

# H.M.S. PINAFORE

by  
W. S. Gilbert  
and  
Arthur Sullivan

THE SAVOY SOCIETY OF MCGILL UNIVERSITY

presents

# H.M.S. PINAFORE

or

The Lass that Loved a Sailor

by

**W.S. Gilbert & Arthur Sullivan**

Music Director

**DONALD GRAVES**

Stage Directors

**ROSEMARY DE CATANZARO**

and

**RUTH GRAVES**

Artistic Director

**PATRICIA MORGAN**

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Conductor: Donald Graves

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Linda Given

Donna Morrison

Violin II

\*Kerry Stratton

John Moffat

Donna Angela Danylchuk

Viola

\*Barbara Springer

Joanne den Hartog

Violincello

\*Francis Jones

Stephen Green

Robert Bardston

Clarinet

\*Paul Globus

Victoria Eliot

Oboe

Pat Morrison

Flute

\*Doug Walker

Sue Geffken

Horn

Paul Margus

Trumpet

David Jones

Trombone

Ian Shaw

Bassoon

William Harrison

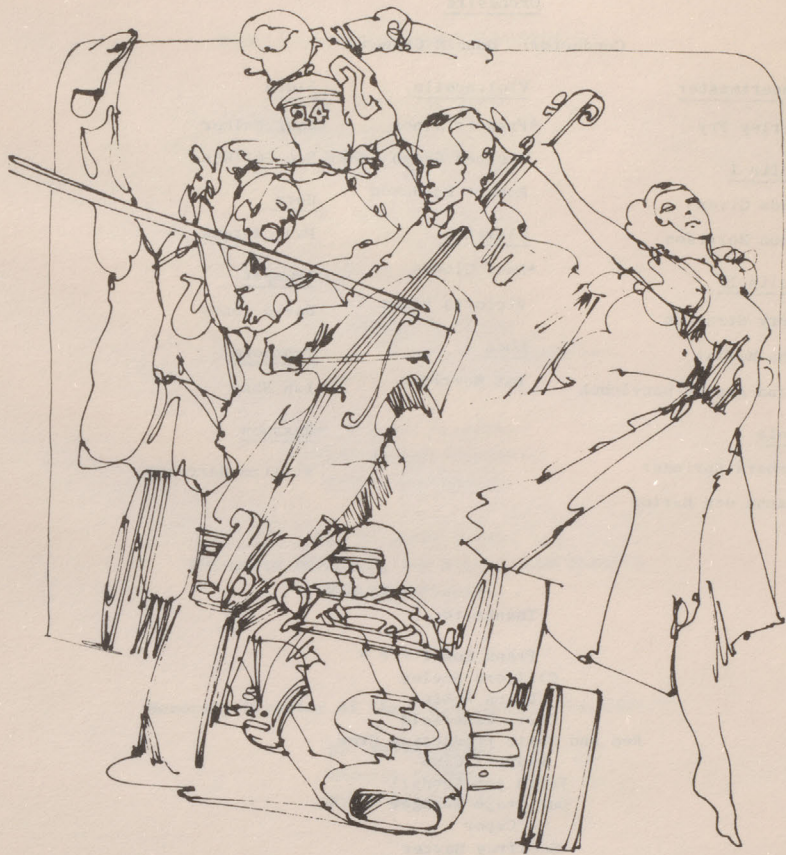
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Principals

The Rt. Hon. Sir Joseph Porter, K.C.B. (First Lord of the Admiralty)	William Ives
Captain Corcoran (Commander of H.M.S. Pinafore)	Robert Vigod
Ralph Rackstraw (Able Seaman)	John Smith
Dick Deadeye (Able Seaman)	George Kopp
Bill Bobstay (Boatswain's Mate)	Donald Gross
Bob Becket (Carpenter's Mate)	Douglas Heckrotte
Josephine (The Captain's Daughter)	Marjorie Williams
Cousin Hebe (Sir Joseph's First Cousin)	Nora Gaskin
Little Buttercup (A Portsmouth Bumboat Woman)	Shirley Neuhaus

Chorus of Sir Joseph's Sisters, Cousins, and Aunts

Donna Balkan	Susan Edwards	Margaret Elizabeth Matthews
Elizabeth Bates	Janet Godeski	Jeannie McLaren
Ginny Bohm	Leslie Greene	Lena Porko
Barbara Bush	Ann Johnston	Betty-Jo Seath
Carol Cowan	Myra Kennedy	Krystyna Sokolowski
Chris Cullen	Lorraine Lafontaine	Faith Wallis

Chorus of Sailors

Joseph Aspler	Mark Gilston	Bill Shugar
Alan Bayless	Paul Martin-Smith	David Sie
Stanley Drabkin	Malcolm Mauer	John Stewart
Bill Dupont	John Morrell	Kendall Wallis
Richard Fyfer	Steve Peck	Clinton Webber
	Paul Shapiro	

