jos..... Perfectly. *(Aside.)* His simple eloquence goes to my heart. Oh, if I dared – but no, the thought is madness! *(Aloud.)* Dismiss these foolish fancies, they torture you but needlessly. Come, make one effort.

Ralph *(aside)*..... I will – one. *(Aloud.)* Josephine!

Jos..... *(indignantly)*. Sir!

Ralph..... Aye, even though Jove's armoury were launched at the head of the audacious mortal whose lips, unhallowed by relationship, dared to breathe that precious word, yet would I breathe it once, and then perchance be silent evermore. Josephine, in one brief breath I will concentrate the hopes, the doubts, the anxious fears of six weary months. Josephine, I am a British sailor, and I love you!

Jos..... Sir, this audacity! (*Aside.*) Oh, my heart, my beating heart! (*Aloud.*) This unwarrantable presumption on the part of a common sailor! (*Aside.*) Common! oh, the irony of the word! (*Crossing, aloud.*) Oh, sir, you forget the disparity in our ranks.

Ralph.....I forget nothing, haughty lady. I love you desperately, my life is in your hand: I lay it at your feet! Give me hope, and what I lack in education and polite accomplishments, that I will endeavour to acquire. Drive me to despair, and in death alone I shall look for consolation. I am proud and cannot stoop to implore. I have spoken and I wait your word.

Jos.....You shall not wait long. Your proffered love I haughtily reject. Go, sir, and learn to cast your eyes on some village maiden in your own poor rank – they should be lowered before your captain's daughter!

No. 12 Finale – (ACT I)

“Can I survive this overbearing?”

Ralph..... (*Recit.*) Can I survive this overbearing?

Or live a life of mad despairing?

My proffer'd love despis'd, rejected?

No, no, it's not to be expected!

(*Calling off.*) Messmates, ahoy!

Come here! Come here!

(*Enter Sailors, Hebe, Relatives, and Buttercup.*)

All.....Aye, aye, my boy,

What cheer, what cheer?

Now tell us, pray,

Without delay,

What does she say?

What cheer, what cheer?

Ralph (*to Cousin Hebe*).....

The maiden treats my suit with scorn,

Rejects my humble gift, my lady.

She says I am ignobly born,

And cuts my hopes adrift, my lady.

All.....Oh! cruel one!

Dick.....She spurns your suit! Oho! Oho!

I told you so! I told you so!

Cousin Hebe, Boatswain, and Chorus.....Shall they/we submit? Are they/we but slaves?

Love comes alike to high and low –

Britannia's sailors rule the waves,

And shall they stoop to insult? No! No!

Dick.....You must submit, you are but slaves;

A lady she! Oho! Oho!

You lowly toilers of the waves,

She spurns you all – I told you so!

Ralph.....My friends, my leave of life I'm taking,

For oh, my heart, my heart is breaking;

When I am gone, oh, prithee, tell

The maid that, as I died, I loved her well! (*turning away, weeping*).

Chorus.....Of life, alas! his leave he's taking,
For ah! his faithful heart is breaking.
When he is gone we'll surely tell
The maid that, as he died, he loved her well.

(During Chorus Boatswain has loaded pistol, which he hands to Ralph.)

Ralph....Be warned, my messmates all
Who love in rank above you –
For Josephine I fall!

(Puts pistol to his head. All the sailors stop their ears.)

(Enter Josephine on deck.)

Jos.....Ah! stay your hand – I love you!
All.....Ah! stay your hand – she loves you!
Ralph *(incredulously)*.....Loves me?
Jos.....Loves you!
All.....Yes! Yes! Ah yes! She loves you!

ENSEMBLE – Josephine, Hebe and Ralph.....

Oh joy, oh rapture unforeseen,
For now the sky is all serene,
The god of day – the orb of love –
Has hung his ensign high above,

The sky is all ablaze.

With wooing words and loving song,
We'll chase the lagging hours along,
And if we/I find the maiden coy
We'll/I'll murmur forth decorous joy
In dreamy roundelays!

Dick Deadeye.....

He thinks he's won his Josephine,
But though the sky is now serene,
A frowning thunderbolt above
May end their ill-assorted love
Which now is all ablaze.
Our captain, ere the day is gone,
Will be extremely down upon
The wicked men who art employ
To make his Josephine less coy
In many various ways.

(Exit Dick.)

