



# THE SAVOYARD

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# THE SAVOYARD

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## THE D'OYLY CARTE OPERA TRUST LIMITED

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## THE SAVOYARD

The next issue of "The Savoyard" is planned for September. It will be supplied free of charge to all Associate Members, and to all Societies whose Secretaries have been enrolled as Associate Members.

## ASSOCIATE MEMBERSHIP

NOTE. Membership normally runs from October 1st to September 30th. The subscription of a member joining for the first time between July 1st and September 30th will cover the period ending on September 30th of the following year.

# Sir Malcolm Sargent



TO THE ASSOCIATE MEMBERS:

*As your President, I wish to welcome all readers to the first issue of "The Savoyard".*

*This paper is published by the Trust in order to keep all members in touch with the D'Oyly Carte Opera Company and to let them know of the works being performed, their successes, location and general enterprise.*

*We are now fifty years from the death of Sir William Gilbert and, as is well known, the operas are now public property.*

*The faint hearted have feared that the operas would be torn to pieces by the modern innovators, and that the traditional "G. and S." productions would fade into oblivion.*

*We must remember that to attempt to improve on Sullivan's music is to court disaster (this is at present not being attempted)—but to improve on Gilbert's production is tempting to those who wish to appear "different", or may wish commercially to take a hand. If there were producers living who were better at producing "Gilbert and Sullivan" than Gilbert himself was, then I am sure that the D'Oyly Carte tradition would cease—I would be the first to wish it to do so. That which is good should always give way to that which is better. But I see no producer living whose productions have lasted more than a few years as against Gilbert's survival for over fifty. Indeed of the new productions that I have seen my impression is that the music is lost in over-production—the stage is kept too "busy" for the wit of the libretto and the charm of the lyrics to make their full appeal—in short, the producer has taken the pessimistic attitude of modern "musicals", that the music and poetry is too weak to stand alone and must be bolstered up by clever choreography, decor, lighting, etc. (In many cases this attitude has been fully justified!)*

*We must all be grateful to the D'Oyly Cartes—particularly to Mr. Rupert and Miss Bridget—that they have in the past stood firm in the belief that Gilbert was right. The present Directorship and Trust are fully aware of certain shortcomings, but these can be and will be remedied.*

*I send my good wishes to the Trust, to the Company, and to the readers—believing that in a hundred years time our progeny will still be enjoying Gilbert and Sullivan in the D'Oyly Carte tradition.*

A handwritten signature in black ink, which reads "Malcolm Sargent". The signature is written in a cursive style and is positioned above a horizontal line that serves as a separator.

# **THE D'OYLY CARTE OPERA TRUST LIMITED**

*Extracts from the minutes of a meeting of the Trustees*

**IT WAS RESOLVED** that the conditions upon which persons interested in the objects of the Trust may be appointed to be Associate Members pursuant to Article 10 of the Articles of Association of the Trust shall be as follows:

## **(1) AMATEUR SOCIETIES**

- (a) The annual subscription shall be £3 3. 0.
- (b) The Secretary for the time being of an Amateur Society shall be appointed to be an Associate Member of the Trust and thereupon such Society shall be entitled on behalf of its Members to:
  - (i) Such reduced hiring charges for band parts of the Gilbert and Sullivan Operas as may be determined from time to time.
  - (ii) Information concerning the touring arrangements of The D'Oyly Carte Opera Company when available and of the proposed dates of amateur productions of the Gilbert and Sullivan Operas.
  - (iii) Priority bookings in so far as circumstances permit in respect of all London productions of the Gilbert and Sullivan Operas by Bridget D'Oyly Carte Limited.

## **(2) INDIVIDUALS**

- (a) The annual subscription shall be 10/-.
- (b) They shall be entitled to:
  - (i) Information concerning the touring arrangements of The D'Oyly Carte Opera Company when available and of the proposed dates of amateur productions of the Gilbert and Sullivan Operas.
  - (ii) Priority bookings in so far as circumstances permit in respect of all London productions of the Gilbert and Sullivan Operas by Bridget D'Oyly Carte Limited.

# Miss Bridget D'Oyly Carte



**R**UNNING the D'Oyly Carte Company will entail in future meeting competition and continuing to sustain a lively tradition and a high standard and making such productions pay, which is not going to be easy.

Your support in this connection is of the greatest importance.

A travelling company such as ours, visiting regularly most of the provincial cities and playing throughout the year in Great Britain and Ireland—with tours of America and Canada from time to time—is an expensive proposition these days.

Carrying as we do at present eleven operettas means very heavy costs for cartage and production. We hope, however, that we shall be able to continue to run the repertory company under the auspices of the new Opera Trust, if a large enough audience gives us their wholehearted support.

If in the past our productions had been quite as rigidly "traditional" as the Press reports have lately suggested, I think our performances would long ago have died a natural death—which clearly has not been the case.

As you all well know, from the earliest productions and revivals there has constantly been evolution based firmly on Gilbert's and Sullivan's original intentions.

The Company at present is largely a young company and such a company has advantages and also disadvantages. Members who have died, such as Miss Drummond-Grant and Mr. Fancourt, were professionals with years of experience behind them and they are sadly missed; for it is clearly true that, to attain the polished performances for which we are famous, years of work and, what is more important, years of working as a team are necessary. To replace such experienced artists is not at all easy, but I am sure that you will agree that our younger members are splendidly enthusiastic and their loyalty is beyond question. They grow as they gain confidence and develop their interpretations and their dialogue gradually becomes crisper and conveys more faithfully its true meaning.

We intend that our performances should continue to be tackled with devotion and also with imagination, and that we should undertake in the future new productions and revivals with sets and costumes introduced by new designers and directors, as has been so regularly done in the past.

We are all determined not to grow smug or allow routine to befuddle us and though you may not all agree, I think, considering the limitations with which a repertory company such as ours is faced—playing every night—rehearsing practically every morning—moving from town to town and grappling with all the hazards associated with such touring—we have sustained a reasonably high standard.

I assure you that we all intend to continue to do so and, if it is humanly possible to do even better in so far as our finances allow.

*Sarah D'Oyly Carte*

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# PLANS FOR 1962

by Frederic Lloyd

As anyone who bought a programme during the recent season at the Savoy will know, it was at one time hoped that The D'Oyly Carte Opera Company would perform "The Yeomen of The Guard" in the Tower of London during the City of London Arts Festival, and we were all much excited by the possibility of bringing an additional touch of reality into the performance of this Opera. Unfortunately when detailed negotiations began it was found that permission could not be granted for the Company to perform inside the walls of the Tower. An alternative suggestion was put forward for a performance in the Moat, but we felt that there were artistic and practical objections to this which made it impossible for us to accept.

After the highly successful season at the Savoy Theatre, London, the Opera Company will visit Manchester for four weeks, where (writing this before the end of the London Season) advance booking has already been more than encouraging. They will then go to Edinburgh and Glasgow, Newcastle and Leeds, after which there will be a holiday period and then rehearsals will take place in preparation for the overseas tour.

This year, 1962, the Opera Company will be visiting the United States and Canada again for, I believe, the twelfth time since 1889. These visits were all long ones and formerly covered many more towns and cities than they do today owing to the fact that radio and television did not hold such prominence in everyone's lives and the theatre then was very much more the centre of entertainment.

This forthcoming visit, which is the Company's first through the agency of the great impresario, Sol Hurok, will doubtless be one of great interest. Only four Operas will be taken on this occasion and the tour will open in Pasadena in August, afterwards visiting such places as San Francisco, Chicago, Vancouver, Seattle, Toronto, Boston and Washington, as well as a season in New York in the autumn.

It is most gratifying to know of the enormous interest and affection in which the Opera Company is so widely held by Americans and Canadians; since the Company's last visit numbers of letters have been received from the other side of the Atlantic asking when we are coming back, and it is with great pleasure that we can now say a return visit has been organised.

It is also the first time the Opera Company will visit America and Canada under The D'Oyly Carte Opera Trust, and there is no need to emphasise here the advantages of this new Organisation which will continue to maintain the true standards of Gilbert and Sullivan, so much desired by such a large public. Although the copyright and performing rights never applied in the United States, which has meant that other organisations have for years been able to perform these Operas at will, a visit from the D'Oyly Carte Company has always been met with great enthusiasm, and it is with confidence that we all look forward to a happy and successful visit to the U.S.A. and Canada.

# INTRODUCING THE COMPANY...



**DONALD ADAMS**



**GILLIAN KNIGHT**

**DONALD ADAMS** was born in Bristol, where he sang as a chorister in the cathedral and played Thomas à Becket in "Murder in The Cathedral" at the age of sixteen. His promising career in radio and on the stage was interrupted by war service in the Army, in which his dramatic talent found recognition as the Resident Producer of the Army Repertory Theatre at Catterick Camp. On demobilisation he returned to the stage, and was a successful singer in pantomime and music hall.

On joining the D'Oyly Carte Opera Company in 1951 he immediately made his mark as a singer with a powerful voice and personality. His interest in music is wide, and includes composing modern melodies and arranging music.

Principal bass-baritone parts: Bouncer in "Cox and Box"; Dick Deadeye in "H.M.S. Pinafore"; The Pirate King in "The Pirates of Penzance"; Colonel Calverley in "Patience"; Earl of Mountararat in "Iolanthe"; Arac in "Princess Ida"; The Mikado in "The Mikado"; Sir Roderic Murgatroyd in "Ruddigore"; Sergeant Meryll in "The Yeomen of The Guard".

**GILLIAN KNIGHT** was born in Redditch and educated in Birmingham, won a scholarship to the Royal Academy of Music, where she spent five years studying and appearing in opera there. While still at the Academy she did free-lance work in concerts and made many appearances on television with the Linden Singers, of which she was a member for some time.

She joined the D'Oyly Carte Opera Company in August, 1959. Miss Knight's first performance in a Gilbert and Sullivan Opera was as Little Buttercup in "H.M.S. Pinafore" when this Opera was recorded with dialogue.

Principal contralto roles: Little Buttercup in "H.M.S. Pinafore"; Ruth in "The Pirates of Penzance"; Lady Jane in "Patience"; The Fairy Queen in "Iolanthe"; Katisha in "The Mikado"; Dame Hannah in "Ruddigore"; Dame Carruthers in "The Yeomen of The Guard"; The Duchess of Plaza-Toro in "The Gondoliers".

# SAVOY SEASON 1961-62

It must be a long time since there has been a D'Oyly Carte season of such interest and importance to this Company as the 15-week season which ended March 24th at the Savoy Theatre. When rival productions were seen in London some critics used phrases such as "All comparisons wholly in the D'Oyly Carte's favour," while others gave thanks that the D'Oyly Carte productions had finally been condemned to death. Time will show. In the meantime, Miss D'Oyly Carte has pointed out that, although she and the Trust will be loyal guardians of a valued tradition, the passing of the copyright has given a certain degree of freedom to her Company too.

## **The new Gondoliers**

This was exemplified on the last night at the Savoy Theatre. An audience consisting almost entirely of Associate Members and their guests saw the first act of "The Gondoliers" refurbished by George Foa. This was not a new production but was, so to speak, a rejuvenation or liberation of the traditional production. It was submitted to the judgment, not of the national press critics, but of the Associate Members and the D'Oyly Carte Company's most loyal friends.

From the first entry of the girls carrying two large baskets, one of red roses and one of white, it was clear that the chorus was not going to be used with any rigid formality. When the ducal party arrived wearing the old "Ricketts" costumes there was applause and many wondered what was afoot.

