

St

McGill Savoy Society presents

Gilbert & Sullivan's

Patience



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Past Productions of the Savoy Society

- 1965 Trial by Jury and excerpts from
The Pirates of Penzance
- 1966 The Mikado
- 1967 Iolanthe
- 1968 Patience
- 1969 Ruddigore
- 1970 The Pirates of Penzance
- 1971 H.M.S. Pinafore
- 1972 The Sorcerer
- 1973 The Gondoliers
- 1974 The Mikado
- 1975 The Pirates of Penzance
- 1976 The Yeomen of the Guard



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The Savoy Society
of
McGill University
presents its Thirteenth Annual Production

PATIENCE

or
Bunthorne's Bride
[First performed in 1881]

Book and Lyrics
W.S. GILBERT

Music
ARTHUR SULLIVAN

Musical Direction
WANDA KALUZYNY

Stage Direction
LAUREN ASLIN
GEORGE KOPP

Set Design
Dan Hoffman

Costumes by
Fingleaves

Principals' Choreography
Barbara Scales

Chorus Choreography
Nora Gaskin
Donna Kalil

SAVOY SOCIETY EXECUTIVE 1976-1977

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Producers	Gordon Bentley Donna Kalil
Treasurer	Norman Poch
Secretary	Peggy Niloff
Publicity Director	Paul Phillion

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and all other persons whose names could not be included due to printing deadlines.

ORCHESTRA

Violins

Carolyn Jones— **Concert Master**
Debra Hansen
Julia McGraw
Amy Lewis
Mary McLaughlin

Violas

Judy Berlyne
Peter Ball

Cellos

Catherine Walker
Karen Waters

Bass

Zdzislaw Prochownik

Flutes

Penny Pappas
Claudette White

Clarinets

Alena Pascual
Joseph Orłowski

Oboes

Mary Catherine MacDonald
Linda Hilton

Bassoons

Joelle Amar
Claire Newman

Trumpets

Michel Renaud
Murray Robertson

Horns

Corinne Hart
Janet Enserink

Trombones

Karl Raudsepp
Richard Kidd

Percussion

Lanny Levine



DRAMATIS PERSONAE

Colonel Calverley	Gordon Bentley
Major Murgatroyd	James Gormley
Lieut. the Duke of Dunstable	Norman Poch
Reginald Bunthorne	George Kopp
Archibald Grosvenor	Joffre Mercier
Mr. Bunthorne's Solicitor	Michael Lewis
The Lady Angela	Barb Bustin
The Lady Saphir	Teresa Zogby
The Lady Ella	Janice Nightingale
The Lady Jane	Marilyn Conway
Patience	Donna Kalil

CHORUS OF RAPTUROUS MAIDENS

Anne Bernstein
 Carol Brodtkin
 Usha Bunger
 Louise Delagran
 Nora Gaskin
 Joanne Goldbloom
 Pamela Halpern
 Debby Isenberg
 Kathryn Kirker

Lynn Nightingale
 Peggy Niloff
 Patricia Peterson
 Jaimie Phelan
 Amy Sachs
 Liza Smith
 Lynn Swisher
 Rene Tymocko
 Debbie Walker

CHORUS OF OFFICERS OF DRAGOON GUARDS

Joseph Aspler
 Lloyd Bentley
 Stan Drabkin
 Michael Garmaise
 Larry Green
 Garth Hall

Peter Hook
 Gil Hymer
 Neal Madras
 Tom McRoberts
 Kendall Wallis
 Keith White

Nick Wright



Teapot, 1881. Base inscribed, "Fearful consequences through the laws of the Natural Selection and Evolutuion of living up to one's teapot."

PATIENCE

or Bunthorne's Bride

Scene: Exterior of the Castle Bunthorne

Overture

ACT I

Twenty Love-Sick Maidens We (Opening Chorus and Solos)
Maidens, Angela, and Ella

Still Brooding on Their Mad Infatuation (Recitative)
Patience, Saphir, Angela, and Chorus

I Cannot Tell What This Love May Be (Solo) *Patience*

Twenty Love-Sick Maidens We (Chorus) *Maidens*

The Soldiers of our Queen (Chorus and Solo)
Dragoons and Colonel

In a Doleful Train (Chorus and Solos)
Maidens, Ella, Angela, Saphir, Dragoons, and Bunthorne