Jos.....This very night,

Hebe....With bated breath

Ralph.....And muffled oar –

Jos..... Without a light,

Hebe.....As still as death,

Ralph.....We'll steal ashore.

Jos..... A clergyman

Ralph.....Shall make us one

Boat.....At half-past ten,

Jos.....And then we can

Ralph.....Return, for none

Boat.....Can part them then!

All..... This very night, etc.

(Dick appears at hatchway.)

Dick.....Forbear, nor carry out the scheme you've planned;

She is a lady – you a foremast hand!

Remember, she's your gallant captain's daughter,

And you the meanest slave that crawls the water!

All.....Back, vermin, back,

Nor mock us!

Back, vermin, back,

You shock us!

(Exit Dick.)

Let's give three cheers for the sailor's bride

Who casts all thought of rank aside –

Who gives up home and fortune too

For the honest love of a sailor true!

Josephine, Hebe and Relatives.....

For a British tar is a soaring soul

As free as a mountain bird!

His energetic fist should be ready to resist

A dictatorial word!

His eyes should flash with an inborn fire,

His brow with scorn be wrung;

He never should bow down to a domineering frown

Or the tang of a tyrant tongue.

Sailors.....

His nose should pant and his lips should curl,

His cheeks should flame and his brow should furl,

His bosom should heave and his heart should glow,

And his fist be ever ready for a knock down blow.

His foot should stamp and his throat should growl,

His hair should twirl and his face should scowl,

His eyes should flash and his breast protrude,

And this should be his customary attitude. (*Pose*)

All Dance.

End of Act I

CURTAIN

Entr'acte

ACT II

No. 13 Song – (Captain Corcoran)

“Fair moon, to thee I sing”

(Same Scene. Night. Moonlight. Captain discovered singing, and accompanying himself on a guitar. Little Buttercup seated on quarter-deck, gazing sentimentally at him.)

Fair moon, to thee I sing,
Bright regent of the heavens,
Say, why is ev'rything
Either at sixes or at sevens?
I have lived hitherto
Free from the breath of slander,
Beloved by all my crew,
A really popular commander.
But now my kindly crew rebel,
My daughter to a tar is partial,
Sir Joseph storms, and, sad to tell,
He threatens a court martial!
Fair moon, to thee I sing,
Bright regent of the heavens,

But.....How sweetly he carols forth his melody to the unconscious moon! Of whom is he thinking? Of some high born beauty? It may be! Who is poor Little Buttercup that she should expect his glance to fall on one so lowly! And yet if he knew – if he only knew!

Capt....(*coming down*) Ah! Little Buttercup, still on board? That is not quite right, little one. It would have been more respectable to have gone on shore at dusk.

But.....True, dear captain – but the recollection of your sad pale face seemed to chain me to the ship. I would fain see you smile before I go.

Capt.....Ah! Little Buttercup, I fear it will be long before I recover my accustomed cheerfulness, for misfortunes crowd upon me, and all my old friends seem to have turned against me!

But.....Oh no – do not say “all,” dear Captain. That were unjust to one, at least.

Capt.....True, for you are staunch to me. (*Aside.*) If ever I gave my heart again, methinks it would be to such a one as this! (*Aloud.*) I am touched to the heart by your innocent regard for me, and were we differently situated, I think I could have returned it. But as it is, I fear I can never be more to you than a friend.

But.....I understand! You hold aloof from me because you are rich and lofty – and I, poor and lowly. But take care! The poor bumboat woman has gipsy blood in her veins, and she can read destinies.

Capt.....Destinies!

But.....There is a change in store for you!

Capt..... A change!

But..... Aye – be prepared!

No. 14 Duet – (Buttercup and Captain Corcoran)

“Things are seldom what they seem”

But.....Things are seldom what they seem,

Skim milk masquerades as cream;

Highlows pass as patent leathers;
Jackdaws strut in peacock's feathers.
Capt. (*puzzled*)....Very true,
So they do.
But.....Black sheep dwell in every fold,
All that glitters is not gold;
Storks turn out to be but logs,
Bulls are but inflated frogs.
Capt. (*puzzled*)....So they be,
Frequentlee.
But.....Drops the wind and stops the mill,
Turbot is ambitious brill;
Gild the farthing if you will,
Yet it is a farthing still.
Capt. (*puzzled*)....Yes, I know.
That is so.
Tho' to catch your drift I'm striving,
It is shady – it is shady;
I don't see at what you're driving,
Mystic lady – mystic lady.
Both (*aside*)....Stern conviction's o'er him/me stealing
That the mystic lady's dealing
In oracular revealing.
Yes, I know –
That is so!