Cheers greeted various new bits of business, and without any doubt this performance met with resounding success. There was an obvious feeling that the innovations were completely in accord with the spirit both of Gilbert and of Sullivan and the reaction of this special audience was most approving. It is good news that Miss D'Oyly Carte has asked Mr. Foa to carry on with the second act, so that his polishing-up of this familiar production can be seen not only in America but in Manchester and on the rest of the tour that ends on 25th June.

## **The effect of competition**

The London season shows that competition is likely to stimulate the D'Oyly Carte Box Office as well as the Company. At the Savoy Theatre the takings for "Iolanthe," "H.M.S. Pinafore" and "The Pirates of Penzance" were very high in late February and early March, when bookings are normally lower than during School holidays, although rival versions were playing elsewhere.

## **"Princess Ida"**

The revival of "Princess Ida" scored a great success. It was performed throughout the week after Christmas and broke the Box Office record for the Savoy Theatre. After only a week, "Princess Ida" had the melancholy joy of losing her new-found crown; "The Mikado" set up a record which is bound to last until the Theatre Management raises the prices of the seats.

## **The last night**

The first act of "The Gondoliers" was, of course, the main feature of the last night, but the rest of the evening was full of interest.

Throughout the first interval the audience were busily discussing what was to come next and many people were convinced it was bound to be the second act of "The Gondoliers." When the orchestra struck up some notes that clearly came



from "Ruddigore" everyone knew what was going to happen. But everyone was wrong—it was quickly realised that it was not to be "Ruddigore," but it was realised for the wrong reason. What was being played was the *old* overture for "Ruddigore" and barely anyone in the house knew it. Mystery reigned until the curtain rose—on the second act of "Patience." This was mainly interesting for the unfortunate reason that Kenneth Sandford had a bad throat and the part of Archibald Grosvenor was therefore sung by Jeffrey Skitch. At curtain-fall there was wild applause and everyone trooped out to discuss what would come next.

### A Victorian Cabaret

The house was tense as a fanfare from the orchestra brought the curtain up on the entire Company sitting in four rows across the whole stage in varying costumes, though mostly, of course, from the second act of "Patience." Gillian Knight caused delight and surprise by appearing in her own evening dress instead of a character costume and make-up in which she is normally seen.

Thomas Round, dressed as Ralph Rackstraw, introduced the Ralph Rackstraw of many years ago, popular Derek Oldham who from then on acted as Master of Ceremonies and introduced various leading members of the Company to sing items in many of which the audience joined.

Sandwiched in amongst these was one unusual feature. Miss Bridget D'Oyly Carte kindly decided to give copies of the new Rollins and Witts book, "The D'Oyly Carte Opera Company in Gilbert and Sullivan Operas" to four Associate Members, and she appeared on stage to draw from a drum containing over 4,000 tickets bearing the membership numbers of all Associate Members. The lucky four were:

Mansfield Sherwood Hall Boys' School, Mansfield, Notts.

Glasgow Cecilian Society, Bearsden, Glasgow.

Sir Gordon Ferguson, Reigate, Surrey.

C. Chilvers, Esq., Orpington, Kent.



# THE NEGLECTED ONES

The following letter is one of many from Associate Members asking why The D'Oyly Carte Opera Company does not perform some of the lesser-known Operas.

*Dear Sir,*

*I would be grateful if you could tell me why it is that The D'Oyly Carte Opera Company does not include in its repertoire the Operas "The Sorcerer", "Utopia Limited" and "The Grand Duke" and also "Thespis".*

*Is it possible to see these Operas anywhere now?*

*Yours sincerely,*

C. P. EVANS,

*Wimbledon.*

**Mr. Frederic Lloyd, General Manager of Bridget D'Oyly Carte Limited and Secretary of The D'Oyly Carte Opera Trust Ltd., answers:**

There is obviously a limit to the number of Operas we can tour. The selection of these has to be governed by popularity or the Company would not be a financial proposition. We can only carry a certain number of Operas that do not pay for themselves and are carried by the more popular ones. "The Sorcerer" has not been included in our repertory since the war for this reason and also because it is short and requires to be played with a curtain-raiser.

"Utopia Limited" would entail an expensive production and a large cast. Rupert D'Oyly Carte considered its revival in the early twenties, but finally decided that it did not justify such an outlay.

"The Grand Duke" was a failure from the beginning; it was in no sense ever up to the standard of the other Gilbert and Sullivan Operas and has never been considered worthy of professional revival. Amateur companies do occasionally play "Utopia Limited" and "The Grand Duke" both here in England and also in America; in fact, at the moment we have a note that the Geoids Operatic Society will be producing "Utopia Limited" at St. Pancras Town Hall in May, and we have also had enquiries from another Society about producing this Opera later on this year.

"Thespis" has never been included in our repertory and its revival is unlikely—particularly as no trace can be found of the original music.



Photograph John Blomfield

## H.M.S. PINAFORE—1961

*Peter Goffin*

THE operettas which the D'Oyly Carte Company have been performing more or less continuously for the best part of a century have all been re-cast, re-staged and re-dressed—not once, but many times. But these changes have seldom taken place without upsetting all those to whom D'Oyly Carte productions represent a tradition—perhaps not clearly defined which, like the fogginess of the Ruddigore ancestry, is never—well, hardly ever—to be presumed upon.

Speaking as one who has often suffered the consequences of defying the spectre of tradition, I did not think that my new designs for *Pinafore* would pass unnoticed; but I hardly expected them to inspire an utterance like the following—not even in the *Daily Express*: “. . . if a committee of colour-blind chimpanzees had sat for a year on the project they could scarcely have come up with uglier dresses”. On the other hand, according to the *Daily Mail*: “One of the fascinating and bewildering things about D'Oyly Carte productions down the years is that they change little or not at all either to the eye or, what is equally important, to the ear”. Since Gilbert's words and Sullivan's music can appeal only to the ear, it is most generous of this critic to allow that the sound of an operetta is at least as important as the sight!

But when all is said and done isn't it chiefly the great popularity of D'Oyly Carte productions that bewilders and sometimes infuriates the critics, in spite of what they say? "I don't mind what they say," Rupert D'Oyly Carte once remarked, "as long as they say something".

No doubt the critics said as much for and against George Sherringham when Mr. Carte got him to re-dress *Pinafore* in 1929 as they have said about me for daring to re-design the same operetta in 1961.

Bridget D'Oyly Carte's plan to stage the Savoy Operas chronologically for her latest London season meant doing *H.M.S. Pinafore*, with *Trial by Jury* before it, for the opening performance. New costumes were required, and Miss Carte invited me to design them. Although Sherringham's designs bore no resemblance to those of Gilbert's original production, they have remained in use for over thirty years, and many thousands of people have delighted in them regardless of the fact that Sir Joseph Porter's sisters, cousins and aunts did not wear crinolines in 1879, when they first came on deck. Now, to mark the occasion of the ending of the G. and S. copyright, it seemed appropriate to dress the Pinafore Ladies in a fashion recalling the period in which the operetta was written and first produced. This would also vary the visual effect of the three operas appearing together in the first week of the season—since Sherringham had used crinolines in all three.

Anyone familiar with the operettas will know that Gilbert uses his chorus ladies to express more of his theme or plot in some cases than in others. In each case the designer's task is to interpret the author's idea into visual terms of form and colour. In *Patience*, for example, the chorus of 'aesthetic' ladies who turn out in the end to be 'everyday' young ladies, might express almost as much of Gilbert's theme in the design and colour of their dresses as by what they have to sing and say. But in another case the visual effect of costume might matter far less as a means of conveying ideas of plot or character.



*Jennifer Toye  
discusses the new  
costumes with Peter  
Goffin, watched by  
Herbert Newby  
(Director of  
Productions)*



*H.M.S.  
PINAFORE  
Act II  
showing the costumes  
which  
George Sherringham  
introduced in 1929*

In the case of *Pinafore* I would say that the vital purpose of the chorus ladies is to sing. It is desirable that they should look decorative as well, but I doubt if Gilbert ever intended them to be taken seriously as characters in the play. Not even the first cousin, Hebe, has any dramatic significance. Thus, the ladies who follow Sir Joseph wherever he goes, exist primarily as an instrument of Sullivan's music. They will serve Gilbert's purpose well enough if they are treated simply as part of the setting or spectacle—expressing collectively in the style and colour of their dress, the date and nature of the occasion.

When *Pinafore* was launched it was fashionable for ladies to dress in special clothes for special occasions. Of course, ladies have always done this, and still do—but never more aptly than in the early eighties of the last century. For this reason, of all the operettas, *H.M.S. Pinafore* will probably always look well—perhaps at her best—when she is made to look in most respects as she did in the nineteenth century. None of us, however, can be quite sure how she did look eighty-three years ago.

