

Harrogate Gilbert & Sullivan Society

H.M.S. PINAFORE

By W.S. Gilbert &
Sir Arthur Sullivan



Harrogate Theatre
Wednesday May 21st – Saturday May 24th

Souvenir Programme

Registered Charity No 502359



Welcome to Harrogate Theatre

Our guests for the 2014 production of HMS Pinafore

Sir Thomas and Lady Ingilby

Councillor Clare McKenzie (Deputy Mayor HBC) and guest

Liz Lancaster and Laura Jackson – Harrogate St Andrews Players

Mr. Bruce Noble and Mrs Noble – Harrogate Choral Society

Andrew Swarbrick and guest – Ripon Amateur Operatic Society

David Streeter and guest – Councillor, NODA North East

Mr Graham Archer and Mrs Archer – Mayor of Boroughbridge

Pam Booth and guest – NODA regional representative

Mr. Kelvyn Waites and Mrs Waites – Halifax Gilbert & Sullivan Society

Lesley and Robert Broxholme – Bingley Gilbert & Sullivan Society

Sam and Wendy Walker – Harrogate Phoenix Players

Councillor Mike and Dr Janet Holt – Mayor and Mayoress – Pateley Bridge

Janet Johnston and Mrs Johnston – Leeds Gilbert & Sullivan Society

Simon Berger and guest – Harrogate Operatic Players

Mr John and Mrs Margaret Barnes - Aireborough Gilbert & Sullivan Society

Mr Richard and Mrs Nadine Briggs—Wakefield Gilbert & Sullivan Society

We also welcome the prize winners of the Down Your Way HMS Pinafore competition :

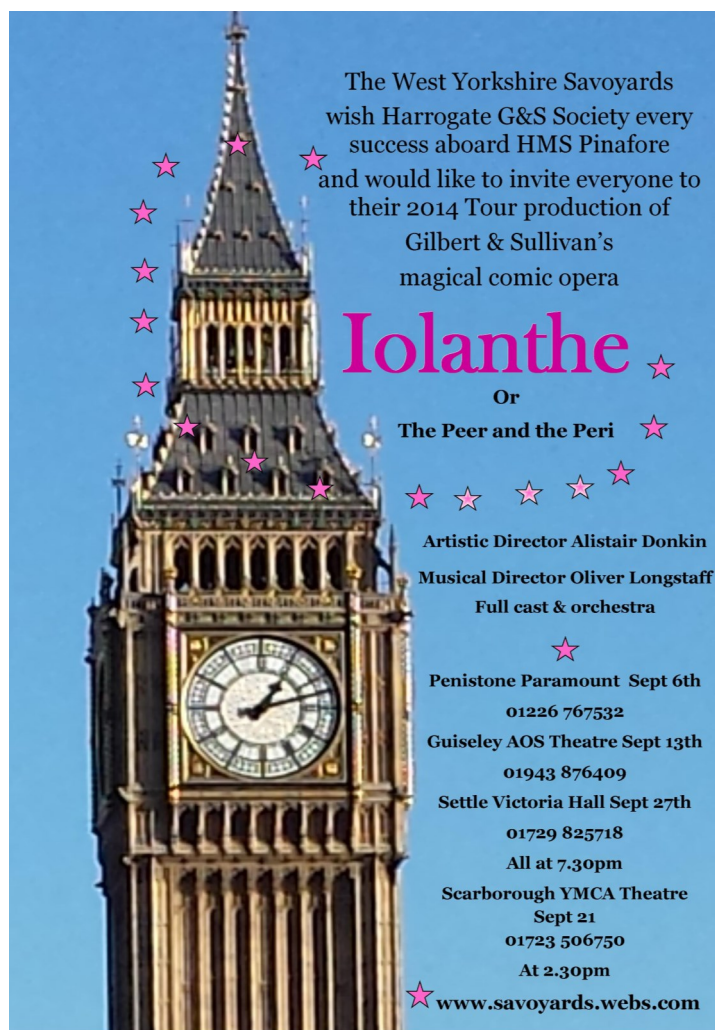
Mr D. Sutcliffe, Scarborough

Mr I. Lawrence, Ripon

Mr P. Long, Yeadon

Mrs D. Brown, Brinsworth, Rotherham

Mrs E. Umpleby, Harrogate



The West Yorkshire Savoyards wish Harrogate G&S Society every success aboard HMS Pinafore and would like to invite everyone to their 2014 Tour production of Gilbert & Sullivan's magical comic opera