(Exit Little Buttercup, melodramatically.)

Capt.....Incomprehensible as her utterances are, I nevertheless feel that they are dictated by a sincere regard for me. But to what new misery is she referring? Time alone can tell.

(Sir Joseph and Captain enter.)

Sir Joseph.....Madam, it has been represented to me that you are appalled by my exalted rank. I desire to convey to you officially my assurance, that if your hesitation is attributable to that circumstance, it is uncalled for.

Jos.....Oh, then your lordship is of opinion that married happiness is not inconsistent with discrepancy in rank?

Sir Joseph.....I am officially of that opinion.

Jos..... That the high and the lowly may be truly happy together, provided that they truly love one another?

Sir Joseph.....Madam, I desire to convey to you officially my opinion that love is a platform upon which all ranks meet.

Jos..... I thank you, Sir Joseph. I did hesitate, but I will hesitate no longer. *(Aside.)* He little thinks how eloquently he has pleaded his rival's cause!

No. 16 Trio – (Josephine, Captain, and Sir Joseph)

“Never mind the why and wherefore”

Capt.....Never mind the why and wherefore,

Love can level ranks, and therefore,

Though his lordship's station's mighty,
Though stupendous be his brain,
Though her tastes are mean and flighty,
And her fortune poor and plain,
Capt. And Sir Joseph.....Ring the merry bells on board-ship,
Rend the air with warbling wild,
For the union of his/my Lordship
With a humble captain's child!
Capt.....For a humble captain's daughter –
Jos.....For a gallant captain's daughter –
Sir Joseph.....And a Lord who rules the water –
Jos. (*aside*)..... And a tar who ploughs the water.
All..... Let the air with joy be laden,
Rend with songs the air above,
For the union of a maiden
With the man who owns her love.

Sir Joseph.....Never mind the why and wherefore,
Love can level ranks, and therefore,
Though your nautical relation (*alluding to Capt.*)
In my set could scarcely pass,
Though you occupy a station
In the lower middle class –
Capt. And Sir Joseph.....Ring the merry bells on board-ship,
Rend the air with warbling wild,

For the union of his/my Lordship
With a humble captain's child!
Capt.....For a humble captain's daughter –
Jos.....For a gallant captain's daughter –
Sir Joseph.....And a Lord who rules the water –
Jos. (*aside*)..... And a tar who ploughs the water.
All.....Let the air with joy be laden,
Rend with songs the air above,
For the union of a maiden
With the man who owns her love.

Jos.....Never mind the why and wherefore,
Love can level ranks, and therefore
I admit the jurisdiction;
Abyl have you played your part,
You have carried firm conviction
To my hesitating heart.
Capt. And Sir Joseph.....Ring the merry bells on board-ship,
Rend the air with warbling wild,
For the union of his/my Lordship
With a humble captain's child!
Capt.....For a humble captain's daughter –
Jos.....For a gallant captain's daughter –
Sir Joseph.....And a Lord who rules the water –
Jos. (*aside*)..... And a tar who ploughs the water.

All.....Let the air with joy be laden,
Rend with songs the air above,
For the union of a maiden
With the man who owns her love. *(Exit Josephine.)*

Capt..... Sir Joseph, I cannot express to you my delight at the happy result of your eloquence. Your argument was unanswerable.

Sir Joseph..... Captain Corcoran, it is one of the happiest characteristics of this glorious country that official utterances are invariably regarded as unanswerable.

(Exit Sir Joseph.)

Capt..... At last my fond hopes are to be crowned. My only daughter is to be the bride of a Cabinet Minister. The prospect is Elysian. *(During this speech Dick Deadeye has entered.)*

Dick..... Captain.

Capt..... Deadeye! You here? Don't! *(Recoiling from him.)*

Dick..... Ah, don't shrink from me, Captain. I'm unpleasant to look at, and my name's agin me, but I ain't as bad as I seem.

Capt.....What would you with me?

Dick *(mysteriously)*..... I'm come to give you warning.

Capt..... Indeed! Do you propose to leave the Navy then?

Dick..... No, no, you misunderstand me; listen!