*Original  
Production  
1878  
From a  
contemporary  
drawing*



## Amateur Diary of Forthcoming Productions

Doncaster Thespian A.O.S.	<b>Trial Pirates</b>	9/14 April	Arts Centre, Doncaster
Leicester G. & S. O.S. ...	<b>The Gondoliers ...</b>	9/14 April	Little Theatre, Leicester
Wimbledon L.O.S. ...	<b>The Gondoliers ...</b>	7/9 April	Wimbledon Town Hall
Birmingham — Handsworth Grammar School...	<b>Iolanthe ...</b>	... 9/14 April	Handsworth Grammar School
Wigan and District G. & S. Society	<b>The Pirates of Penzance</b>	9/14 April	... St. John's Hall, Wigan
Banbury A.O.S. ...	<b>The Yeomen of the Guard</b>	9/14 April	... Easington Modern School
Old Ashfordians Assn. O.S.	<b>Ruddigore</b>	... 9/14 April	... Ashford (Middx.) Co. School
Romily Operatic Society ...	<b>Trial Pirates</b>	... 9/14 April	... Theatre Royal, Hyde, Ches.
East Herts Operatic Society	<b>The Gondoliers ...</b>	... 9/14 April	Baas Hill Sec. Mod. School
Brighton—Lewes Road Cong. O.S. ...	<b>The Gondoliers ...</b>	... 9/14 April	
Catterick Camp Co. Mod. School	<b>H.M.S. Pinafore</b>	... 9/14 April	
Newport—Bassaleg Gr.Sc	<b>H.M.S. Pinafore</b>	9/13 April	... Bassaleg Gr. School Hall
Sevenoaks Players ...	<b>Iolanthe ...</b>	... 10/14 April	... Drill Hall, Sevenoaks
Saltash D.O.S. ...	<b>H.M.S. Pinafore</b>	10/13 April	... Wesley Hall, Saltash
Birmingham—Tinkers Farm A.O.S. ...	<b>The Pirates of Penzance</b>	10/14 April	
Grantham College L.O.S. ...	<b>Ruddigore</b>	11/14 April	... Grantham College
Slindon and District A.O.S.	<b>Patience ...</b>	... 12/14 April	... The Coronation Hall, Slindon
Coventry—Ullathorne Gr. Sc	<b>The Pirates of Penzance</b>	12/14 April	... Ullathorne Gr. School
Ebbw Vale Grammar School	<b>The Mikado</b>	12/14 April	... Beaufort Municipal Theatre
Manchester — Margaretians A.O.S. ...	<b>The Pirates of Penzance</b>	23,28 April	... St. Margaret's School
St. Albans O.S. ...	<b>Patience ...</b>	... 23,28 April	... St. Julian's School
Derby—Rose Hill M.S. ...	<b>Patience ...</b>	... 23,28 April	
Tenbury A.O.S. ...	<b>The Sorcerer</b>	... 23,28 April	... The Community Hall
Amphill and District A.O.S.	<b>The Yeomen of the Guard</b>	25,28 April	... Redbourne School Hall
London—Sayer A.O.S. ...	<b>Princess Ida</b>	... 26,28 April	
Denby and District M.S. ...	<b>The Pirates of Penzance</b>	26,28 April	... Jos. Bourne & Son, Denby Pottery Canteen
Herne Bay O.S. ...	<b>The Yeomen of the Guard</b>	28 April/2 May	
Hartlepoons G. & S. Society	<b>The Mikado</b>	... 30 April/4 May	West Hartlepool Town Hall
Tunbridge Wells A.O.D.S. ...	<b>Patience ...</b>	... 30 April/5 May	Opera House, Tunbridge Wells
Clifton Hospital A.O.S. ...	<b>Trial/Pinafore</b>	30 April/4 May	Recreation Hall, Clifton Hospital
Carlisle C. S. ...	<b>The Mikado</b>	30 April/5 May	Her Majesty's Theatre
West Bridgford O.S. ...	<b>Patience ...</b>	30 April/5 May	Co-op Arts Theatre, Nottingham
Loughton O.S. ...	<b>Ruddigore</b>	1/5 May	... Lopping Hall, Loughton
Brentwood O.S. ...	<b>Trial/Pinafore</b>	1/5 May	... St. Martin's Co. Sec. Boys' Sc
East Norfolk A.O.S. ...	<b>The Pirates of Penzance</b>	1/5 May	... Hoveton Village Hall
Eastleigh Operatic Society ...	<b>Iolanthe ...</b>	1/5 May	... Eastleigh Town Hall
Parish of Cheam A.O.S. ...	<b>The Yeomen of the Guard</b>	2/5 May	... Sutton Public Hall
Putney O.S. ...	<b>The Mikado</b>	... 2/4 May	... Wandsworth Town Hall
Cheltenham Grammar School	<b>The Sorcerer</b>	... 3/5 May	Cheltenham College
Sittingbourne Girls' Grammar School...	<b>The Pirates of Penzance</b>	3/5 May	... Sittingbourne Girls' Gr. Sc
Stourport-on-Severn Three Arts Guild	<b>Princess Ida</b>	... 2/5 May	... Stourport Co. Sec. Mod. Sc
Thornhill Social Club, Dewsbury ...	<b>H.M.S. Pinafore</b>	... 5/12 May	... Thornhill Social Club
Plymstock A.O.S. ...	<b>Ruddigore</b>	... 7/12 May	... Globe Theatre, Plymouth
Salisbury A.O.S. ...	<b>The Yeomen of the Guard</b>	7/12 May	... The Playhouse
Braintree and Bocking M.S.	<b>The Sorcerer</b>	... 7/12 May	... "Institute", Bocking End, Braintree
Manor House Hospital O.S.	<b>Princess Ida</b>	... 8/12 May	... Hampstead Garden Suburb Institute
Dunoon—Cowal Choral Club	<b>Iolanthe ...</b>	10/12 May	... Queen's Hall, Dunoon
Tring O.D.S. ...	<b>The Yeomen of the Guard</b>	10/19 May	... Victoria Hall, Tring, Hazell Hall, Aylesbury Memorial Hall, Wendover

West Norfolk G. & S. Players	Trial/Pinafore	...	...	11/19 May	...	Town Hall, Hunstanton Guildhall of St. George, Kings Lynn
Winchester A.O.S.	The Mikado	...	...	12/19 May	...	
Paul Kingsley Orchestras	The Yeomen of the Guard	...	...	12 May only	...	Birmingham Town Hall
Kettering, Regent Players	Iolanthe	...	...	14/19 May	...	
Dover O.D.S.	The Gondoliers	...	...	15/19 May	...	Dover Town Hall
Finchley & Friern Barnet O.D.S.	The Gondoliers	...	...	16/19 May	...	Friern Barnet Church Hall
London, Geoids A.O.S.	Utopia Limited	...	...	17/18 May	...	St. Pancras Town Hall
Streatham Hill A.O.S.	Trial/Pinafore	...	...	17/19 May	...	Stanley Halls, S.E.25
Canvey Island O.S.	Trial by Jury	...	...	17/19 May	...	Canvey Island Sec. School
Exeter—Hele's School	Mikado	...	...	24/25 May	...	Hele's School Hall
Seaford A.O.S.	The Mikado	...	...	28 May/2 June	...	Queen's Hall, Seaford
Bradford G. & S. Society	The Pirates of Penzance	...	...	28 May/2 June	...	Alhambra Theatre, Bradford
Greenock Academy	The Gondoliers	...	...	20/23 June	...	Greenock Arts Guild Theatre
Aberdeen Academy	Ruddigore	...	...	20/23 June	...	Aberdeen Academy Hall
Clydebank High School	The Pirates of Penzance	...	...	20/22 June	...	Clydebank High School
Inverurie Academy	Iolanthe	...	...	25/28 June	...	
Wolverhampton—St. Chad's College	Iolanthe	...	...	10/15 July	...	
Macclesfield—King's School Bristol — Savoy Operatic Society	The Pirates of Penzance	...	...	10/14 July	...	
	Ruddigore	...	...	16/21 July	...	
Uppingham A.O.S.	The Mikado	...	...	26/28 July	...	
York—Youth O.C.S.	The Yeomen of the Guard	...	...	10/15 September	...	
Brighton and Hove O.S.	The Mikado	...	...	24/29 September	...	
Portsmouth Players...	The Mikado	...	...	24/29 September	...	

*We have included all productions of which we have particulars at the time of going to press. The Editor would like to publish as full a list as possible in the September issue and would be very appreciative if Secretaries of Societies could send information not later than 13th August.*

## Overheard in the Green Room ...



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# THE D'OYLY CARTE OPERA COMPANY

## *Spring Tour 1962*

March	26	Opera House, Manchester		May	14	King's Theatre, Glasgow
April	2	" " "			21	" " "
	9	" " "			28	Theatre Royal, Newcastle
	16	" " "		June	4	" " "
	23	King's Theatre, Edinburgh			11	Grand Theatre, Leeds*
	30	" " "			18	" " "
May	7	" " "				

\* At The Grand Theatre, Leeds, priority bookings for Associate Members may be made on Wednesday, Thursday and Friday, the 16th, 17th and 18th May. At the other Theatres the managers will give such special help as they can to Associate Members who quote their membership numbers.

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***this year?***

**COMPLETE SETS OF PRINCIPAL AND MALE  
CHORUS FANS AVAILABLE FOR HIRE**

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**Did you know? . . .**

that a completely new series of photographs of The D'Oyly Carte Opera Company Principals will be available at the end of April.

For further details send a stamped addressed envelope to:—

**SAVOYARD PHOTOS,  
213 RAILTON ROAD,  
LONDON, S.W.24**





# THE SAVOYARD

SEPTEMBER 1962

# THE SAVOYARD

Volume 1

Number 2

Issued by The D'Oyly Carte Opera Trust Limited

1 Savoy Hill, London, W.C.2.

Telephone: TEM 1533

*Editor:* William R. Edes

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## THE D'OYLY CARTE OPERA TRUST LIMITED

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---

## THE SAVOYARD

The next issue of "The Savoyard" is planned for December. It will be supplied free of charge to all Associate Members, and to all Societies whose Secretaries have been enrolled as Associate Members.

## ASSOCIATE MEMBERSHIP

NOTE. Membership normally runs from October 1st to September 30th. The subscription of a member joining for the first time between July 1st and September 30th will cover the period ending on September 30th of the following year.

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### Sir Malcolm Sargent

Associate Members will have noted with pleasure that their President is celebrating the issue of this second number of "The Savoyard" by giving his Gilbert and Sullivan night at the Proms on September 1st. Some members will receive this reminder on the day of the concert, some on the day before and some perhaps even two days later; we know the unanimity Sir Malcolm will obtain from the B.B.C. Symphony Orchestra, but we could only hope to achieve this if we were playing with the L.P.O. and not the G.P.O.

### Membership Cards

Many Associate Members asked if they could have membership cards instead of the rather drab receipts which were used at first. Such a card has now been designed and is being used. An early sight of it can be obtained by prompt use of the Membership Renewal Form to be found in the back page of this issue.

### North American Members

A flattering reference to the first number of "The Savoyard" which appeared in the Palace Peeper, the publication of the New York branch of the Gilbert and Sullivan Society, resulted in quite a number of American applications for membership. Some of these unfortunately came in before we had announced that the subscription for the United States and Canada was to be two dollars. This is not because of a special rate of exchange of four dollars to the pound at Savoy Hill, where two and two still make four, but because the cost of servicing members in the Western Hemisphere is inevitably higher.

### Welcome Home Party

It is clear from our postbag that many Associate Members will want to take part in some function to welcome the Company back in the Spring from their long American tour.

A dinner/dance has been suggested and we shall endeavour to arrange this as soon as we know when the Company will be returning and where the next engagements will be. This, alas, means that we shall not be soon enough to secure a weekend booking and that some members will, therefore, be precluded from attending. The price will be in the region of three guineas per ticket.

An alternative suggestion is a tea in the Savoy Hotel, at which members of the Company would be present, preceded if possible by a short concert of selected numbers from the Operas. The cost of this is at the moment a little difficult to estimate but is unlikely to be less than a guinea a head.

We are anxious to know what demand there might be for a function on either of these lines and it will help us greatly if members, when renewing their subscriptions on the enclosed form, will also answer the questions appended.

## Members' Suggestions

Members have been free with their suggestions of things they would like the Trust to offer, and a number of these are being adopted. They can perhaps be divided into:

(a) *Goods*: Dark blue silk ties bearing the Savoyard crest (as on the cover but in silver and red) can be obtained post free from 1 Savoy Hill, on payment of 27/6d. Car badges which would probably retail at about £2 have also been suggested, but these involve considerable outlay and are not being ordered until we have some idea of the demand. Any member who would like one should write in soon.



(b) *Services*: Some amateur societies whose secretaries have been enrolled as Associate Members may like to show this on their paper and programmes. It would doubtless look better if they used the crest (as shown here) and we are having blocks prepared which we will hire out at 2/6d. a time.

(c) *Mutual Aid*: Gift vouchers, costing 11/-, to cover a year's Associate Membership of the Trust, including envelope and stamped card, are now available. These have been prepared in good time for the coming Christmas but have been so printed as to be suitable for birthdays or other festive occasions, or merely to serve as unpremeditated gifts. The voucher is a folded card, one half bearing the Savoyard crest on the front and space for greetings on the back, the other half being detachable for return to the office with the recipient's name and address.

## Two-Piano Arrangements

Mr. Francis Buckley, known to many Gilbert and Sullivan enthusiasts, has made a splendid offer to the Trust. He is to make two-piano arrangements of all the Operas and will give his rights in these to the Trust in memory of his old friend the late Stanley H. Parker. It is hoped that a small supply of these arrangements for "Trial by Jury" and "H.M.S. Pinafore" will be available in the next few months. This generous gift from Mr. Buckley is greatly appreciated by the Trust and would have been particularly welcome to Mr. Parker who knew so well how two-piano arrangements would meet the needs of small amateur societies that cannot have orchestras.