Twenty Love-Sick Maidens We (Chorus) *Maidens*

When I First Put This Uniform On (Solo and Chorus)
Colonel and Dragoons

Am I Alone and Unobserved? (Recitative and Solo)
Bunthorne

Long Years Ago, Fourteen Maybe (Duet)
Patience and Angela

Prithee, Pretty Maiden (Duet) *Patience and Grosvenor*

Though to Marry You Would Very Selfish Be (Duet)
Patience and Grosvenor

Let the Merry Cymbals Sound (Finalé of Act 1) *Ensemble*

Intermission

ACT II

On Such Eyes as Maidens Cherish (Opening Chorus)
Maidens

Said is That Woman's Lot (Recitative and Solo) *Jane*

Turn, Oh, Turn in This Direction (Chorus) *Maidens*

A Magnet Hung in a Hardware Shop (Solo and Chorus)
Grosvenor and Maidens

Love is a Plaintive Song (Solo) *Patience*

So go to Him and Say to Him (Duet) *Jane and Bunthorne*

It's Clear that Mediaeval Art (Trio) . *Duke, Major, and Colonel*

If Saphir I Choose to Marry (Quintet)
Duke, Colonel, Major, Angela, and Saphir

When I go Out of Door (Duet) *Bunthorne and Grosvenor*

I'm a Waterloo House Young Man (Solo and Chorus)
Grosvenor and Maidens

After Much Debate Internal (Finalé of Act II) *Ensemble*



STORY OF THE OPERA

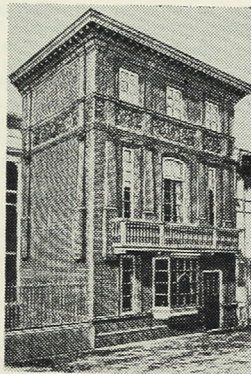
This sprightly satire on the aesthetic craze of the eighties presents a "Fleshly Poet" and an "Idyllic Poet", Bunthorne and Grosvenor, who are rivals for the affections of the milkmaid, Patience. A train of languid ladies and their former flames, a Colonel, a Duke, and a Major, with a regiment of officers of the Dragoon Guards, complete this picture.

Patience, having been told that love must be absolutely unselfish, has to reject the perfect Grosvenor (Archibald the All-Right) and accept the very imperfect Bunthorne. This defection of their idol drives the ladies back to their military lovers, but the reunion is soon broken up by the arrival of Grosvenor, to whom they promptly transfer their adoration. Later, the baffled Bunthorne, aided by the mature Lady Jane, concocts a scheme to get rid of the interloper by means of a terrible Curse, which compels Grosvenor to give up his aestheticism and to become a quite commonplace young man.

The plan, however, recoils, as all the ladies now revert to ordinary attire, explaining that since Archibald the All-Right cannot possibly be All-Wrong, obviously aestheticism should be discarded. Patience, discovering that her Archibald is no longer perfect, promptly falls into his arms, and Bunthorne, crushed, decides to wed Jane, his one remaining adorer. However, the Duke enters, declaring that since he is a very ordinary young man, it is only fair for him to choose a lady who is distinctly plain, viz., Jane, who joyfully accepts him, so that "Nobody is Bunthorne's Bride!"

EDMOND W. RICKETT

(© G. Schirmer)



Left: Queen Anne House, London, 1880. Right: Plate with mediaeval design, 1877.

PRODUCTION STAFF

Costumes by	Figleaves
Designer	Pidge Claener
Cutter	Rosemary de Catanzaro
House Managers	Gary Giffin, Sophia Sperdakos
Lighting Design	Rod Maynes
Make-Up Design	Jona [Yonat] Rapoport, Susan Tapner
Properties	Kendall Wallis
Programme	Nora Gaskin
Poster and Programme Cover Design	Bunsilla Vandergilt
Rehearsal Pianist	Keith White
Stage Manager	Melinda Tough
Wardrobe Mistress	Faith Wallis

PRODUCTION ASSISTANTS

Costume Crew	Faith Wallis, Rebecca Kadish, Chris Caron, Rhonda Amsel, Lynn Swisher, Carol Smith, Mrs. Norma White, Mrs. Ethel Green, Debbie Walker, Patricia Peterson, Nora Gaskin, Lonny Fleishman, Amy Sachs, Christine Poddubluk, Renée Tymocko, Joanne Goldbloom, Debby Isenberg, Sharon Reeves
Properties	Maureen Capper, Mehdī Ghafouri, Larry Green
Make-Up Crew	Debbie Reeves
Lighting Crew	Marshall Netherword
Stage Crew	Clinton J. Webber
Programme	Joseph Aspler
Publicity Photographer	Victoria Rubin

Who's Who in the Cast

Gordon Bentley (The Colonel)—Gordon, a Science student first sang G&S in a high school production of "The Mikado". Last year, as a Savoy neophyte, he stepped right into the leading bass role of Sergeant Meryll. Gordon knows numerous off-colour rounds.

Barb Bustin (Lady Angela)—Barb comes from a musical family where singing in interstate competitions and musicals is a way of life. She is a U1 student who also plays piano and clarinet and plans to be school music teacher. "Singing with Savoy", she says, "has helped in preparing me to deal with a class of six-year-olds."

Marilyn Conway (Lady Jane)—Marilyn's musical talents were evident at an early age and she participated in local talent shows and music festivals, winning several awards. She is taking part in her second Savoy production, having played Dame Carruthers in "The Yeomen of the Guard" last year. Marilyn studied piano for eight years and is presently taking voice lessons with a view to an operatic career. In addition, her ukelele playing has been known to move the strongest to tears.

