



TATURA MALE CHOIR  
with  
LADIES' CHORUS  
PRESENTS

**"H.M.S. PINAFORE"**  
OR  
THE LASS THAT LOVED A SAILOR

CIVIC CENTRE, SHEPPARTON

**TUESDAY, NOVEMBER 12, 1968**

Proceeds to G.V. Centre      20 cents

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THE G.V. CENTRE

The Committee of the G.V. Centre for Intellectually Handicapped Children greatly appreciates the generosity of the Tatura Male Choir in selecting the Centre as the charity to benefit financially from the performance of "H.M.S. Pinafore".

In 1957, the Honourable the Premier of Victoria opened the G.V. Centre in Bowenhill Street, Shepparton. The Centre now has an enrolment of forty-four students (age range from 4 to 40 years). A last service operates to transport children to the Centre from the Shepparton, Tatura, Mooropna and Numurkah areas. There are seven members on the staff.

In September last, Mr. Peter Ross-Edwards, M.L.A., officially opened an extension to the Centre which was erected at a cost of \$25,000. Because of the outstanding and devoted services rendered to the Centre over very many years by Mr. R. T. Stephens and Mr. A. L. Lovell, the new building has been named — THE STEPHENS-LEWETT WING.

The G.V. Centre Committee congratulates the Tatura Male Choir on the excellence of its past performance, and wishes "H.M.S. Pinafore" every success.

**CAST**

SHIP'S COMPANY	
Captain Corcoran	BILL KUEHNAPFEL
Boatswain	DAVID VIBERT
Able Seaman Ralph Rackstraw	WARWICK HANNA
Able Seaman Dick Deadeye	KEN WRIGHT
ORDINARY SEAMEN	
JOCK PATERSON	SAM WILLIAMS
ELLIOTT BLACK	ARCHIE ANDERSON
BENJIE HUCKLE	FRED TOWNSEND
MAURICE FENNEL	ALAN MATTHEWS
JOHN CORNELIUSSEN	HUGH NEIL
GEORGE TAYLOR	BRUCE FEDERICK
RICHARD HENDERSON	JOHN GIBBS
RAY HARRISON	BRIAN DOOLAN
	FRANK GRAY
CAPTAIN'S DAUGHTER	
Josephine	JOAN HANNA
VISITORS TO THE SHIP	
Mrs. Cripps—Miss Buttercup	ANNE OLSSON
Sir Joseph Porter	RUDI KUHNLE
Hebe (Sir Joseph's cousin)	MARGARET SMITH
SIR JOSEPH'S SISTERS, COUSINS AND AUNT	
JOAN WRIGHT	GLENDIA KUEHNAPFEL
REAY LECHTE	BETTY BURGESS
ANN WILLIAMS	HEATHER CLAPP
LYNNE WALKER	OLIVE PAEZ
JANETTE CHAPMAN	MARGARET MOORE
BRONWYN ALLARDICE	RITA MATHEWS
RUTH FAULKNER	
Musical Director	
CHARLES HAMILTON	
Pianiste	
ELSIE ANDREW	
Drums	
PETER MURPHY	
BEHIND THE SCENES	
Prompt	FRANK FAULKNER
Stage Manager	KEN OLSSON
Make-up	JOYLEEN FEDERICK
AND ASSISTANTS	
Wardrobe	LIL KUHNLE
Staging & Scenery	SAM WILLIAMS
FRED TOWNSEND	
Lighting	BARRY HALLIDAY

## "SPOTLIGHT" ON H.M.S. PINAFORE

By "SPOTLIGHT"

The Tatura Male Choir, with ladies' chorus, presented Gilbert and Sullivan's "HMS Pinafore" to a big audience in Shepparton Town Hall last night. Profits of the evening will go to the GV Centre, and the excellent attendance should ensure a worthwhile contribution to this deserving organisation.

The presentation was colorful and gay, and the performers won an enthusiastic audience reaction taking several well-earned curtain calls at the end of the show.

Outstanding among the individual artists was Joan Hanna, who made a delightfully attractive "Josephine." Joan was properly "naughty," in the best Gilbert and Sullivan manner. Her strong voice was used to advantage in her solos, and kept under beautiful control in her duet and trio singing, to blend with her partners.

Another pleasing performance was given by Bill Kuehnappel as "Captain Corcoran," who blended a crisp singing style with a very friendly personality. It was easy to forget that his accent wasn't entirely "British Navy."

In a difficult role of "Dick Deadeye," Ken Wright was always believable. His clear singing voice, combined with consistently good acting, established his nasty but likeable character very effectively. The villainous effect could, however, have been heightened by more emphatic make-up.

As "Little Buttercup," Anne Olsson was attractive in voice and appearance, and certainly much slimmer than the traditional "plump and pleasing person" in this role.

David Vibert's rich voice was well suited to the part of "The Boatswain," and Rudi Kuhnle, Warwick Hanna and Margaret Smith were pleasing in their respective parts as "Sir Joseph Porter," "Ralph Rackstraw," and "Hebe."

Rudi Kuhnle's interpretation of "Sir Joseph Porter" was too much in the Oscar Wilde style, in keeping with a general lack of appreciation, in the production, of the tremendous comic possibilities of the situations.


Vocally, this production was of a high standard. The male and female choruses supplied ideally suitable backing for the principals. Among the particular highlights were the trio by Warwick Hanna, David Vibert and Ken Wright ("A British Tar is a Soaring Soul"); the duet by Joan and Warwick Hanna ("Refrain, Audacious Tar"); and Joan Hanna's delightful 2nd Act solo, "The Hours Creep On Apace," which can seldom have been sung better.

Costuming throughout was excellent, and the set was simple and effective. Unfortunately, the erratic lighting didn't do full justice to costumes, set, or artists.

Musical director Charles Hamilton had his singers to a fine pitch for the performance and it seems a pity that the season was limited to only one night.


Perhaps, in their next production, the group might feel sufficiently encouraged by their enthusiastic reception, to extend their season. There are immense possibilities in a brighter Gilbert and Sullivan, now that copyrights have expired, and there are no restrictions on topical lyrics and more modern musical treatments.

By the mid-sixties, interest in choral singing had waned and there were few eisteddfods or festivals to enter. In addition, the male choir had been runner-up three years in succession at South Street and rumours abounded, with suggestions that we would never do any good until Tatura held its own eisteddfod for the judges to attend. Be that as it may, Charles Hamilton, conductor, and Elsie Andrew, accompanist, felt that a change was required and the admittance of ladies to the choir would enable them to widen their repertoire and their appeal. It was decided to begin by performing a concert version of "HMS Pinafore" but as things progressed, it was decided to add costumes and borrow the set that the North Technical School had just used and so it turned into a full-blown production. The next year it was "The Mikado" and then they just couldn't stop doing them!



**Elsie Andrew**

**and**



**Charles Hamilton**