

TRIAL BY JURY *and* HMS PINAFORE

November 18th - 21st 2026



Show Information Summary

Thank you to everyone who came to the show launch night. For those that didn't (and those that need a reminder!) here is all the relevant information about our November shows.

If you are wanting to be a part of either show, even if not auditioning for a principal part, please fill in an involvement form, available from our website: <http://saods.org.uk/>
or our Facebook page: <https://www.facebook.com/StewartbyOperaticSociety/>

Trial By Jury

This will be a traditional version of the operetta, set in the modern day.

Details of the plot and characters are available via the G&S archive:

<https://gsarchive.net/trial/html/>



The principal cast for this show will be invited past members, with casting being opened up to the current membership if roles are unable to be filled this way. Past members are also being welcomed into the chorus!

Although we would like as many people as possible to learn the show, there is option to be "on book" during both rehearsals and performances so there is no barrier of entry for those worried about remembering everything.

Ensemble rehearsals for Trial By Jury will take place on specific Thursday nights between June and November (excluding August), to be advised via the rehearsal schedule.

Due to the nature of the casting, Principal rehearsals will be arranged between the production team and the principal cast outside of the usual Monday / Thursday night structure.

HMS Pinafore

This will be a slightly modified version of the show, in a traditional setting.

Details of the plot and characters are available via the G&S archive:

<https://gsarchive.net/pinafore/html/>

This will be our main show for November and will be auditioned in usual way, with open auditions taking place on **Thursday June 4th** in the Church Hall

Full cast rehearsals will take place on Thursday evenings from June to November (excluding August), with additional full cast rehearsals on Mondays from October 19th until the show.

Puppets!

Most principal characters will be portrayed via puppets – this means that anyone who can sing and perform the part can audition for it; you are not constrained by age, gender or a stereotypical look as the puppet will cover that.

We aren't looking for voices like the muppets: we would like all the lovely rich sounds of Gilbert and Sullivan, just with a different visual!

All puppeteering will be taught – you don't need to be an experienced puppeteer to audition.



HMS Pinafore continued

Adjusted Roles

Additionally, there are some slight changes to the roles in the show to cover some of the more outdated aspects of the script, and provide more opportunities to be featured.

Sir Joseph

Although mostly traditional, Sir Joseph's infatuation with Josephine is rather more that he means to marry into a sea-fairing family with good reputation to legitimise his status as head of the fleet, rather than a romantic yearning.

Lady Hebe

Rather than being Sir Joseph's first cousin, Hebe will be portrayed as a lady of noble standing, equal to that of Sir Joseph, who is there to ensure nothing untoward happens to him upon the lowly sailor's ship – he has a reputation to uphold! Secretly, she also loves Sir Joseph deeply and is appalled at the thought of him marrying such a lowly figure as Josephine over herself.

This role will have an additional featured song (from a different G&S) to portray this, and has some added dialogue.

For those interested, this brings the character closer to the original intent, before changes were made to the production due to changes in casting.

Lady Hebe's attendants

Where would a noble Lady be without her attendants? These two new, additional roles which will have featured singing in the added song for Lady Hebe.

Elder Buttercup

The revelation at the end of the operetta from Little Buttercup will be sung by a new character, her mother, meaning the role is slightly split apart.

If you have any questions to do with the production, do please reach out to us!

Tim Sell

Director

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HMS PINAFORE 2026



A detailed show synopsis is available via Wikipedia:

https://en.wikipedia.org/wiki/H.M.S._Pinafore

There are a few changes for this specific production, noted in the character summaries below, but the majority of the story and characters are left unchanged.

Puppets!

You will notice each character has a note saying “human” or “puppet” next to them. This is the preferred way we would like the show, but if you are interested in a part and would rather be the other way round, do talk to us!

(Note: The Captain and Ralph **must** be puppets for the intended jokes to make sense – sorry about that!)

Character Summaries

Sir Joseph Porter K.C.B

Comic baritone, Upper class

Large singing and speaking role - **human**

First Lord of the Admiralty, Sir Joseph gained his station through family influence and inherited wealth and has no particular talents or skills to speak of. A truly terrible sailor; condescending and arrogant to those of lower station, although he thinks he isn't! Wants to marry Josephine (the daughter of a naval Captain) to legitimise his role as head of the navy.

Audition song: No. 9 “When I was a lad” verses 1, 3 and 6.

Audition dialogue: No. 2 & No. 3

Captain Corcoran

Lyric baritone, Upper class

Large singing and speaking role - **puppet**

Commanding officer of the Pinafore, Captain Corcoran is a talented naval officer (a fact he's well aware of) and is respected by his crew. He dreams of elevating his family's social status further through marrying his daughter to Sir Joseph. He secretly loves Ms Cripps but knows they can never be together due to the difference in their social standing.