# HMS PINAFORE

Director

ROSEMARY de CATANZARIS

Musical Director

DONALD BRONSON

## Overture

### Act I

#### Quarter-Deck of H.M.S. Pinafore

- |   |                                 |
|---|---------------------------------|
| 1. Introduction and Opening Chorus<br>(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 Sailors)                               | The nightingale                 |
| 3a. Ballad (Ralph and Sailors)                                | A maiden fair to see            |
| 4. Recitative and Song (Captain<br>Corcoran and Sailors)      | My gallant crew                 |
| 4a. Recitative (Buttercup and<br>Captain Corcoran)            | Sir, you are sad!               |
| 5. Ballad (Josephine)   | Sorry her lot                   |
| 6. Barcarolle (Sir Joseph's Female<br>Relatives)              | Over the bright blue sea        |
| 7. (Chorus of Sailors and Sir Joseph's<br>Female Relatives)   | Sir Joseph's barge is seen      |
| 8. (Captain Corcoran, Sir Joseph,<br>Cousin Hebe, and Chorus) | Now give three cheers           |
| 9. Song (Sir Joseph and Chorus)                               | When I was a lad                |
| 9a. (Sir Joseph, Cousin Hebe, Chorus)                         | For I hold that on the seas     |
| 10. Glee (Ralph, Boatswain, Carpenter's<br>Mate, and Sailors) | A British tar                   |
| 11. Duet (Josephine and Ralph)                                | Refrain, audacious tar          |
| 12. Finale of Act I (Ensemble)                                | Can I survive this overbearing? |

# NAFORE

ction by

ARO and RUTH GRAVES

ction by

GRAVES

Intermission  
(15 minutes)

Entr'acte

Act II

## Quarter-Deck of H.M.S. Pinafore

- |  |  |
|--|--|
| 1. Song (Captain Corcoran)                               | Fair moon, to thee I sing                    |
| 2. Duet (Buttercup and Captain Corcoran)                 | Things are seldom what they seem             |
| 3. Scena (Josephine)                                     | The hours creep on apace                     |
| 4. Trio (Josephine, Captain Corcoran,<br>and Sir Joseph) | Never mind the why and wherefore             |
| 5. Duet (Captain Corcoran and Dick<br>Deadeye)           | Kind Captain, I've important<br>informat'ion |
| 6. Soli and Chorus                                       | Carefully on tiptoe stealing                 |
| 7. Octet and Chorus                                      | Farewell, my own!                            |
| 8. Song (Buttercup and Chorus)                           | A many years ago                             |
| 9. Finale (Ensemble)                                     | Oh joy, oh rapture unforeseen!               |

TIME:

Early in the 19th Century



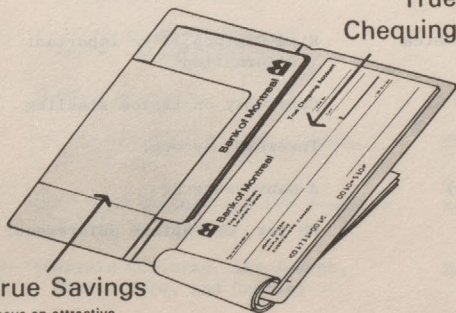
### Synopsis

The H.M.S. Pinafore lies at anchor in Portsmouth as the curtain rises on Act I. The sailors sing and work and welcome Little Buttercup, a bumboat woman who comes on board to sell her wares. But all is not well, for Ralph Rackstraw, able-bodied seaman, is pining for Josephine, the Captain's daughter, for, alas, as the repulsive Dick Deadeye reminds him, captains' daughters don't marry foremast hands. After greeting their captain, the crew depart, leaving the stage to Josephine, who sings of her love for Ralph and her apprehension at the approach of her prospective suitor, Sir Joseph Porter, K.C.B., First Lord of the Admiralty. Arriving on board with an admiring crew of sisters, cousins and aunts, Sir Joseph tells how he rose, somewhat illogically, from office boy to "Ruler of the Queen's Navee". He leaves the sailors to sing his stirring anthem to the virtues of the British tar and retires to the Captain's cabin. Ralph decides to declare his love to Josephine, who, conscious of the disparity of rank, yet secretly in love, appears to reject his suit. Ralph calls his messmates to him and is preparing to commit suicide when Josephine bursts in and declares her love. The happy pair plan a nocturnal elopement, much to the chagrin of Deadeye.

Act II finds a perplexed Captain baffled by Josephine's refusal of Sir Joseph, even further mystified by Buttercup, who hints that a sharp reversal of fortunes is in store. Although Josephine seems to be prepared to accept Sir Joseph's love when the latter assures her that love levels all ranks, she has really been confirmed in her desire to wed Ralph. Deadeye, the cad, tells this to the Captain, who interrupts their flight with an oath. The shocked Sir Joseph, who abhors bad language, imprisons both the Captain and Ralph, but Buttercup steps forward to make a revealing confession.