No. 17 Duet – (Captain and Dick Deadeye)

“Kind Captain, I've important information”

Dick.....Kind Captain, I've important information,
Sing hey, the kind commander that you are,
About a certain intimate relation,
Sing hey, the merry maiden and the tar.
Both.....Sing hey, the merry maiden and the tar.
Capt.....Good fellow, in conundrums you are speaking,
Sing hey, the mystic sailor that you are,
The answer to them vainly I am seeking,
Sing hey, the merry maiden and the tar.
Both.....Sing hey, the merry maiden and the tar.
Dick.....Kind Captain, your young lady is a-sighing,
Sing hey, the simple captain that you are,
This very night with Rackstraw to be flying;
Sing hey, the merry maiden and the tar.
Both.....Sing hey, the merry maiden and the tar.
Capt..... Good fellow, you have given timely warning,
Sing hey, the thoughtful sailor that you are;
I'll talk to Master Rackstraw in the morning,
Sing hey, the cat-o'-nine-tails and the tar. *(Producing a "cat".)*
Both.....The merry cat-o'-nine-tails and the tar!

Capt..... Dick Deadeye – I thank you for your warning – I will at once take means to arrest their flight. This boat cloak will afford me ample disguise – So! *(Envelops himself in a mysterious cloak, holding it before his face.)*

Dick..... Ha, ha! They are foiled – foiled – foiled!

(Enter Crew on tiptoe, with Ralph and Boatswain meeting Josephine, who enters from cabin on tiptoe, with bundle of necessaries, and accompanied by Little Buttercup.)

No. 18 Soli and Chorus

Capt.....*(throwing off cloak)*. Hold! *(All start.)*

Pretty daughter of mine,
I insist upon knowing
Where you may be going
With these sons of the brine.
For my excellent crew,
Though foes they could thump any,
Are scarcely fit company,
My daughter, for you.
Crew.....Now, hark at that, do!
Though foes we could thump any,
We are scarcely fit company
For a lady like you!
Ralph.....Proud officer, that haughty lip uncurl!
Vain man, suppress that supercilious sneer,
For I have dared to love your matchless girl,
A fact well known to all my messmates here!
Capt.....Oh, horror!
Ralph and Jos.....He/I, humble, poor, and lowly born,

The meanest in the port division –
The butt of epauletted scorn –
The mark of quarter-deck derision –
dared to raise his/my wormy eyes
Above the dust to which you'd mould him/me
In manhood's glorious pride to rise,
He/I is/am an Englishman – behold him/me!

All.....He is an Englishman!

Boat.....He is an Englishman!

For he himself has said it,
And it's greatly to his credit,
That he is an Englishman!

All.....That he is an Englishman!

Boat.....For he might have been a Roosian,
A French, or Turk, or Proosian,
Or perhaps Italian!

All.....Or perhaps Italian!

Boat.....But in spite of all temptations
To belong to other nations,
He remains an Englishman!

All.....For in spite of all temptations, etc.

Capt.....(trying to repress his anger) (During this, enter Cousin Hebe and Female Relatives.)

In uttering a reprobation

To any British tar,
I try to speak with moderation,
But you have gone too far.
I'm very sorry to disparage
A humble foremast lad,
But to seek your captain's child in marriage,
Why, damme, it's too bad!
All (*shocked*).....Oh!
Capt.....Yes, damme, it's too bad!
All.....Oh!
Capt. and Dick Deadeye.....Yes, damme, it's too bad.
Hebe.....Did you hear him – did you hear him?
Oh, the monster overbearing!
Don't go near him – don't go near him –
He is swearing – he is swearing!
Sir Joseph.....(*who has appeared on the poop-deck*)
My pain and my distress,
I find it is not easy to express;
My amazement, my surprise,
You may learn from the expression of my eyes!
Capt.....My lord – one word – the facts are not before you,
The word was injudicious, I allow,
But hear my explanation, I implore you,
And you will be indignant, too, I vow!
Sir Joseph.....I will hear of no defense,

Attempt none if you're sensible.

That word of evil sense,

Is wholly indefensible.

Go, ribald, get you hence

To your cabin with celerity.

This is the consequence

Of ill-advised asperity!

(Exit Captain, disgraced, followed by Josephine.)

All.....This is the consequence,

Of ill-advised asperity!

Sir Joseph.....For I'll teach you all, ere long,

To refrain from language strong,

For I haven't any sympathy for ill-bred taunts!