## "Utopia Limited"

This Opera which has been neglected for so long is in the news again. The Geoids Amateur Operatic Society put on two most creditable performances in May at St. Pancras Town Hall, and the Grosvenor Light Opera Company are performing it from the 6th to the 10th November in King George's Hall, Adeline Place, just beside Tottenham Court Road Underground station. The whole question of whether the D'Oyly Carte Company should perform "Utopia Limited" comes up again in our correspondence columns (page 10); it will be interesting to see what is the reaction to the Grosvenor production.

## The Grosvenor Light Opera Company

This Company has been most enterprising since it was established in 1949, as an L.C.C. vocal music evening class for the performance of the Gilbert and Sullivan Operas. All the Operas which are in the D'Oyly Carte repertory have been performed, several of them more than once, and a number of G. & S. Concerts have been given at hospitals, clubs and other institutions in and around London. The Company's last production was "The Sorcerer" which led to a B.B.C. recording of a number of choruses, subsequently broadcast in the magazine programme "Time Off" in the Home Service.

## **Touring Denmark**

Adventurous productions of Gilbert and Sullivan, have been taking place for years but we have yet to hear of a more enterprising effort than the Haileybury and Imperial Service College's tour of Denmark in the Easter holidays of 1962. A group of 74 went to Denmark with more than three tons of scenery and costumes for "The Yeomen of the Guard" for performances at Esbjerg, Sonderborg, Vejle, Aarhus, Odense, Holbaek, and Copenhagen. The Holbaek performance was recorded by the Danish State Radio, and the Copenhagen performance was attended by the British and Belgian ambassadors. All the parts were taken by boys between the ages of 14 and 18, and the set, which seems to have been struck in record time after each performance, was made at Haileybury, during the Easter term.

## **New Books**

"Gilbert and Sullivan", the latest in the "picture history" series, published by Vista Books and compiled by Raymond Mander and Joe Mitchenson, with a foreword by Bridget D'Oyly Carte, is due for release late in October. This publication, containing over 380 illustrations many of which are being published for the first time, will certainly be a welcome addition to the enthusiast's collection.

Price 37/6d.

*Full details will be posted to all Associate Members when available.*

## **Souvenir Brochure**

The Souvenir brochure, as sold throughout the London Season, and containing over eighty photographs of principals and scenes from the Operas, can now be obtained from, 1 Savoy Hill for 3/6d.

## **Coaching**

Many an amateur performer of Gilbert and Sullivan knows Mr. Will Cowley of the D'Oyly Carte music staff. He has recently been coaching the chorus in preparation for the American tour but he has not gone with the Company. Amateur societies may like to take advantage of the fact that Mr. Cowley is free, until the Company's return in the Spring, to act as Musical Director, Conductor, coach or accompanist and to give private tuition. Anyone interested should write to him c/o The Savoyard.

## **Engagements**

An engagement, not for the Company but in it, has just been announced: Tony Raffell is to marry former member of the Company, Elizabeth Pearson. We wish them all happiness.

## **Amateur Diary (Page 13 & 14)**

We have included all productions up to the end of January of which we have been notified. We have received notifications about productions in later months and these will be given in the December issue. (The Editor would like to publish as full a list as possible in the December issue and would be very appreciative if Secretaries of Societies could send information not later than 31st October).

**S. HUOK**  
 In cooperation with the  
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EVENINGS	MATINEES
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BALCONY . . . . . \$4.50, 3.50, 2.50	BALCONY . . . . . \$4.00, 3.00, 2.00

# America

## 1962

After days of excitement the Company assembled at the "Gilbert and Sullivan", a newly named Whitbread House in John Adam Street, not far from the Savoy. The Directors of Whitbreads had invited the Company to a reception to wish them *bon voyage* before flying to America the same evening. Directly after the reception the Company assembled at the Embankment entrance of the Savoy Hotel to board the coaches for London Airport. It is extraordinary that on the previous occasion as well as this one, our departure for America had to be timed so that our coaches would not obstruct the arrival of guests at the Hotel—on the previous trip in 1955, guests arriving for a society wedding, and on this one, General Eisenhower and his considerable entourage. And on both occasions our efforts to avoid congestion almost went wrong. I remember in 1955 we temporarily lost two members of the Company which held us up, and this time a large American car blocked the exit of the coaches. Panic reigned for a few moments, but the situation was saved by the two coach drivers "bouncing" the locked car up and down until

they got it on to the pavement, most ably assisted by Sir Malcolm Sargent, who had come to see us off.

After a day of nearly perfect weather it started to rain as we were leaving the Savoy and continued during the excellent dinner provided for us at the airport. This was the first trip abroad and the first journey by air for some of the Company, but there was little wind and we were soon climbing through the clouds, leaving the lights of London twinkling far behind. Our aircraft was a DC 7 chartered from K.L.M., and the route we took non-stop to New York was over Belfast, Iceland

and Greenland, and then down the coast of Canada where we had a magnificent sight of Labrador, Newfoundland and Nova Scotia. The journey took about 14 hours to New York, and on our arrival it was wonderful to find some old friends waiting to greet us.

After four hours wait at Idlewild Airport we continued our journey to Los Angeles by American Airlines latest jet aircraft—a 707 Astrojet. By this time the American staff and orchestra had joined our party. Although we were all feeling somewhat jaded by now, we were soon completely absorbed in the magnificent and ever-changing panorama below us. Even flying at 36,000 feet and about 560 miles an hour, all our cameras were brought out to try to capture some of the wonderful view. Briefly, we flew over St. Louis, and followed the Missouri river for many miles; we passed over the States of Kansas and New Mexico, and had a magnificent sight of Grand Canyon and the Arizona Desert, before dropping down to the coast of California and Los Angeles.

Now for the final leg of our journey—about 14 miles by coach to Pasadena—which took us about two hours during the peak traffic period of the week on Friday evening. The Company arrived looking fresh and cheerful, and one would not have guessed that our journey had started 44 hours earlier and about 7,000 miles away.

Bruce Worsley

*Editor's Note.*

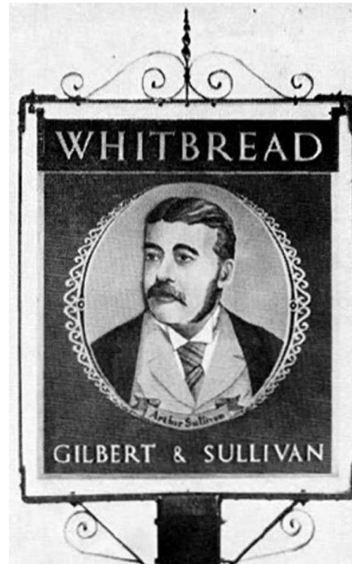
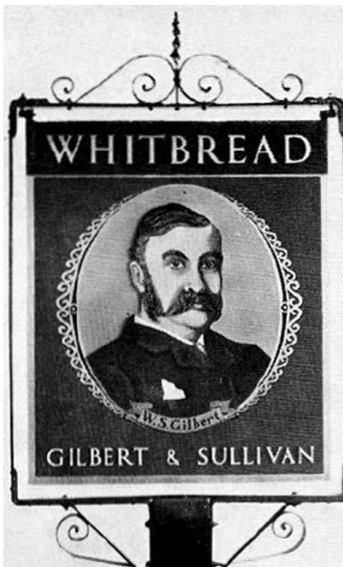
On 13th August, the day we were due to open, there was an explosion in Los Angeles which resulted in all electricity in the city being cut off—including, of course, the electricity for the Pasadena Civic Auditorium. This meant we were unable to have our usual lighting and scenery rehearsals and for a time it must have been feared that there would be no performance. However, all lights were restored at 8 p.m. and, thanks to the fine efforts of English and American stage staffs, the curtain went up on Act I of "The Mikado" at 8.40 p.m.

W.R.E.

---

## The Gilbert and Sullivan

A full report of the opening of this new Whitbread "theme house" is given on page 12.



# New Recording of "Ruddigore"

The D'Oyly Carte Opera Company recorded a new \*stereophonic version of this Opera at Walthamstow Assembly Rooms for the Decca Record Company in July.

Those who are familiar with the stereophonic effects in their recordings of "H.M.S. Pinafore" and "Iolanthe" will realise that "Ruddigore" lends itself to quite remarkable sound effects. The ancestors scene is, in my opinion, a superb piece of engineering. For the first time one has a feeling of real ghostliness, the voices coming from infinity and returning thereto.

Two other very interesting points are the inclusion of "The battle's roar is over"—surely one of the most beautiful of Sullivan's duets, which is omitted from the D'Oyly Carte production, and, in addition to the usual overture, the original version, part of which was performed on the last night of the Company's season at the Savoy Theatre in March, 1962. The Covent Garden orchestra (new to us) played quite magnificently throughout under the direction of Isidore Godfrey.

J.E.O.W.

\* Also available in monaural.

## CAST

Robin Oakapple	<b>John Reed</b>
Dick Dauntless	<b>Thomas Round</b>
Sir Despard Murgatroyd	<b>Kenneth Sandford</b>
Sir Roderic Murgatroyd	<b>Donald Adams</b>
Rose Maybud	<b>Jean Hindmarsh</b>
Mad Margaret	<b>Jean Allister†</b>
Dame Hannah	<b>Gillian Knight</b>
Zorah	<b>Mary Sansom</b>
Old Adam	<b>Stanley Riley†</b>

† *Guest artistes*



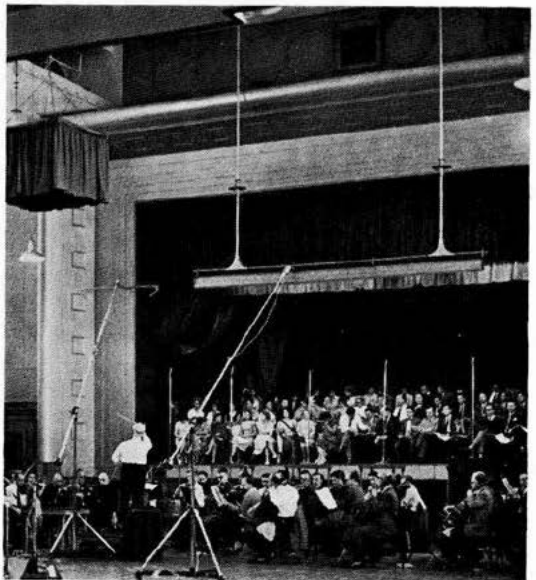
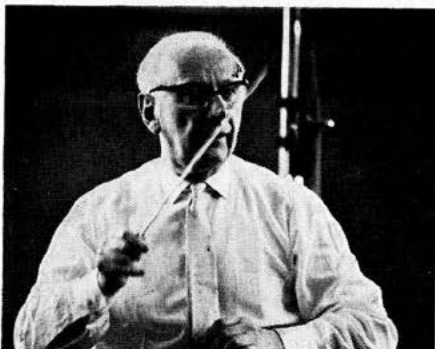
"All Set—Cue in"

## RELEASE DATE

We can now confirm that this recording will be released Mid-October, 1962.

**Stereo** No. LK. 4504-5

**Mono** No. SKL. 4504-5







*Preparing for "Final Take"*



*"When I'm a Bad Bart"*



*"Play-Back"*



*Photographs by John Blomfield*

## Readers' Letters

St. John's Wood,  
N.W.8.