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Notes on H.M.S. Pinafore

Gilbert had long been fond of things nautical, and a visit to Nelson's H.M.S. Victory gave him the needed stimulus to write H.M.S. Pinafore. The model for Sir Joseph Porter, K.C.B., was furnished by W.H. Smith Jr., who rose from apprentice bookseller to First Lord of the Admiralty, never having set foot on a boat. Although Gilbert frequently denied any connection between the two First Lords, to the Victorian theatre-goers, it was so obvious that "Stationery Smith" became "Pinafore Smith" overnight. Smith was none too fond of Sullivan's music either. On one occasion, when the First Lord visited a ship at Portsmouth in 1879, the band got the orders confused and played nothing but "Stick close to your desks and never go to sea, And you all may be rulers of the Queen's Navee!"

Pinafore was Gilbert and Sullivan's first major success. It is full of all the tricks that remain so prominent in later G&S operetti; the switched babies, the British sailor who is held equal to any number of foreigners, the disparity of social rank that blocks the path to true lovers, and all the other stage devices that Gilbert abhorred in contemporary theatre.

Buttercup is a "Bumboat woman". A Bumboat was a sort of seagoing canteen that carried provisions to ships anchored in the harbour. Her wares sound strange to 20th century ears. "Jacky" is tinned beef; "Soft tommy" is sailor slang for new-baked brown bread served up as rations; "polonies" are Polish sausages; "conies" are, of course, rabbits.

Sir Joseph is hailed by the firing of the "loud nine-pounders" which are very small cannon.

Sir Joseph was sent by "a pocket borough into parliament", a pocket borough being an electoral district with so few voters that it could be easily (and literally) bought. They were abolished by the parliamentary reform bill of 1832.

The "mystic lady" deals in some "oracular revealing" and refers to "high-lows pass as patent leather". A high-low is an ankle length laced boot. "Turbot is ambitious brill": Turbot and Brill are large and small varieties, respectively, of sole. "Men are grown up catchy-catchies": Catchycatch was a Victorian children's game similar to our "kitty-in-the-corner".

In Josephine's home, "everything that isn't old is from Gillows", a high class London Emporium.

Buttercup, in her younger days practiced "baby farming" that is to say, a wet nurse with sufficient circumlocution to obscure the bodily functions involved.

When the Sailors sing "Hymen will defray the fare", this, being the Victorian age, is not what you might think. Rather, Hymen is the Greco-Roman god of Marriage.

The Savoy Society wishes to thank  
THE MCGILL SESQUICENTENNIAL COMMITTEE  
for their very generous support.

MARJORIE WILLIAMS, Josephine, is a third year music student in Voice Performance, studying under Jan Simons. She appeared in the recent McGill Faculty of Music concert version of Dido and Aeneas.

WILLIAM IVES, Sir Joseph Porter, is now in his third year with Savoy. He is a member of the Martlet Choir, and has spent a season in summer stock with the Oberlin College Players.

GEORGE KOPP, Dick Deadeye, is the cartoonist for the McGill Daily, and a fourth year Honour Philosophy student. He played Old Adam in Ruddigore and Major-General Stanley in The Pirates of Penzance in previous Savoy productions.

JOHN SMITH, Ralph Rackstraw, is a third year Economics major. This is his second year with Savoy, and his second major role. In last year's The Pirates of Penzance he played Frederick. He also sings with the Martlet Choir.

ROBERT VIGOD, Captain Corcoran, is a third year major in English Drama, and a music student at the Conservatoire. In last year's The Pirates of Penzance he appeared as the Pirate King, and has worked in an English Department play.

SHIRLEY NEUHAUS, Little Buttercup, is in her second year of Education at McGill, and her first year with Savoy. She is also working on a play with the French Department, and is a folksinger.

DONALD GRAVES, musical director, is a fourth year student in Music Education and conducting, and is a teaching assistant in the Faculty of Music. This is his second year with the Society. He also conducts the Martlet Choir, and was musical director for this year's Red and White Revue. He is studying under Alexander Brott, Gifford Mitchell and Lloyd Bradshaw.

RUTH GRAVES is a graduate of the Faculty of Music, in Music Education. She received her initial acting and directing experience at the Royal Conservatory of Music in Vancouver. Last year, she directed the Society's production of The Pirates of Penzance.

ROSEMARY de CATANZARO is a 1969 McGill graduate in Arts, and a Savoyard of long standing. While a student at McGill she appeared in principal roles in three Savoy shows and in several Sandwich Theatre productions, and was artistic director for Ruddigore. She spent a season in summer stock with the Oberlin College Players.

PATRICIA MORGAN, artistic director, is in her fourth year of Arts, in sociology. She appeared in Savoy's productions of Ruddigore and The Pirates of Penzance, and designed and executed costumes for this year's Red and White Revue.

SHIRLEY FRY, concertmaster, is a graduate of the Faculty of Music, and is presently studying for her Licentiate in violin, with Professor Steven Kondaks.

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Choreography	Rosemary de Catanzaro Faith Wallis

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Costumes: Judy Umbach, Scotty Kubler, Rosemary de Catanzaro, Faith Wallis, Sandy Mueller, Anne Fotheringham, Nancy Brunton, P.A.M., and some others.

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