Iolanthe

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Musical Director Oliver Longstaff
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Harrogate Gilbert
& Sullivan Society
presents



H.M.S. PINAFORE

or

*The Lass who
Loved a Sailor*

Harrogate Theatre May 21st - May 24th 2014 at 7.30pm, Sat. matinee 2.30pm

Production Team

Director	Alistair Donkin
Musical Director	Oliver Longstaff
Chorus Master	Nicholas Whitaker
Stage Manager	Kevin Johnson
Wardrobe Mistress	Betty Bratley
Wardrobe Assistant	Sandra Smith
Costumes	Mary Glaze
	Elizabeth Stagewear
Make-up	Carrie Brown
Hair stylist	Clare Westwood
Design, programme and publicity	John Carter
	Roz Ebbetts
	Julie Robinson
Advertising	Sam Westwood
Scenery	Paul Lazell
Property Manager	Clare Pascall
	Mike Mansbridge
Front of House	Joan Alderson
	Dorothy Parnaby
Raffle organiser	Graham Wood
Programme Sales	Jane Baxter
Video	John Butterworth
Refreshments	Ann Francis

The Committee

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Thomas C W Ingilby Bart.

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Chairman	Catherine Culligan
Honorary Secretary	Dorothy Parnaby
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President's Message



HMS Pinafore: a Ship of Noble Berth.

This comic opera is set on board HMS Pinafore but the setting is almost immaterial –the nautical backcloth enabled Arthur Sullivan to insert a lively sea shanty or two and injected a manifestation of national pride into the plot at a time when Britain still ruled the seas.

The plot is centred on the deep chasm between social classes that existed in the 1870's. Sir Joseph Porter made all the right noises about breaking down the old divisions but woe betide anyone who wanted to marry above or below their station. Members of the lower classes could be wholly admirable: but they should refrain from eloping with one's daughter.

HMS Pinafore is a comic version of Upstairs Downstairs or Downton Abbey set on water, with music. In Pinafore and 'The Importance of Being Earnest' mistaken identities are used to highlight the absurdities of the class system and Lady Bracknell could easily be one of Sir Joseph Porter's entourage of sisters, cousins and aunts.

The divisions started to crack under the burden of Estate Duty, the tax paid when the landowner passed on to the Elysian Fields. For aristocrats who suddenly found themselves impoverished and

the self-made men of the industrial revolution, a match made in heaven was a marriage between an ancient title on the one hand and new money on the other: if you could marry into titled money, you had hit the jackpot. If the titled money wouldn't play ball, the daughter of a textile baron or an American heiress was the next best thing, and a very prudent investment. Fewer tears would have been shed had Princess Margaret and Prince Charles enjoyed the same freedom of choice granted to the current generation of princes.

Had Gilbert written a comic opera 'The Prince and the Air Stewardess's Daughter', the truth behind Kate's supposedly humble birth would have been revealed in the final act to an outpouring of relief and joy – because any other ending would have been inconceivable. Times have changed, and for the better.

PS if you have an unmarried son or daughter who stands to inherit a fabulous fortune, we have four children of good birth, currently unattached. See me after the show. And bring a pedigree if you have one. It would be a shame to see these old traditions die out completely. ..

Sir Thomas Ingilby

Chairman's Welcome



Welcome to HMS Pinafore

It gives me great pleasure, on behalf of the society, to welcome you to Harrogate Theatre and our 2014 production of 'HMS Pinafore'.

For me, 'HMS Pinafore' was the start of a lifelong interest in and love of Gilbert & Sullivan. I was privileged to see John Reed and the D'Oyly Carte Opera Company as a young girl at home in Edinburgh. The combination of sparkling singing, a fabulous score and the difficulties true love has to surmount could not fail to hook me in. Little did I think then that it would eventually lead me to become Chairman of such a prestigious society.

We are delighted to welcome back our production team of Alistair Donkin, Artistic Director, and Oliver Longstaff who is our Musical Director. As always, they succeed in bringing out the best in our very talented cast, combining hard work with a great deal of fun.

The society's performance depends not only on the cast you see on stage but also on our members who help out behind the scenes and Front of House. I would like to take this opportunity to say thank you to everyone who has been involved in this year's production in whatever capacity.