Dear Sir,

*In your first publication, a copy of which I have just received, you refer to a letter asking why some of the unknown Operas cannot be performed. Precisely the same thought had struck me, but I refrained from writing because I quite correctly anticipated your reply.*

*But does one have to leave it there? Could you not consider on occasions giving in place of Cox and Box, which is only 50 per cent G. & S., an orchestral selection and some of the songs from these Operas, preferably "Utopia" for a start. As a curtain raiser to "Pinafore" it would be a change, the reaction and response of a real G. & S. audience could be studied and subsequent correspondence through your magazine invited. You might be encouraged and justified, even if at first it meant raised prices, to produce some of these Operas.*

Yours faithfully,

R. P. MAYOR.

Dear Sir,

"The Neglected Ones."

*In your first number you said that many Associate Members wrote asking why the D'Oyly Carte Company doesn't perform the lesser-known Operas. Some of us recently had an opportunity of seeing the Geoids' production of "Utopia Limited", and this provides at least a partial answer to some of your enquirers.*

*The Geoids produced a splendid chorus, three excellent principal performances (Lady Sophy, Phantis, and Scaphio) and an unusually good orchestra. Making all due allowance for the difference there should be between an amateur production and a polished performance by the D'Oyly Carte Company, I still feel strongly that this is an Opera which the collector is glad to see once, but which the ordinary public will be unlikely to take to its heart.*

*I, for one, hope that the Trust will not squander on a production of this Opera the money that it will clearly need for its other more desirable activities.*

Yours faithfully,

PARAMOUNT, A/M.

Whyteleafe,  
Surrey.

Dear Sir,

*I was interested in the letter of Mr. Evans and Mr. Lloyd's reply. I fully appreciate the points made by Mr. Lloyd, but I have often wondered why, if we can have an excellent recorded version of "The Sorcerer", we cannot have one of "Utopia Limited". I saw this Opera last year at Sutton and although it was obvious both Gilbert and Sullivan were beginning to reach the end of the road there was a lot of good stuff in it. As for "The Grand Duke" I have no knowledge and I shall watch your list of Amateur productions for an opportunity of seeing it; I was disappointed to miss an opportunity at Battersea some years ago.*

*With very best wishes to the new Trust,*

Yours faithfully,

CHRISTOPHER J. WILLIS.

## INTRODUCING THE COMPANY . . . (3)



*John Reed*



John Reed comes from Darlington and studied singing, elocution, mime and dancing after he left school, when he also joined the Darlington Operatic Society and played in repertory. He produced for many amateur societies and was at one time producer and dancing instructor for Darlington Education Committee. He has won many medals for elocution and dancing, and this early training has stood him in good stead for the comedy roles he now plays, where nimbleness of foot and tongue are of paramount importance. He joined the D'Oyly Carte Opera Company in 1951 as a member of the chorus and understudy for the principal comedy parts, which he took over in 1959, when Peter Pratt left the Company. Since that date he has been widely acclaimed for his performances. Of "H.M.S. Pinafore" during the London Season, *The Times* said: "Mr. Reed's impersonation, prim, dry, roundly articulated (and sung in tune, as some of his illustrious predecessors never attempted to do) was eminently likeable," while the *Yorkshire Post* said: "It is important to pay special tribute to John Reed who now plays the great comic roles. Yesterday he was Reginald Bunthorne, the fleshly poet, and I have never seen a neater interpretation." D'Oyly Carte audiences have been making it plain for some time that in their view these and similar tributes are richly deserved.

# THE GILBERT & SULLIVAN



## The Opening of "The Gilbert and Sullivan"

Readers of *The Guardian* may have read the following paragraph from the London Letter on July 25th:

*The G. & S.*

*"The Gilbert and Sullivan was officially opened this morning with the unveiling of a unique twin-headed inn-sign—Gilbert on one side, Sullivan on the other. Like the other Whitbread "theme houses"—the "Sherlock Holmes" and the "Railway Tavern" at Liverpool Street Station among them—it has its permanent collection of prints, letters and curiosities, including an original Pooh-Bah costume from the twenties.*

*Miss Bridget D'Oyly Carte and Peter Goffin, the present D'Oyly Carte designer, have both co-operated in transforming the old St. Martin's Tavern into the new Gilbert and Sullivan, and Mr. Goffin has designed some delightful glass etchings for the windows of the restaurant upstairs. But perhaps the most original feature of the pub is the row of ten model theatre sets placed just above the bar. A well-illustrated catalogue of the exhibits has been printed so that even teetotal Savoyards should overcome their scruples and pay a visit to the new Museum."*

In the early evening of July 24th the Directors of Whitbreads entertained a number of guests in the Restaurant and short speeches were made by Major Samuel Whitbread and Miss Bridget D'Oyly Carte and a telegram from Sir Malcolm Sargent was read. The party then went down into John Adam Street so that Miss D'Oyly Carte could be introduced to the brewer's dray horses who were gaily bedecked and had been given the temporary names of Gilbert and Sullivan. Miss D'Oyly Carte then unveiled three plaques bearing the heads of Gilbert, Sullivan and her grandfather, Richard D'Oyly Carte. At the first pull of the string the curtains failed to part completely with the result that Gilbert and Sullivan, hiding coily in the wings, left the stage to D'Oyly Carte. At a later attempt the curtains parted properly and the three heads were completely revealed to the sound of cheers from the considerable crowd that had collected and enthusiastic stamping from the horses.

The D'Oyly Carte Company was much in evidence at the party and John Reed, Kenneth Sandford, Alan Styler, Philip Potter, Jennifer Toye, Joseph Riordan, George Cook, John Cartier, Joanne Moore, and Peggy Ann Jones were all present, as were Isidore Godfrey, James Walker, Herbert Newby and Bruce Worsley. The office at Savoy Hill was represented by Frederic Lloyd and Albert Truelove and the Trust by Messrs. Hugh Wontner and Frank Cockburn (Trustees) and James Lawrie (General Administrator). Prominent among the guests was Peter Goffin who played a large part in the redecoration which enabled the old St. Martin's Tavern to become so clearly the Gilbert and Sullivan.

## AMATEUR DIARY OF FORTHCOMING PRODUCTIONS

Dublin — St. Gabriel's M.D.S. ... ..	<b>The Yeomen of the Guard</b>	6/9	September	St. Gabriel's Hall, Mount Argus
		11	September	Theatre Royal, Waterford
Leeds Industrial Co-Opera- tive Society ... ..	<b>H.M.S. Pinafore</b>	7/8	September	People's Hall, Leeds 1
York Youth O.C.S.... ..	<b>The Yeomen of the Guard</b>	10/15	September	Joseph Rowntree Theatre, York
Leekensian A.O.S. ... ..	<b>Patience</b>	18/22	September	New Grand Theatre, Leek
Oswaldtwistle — St. Mary's A.O.S. ... ..	<b>The Gondoliers</b>	24/29	September	Oswaldtwistle Town Hall
Brighton and Hove O.S. ... ..	<b>The Mikado</b>	24/29	September	Palace Pier Theatre
The Portsmouth Players ... ..	<b>The Mikado</b>	24/29	September	South Parade Pier Theatre, Southsea
Sheffield — Vincentian O.S. Donnington Garrison A.D.O.S. ... ..	<b>The Gondoliers</b>	24/29	September	St. Vincent's Hall
	<b>The Gondoliers</b>	24/29	September	Little Theatre, Donnington
Barnsley—Broadway Techni- cal Grammar School ... ..	<b>Iolanthe</b>	25/28	September	School Hall
Swinton—Worsley Grammar School ... ..	<b>Iolanthe</b>	29	Sept/6 Oct.	School Hall
Birmingham—Dunlop O.S.	<b>Iolanthe</b>	1/6	October	Dunlop Hall
Swansea—Uplands Arts Club	<b>Trial/Pinafore</b>	1/6	October	Llewelyn Hall, Y.M.C.A. Swansea
Peterborough G. & S. Players	<b>Patience</b>	1/6	October	Elwes Hall, Church Walk, Peterborough
Warrington—Crosfield O.D.S. ... ..	<b>The Pirates of Penzance</b>	3/6	October	Crosfield Centenary Theatre
West Rhine M.S. ... ..	<b>Iolanthe</b>	8/13	October	Garrison Theatre, Rheindah- len, Germany
Gillingham Parish Church A.O.D.S. ... ..	<b>Iolanthe</b>	9/12	October	Parochial Hall, Gillingham
St. Johns Sidcup A.O.S. ... ..	<b>Ruddigore</b>	10/15	October	St. John's Hall, Church Road, Sidcup
Norwood O.S. ... ..	<b>The Mikado</b>	11/13	October	Brotherhood Hall, Knights Hill, S.E.27
St. Helens Catholic A.O.S....	<b>Ruddigore</b>	15/20	October	Pilkington Theatre, St. Helens
Stoke-on-Trent Youth O.S.	<b>Iolanthe</b>	15/20	October	Mitchell Memorial Youth Centre
St. George's Cathedral Youth Club ... ..	<b>Iolanthe</b>	17/20	October	Amigo Hall, Lambeth Road, S.E.1.
St. Marylebone O.S. ... ..	<b>The Yeomen of the Guard</b>	19/20	October	St. Pancras Town Hall
East Norfolk A.O.S. ... ..	<b>Trial by Jury</b>	19/20	October	White House Pavilion, Brundall
Chichester A.O.S. ... ..	<b>Trial/Sorcerer</b>	20/27	October	Assembly Rm., North Street, Chichester
Ipswich G. & S. A.O.S. ... ..	<b>The Yeomen of the Guard</b>	22/27	October	Ipswich Civic College
Shpley Wesleyan Reform A.O.S. ... ..	<b>Iolanthe</b>	22/27	October	St. Margarets Hall
Deeside Gilbert and Sullivan Society ... ..	<b>The Yeomen of the Guard</b>	22/27	October	
Birmingham—St. Margarets Church Over Twenty Club	<b>Trial/Pinafore</b>	22/27	October	St. Margarets School Hall
Tiverton O.S. ... ..	<b>The Gondoliers</b>	22/27	October	
Stamford G. & S. Players ... ..	<b>Ruddigore</b>	23/27	October	The Exchange Hall, Stamford
Wolverhampton — Trinity A.O.S. ... ..	<b>The Pirates of Penzance</b>	23/27	October	Wulfrun Hall, Wolverhampton
Ilford — Gantshill Methodist O.S. ... ..	<b>Ruddigore</b>	24/27	October	Church Hall
Romford and District O.D.S.	<b>The Pirates of Penzance</b>	26	Oct/3 Nov.	Royal Liberty Grammar Sc.
Oldham—Smith Street Ind. Meth. Church and School	<b>Ruddigore</b>	27	Oct/3 Nov.	Smith Street School
Barnsley Junior C.O.S. ... ..	<b>The Yeomen of the Guard</b>	29	Oct/3 Nov.	Barnsley Boys Club
Harpenden L.O.S. ... ..	<b>Iolanthe</b>	29	Oct/3 Nov.	Harpenden Public Hall