Hebe.....No more have his sisters, nor his cousins, nor his aunts.

All.....No more have his sisters, nor his cousins, nor his aunts,

His cousins, nor his sisters,

Whom he reckons up by dozens, nor his aunts!

For he is an Englishman!

For he himself has said it, And it's greatly to his credit, That he is an Englishman!

(Re-enter Josephine.)

Sir Joseph..... Now, tell me, my fine fellow – for you are a fine fellow –

Ralph..... Yes, your honour.

Sir Joseph..... How came your captain so far to forget himself? I am quite sure you had given him no cause for annoyance.

Ralph..... Please your honour, it was thus-wise. You see I'm only a top-man – a mere foremast hand –

Sir Joseph..... Don't be ashamed of that. Your position as a top-man is a very exalted one.

Ralph..... Well, your honour, love burns as brightly in the fo'c'sle as it does on the quarter-deck, and Josephine is the fairest bud that ever blossomed upon the tree of a poor fellow's wildest hopes.

(Josephine rushes to Ralph's arms.)

Jos..... Darling! *(Sir Joseph horrified.)*

Ralph..... She is the figurehead of my ship of life – the bright beacon that guides me into my port of happiness – the rarest, the purest gem that ever sparkled on a poor but worthy fellow's trusting brow.

All..... Very pretty, very pretty!

Sir Joseph..... Insolent sailor, you shall repent this outrage. Seize him! *(Two Marines seize him and handcuff him.)*

Jos..... Oh, Sir Joseph, spare him, for I love him tenderly.

Sir Joseph..... Pray don't. I will teach this presumptuous mariner to discipline his affections. Have you such a thing as a dungeon on board?

All..... We have!

Dick..... They have!

Sir Joseph..... Then load him with chains and take him there at once.

No. 19 Octet and Chorus

“Farewell, my own!”

Sir Joseph.....My pain and my distress

Again it is not easy to express;

My amazement, my surprise,
Again you may discover from my eyes!
All.....How terrible the aspect of his eyes!
But.....Hold! Ere upon your loss
You lay much stress,
A long-concealèd crime
I would confess!

No. 20 Song – (Buttercup and Chorus)

“A many years ago”

A many years ago,
When I was young and charming,
As some of you may know,
I practised baby-farming.
All.....Now this is most alarming!
When she was young and charming,
She practised baby-farming,
A many years ago.
But..... Two tender babes I nussed:
One was of low condition,
The other, upper crust,
A regular patrician.
All (*explaining to each other*).....Now, this is the position:

One was of low condition,
The other a patrician,
A many years ago.
But..... Oh, bitter is my cup!
However could I do it?
I mixed those children up,
And not a creature knew it!
All.....However could you do it?
Some day, no doubt, you'll rue it,
Although no creature knew it,
So many years ago.
But..... In time each little waif
Forsook his foster mother,
The well-born babe was Ralph –
Your captain was the other!
All.....They left their foster-mother,
The one was Ralph, our brother,
Our captain was the other,
A many years ago.

Sir Joseph..... Then I am to understand that Captain Corcoran and Ralph were exchanged in childhood's happy hours – that Ralph is really the Captain, and the Captain is Ralph?

But..... That is the idea I intended to convey, officially!

Sir Joseph..... And very well you have conveyed it, Miss Buttercup!

But..... Aye! Aye! Yer 'onour.

Sir Joseph..... Dear me! Let them appear before me, at once!

(Ralph enters as Captain; Captain as a common sailor. Josephine rushes to his arms.)

Jos..... My father – a common sailor!

Capt..... It is hard, is it not, my dear?

Sir Joseph.....This is a very singular occurrence; I congratulate you both. *(To Ralph.)* Desire that remarkably fine seaman to step forward.

Ralph..... Corcoran. Three paces to the front – march!

Capt..... If what?

Ralph.....I don't understand.

Capt..... If you please!

Ralph.....What!

Sir Joseph.....Perfectly right. If you please.

Ralph..... Oh. If you please. *(Captain steps forward.)*

Sir Joseph *(to Captain)*..... You are an extremely fine fellow.

Capt..... So it seems, your honour.

Sir Joseph..... So it seems that you were Ralph, and Ralph was you.

Capt..... So it seems, your honour.

Sir Joseph..... Well, I need not tell you that after this change in your condition, a marriage with your daughter will be out of the question.