We are always happy to welcome new members. Contact details can be found elsewhere in the programme or by visiting our website: www.harrogategilbertandsullivanssociety.btck.co.uk

Finally but by no means least, we would like to thank our sponsors, advertisers and, of course, you our audiences. Your loyal support is key to the on-going success of the society.

We hope you enjoy the show.

Catherine Culligan

The Production Team

Alistair Donkin—Director



With nearly 300 productions to his credit, many receiving National and International Awards, Alistair's career continues to strengthen with invitations to direct well into 2015.

Originally known for his unique insight into the Savoy Operas of Gilbert and Sullivan (having actually performed with the original D'Oyly Carte Opera Company, (many directors having simply observed them from without, Alistair is equally at home directing shows and operetta. His first foray into non-G&S was directing the Northern Amateur Premiere of 'La Cage aux Folles' but the list now includes: 'Orpheus in the Underworld', 'The Merry Widow', 'Die Fledermaus', 'Oklahoma', 'The King and I', 'Brigadoon', 'Fiddler on the Roof', 'Hello Dolly', 'Me and my Girl' and 'Camelot' to name but a few.

Having been spoilt by Gilbert's well-balanced works, he enjoys shows with a good 'book' such as 'My Fair Lady' and 'Fiddler on the Roof' which give him the opportunity to teach his cast to interpret dialogue and create a fully-rounded character. Gilbert was again a good teacher in this area.

Many of Alistair's Societies book him years in advance to ensure availability. It has always been his intention to make rehearsals enjoyable. Although the aim is to stage as fully professional a show as possible, he remembers that performers have already done a full day's work before rehearsals start and must enjoy them to make it worthwhile.

For further information on concerts, workshops, guest speaker and general availability visit **www.alistairdonkin.info**

Oliver Longstaff—Musical Director



A little over thirty years ago, in the company of three dozen other 11-13 year old trebles, Oliver sang the part of Mabel in excerpts from 'The Pirates of Penzance' in a concert at Queen Elizabeth's Grammar School, Blackburn, under the direction of his father. To say he was instantly bitten by the G&S bug simply wouldn't be true; it was not until nine years later, while studying (for want of a better expression) at Durham University, that he took his first G&S stage role - Sir Ruthven Murgatroyd in 'Ruddigore'.

Since then, however, and especially since moving to Yorkshire from London in the course of his legal career, Oliver has made up for a certain amount of

lost time, taking twenty three principal G&S roles with six different societies, and eighteen other roles with another four.

Oliver feels equally at home on stage and in the orchestra pit, and enjoys the different challenges and rewards of each environment. He is now in his sixth year as Musical Director of the Society and holds similar posts with the Harrogate Operatic Players and the Harrogate Phoenix Players. 2013 also saw him make his first appearance as Musical Director of the West Yorkshire Savoyards in their touring production of 'The Pirates of Penzance'.

Nicholas Whitaker—Chorus Master



Nicholas began his musical education as a chorister. While still at school, he directed vocal ensembles, before going to Edinburgh University to read for an Honours degree in Music, studying organ with John Kitchen and conducting with David Lawrence. While there, Nicholas held a choral scholarship at St Mary's Episcopal Cathedral, the only cathedral in Scotland maintaining a daily 'English' choral tradition.

After postgraduate study in Worcestershire, during which time he sang as a Lay Clerk at Tewkesbury

Abbey, and several years' teaching down south, he returned to his native Yorkshire in 2011.

Both before and after university, Nicholas was involved with Gilbert and Sullivan opera, stage-managing and taking principal roles.

He was appointed Chorus Master in February 2011. Nicholas also enjoys travel, railway history and modelling, drinking real ale and watching cricket.



HMS Pinafore

From the earliest performances until today

by Alistair Donkin

It was in 1879 that the long association began between the Gilbert & Sullivan operas and amateur societies; a connection which has no equal in theatre history and has done a great deal to strengthen the hold of these Operas on the British public.

The first Amateur performance of a Gilbert & Sullivan Opera was H.M.S. Pinafore at the Drill Hall, Kingston upon Thames on 30th April 1879 by the Harmonists' Choral Society directed by Francois Cellier who was the D'Oyly Carte conductor at the Savoy Theatre.



This licensing link has proved to be both a blessing and a curse over the years. A blessing, in that it gave amateur companies the opportunity to perform such wonderful piece, but a curse in that the licensing arrangements meant that there was something of a straight-jacket applied to the performers!