Stockport Parish Church Players ... ..	<b>The Mikado</b> ... ..	30 Oct./3 Nov.	National Sc., Spring Gardens
Hammersmith M.S. ... ..	<b>The Gondoliers</b> ... ..	30/31 October	Hammersmith Town Hall
Birmingham — Northfield A.O.S. ... ..	<b>The Gondoliers</b> ... ..	31 Oct./3 Nov.	Turves Green School Hall
Resolven and District A.O.S.	<b>The Mikado</b> ... ..	31 Oct./3 Nov.	Welfare Hall, Resolven
Lewisham O.S. ... ..	<b>Trial/Pinafore</b> ... ..	1/3 November	Lewisham Town Hall, S.E.6.
Woodford A.O.D.S. ... ..	<b>Princess Ida</b> ... ..	1/3 November	Hawkey Hall, Woodford
Bradford — Lidget Green Cong. Church Choir ... ..	<b>The Gondoliers</b> ... ..	5/10 November	Lidget Green Cong. Church
Scunthorpe Gilbert & Sul- livan A.O.S. ... ..	<b>The Pirates of Penzance</b>	5/10 November	Scunthorpe Civic Theatre
Lancaster — St. Joseph's A.O.S. ... ..	<b>Princess Ida</b> ... ..	5/10 November	St. Joseph's Hall
Wimbledon L.O.S. ... ..	<b>Princess Ida</b> ... ..	5/7 November	Wimbledon Town Hall
Weston-super-Mare A.O.S.	<b>The Gondoliers</b> ... ..	5/9 November	Playhouse Theatre
Grosvenor Light Opera Co.	<b>Utopia Limited</b> ... ..	6/10 November	King George's Hall, W.C.1.
Birmingham—Savoy O.D.S.	<b>The Gondoliers</b> ... ..	7/10 November	Birm'ham & Mid'd Institute
London—Witan O.S. ... ..	<b>Patience</b> ... ..	7/9 November	County Hall, S.E.1.
London—Kenton L.O.S. ... ..	<b>The Yeomen of the Guard</b>	7/10 November	Churchill Hall, Hawthorne Avenue, Kenton
Manchester — Greyfriars Players ... ..	<b>Patience</b> ... ..	10/17 November	St. Francis Hall
Dublin — Rathmines & Rathgar M.S. ... ..	<b>Gondoliers/Mikado</b> ... ..	12/24 November	
Opera Club of Reigate & Redhill ... ..	<b>The Yeomen of the Guard</b>	14/17 November	The Market Hall, Redhill
Benfleet Methodist C.S. ... ..	<b>The Yeomen of the Guard</b>	12/17 November	Wesley Hall, South Benfleet
Blackpool—Marton Parish Church O.D.S. ... ..	<b>The Gondoliers</b> ... ..	12/17 November	The Parish Hall, Marton
Adlington Music & Arts Society ... ..	<b>The Mikado</b> ... ..	13/17 November	Christchurch Sc., Adlington
Thornton Cleveleys Junior Theatre ... ..	<b>Cox and Box</b> ... ..	13/17 November	Orion Theatre, Cleveleys
Birmingham — Arcadian O.D.S. ... ..	<b>The Mikado</b> ... ..	14/17 November	Midland Institute
Sheffield L.O.C. ... ..	<b>Princess Ida</b> ... ..	17/24 November	Blind Institute, Mappin Street
Eastbourne O.D.S. ... ..	<b>The Yeomen of the Guard</b>	19/24 November	Devonshire Park Theatre
Stockport — Our Lady's A.O.S. ... ..	<b>Cox and Box/Pinafore</b> ... ..	19/24 November	Memorial Hall, Flint Street
Liskeard and District C.S. ... ..	<b>The Gondoliers</b> ... ..	19/24 November	The Public Hall, Liskeard
Hexham Amateur Stage Society ... ..	<b>The Mikado</b> ... ..	19/22 November	Forum Cinema, Hexham
Congleton A.O.S. ... ..	<b>The Mikado</b> ... ..	19/26 November	Congleton Town Hall
Jarrow Community Centre A.O.S. ... ..	<b>The Gondoliers</b> ... ..	19/25 November	Alderman Rose Hall
Bath O.D.S. ... ..	<b>The Mikado</b> ... ..	19/24 November	Theatre Royal
London—Emmanuel Club ... ..	<b>The Mikado</b> ... ..	22/24 November	Duthy Hall, S.E.1.
Swavesey Village College ... ..	<b>Trial by Jury</b> ... ..	22/24 November	Swavesey Village College, Cambs.
Bingley A.O.S. ... ..	<b>The Gondoliers</b> ... ..	26 Nov./1 Dec.	Princess Hall, Bingley
Cambridge A.O.S. ... ..	<b>The Gondoliers</b> ... ..	27 Nov./8 Dec.	Arts Theatre, Cambridge
Nottingham — Mundella Sc.	<b>Iolanthe</b> ... ..	28 Nov./1 Dec.	Mundella School Hall
Newtongrange Church Choir	<b>The Pirates of Penzance</b>	29 Nov./1 Dec.	Newtongrange Church Hall
Walton & Weybridge A.O.S.	<b>Iolanthe</b> ... ..	4/8 December	Playhouse, Walton-on-Thames
Gloucester Grand O.G. ... ..	<b>Ruddigore</b> ... ..	5/8 December	Ribstone Hall School, Gloucester
City of Norwich School ... ..	<b>The Pirates of Penzance</b>	8/15 December	School Hall
Halesowen Grammar School	<b>The Pirates of Penzance</b>	10/15 December	School Hall
Croydon—Whitgift School	<b>Ruddigore</b> ... ..	11/14 December	Whitgift School
Framlingham College M.S.	<b>H.M.S. Pinafore</b> ... ..	11/13 December	Assembly Hall
Wallington County Grammer School for Boys ... ..	<b>Patience</b> ... ..	12/15 December	Wallington County Gr. Sc.
Highgate—William Ellis Sc.	<b>Trial by Jury</b> ... ..	13/15 December	School Hall
Berkhamsted School ... ..	<b>Princess Ida</b> ... ..	14/18 December	Deans Hall, Berkhamsted Sc.
Worthing Technical High Sc.	<b>Patience</b> ... ..	14/18 December	
Leicester — Braunstone Evening Institute ... ..	<b>Patience</b> ... ..	14/19 January	Little Theatre, Dover Street, Leicester

THE GROSVENOR LIGHT OPERA COMPANY

will present

# UTOPIA LIMITED

or

## THE FLOWERS OF PROGRESS

by W. S. GILBERT and ARTHUR SULLIVAN

at King George's Hall, Adeline Place, Great Russell Street, W.C.1,  
from Tuesday to Saturday, 6th to 10th November, 1962, at 7.30 p.m.

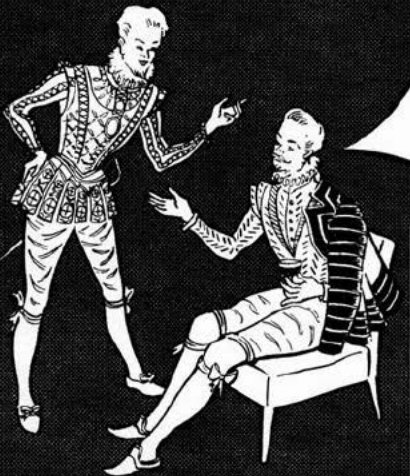
Take this opportunity of coming to see a Gilbert and Sullivan opera now very rarely produced. The first performance on October 7th, 1893, towards the end of the great partnership, was widely praised and *The Morning Standard* declared next day 'A more complete success has never been achieved in comic opera, even at the Savoy'. Come and see if you share this view of *Utopia Limited*.

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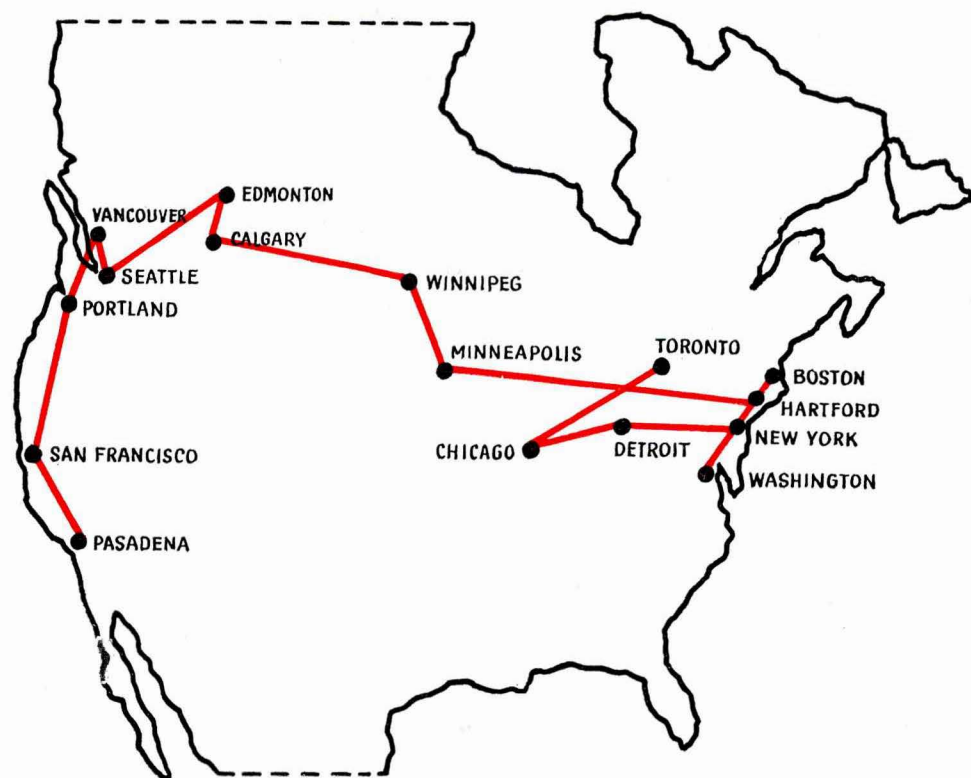
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# AMERICAN TOUR

1962 - 63



## TOUR DATES

August 13-25	Pasadena	October 8-9	Minneapolis
August 27-September 8	San Francisco	October 11-14	Hartford
September 10-11	Portland	October 15-27	Washington
September 13-15	Vancouver	October 29-November 10	Boston
September 17-22	Seattle	November 13-December 9	New York
September 25-27	Edmonton	December 11-16	Detroit
September 28-29	Calgary	December 18-22	Chicago
October 2-6	Winnipeg	December 25-January 5	Toronto

*Subject to Alteration*





# THE SAVOYARD

DECEMBER 1962

# THE SAVOYARD

Volume 1

Number 3

Issued by The D'Oyly Carte Opera Trust Limited

1 Savoy Hill, London, W.C.2.

Telephone: TEM 1533

*Editor:* William R. Edes

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## THE SAVOYARD

The next issue of "The Savoyard" is planned for April. It will be supplied free of charge to all Associate Members, and to all Societies whose Secretaries have been enrolled as Associate Members.

## ASSOCIATE MEMBERSHIP

Annual fees are: Individuals 10/-; U.S.A. and Canada \$2; Groups, in the name of the Secretary of a Society or Organisation, £3 3s. 0d.

Membership normally runs from October 1st to September 30th. The subscription of a member joining for the first time between July 1st and September 30th will cover the period ending on September 30th of the following year.

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### American Tour

As we go to press, the Company is performing with great success in New York. This follows highly successful visits to other North American cities, in particular to Pasadena, San Francisco, Seattle, and Boston. Business in Washington, D.C., was somewhat disappointing because the Company's presence there unfortunately coincided with the Cuban crisis. Things were better in every way by the time that Miss D'Oyly Carte and Mr. Lloyd arrived in New York there substantially exceeded two hundred and fifty thousand dollars. for the Company's triumphal opening in the City Center. Four week's takings there substantially exceeded two hundred and fifty thousand dollars.

### American Tour List

Full details of the American tour will be published in our next number so that those who keep records of the Company's activities may have full and accurate information.

### Priority Booking

Enclosed with this number of "The Savoyard" is a complete tour list for the tour starting immediately after the Company's return from America.