James Gormley (The Major)—James is a past president of Savoy, appearing in his fourth consecutive show. He is a McGill graduate in psychology, presently working at Dawson College. He is writing a 30 page monograph, based on his performance in "Patience", on the psychology of the military mind.

Donna Kalil (Patience)—Donna is in her second year with Savoy. A drama student in the English Department she has had a great deal of stage experience including the part of Lucy in "Beggar's Opera". The rest of her life is shrouded in mystery and we don't know anything else about her.

Wanda Kaluzny (Musical Director)—It is Wanda's second year as musical director of Savoy, although she is better known as the conductor of the Montreal Chamber Orchestra. She is a Conducting graduate of the McGill Faculty of Music, and plans a career conducting opera. Wanda has music in her blood and is the only human being with blood type E minor.

George Kopp (Bunthorne)—George has been with Savoy for seven years. His other shameful activities have been the editorship of the McGill Daily, the authorship of the last Red and White Revue, and the worship of Zoroaster. He has published a book of cartoons, "Lean and Hungry: Bound and Gagged", and has a degree in Philosophy, which puts him on familiar terms with Canada Manpower.

Joffre Mercier (Grosvenor)—The engaging Joffre Mercier has been with Savoy since "The Gondoliers" in 1973. Since then he has played Pooh-Bah, Major-General Stanley and Jack Point. His non-G&S roles have included Sancho Panza, Mr. Bumble, Alfred Doolittle and Charlie Brown. A graduate student in biology, Joffre is presently teaching beets how to sing G&S. His favorite colour is coffee.

Janice Nightingale (Ella)—Janice, a new arrival from Winnipeg, is a second year science student. She studied piano for ten years and has sung in many choirs and high school musicals. With a name like Nightingale, Janice can't help but sing, although intimates report that her real name is Great Crested-Grebe.

Norman Poch (The Duke)—Norman, our tenor, has served us faithfully as Treasurer for 2 years, and has played Samuel, the pirate Lieutenant, in "Pirates of Penzance" and Sir Richard, Lieutenant of the Tower, in "The Yeomen of the Guard". Although for three years his rank has remained the same, (he is a lieutenant in the Dragoons), his social class has risen considerably, as he is now a duke with a thousand a day. Eager to top even that, Norman is applying to medical school.

Teresa Zogby (Saphir)—Terry is a final year geography student, and has put to good use her knowledge of this subject in this year's production. She has tirelessly instructed her fellow performers in distinguishing stage right from stage left, and how to get to the dressing rooms. This is her third Savoy show (she was Phoebe in "The Yeomen of the Guard" and Edith in "The Pirates of Penzance"), and might have been in previous shows except that she got lost on the way to auditions.

The Savoy Society wishes to thank
Bill Burnett
Mr. Schwartz of Madison Textiles
Trevor Payne and his cello
Sadie Hempey
fong and fnatch and cox and box
Mrs. Norma White
Mrs. Ethel Green
Mr. Eric M. Jones
Jane Ellison
Transylvania Textiles

A Critique

There are four characteristic poems in "Patience", and they cannot fail to engage, at the very deepest level, the responsibilities of the literary critic. Yet the need for the critic constantly to re-evaluate, to establish a proper 'placing' of each and every poem within the context of the tradition as it comes to us at the present moment—in the very now, as it were—meets a peculiar difficulty in these poems inasmuch as the poems all occur in the text of "Patience"—so that they resemble in this respect the play-within-the-play in "Hamlet." This problem, however, we shall momentarily pass over...

In the first half of this century, there grew up a school of criticism whose technique, especially geared to the subjectivist peculiarities of seventeenth century metaphysical poetry, centred on the minute examination of the actual texts of poems. We are now able to see that this bourgeois preoccupation with what a poem says ill accords with the broader cultural concerns exemplified in the poetical movements of the nineteenth century, e.g. the movement represented in "Patience" by the poems of Bunthorne and Grosvenor...

In his poem on constipation (Oh, Hollow Hollow Hollow)* Bunthorne's attempt to liberate himself from anecdote is vitiated by his recourse to the bourgeois formalism of sexist Classical imagery. Bunthorne's decadent Western ornamentation contrasts unfavourably with the powerful and edifying realism of Grosvenor's efforts—a fact of which Gilbert himself makes us aware by showing us the response to his work of the oppressed and down-trodden Lady Jane (that is, before she is co-opted by the forces of armed imperialism.) Indeed, Grosvenor's own subsequent social development assures us that his style is the precursor of something we shall not see before the revolution comes.

from *Revolution, Responsibility, Revisionism and Revolution: A Study of Gilbert's Libretti* by David Conter. Oxford University Press, 108pp., \$37.50.

*All the herbs mentioned in this poem are laxatives. —D.C.



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