The plot book with most of the moves (D'Oyly Carte kept some of the moves back for their own performances) had to be strictly adhered to or the licence would be revoked. This meant that the performances were often

beautifully sung but as there was no reason for the moves given in the plot book that they often became mechanical reproductions with no soul or spirit.

In fact there are those who believe that those moves, even as late as 1961 when the licencing system copyright expired, had never been changed since the first performance and that if the performers simply copied the performance of the many D'Oyly Carte stars

they had seen perform the roles that all would be well. That simply cannot be the case as we are all, as performers, very different, and what works for one performer may physically not work for another. For instance, some of the moves and dances perfected by John Reed when he played the Patter roles for D'Oyly Carte simply did not work when I played them due to our completely different stature.



Gilbert had built his own model theatre with coloured blocks to represent all the performers so that he could plan in intricate detail how they were to move and react in the production. Whilst I do not have my own model theatre, I also prepare in great detail so that the best use can be made of the cast's time. There is nothing worse for a performer to be confronted by a Director who appears to be making it up during rehearsals and then proceeds to change what is set at a subsequent rehearsal.

Gilbert was a Theatrical innovator who, in my humble opinion, would be appalled at the idea that his work should be presented exactly as performed in his day and those who suggest they should are doing a grave disservice to the operas.

My aim as Director is to recreate the best of the D'Oyly Carte productions, often using original dances but with a freshness which comes from my knowledge gained within the Company. This breathes fresh air into the productions and makes them live as well for a modern audience as they did when first written and performed. It is gratifying to hear that there are some productions dotted around the country which bear a very strong family resemblance to mine!

Alistair Donkin

Synopsis - the story of HMS Pinafore

Act 1

It's a special day in Portsmouth dockyard as the hard-working crew of "H.M.S. Pinafore" eagerly await the visit of Sir Joseph Porter, K.C.B., the First Lord of the Admiralty. Little Buttercup, a Bumboat woman, comes aboard to sell to the sailors her stock of "snuff and tobaccy and excellent jacky."



A handsome and accomplished sailor, Ralph Rackstraw, tells his messmates that he is in love with the Captain's daughter, Josephine. Dick Deadeye, the embodiment of the ugly truth, reminds the starry-eyed seaman that Captain's daughters don't marry foremast hands! The Captain arrives to inspect his crew. The gentleman captain sings that he never uses foul language and is never sick at sea - well, "hardly ever."

Josephine is sought in marriage by Sir Joseph, but it seems that she has no enthusiasm for a union with that cabinet minister - secretly, she is in love with Ralph. It also seems that Little Buttercup has a romantic interest in the Captain and harbours a secret about Ralph.

Finally, Sir Joseph arrives attended by his many "sisters and his cousins and his aunts," among whom is his loyal but jealous cousin Hebe. He explains that he rose to the top post in the Navy by sticking close to his desk and never going to sea. He also encourages the Captain to request that his sailors follow an order with the phrase



"if you please." After all, his Lordship notes, "a British sailor is any man's equal." Indeed, he presents the crew with a song that he himself has composed to encourage "independence of thought and action in the lower branches" of the Navy.

Ralph finds Josephine alone on deck and declares his love for her and his willingness to try to fit in with middle-class society. She rejects his proffered love, but when Ralph threatens suicide, she relents and declares her love for him. With the crew and the sisters, cousins and aunts assisting, the lovers plot to elope that very night. Dick Deadeye warns the pair of the impropriety of their plan, but he is forced to retreat.

Act 2

As Act 2 begins, we find Captain Corcoran on deck, singing to the moon, where he is overheard by Little Buttercup who is aware that "things are seldom what they seem" - as will later become clear.



Sir Joseph makes a further attempt to win Josephine but, in stating his belief that "love can level ranks", he is simply strengthening the case for her marriage to Ralph.

The somewhat less than handsome Dick Deadeye has "important information" for the Captain in the form of news of the planned elopement. Although he intervenes in time, his frustration leads him to use what for him is strong language, which shocks the company and is overheard by Sir Joseph who banishes the Captain to his cabin.



Ralph in turn annoys Sir Joseph and is sent to the dungeon but then comes Buttercup's startling revelation that, in a previous career as a sort of baby-minder, she had mixed up two members of her nursery, namely the Captain and Ralph. As a result the latter is now considered a suitable husband for Josephine, albeit that he is clearly old enough to be her father, whilst, for his part, Ralph's love is such that he is able to overlook her father's new position as no more than another "common sailor"! The opera ends with "joy and rapture unforeseen".