Programme cards for the different towns will be sent to all Associate Members with postal addresses in or near the relevant towns. Anyone who wishes to receive programmes for some particular town, other than in his district, should write to 1, Savoy Hill, W.C.2.

The tour list shows the places at which it has been possible to arrange priority booking for Associate Members. It also shows the dates on which such booking begins. Associate Members using the priority booking period must not forget to quote their Membership Numbers.

At Manchester the arrangement is different. The Opera House is not able to give the usual type of priority booking, but agrees that Associate Members may write there as soon as they receive the programme cards from this office, marking their envelopes "D'Oyly Carte"; the Opera House, Manchester, will keep these envelopes in chronological order and deal with them as soon as the booking for their own regular patrons begins.

We greatly hope that this will result in our Associate Members receiving some preferential treatment in Manchester as well as elsewhere.

### Membership Cards

We much regret that the printing of our Associate Membership Card has caused a certain amount of confusion through having a serial number on the back. This is there purely for the benefit of our Auditors: the membership number is the one that appears inside the card. We regret the way in which the printing was done and will try to avoid this in future.

## Welcome Home Party

Who said it first? The party as planned is not working out.

After a short holiday immediately on returning from America, the Company is going off on tour and the idea of a dinner/dance either at a weekend or mid-week has to be abandoned. Perhaps something of the kind can be organised next time the Company is in London for a season.

Meantime, the Company's two-week appearance at Golders Green from February 18th to March 2nd gives an opportunity for a welcome home tea-party.

When we sent out the form which included the question, "would you be likely to come to a tea at the Savoy Hotel (preceded if possible by a concert) at a cost of one guinea or a little more?", a number of people wrote in saying that one guinea was absurdly expensive and that we were not making enough attempt to please enough of our Associate Members. The fact remains that at that price more than 1,500 people want to come.

The original idea was to have a concert in the Savoy Theatre but neither the Theatre nor any room or suite of rooms in the Savoy Hotel would hold that number of people, nor are the big rooms free on any date that would fit in with the Golders Green engagement.

Reluctantly, therefore, we have to abandon the Savoy and the concert, and what we are offering instead is a buffet tea at Quaglino's, Bury Street, St. James's, on Sunday, February 24th, 1963, to which all members of the Company will be invited and at which Sir Malcolm Sargent will receive them on your behalf. The tea will begin at 3.30 and will probably end around 5.30 p.m.

A number of chairs will be provided for those who want to sit down but for most people it will have to be a matter of standing up and moving around, as the intention is to allow as many Associate Members as possible to meet as many members of the Company as possible, and with such a large number as seem likely to be present this would be impossible if tables and chairs were provided for all.

It is hoped that, even with several hundred people in the two adjoining rooms that will be used at Quaglino's, judicious use of a platform will enable everyone to see Sir Malcolm and the leading members of the Company whether or not they are able to talk to them.

Applications for tickets may be sent in now to the Trust at 1, Savoy Hill, W.C.2, and should be accompanied by self-addressed envelopes and cheques, postal orders or cash, which will not, however, be acknowledged until January 8th. Each ticket costs one guinea including all gratuities except for cloakrooms.

This delay in acknowledgment is because we wish to give some advantage to those who apply early but feel it is essential to avoid overcrowding; if the number of applications is much too high, we shall have to organise some form of ballot during the first week in January.

## "Haddon Hall"

We have just heard that this relatively unknown work by Sullivan and Sydney Grundy will be produced by the Geoids Amateur Operatic Society at the City Temple Hall on 22nd and 23rd February 1963.

## Badges

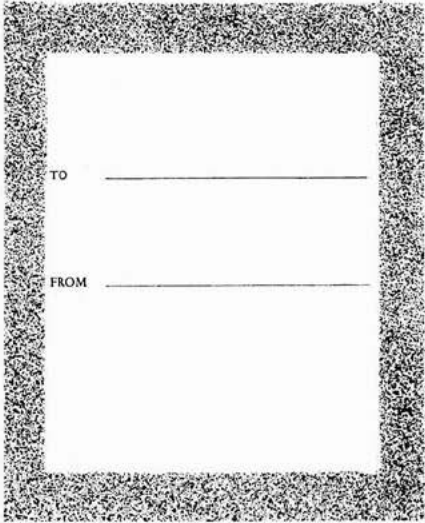
The demand for ties has been so overwhelming that many people have thought it right that something similar should be provided for the ladies. Lapel pins, as shown here, are now available at 3s. 6d. each.

Car badges are also now available from 1 Savoy Hill at the price mentioned in our last issue, £2.



## Gift Vouchers

Many Associate Members have written in for further details of the Gift Vouchers as they would like to use them for Christmas but are not clear from the description in the September issue about their appearance. We reproduce here, at approximately two-thirds of the actual size, the inside of the voucher. One half of the reverse side is taken up by our address, to which the card is sent when it has been filled in, and the other half by the crest as it appears on the cover of this magazine.

	TO _____
	FROM _____

THE D'OYLY CARTE OPERA TRUST LIMITED

ASSOCIATE MEMBERSHIP

MEMBERSHIP FEE 10/- PAID  
*Bridget D'Oyly Carte*  
Secretary

This card entitles the bearer to one year's Associate Membership of The D'Oyly Carte Opera Trust.  
To obtain your membership card and the latest number of "The Savoyard" please complete this section, tear it off, and post it.

BLOCK LETTERS PLEASE

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ADDRESS \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

N<sup>o</sup> 750

The gift vouchers, costing 11/- each, are obtainable from 1 Savoy Hill. The price of 11/- includes the stamp on the return half of the card and an envelope for despatch to the recipient of the gift.

## BOOK REVIEW

### Gilbert and Sullivan

By Raymond Mander and Joe Mitchenson, foreword by Bridget D'Oyly Carte. (London: Vista Books). 37s. 6d.

We tend to regard Gilbert and Sullivan, D'Oyly Carte and Savoy opera as terms for one and the same thing. Almost exclusively, the dramatist, composer and impresario are renowned for their collaboration. It seldom occurs to us that each one of these men who achieved a separate fame, or that Savoy opera was ever anything but Gilbert and Sullivan.

The authors of this new pictorial history have shifted the emphasis back to the separate works of the three Victorians—probably because they found the early material visually more amusing—but as the story moves into the present the illustrations do rather less than justice to recent G. and S. productions—"traditional" and otherwise. Miss Bridget D'Oyly Carte's foreword is a valuable contribution to the central theme and, in view of the lively and widespread interest in the subject today, the book will doubtless give pleasure to Gilbert and Sullivan enthusiasts everywhere.

PETER GOFFIN.

Reprinted from "The Studio" by courtesy of the Editor.

# Joyce Wright



Her many friends and admirers were all extremely sorry when it was decided that Joyce Wright would leave the Company at the end of the last tour in July and we have had many letters asking why no mention of this was made in our last number. This was, of course, an oversight on our part for which we apologise.

Although she was born in Leicester, Joyce Wright was brought up in Glasgow, where she was educated at Bearsden Academy, and received musical training from the age of eight. When she and her family returned to the Midlands, she won several First Prizes at Midlands' Musical Festivals and sang in various choirs under the direction of Sir Malcolm Sargent and Mr. Ernest Nash. She had a great deal of experience on the amateur stage, including a period with the Glasgow Players, and was also a professional pianist in a dance orchestra.

In 1947 she was persuaded to audition for the D'Oyly Carte Opera Company and was immediately engaged as a chorister, but within a very few years was beginning to make her mark as principal mezzo-contralto. For eleven years she played the soubrette parts of Hebe, Edith, Lady Angela, Iolanthe, Pitti-Sing, Mad Margaret, Phoebe Meryll and Tessa, and gained great popularity for her performances in these roles. Indeed, her portrayal of Hebe in "H.M.S. Pinafore" so captivated the Royal Navy that a signed photograph of her in that part is now hanging in the Wardroom of the Royal Fleet Auxiliary *Hebe* which was commissioned at Leith last June.

Since she left the D'Oyly Carte Opera Company she has already appeared in "The Yeomen of the Guard" at the Tower of London during the City of London Festival and television viewers have had the opportunity of seeing her in a straight part in the B.B.C. science-fiction serial, *The Monsters*.



In "Iolanthe" with John Reed.

# COAST TO COAST

by BRUCE WORSLEY

*August to November, 1962*

Our tour started with two weeks in Pasadena, where the enthusiastic welcome we received—even in the tropical heat, which never dropped below 97°—augured well for the success of the whole project. Our next date was San Francisco, where we had broken the theatre's record in 1956, and we were naturally anxious to maintain this record and even to better it—a formidable task. This I am glad to say we accomplished. We enjoyed ourselves immensely in this city, where the company were able to do plenty of sight-seeing and also to renew old friendships made on our previous visit: indeed, it was difficult to accept all the hospitality which was showered upon us.

From San Francisco we flew to Portland: this was an interesting experience, as we flew for the most part at 25,000 ft. and were able to take a number of pictures through the windows of the aeroplane. Unfortunately as these are all in colour it is impossible to reproduce them here. We were met at Portland airport by an enthusiastic crowd of about two hundred well-wishers, headed by members of the New Savoy Company, a very well-known Oregon amateur com-

*James Marsland,  
Pauline Wales, John  
Maguire, & Bruce  
Worsley adjusting their  
watches for the change of  
time between States.*



pany. They were wearing sweat-shirts bearing portraits of Gilbert and Sullivan on the front; the sale of these helps to defray the cost of producing the operas. In spite of the fact that the New Savoy company had been performing Gilbert

and Sullivan operas immediately prior to our visit. we were very well supported by enthusiastic audiences.

We then went on by train to Vancouver, B.C., which has one of the most modern theatres in North America. We played four performances in three days there, and were only sorry that heavy rain prevented our seeing as much of the surrounding countryside as we would have liked. We then travelled south back into the United States for a visit to the World Fair in Seattle. We were very thrilled to travel from our hotel to the theatre by monorail, and also to see the highlight of the Fair—a tower-like construction of some 600 ft. with a restaurant at the top which revolves slowly, one complete revolution taking an hour. We played for a week at the Fair, in a very modern and well-equipped theatre, and were delighted to see such a large opera house so well filled; at many of our performances it was 'House Full'.

Back into Canada by train to Edmonton: this journey took us through the Canadian Rockies for two days, and was a positive feast for our growing band of amateur photographers. Unfortunately, George Cook was taken ill on the train and was in considerable pain; we could not get medical attention for him as we were deep in prairie country and the nearest doctor would have been some considerable way away. Eventually we managed to get him into hospital, where he was found to have acute appendicitis which, due to the delay, turned to



*John Reed, Jennifer Toy,  
and Joanne Moore enter-  
taining the patients at  
the Children's Hospital,  
Washington, D.C.*

peritonitis; we are, however, happy to say that, thanks to the wonderful care he received at the Links Associate Clinic, he recovered sufficiently to leave hospital two weeks later and rejoin the company at Minneapolis. He resumed playing his roles at Boston, Mass.

Meantime, we played Calgary and Edmonton; business at the latter was disappointing, due perhaps to a spell of hot weather and the fact that the theatre was four miles outside the city. From Calgary we journeyed to Winnipeg, but the excessively long journey was broken by a one-night stand at Saskatoon. This was excessively popular, the house being crowded to capacity



with patrons practically hanging from the chandeliers. During these journeys in Canada the whole company were able to visit Banff and Lake Louise, which have enchanting scenery which no visitor to Canada should ever miss, and we enjoyed ourselves immensely.