Capt..... Don't say that, your honour – love levels all ranks.

Sir Joseph..... It does to a considerable extent, but it does not level them as much as that. Sir Joseph.....
(Handing Josephine to Ralph.) Here – take her, sir, and mind you treat her kindly.

Ralph and Jos..... Oh bliss, oh rapture!

Capt. and But..... Oh rapture, oh bliss!

Sir Joseph.....Sad my lot and sorry, what shall I do? I cannot live alone!

Hebe.....Fear nothing – while I live I'll not desert you. I'll soothe and comfort your declining days.

Sir Joseph....No, don't do that.

Hebe.....Yes, but indeed I'd rather –

Sir Joseph (*resigned*).....Oh! Very well, then! Tomorrow morn our vows shall all be plighted, three loving pairs on the same day united!

No. 21 Finale

“Oh joy, oh rapture unforeseen!”

Capt.....For he's the Captain of the Pinafore.

All..... And a right good captain, too!

Capt.....And though before my fall

I was captain of you all,

I'm a member of the crew.

All.....And though before his fall

He was captain of us all,

He's a member of the crew.

Capt.....I shall marry with a wife,

In my humble rank of life! (*turning to But.*)

And you, my own, are she.

I must wander to and fro,

But wherever I may go,

I shall never be untrue to thee!

All.....What, never?

Capt.....No, never!

All.....What, never!

Capt.....Hardly ever!

All.....Hardly ever be untrue to thee.

Then give three cheers, and one cheer more

For the former Captain of the Pinafore.

But.....For he loves Little Buttercup, dear Little Buttercup,

Though I could never tell why;

But still he loves Buttercup, poor Little Buttercup,

Sweet Little Buttercup, aye!

All....For he loves, etc.

Sir Joseph..... I'm the monarch of the sea,

And when I've married thee (*to Hebe*),

I'll be true to the devotion that my love implants,

Hebe.....Then good-bye to your sisters, and your cousins, and your aunts,

Especially your cousins,

Whom you reckon up by dozens,

All.....Then goodbye to your sisters, and your cousins, and your aunts.

Especially your cousins,

Whom you reckon up by dozens, and your aunts!

For he is an Englishman!

For he himself hath said it,

And it's greatly to his credit

That he is an Englishman!

(CURTAIN)

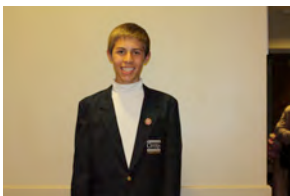
Cast Biographies



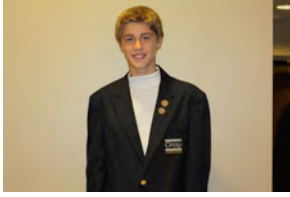
Emily Crombez (*Little Buttercup*) is 15 years old and comes from Livonia, MI. Emily is homeschooled and is in the tenth grade. She has been a member of the MOTCC for two years. As a member of the MOTCC she has performed as a children's chorus member in the 2010 MOT production of *La Boheme*, a Goblin in the 2011 MOTCC production of *The Maker of Illusions*, a Spirit in the 2011 MOT production of *The Magic Flute*, and as a children's chorus member in the 2011 MOT production of *Carmina Burana*. She also performed the title role of Mulan in Emerson Middle School's production of Disney's *Mulan, Jr.* and the role of Caroling Boy in Stage Door and Actor's Community Theatre's production of *A Christmas Carol*.



Tyler Bouque (*Bill Bobstay*) is 11 years old and comes from Troy, MI. TJ is in 6th grade at Boulan Park Middle School and has been a member of the MOTCC for two years. As a member of the MOTCC he has performed as a children's chorus member in the 2010 MOT production of *La Boheme*, a Goblin in the 2011 MOTCC production of *The Maker of Illusions*, and as a children's chorus member in the 2011 MOT production of *Carmina Burana*. Tyler also enjoyed performing in the musical *Seussical!*



Avery Rausch (*Dick Deadeye*) is 14 years old and lives in Farmington Hills, MI. Avery is in 9th grade at North Farmington High School. He has been a member of the MOTCC for two years and has performed as a children's chorus member in the 2010 MOT production of *La Boheme*, a Goblin in the 2011 MOTCC production of *The Maker of Illusions*, a Spirit in the 2011 MOT production of *The Magic Flute*, and as a children's chorus member in the 2011 MOT production of *Carmina Burana*. Avery also performed as Newsboy in *Newsboy* in *Gypsy* and as a Quartet Member in *The Music Man*.