HMS Pinafore

Or The Lass who loved a Sailor

Dramatis Personae

Sir Joseph Porter KCB	Bobbie Greateorex
Captain Corcoran	Donald Stephenson
Ralph Rackstraw	Colin Belsey
Josephine	Helen Johnson
Little Buttercup	Liz Kelley
Hebe—Sir Joseph's First Cousin	Alex Bird
Dick Deadeye	Arthur Berwick
Boatswain's Mate	Andrew Aspland
Carpenter's Mate	Robin Withey



First Lord's Sisters, Cousins and Aunts

Sisters

Wendy Belsey	First soprano
Carrie Brown	Contralto
Charlotte Brown	Second soprano
Catherine Culligan	Second soprano
Sam Westwood	Contralto

Cousins

Roz Ebbetts
Jane Fawcett
Vanessa Horwell
Lucy Millar
Gwen Nuttall
Julie Robinson

Contralto
Contralto
Second soprano
Contralto
First soprano
Contralto

Aunts

Dot Haken	Contralto
Chris Lowe	First soprano

Sailors and Marines

Tenors

Philip Bird
John Carter
Jim Coleman
Gordon Fawcett
Martin Johnson
Andy Wilkinson

Bass

Mike Dixon
Kit Hadley-Day
Peter Haken

A Marine

Thomas Gray



Act 1

Chorus of Sailors

We sail the ocean blue

Recit and song (Mrs Cripps)

Hail! Men o' war's men

Recit (Mrs Cripps and Boatswain's Mate)

But tell me, who's the youth

Scena (Ralph and Chorus)

The nightingale sighed

Aria (Ralph)

A maiden fair to see

Recit and song (Corcoran and Chorus)

My gallant crew, good morning

Recit (Mrs Cripps and Corcoran)

Sir, you are sad

Song (Josephine)

Sorry her lot who loves too well

Chorus of Women

Over the bright blue sea

Chorus of Sailors

Sir Joseph's barge is seen

Song (Sir Joseph, Corcoran, Hebe, Chorus)

Now give three cheers

Song (Sir Joseph and Chorus)

When I was a lad

Song (Sir Joseph, Hebe and Chorus)

For I hold that on the seas

Trio (Ralph, Boatswain, Carpenter, Chorus)

A British tar

Duet (Josephine and Ralph)

Refrain, audacious tar

Finale

Can I survive this overbearing

Act 2

Song (Corcoran)

Fair moon to thee I sing

Duet (Mrs Cripps and Corcoran)

Things are seldom what they seem

Scena (Josephine)

The hours creep on apace

Trio (Josephine, Corcoran and Sir Joseph)
fore

Never mind the why and where

Duet (Corcoran and Deadeye)

Kind Captain, I've important information

Chorus

Carefully on tiptoe stealing

Octet and Chorus

Farewell my own

Legend (Mrs Cripps and Chorus)

A many years ago

Finale

The Principals



Bobbie Greateorex

Sir Joseph Porter KCB

Bobbie has lots of experience in the world of amateur theatre, playing roles in many pantomimes, dramas, comedies and farces, including *The Long and the Short and the Tall*, *Who's Afraid of Virginia Wolfe*, *Gaslight* and *Hobson's Choice*. Over the years he has played most G&S roles including the 'Patter man', and won the award for "Best Male Character Actor" as the Major General in *The Pirates of Penzance* at the International G&S Festival in San Francisco. Bobbie also sings with the Castleford Male Voice Choir and The Margaret Duckworth Singers in Swinton.



Donald Stephenson

Captain Corcoran, Commanding HMS Pinafore

Donald studied at the Royal Northern College of Music and the National Opera Studio, London, and debuted with Welsh National Opera. He has sung for Scottish Opera, English National Opera, Opera North, and at Glyndebourne. He has sung principal roles in operas by Verdi, Wagner, Bizet, Weber performing at Covent Garden, Sadler's Wells, Royal Festival Hall, the Royal Albert Hall and the Aldeburgh Festival. He has sung in Germany, Italy, France, Spain, Portugal, Switzerland and Sweden, and has broadcast on BBC. He has performed Gilbert & Sullivan in the UK and abroad - even the Mikado in Japan!