Audition song: No. 13 “Fair Moon”

Audition dialogue: No. 1 & No. 3

Ralph Rackstraw, sailor (*pronounced Rayf*)

Tenor, common

Large singing and speaking role - **puppet**

A common enlisted sailor onboard the Pinafore, Ralph has fallen in love with his Captain's daughter, a match that Victorian society would never condone. He sees love as a great social equalizer, but still happily accepts the station of Captain and the status that comes with it when the secret of his true identity is revealed.

Audition song: No 3a “A maiden fair to see”

Audition dialogue: No. 3 & No. 4

Dick Deadeye, sailor

Bass-baritone, common

Large singing and speaking role - **puppet**

Dick Deadeye is of the lowest social class imaginable, hated even by the other sailors onboard his ship for his mean temperament and hideous appearance. He represents the voice of the existing social order, explaining to Ralph why true social equality is an ideal that can never be realized.

Audition songs: No.7 "Sir Joseph's barge is seen", either bass line from start to "none are so smart as we are" (bar 29)

No. 17 "Kind Captain..." from start to "and the tar" (bar 26)

Audition dialogue: No. 5

Bill Bobstay, Boatswain

Baritone, common

Small singing and speaking role - *human*

A petty officer onboard the *Pinafore* who is sympathetic to Ralph's (apparently) unrequited and impossible love for Josephine, but cautions him to resign himself to failure and move on to another, more suitable target.

Audition song: No.7 "Sir Joseph's barge is seen", any tenor or bass line from start to "none are so smart as we are" (bar 29)

Audition dialogue: No. 5

Bob Becket, Carpenter, Boatswain's mate

Bass, common

Small singing role - *human*

A sailor on the *Pinafore*, Bob generally is part of the crowd, but steps into the limelight to join in with the trio "A British Tar"

Audition song: No.7 "Sir Joseph's barge is seen", either bass line from start to "none are so smart as we are" (bar 29)

Josephine, the Captain's daughter

Soprano, Upper class

Large singing and speaking role - **puppet**

Captain Corcoran's daughter, she resents her social position that causes her to be paired up with Sir Joseph and prevents her union with Ralph. Josephine plays something of the pragmatist to Ralph's incurable romantic and must balance her love for him with the social status and comfort she will be giving up in marrying below her station.

Audition song: No. 15 from "A simple sailor, lowly born" (bar 32) to the end.

Audition dialogue: No. 2 & No. 4

Ms Cripps (Little Buttercup)

Contralto, Lower class

Large singing and speaking role - **puppet**

A "bumboat woman", making a living selling sweets and supplies to sailors while their ships are in port. Buttercup is quite flirtatious in dealing with the sailors but holds a special place in her heart for Captain Corcoran; she guiltily carries the secret that her mother accidentally swapped the Captain and Ralph while they were babies.

Audition song: No 2. "I'm called Little Buttercup" complete (not including 2a)

Audition dialogue: No. 1 & No. 5

Lady Hebe, attaché to Sir Joseph

Mezzo-soprano, Upper class

Medium singing and speaking role - *human*

Attendant to Sir Joseph to ensure nothing untoward happens to him and his reputation while interacting with the “common sailors”. She secretly loves him – and not just for his rank, but truly so.

Note: this role will be increased in size, with some cut original dialogue restored, and an additional song

Audition song: No.13 “Fair moon” (Captain’s line), start to “popular commander” (up an octave)

Audition dialogue: No. 3

Lady Hebe’s attendants

Female voices, Upper class

Small singing roles - *human*

Attendant ladies for the Lady

Note: These are new, additional roles which will have featured singing in the added song for Lady Hebe

Audition song: No.13 “Fair moon” (Captain’s line), start to “popular commander” (up an octave)

Mother Cripps (Elder Buttercup)

Contralto, Lower class

Small singing role - **puppet**

The mother of Ms Cripps (Little Buttercup), she nursed both the Captain and Ralph when they were babies. By accident she mixed them up and has lived with the guilty secret for years!

Note: This part has been split from Little Buttercup for this production

Audition song: No. 20 A many years ago, verse one, as per “Mrs Cripps”

HMS PINAFORE 2026



Audition Dialogue

1. Captain Corcoran & Buttercup

- BUTTERCUP. 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!
- CAPTAIN. 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!

2. Sir Joseph & Josephine

- 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!

3. Sir Joseph, Captain Corcoran, Lady Hebe & Ralph

SIR JOSEPH. You've a remarkably fine crew, Captain Corcoran.

CAPT. It is a fine crew, Sir Joseph.

SIR JOSEPH. A British sailor is a splendid fellow, Captain Corcoran.