Alex Capeneka (*Ralph Rackstraw*) is 14 years old and lives in Livonia, MI. He is in 9th grade at Churchill High School where he participates in the CAPA program. Alex has been a member of the MOTCC for three years. As a member of the MOTCC he has performed as the Lame Child in *The Pied Piper of Hamelin* in MOTCC's 2009 A Winter Fantasy, Bobby in the 2010 MOTCC production of *The Very Last Green Thing*, a children's chorus member in the 2010 MOT productions of *Tosca* and *La Boheme*, a Goblin in the 2011 MOTCC production of *The Maker of Illusions*, a Spirit in the 2011 MOT production of *The Magic Flute*, and as a children's chorus member in the 2011 MOT production of *Carmina Burana*.



Ryan Hurley (*Captain Corcoran*) is 13 years old and lives in Huntington Woods, MI. He is in 8th grade at Norup International School and has been a member of the MOTCC for four years. As a member of the MOTCC he has performed as the Policeman in the 2009 MOTCC production of *Brundibar*, a children's chorus member in the 2009 MOT production of *Carmen*, the Pied Piper in *The Pied Piper of Hamelin* in MOTCC's 2009 A Winter Fantasy, Lionel in the 2010 MOTCC production of *The Very Last Green Thing*, a children's chorus member in the 2010 MOT productions of *Tosca* and *La Boheme*, as the Genie in the 2011 MOTCC production of *The Maker of Illusions*, and as a children's chorus member in the 2011 MOT production of *Carmina Burana*. Prior to being a member of the MOTCC, Ryan appeared on the DOH stage as a super in Dr. DiChiera's opera. Prior to being a member of the MOTCC, Ryan appeared on the DOH stage as a super in premier of Dr. DiChiera's opera, *Cyrano*.



Bailey Spry (*Josephine*) is 16 years old and lives in Waterford, MI. She is in 11th grade at Oakland Christian School and is a first year member of the MOTCC. As a member of the MOTCC she performed as a children's chorus member in the 2011 MOT production of *Carmina Burana*. Bailey has also performed as Lisel in *The Sound of Music* and as Mrs. Potts in *Beauty and the Beast*.



Miles Eichenhorn (*The Rt. Hon. Sir Joseph Porter K.C.B.*) is 12 years old and is from West Bloomfield, MI. Miles is in 7th grade at West Hills Middle School and has been a member of the MOTCC for three years. As a member of the MOTCC he has performed as an Understudy and Chorus member in the 2010 MOTCC production of *The Very Last Green Thing*, a children's chorus member in the 2010 MOT productions of *Tosca* and *La Boheme*, as the Boy in the 2011 MOTCC production of *The*

Maker of Illusions, and as a children's chorus member in the 2011 MOT production of *Carmina Burana*. Miles will be performing as The Artful Dodger in *Oliver* this March.



Steffi Roche (*Cousin Hebe*) is 11 years old and lives in Grosse Pointe Shores, MI. She is in 5th grade at University Liggett School and has been a member of the MOTCC for two years. As a member of the MOTCC she has performed as a children's chorus member in the 2010 MOT production of *La Boheme*, a Goblin in the 2011 MOTCC production of *The Maker of Illusions*, and as a children's chorus member in the 2011 MOT production of *Carmina Burana*. Steffi has also been a guest artist with the Johnny Trudell Orchestra since the age of seven.



Antonio Cipriano (*Bob Becket*) is 11 years old and lives in Grosse Pointe Shores, MI. He is in 6th grade at Our Lady Star Of The Sea School and is a first year member of the MOTCC. As a member of the MOTCC he performed as a children's chorus member in the 2011 MOT production of *Carmina Burana*. Antonio has also performed as Conrad Birdie in *Bye Bye Birdie*, Rooser in *Annie*, and will be performing as Jasper in *101 Dalmations* this March.

H.M.S. Pinafore Family Tree

The teacher can either share this information with the students prior to attending the performance or challenge the students to illustrate the relationships among the characters in *H.M.S. Pinafore* after seeing the performance or reading the libretto. With so many twists and turns in the plot, creating such a document is not as easy as it appears at first glance!