Colin Belsey

Ralph Rackstraw, Able Seaman

As a member of Jersey G&S Society, Colin performed a number of principal roles including Luiz (The Gondoliers), Pish-Tush (The Mikado) and Ralph Rackstraw (HMS Pinafore). Upon retirement from the Jersey police, Colin moved to Ripon in 2009 as Verger at Ripon Cathedral. As a member of the Society, he has played the part of Colonel Fairfax (Yeoman of the Guard) and Nanki-Poo (The Mikado). Colin was a founder member of The Harmonymen, an award winning male voice choir in Jersey and currently sings with the Harrogate Male Voice Choir



Arthur Berwick

Dick Deadeye, Able Seaman

Arthur's involvement with the operas of Gilbert and Sullivan started at school when he performed in HMS Pinafore. However, his music career took him in another direction where he conducted Darlington Choral Society for 15 years and was Music Director of Opera Nova for 17 years. Arthur's bass voice has been heard in performances of many operas, including Peter Grimes, Curlew River, La Traviata, Falstaff, and Tosca and is now heard in Spain where he regularly sings oratorio. Arthur has been a member of the Society since 2012 and performed the role of Pish-Tush in The Mikado in 2013.



Helen Johnson

Josephine, the Captain's daughter

Introduced at an early age to Gilbert and Sullivan, Helen played the role of Giulia in *The Gondoliers* when she was 15. She studied music at university and, since graduating, has provided music services in Ripon with her company Prima Musica ranging from accompaniment for festivals, exams and amateur operatic societies, to teaching all ages and founding Little Rascals pre school music group. On the Harrogate Theatre stage Helen has enjoyed playing Lady Jacqui (*Me & My Girl*) Charity Hope Valentine (*Sweet Charity*) Carlotta Campion (*Follies*) and Iolanthe (*Iolanthe*).



Liz Kelley

Little Buttercup, A Portsmouth Bumboat woman

Liz started performing in musical theatre in 1985 at Leeds University (possibly more eager to perform than study!). During this time, she covered many of the 'standards', and a number of Gilbert and Sullivan operas. Ironically, she frequently took the more 'mature' roles whilst fresh faced and youthful. She would have to wait 20 years before playing an ingenue...oh, the benefits of make-up! After a brief dalliance with a variety of local choirs Liz returned to Gilbert and Sullivan with Aireborough Gilbert and Sullivan Society in 2000 and joined Harrogate Gilbert and Sullivan Society in 2009. This is her first HMS Pinafore and she is thoroughly enjoying 'selling her wares' every night.



Alex Bird

Hebe, Sir Joseph's first cousin

Alex has undertaken many roles in the Savoy Operas - Celia, Pitti Sing, Lady Ella, Edith, Peep Bo, Leila and Hebe - and also performed in many shows including *South Pacific*, *Finians Rainbow*, *Fiddler on the Roof*, *Calamity Jane* and *Anything Goes*. Alex is also a member of Knaresborough Musical Society (playing the lead Irene in *Blitz*), has choreographed musical reviews and as a member of Harrogate Dramatic Society performed in *The Caged Birds* (achieving success at the NODA One Act Plays Festival), *The Deep Blue Sea*, and *Mrs Pike in Dad's Army*. Having danced from an early age, Alex is pleased to have recently restarted adult ballet and tap classes.



Robin Withey

Bob Becket, Carpenter's Mate

Robin started performing at the age of 5 but didn't encounter Gilbert & Sullivan until his university days in Leeds. After a few years in various operatic societies around Watford, he moved back to Yorkshire, and has performed as a principal and in the chorus for nearly all the operatic societies in the Harrogate area. He has been with Harrogate Gilbert & Sullivan society since 2002, and has now taken a principal part in 9 of the 12 full length Savoy operas.



Andrew Aspland

Bill Bobstay, Boatswain's Mate

It was while studying at Royal Holloway (University of London) that Andrew began his Gilbert and Sullivan 'career', with chorus parts in *The Mikado* and *Gondoliers* as well as appearances in *My Fair Lady*, *The Boyfriend* and *The Merry Widow*. The following year he played Major General Stanley in *Pirates of Penzance* at teacher training college. More recently, Andrew re-kindled his Gilbert and Sullivan interest and has performed for Leeds Gilbert and Sullivan Society as Pish Tush (*The Mikado*), the Colonel (*Patience*), the Carpenter (*HMS Pinafore*) and for Harrogate as Go To (*The Mikado*).