CAPT. A splendid fellow indeed, Sir Joseph.

HEBE. I hope you treat your crew kindly, Captain Corcoran.

CAPT. Indeed I hope so, Ma'am.

HEBE. (*offended*) Miss!

SIR JOSEPH. Never forget that they are the bulwarks of England's greatness, Captain Corcoran.

CAPT. So I have always considered them, Sir Joseph.

HEBE. No bullying, I trust – no strong language of any kind?

CAPT. Oh, never, miss.

SIR JOSEPH. What, *never*?

CAPT. Well, hardly ever, Sir Joseph. They are an excellent crew, and do their work thoroughly without it.

SIR JOSEPH. Don't patronise them, sir – pray, don't patronise them.

CAPT. Certainly not, Sir Joseph.

SIR JOSEPH. That you are their captain is an accident of birth. I cannot permit these noble fellows to be patronized because an accident of birth has placed you above them and them below you.

CAPT. I am the last person to insult a British sailor, Sir Joseph.

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

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.

4. Ralph & Josephine

- JOSEPHINE. 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 Ralph 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!

5. Buttercup, Boatswain & Dead-eye

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

BUTTERCUP. Red, am I? and round – and rosy! May be, 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.

DEAD-EYE. *I have 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.

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

BUT. It’s not a nice name.

DEAD. I’m ugly too, ain’t I?

BUT. You are certainly plain.

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

BUT. You are rather triangular.

DEAD. 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!

DEAD. There!

BOAT. Well, Dick, we wouldn’t go for to hurt any fellow-creature’s feelings, but you can’t expect a chap with such a name as Dick Deadeye to be a popular character – now can you?

DEAD. No.

BOAT. It’s asking too much, ain’t it?

DEAD. It is. From such a face and form as mine the noblest sentiments sound like the black utterances of a depraved imagination. It is human nature – I am resigned.

TRIAL BY JURY *and* HMS PINAFORE

November 18th - 21st 2026



Audition / Involvement Form

Please fill in this form if you would like to be a part of the cast for the production(s).

Contacts

Tim Sell Director timsell@hotmail.com
Jessica Hallett Production Manager jesshallett@hotmail.co.uk

Your Details

Full Name:	
Telephone No:	
Email Address:	
Voice Type:	

Shows

Please tick next to each show you would like to be involved in, and whether you would like to be considered for a principal role (note that roles for Trial By Jury will be at the invitation of the production team)

	✓	Role
Trial By Jury		Considered for a Principal Role
		Ensemble
HMS Pinafore		Audition for a Principal Role (see below)
		Ensemble – Sailors
		Ensemble – Sir Joseph's entourage

HMS Pinafore Auditions

Auditions for principal roles will be held on **Thursday June 4th**.

If you are unable to attend the audition night, please contact the director to audition at another time (which will be videoed for the panel).

I would like to audition for the following roles (in order of preference)	Role 1:	
	Role 2:	
	Role 3:	
I would also like to be considered for other roles		(tick if appropriate)

All auditionees will be contacted over the weekend following the auditions, on the details provided, and the cast list published once all parts have been accepted. The audition panel's decision is final.

Audition feedback is available by emailing the director via timsell@hotmail.com

HMS Pinafore Rehearsals

Full cast rehearsals will take place on Thursday evenings from June to November (excluding August), with additional full cast rehearsals on Mondays from October 19th until the show.

Principal rehearsals will take place on Monday evenings from June to November.

Trial By Jury Rehearsals

Ensemble rehearsals for Trial By Jury will take place on specific Thursday nights between June and November, to be advised via the rehearsal schedule.

Due to the nature of the casting of Trial By Jury, principal rehearsals will be arranged between the production team and the principals outside of the usual Monday / Thursday night structure.

During the show rehearsal period (June - November), I am unavailable on the following dates:

Although there are not usually rehearsals in August, some may be arranged with principals as needed.

Movement & dance

Please tick the option(s) that you think most accurately represent your ability level.

This has no bearing on auditions/involvement, but allows us to set appropriate movement for the show

I have limited movement and would need to be seated most of the time	☐
I am happier standing / sitting where possible	☐
I am happy with simple dance moves (marching, steps, swaying etc)	☐
I am happy with some more complicated dance steps	☐
I am comfortable dancing and would be happy to be featured as such	☐

Additional details

I agree to appear in promotional publicity for the show
(photos on social media/ website/ newsletter)

☐

I have medical needs that may affect my involvement in rehearsals
or the show (*please contact the production manager with details*)

☐

I agree to attend all rehearsals in the final month before the show
(exceptional circumstances allowed)

☐

Signed:

Date:

Please give your completed form to the production manager (Jess)