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or
Castle Adamant

Directed by
Alistair Donkin
Harrogate Theatre
May 2015



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The Chorus



First Lord's Sisters, Cousins and Aunts

Front row:

Liz Herbert, Chris Lowe, Gwen Nuttall,
Julie Robinson, Sam Westwood

Second row:

Catherine Culligan, Vanessa Horwell,
Roz Ebbetts, Wendy Belsey, Lucy Millar,
Jane Fawcett, Charlotte Brown, Carrie Brown

Sailors and Marines

Third row:

Mike Dixon, Martin Johnson, Jim Coleman,
Gordon Fawcett, Peter Haken

Back row:

John Carter, Andy Wilkinson , Philip Bird

Not pictured:

Kit Hadley-Day, Thomas Gray, Dot Haken

Harrogate G&S Society

Harrogate Gilbert and Sullivan Society was formed in 1972 by a group of G & S enthusiasts, many of whom were members of other local musical societies, but whose programmes failed to include the Savoy Operas.

The first production took place in Harrogate Theatre in May 1973 in the week leading up to the Spring Bank Holiday Weekend. The first Artistic Director (Producer in those days!) was the former D'Oyly Carte soubrette Joyce Wright and that first production was a very successful 'Mikado'. The Society has gone from strength to strength over the years and has continued to stage a production each May or June in the same theatre.



Since 1986, in addition to our stage production we have held two Christmas concerts each year in conjunction with the world-famous Brighouse and Rastrick Band. 2014 will be no exception and December 20th at the Royal Hall is the date for the diary.

G&S International Festival success

Last year, 2013, the Society was invited for the first time to perform The Mikado as part of the Gilbert & Sullivan International Festival at the Buxton Opera House. It was an honour to be part of this fantastic festival and to have the opportunity to perform on a different stage – and even more of an honour to win three prizes: The Gilbert & Sullivan Festival Award - Best Traditional Opera, the Best Character Actor - Donald Stephenson as the Mikado and overall Second Runners-Up.



This summer we have been invited back to perform at the Gilbert and Sullivan International Festival, being held here in Harrogate this August. We will take to the Royal Hall stage with HMS Pinafore on Tuesday 12th August at 7.30pm and we would love you to come back to see this performance in a very different setting with different scenery and props.

Our aims

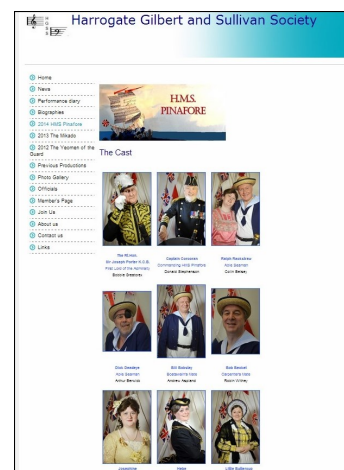
Our Society is committed to the works of Sir W S Gilbert and Sir Arthur Sullivan "in order to foster public knowledge and appreciation of such works by means of public performance".

We hold Club Nights on the second Monday of every month, except when a production is imminent.

Join Us

We always welcome new members and patrons. You don't necessarily have to live in the town to be a member or patron. We rehearse on Mondays at 7:30, usually at St. Paul's URC church hall.

If you would like any further details regarding our Society, please take a look at our website:



www.harrogategilbertandsullivanssociety.btck.co.uk

If you are interested in joining all the details of who to contact can be found online. You can also 'like' us on the Facebook 'Harrogate Gilbert & Sullivan Society' page.

Not all our society members are performers. If you want to help us backstage, front of house, or are just interested in coming along to our social events, you are very welcome.

If you are interested in getting priority booking, or simply supporting the society, you might like to become a Patron. Patrons' subscriptions include one ticket for our main production.

As a society, we are very pleased to be affiliated to the National Operatic and Dramatic Society, the parent body giving professional support and advice to amateur theatre. NODA has approximately 2400 amateur theatre groups and over 2000 individual members staging musicals, operas, plays, concerts and pantomimes in venues from professional theatres to village halls.

NODA's aims

- To give a shared voice to amateur theatre
- To help societies and individuals achieve the highest standards of best practice and performance.
- To provide leadership and advice to enable amateur theatre to tackle the challenges and opportunities of the 21st century

To achieve these aims NODA is divided into eleven regions, each headed by a regional councillor who sits on the national council (ruling body of the Association), and supported by a network of regional representatives and officials. These volunteers are the vital link to the grass roots of the Association; the amateur theatre groups themselves and their members.

Membership of NODA provides theatre groups and individuals with a wide range of benefits including access to NODA's advice service at national and regional level, as well as representation to government as well access to regional and national conferences, workshops and seminars to help share information on best practice.

NODA holds an annual residential Summer School offering training from professional tutors in a wide range of both performance and technical courses as well as a similar residential academy to provide similar performance based training for those under 18. Through its trading arm, NODA Ltd., members have access to a varied range of products and services including insurance, discounts on plays, vocal scores, libretti and technical books and a range of NODA branded merchandise.

We are doubly honoured as our regional representative within NODA is one of our own life members, Terry Harrison. For further information on NODA please visit their website:



www.noda.org.uk

Honorary Life Members

Joan Alderson, Gordon Charlton, Terry Harrison, James Newby and Andrew Wilkinson

Patrons

Mrs M Alcock, Miss E M Barnes, Miss E Barnes, Mr D J Barr, Mrs E Binks, Mrs B Bratley, Mr G Charlton, Mrs S A Cocorullo, Mrs V Cohen, Mr B F Damper, Mrs P Henderson, Mr C Igoe, Lady Emma Ingilby, Sir Thomas Ingilby, Mrs S Lewis, Mr J Meikle, Mr J Newby, Mrs A W Parkinson and Mr B Weatherhead

Sadly we have to announce the death this year of one of our most valued patrons
Miss C A Ellison R.I.P

In Memoriam - Peggy Roberts

It was with great sadness that the society learned of the death earlier this month of one of its founder members.

Peggy Roberts is fondly remembered as a fine performer who enjoyed playing many of the leading contralto parts in the operas and as a great support to her husband, Geoff, who was mainly responsible for the formation of the society before being elected its first chairman.

Peggy also played many leading roles with Harrogate Operatic Players and served that society as secretary, chairman and president.



A Service of Thanksgiving for her life is to be held later this year at her beloved Wesley Chapel, where she sang in the choir for many years and all who remember her would be welcome.



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All the money raised will go towards improvements in
the Paediatric Outpatients Department in our hospi-
tal. We hope to raise £15,000 to further improve
facilities for our children. Please support our local
children through us.

The great Paper Boat Challenge

Win a prize!

Can you make a paper boat? Are you 11 or under?

To celebrate the original and unique design of this year's poster we are holding a competition with three great prizes for the best paper boat makers aged 11 or under!



Charlotte Brown, one of our cast, teaching 11 year old Esther Midwood from Harrogate (left) and 10 year old Sophie Westwood from Starbeck how to make a paper boat

In this year's programme you should have found an insert sheet which gives you instructions on how to make a paper boat.

To take part in the competition simply use the insert to make your own boat, and feel free to decorate it as imaginatively as you like. You can take the programme home, make your boat and then return it to the special box in the theatre foyer at any time throughout the run, up until 10.30pm on our final night, Saturday May 24th when the competition closes.

If you have children at home who would like to take part but didn't attend a performance, that's ok. As long as they use the paper boat insert they are welcome to take part too. However, we can only accept paper boats made using the insert sheet.

The competition will be judged by two of this year's cast - Charlotte Brown (pictured left) and Andrew Aspland who plays the Boatswain's Mate (pictured below, left) and who has devised the insert sheet - both of whom are experts in the art of origami.

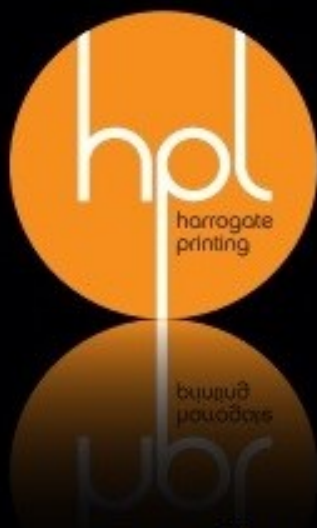
Three prizes will be awarded - one winner and two runner's up prizes - and the judges' decision is final!

Don't forget to fill in your name, age and phone number in the space provided on the insert sheet so that we can contact the three winners - and arrange for you to receive your prizes. The results will be posted within three weeks of the end of the show on our website:

www.harrogategilbertandsullivanssociety.btck.co.uk

Catherine Culligan, Chair of Harrogate G&S Society, "The theme of our posters and programme incorporate a beautiful paper HMS Pinafore so we hope it will inspire younger members of the audience to have a go at making their own paper boats - good luck to all who take part!"





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