On, then, overnight to Minneapolis, where we were due to give two performances. 4,832 people attended one of them—a capacity audience; and after the second performance the company were entertained to supper by the President and Board of the University of Minnesota.

We then proceeded by air to Hartford, Conn., where we played in another large auditorium seating about 4,000 people. We had all been looking forward very much to our visit to Washington, D.C., our next port of call, but in the event this proved rather disappointing at first, as our visit coincided with the



*Sir David and Lady Ormsby Gore with John Reed and Gillian Knight.*

Cuban crisis, and the feeling of excessive tension undoubtedly affected our attendance figures. With the lessening of tension towards the end of our two-week stay we had the pleasure of seeing our audiences increased to capacity. On the middle Sunday of our visit, the British Ambassador gave a reception for us. This was a very pleasant occasion; both he and Lady Ormsby Gore talked to us and entertained us most delightfully, and the American members of our company were especially impressed, saying that this event was one of the highlights of their theatrical experiences. On the last Saturday some of the members of the company made a private tour of the White House, and were shown round by Mr. Robert S. Suggs Jr., who is one of the White House Security Officers. Their names were recorded in the Private Visitors' Book, which is a very great honour.

And so on to Boston, New York, Detroit, Chicago, and Toronto—of which more later—before we pack up and return to England after what must surely rank as one of the most successful tours the D'Oyly Carte Company has undertaken.

# Readers' Letters

## The Neglected Ones

Barking, Essex

Dear Sir,

The September issue looked forward to the audience reaction to the Grosvenor Light Opera Company's production of "Utopia Limited". Having just seen two performances of this opera by this enterprising company—to add to the performance I saw by the Geoids Operatic Society in May—I would like to add my comments to those already given in the April and September issues.

I can quite understand Mr. Lloyd's reasoning in one respect. It would be difficult for the D'Oyly Carte Company to produce this opera because of the size of the cast, and they haven't enough male comedians. They would have to enlist guest artistes, as was done for "Princess Ida" during the 1961/62 Savoy season, but on a much larger scale. The reception and ovation given by the audience to the Grosvenor production showed that it could be every bit as popular as many of the other operas, but it has to "break through" to the public, and it can't do that on amateur productions alone. It needs a recording to start with, and here I think a lesson could be learnt from "Princess Ida", which has been recorded and which broke box office records at the Savoy last December. It became a precious thing because of its rarity and I'm sure the recording played a major part in its publicity. I find it hard to accept the view that the production of "Utopia Limited" would be so very expensive—the costumes are lavish but surely no more so than "The Gondoliers" or "Princess Ida", although admittedly there are more of them.

"Utopia Limited" has the two fundamental ingredients that spell success for G. & S. opera—comedy that is perhaps second only to "The Mikado", and delightful music. The "Christy Minstrels" song brought the house down at the Grosvenor production and I can well imagine the encores that would be demanded by a D'Oyly Carte "congregation".

Yours faithfully,

L. G. ELLETT.

Chelsea, S.W.3.

Dear Sir,

May I take the opportunity of using your columns to strongly endorse Mr. Willis's view that "Utopia Limited" should be recorded.

It would not only give a great deal of pleasure to those people, and they are not so few as might be thought, who have a high regard for the piece, it would also be a great boon to those amateur companies who are able, from time to time, to mount the piece.

In my opinion another record or set of records containing the best numbers from "The Grand Duke", "Haddon Hall", "His Excellency", "Haste to the Wedding", "The Mountebanks", "The Rose of Persia", "The Beauty Stone", and possibly "The Emerald Isle", "Fallen Fairies", and "The Chieftain" would not come amiss, nor would one containing the deleted songs such as "Fold Your Flapping Wings" from "Iolanthe" and such others as may be available.

Finally, I feel that I must disagree with Paramount's views on "Utopia Limited". For, in my opinion, it is a most elegant piece. Its graciousness and charm exceed all the others in the series, with the possible exception of "Iolanthe". I, for one, would prefer it to "Princess Ida", "The Sorcerer", "The Pirates of Penzance", and "The Mikado", which latter piece is, I think, rather over-rated. Therefore I look forward to its speedy restoration to the repertoire.

Yours faithfully,

JOHN C. G. GEORGE.

Ayr, Scotland.

Dear Sir,

*Having at various times seen amateur productions of "The Sorcerer", "Utopia", and "The Grand Duke", I am very interested in the present controversy on these neglected operas. In my view you should certainly attempt to revive them; though admittedly somewhat uneven, they all contain much excellent material ("The Grand Duke" no less. I find, than the others), and I am sure they would repay you the initial cost of producing them. Consider the success of your revival of "Princess Ida"; and consider also that "Ruddigore", which was originally by far the least well-received of all the operas and was neglected for several years, has stood high in the public estimation since its revival. As regards "Paramount's" conviction that "Utopia" would not be popular with the ordinary public, he may be interested to reflect that a newspaper critic expressed much the same view on the first production of "Patience". In any case, to quote Phoebe. "you can never be sure till you've tried!"*

Yours sincerely,

JOHN D. R. McCLURE.

*P.S.—Would you consider carrying "Princess Ida" on your next touring season? Many of your provincial Associate Members have difficulties in getting to the Savoy, and would be glad of an opportunity of seeing this hitherto little-known opera.*

### **The "Ruddigore" Recording**

Letters on this subject have been numerous and include remarks such as:

*"A delightful performance in every way. Having heard the duet, 'The Battle's Roar is Over', may I make the request that it be put back as soon as possible. It would be pleasant to think that we could hear it when the Company returns from the American tour."*

*"How splendid to hear the old overture. This is a rare treat and it is a pity there cannot be other opportunities of hearing items that in the course of time have been discarded either by Gilbert and Sullivan themselves or by their interpreters."*

*"It is nice to hear 'The Battle's Roar is Over', but about the interpolation of the original overture I am not so sure. I should have preferred to hear instead the omitted items, Rose's verse of 'Happily Coupled are We', Robin's 'Away, Remorse', and the verses of the Finale. Perhaps some pieces may be dropped from stage production because they hold up the action, but this would not be the case in a recording."*

*"After tea I sat back to enjoy my new capture. Then, horror, the blow fell. NO DIALOGUE! What a bitter disappointment. I enclose a cutting which claims the Opera is complete. Well, mine isn't!"*

*"The clarity of the recording and the sparkle of the performance go a long way to compensate for the incompleteness of the 'music only' recording which one feels after the recent full versions of other Operas. So I feel that all concerned deserve commendation for a really good performance and recording."*

*"What a pity we could not have the full dialogue but that would, of course, have meant an extra record."*

*"They are really good on stereo and a vast improvement on my old 78's."*

#### **Editor's Note.**

*The Decca Record Company made an unfortunate slip in their October 1962 "Records Magazine" where it was stated that the recent recording of "Ruddigore" had been done with dialogue. This is not so, and we are drawing attention to this solely in order to save disappointment to any Associate Members who have not yet tried to buy the recording but are thinking of doing so.*

*We ourselves tripped up in our last issue by accidentally reversing the numbers of the stereo and mono sets.*



## INTRODUCING

(4)

**Jennifer Toye**

JENNIFER TOYE is the niece of the late Geoffrey Toye, the conductor and composer who was also Musical Director of the D'Oyly Carte Opera Company for the 1919-1924 seasons, and of Francis Toye, the authority on Verdi, ex-music critic of *The Observer* and until recently Director of the British Institute in Florence, in which town Jennifer Toye received her singing training. She joined the Opera Company in 1954 after playing with local amateur societies in North Wales where she was born. Is a keen theatregoer and enjoys reading, embroidery, walking and horse-riding.

In America, Jennifer Toye has been playing Yum-Yum in "The Mikado", Casilda in "The Gondoliers" and Celia in "Iolanthe". Other parts she has played for the Company at home are Josephine in "H.M.S. Pinafore", Mabel in "The Pirates of Penzance", and Elsie in "The Yeomen of the Guard".



# THE COMPANY

(5)

**Kenneth Sandford**



**KENNETH SANDFORD** was born in Surrey and brought up in Sheffield where he studied at the College of Arts and Crafts. He has had a full and varied musical career, embracing musical comedy, opera, concerts, oratorio, television and broadcasting. A keen sportsman, especially interested in cricket, swimming and tennis, he is also a talented artist, and is an Associate of the Royal College of Art, London. He is married with a son and daughter.

He joined the Company in 1957 as principal bass-baritone, playing what are known as the "Pooh-Bah" parts—Sergeant of Police (although this is now played by George Cook on the American tour), Archibald Grosvenor, Private Willis, King Hildebrand, Pooh-Bah, Sir Despard Murgatroyd, Wilfred Shadbolt (which he also played with great success at the Tower of London production of "The Yeomen of the Guard" during the City of London Festival) and Don Alhambra del Bolero, Grand Inquisitor of Spain.



# Amateur Stage Management

by P. CORRY

*The following article, slightly abbreviated, is reprinted from the December 1960 edition of "Tabs" and we are grateful to the Editor and to Strand Electric & Engineering Co. Ltd. for permission to print this, which we do because we feel that it might be of value to some of the amateur societies whose secretaries are Associate Members.*

It is seldom realised that one of the most arduous and responsible jobs in the theatre is that of the stage manager: it is often not realised by the one who takes on the job. As a result it is the exception rather than the rule for the amateur stage manager to discharge the responsibilities in full. This does not imply any lack of conscientious endeavour, or deliberate dodging the column. It usually results from a lack of expert guidance.

The operative word is "manager". He should be an organiser primarily and must not allow himself to be so concerned with detail that he is unable to exercise overall supervision.

Obviously the stage manager must be thoroughly familiar with the stage and its equipment. He must know what scenery is available or what can be made or hired. The early discussions between producer and scene designer should be attended by the stage manager, who must be able to comment intelligently on the practical possibilities of translating the intended design into terms of the flats, backcloths, properties and furnishings, which can be made available and can be handled satisfactorily. He will be responsible for the supply to the producer of a scale plan showing the lay-out for each set, and indicating the units of scenery and furnishing that make up the set. This plan will probably be provided by the scene designer, if one is appointed, but it is the responsibility of the stage manager to see that the producer receives it. The plan should be supplied before rehearsals begin. In this respect some stage managers in the amateur theatre are very remiss. The setting gradually evolves from whatever flats can be extracted from the store-room, and are put together to form a very approximate suggestion of what is required. It should be realised that the visual presentation requires careful planning, and if that planning is done effectively, wasted time and effort will be avoided and the result will be much more satisfactory.

In many amateur groups the stage manager has to do so much of the actual work of constructing and painting the sets that he is not able to supervise all the people for whom he is really responsible. As a result, it is quite customary for those who are responsible for costumes, properties, lighting, sound effects and the like, to work independently, with conflicting ideas of what is really required. With a complicated show, the consequent chaos at dress rehearsal is not surprising. All too frequently the producer is expected to co-ordinate the activities of the stage technicians. In the professional theatre there is usually a stage director who acts as the intermediary between the producer and the resident stage manager. Some amateur theatres adopt a similar procedure, but, in the absence of a stage director, it is the stage manager who should provide the liaison.

If necessary, and it is usually desirable, one or more assistant stage managers should be appointed and should be given specific responsibilities.

At each rehearsal the stage manager or an assistant who has been given the responsibility, should be in attendance. He should arrive before the rehearsal begins and should set the rehearsal floor ready for the particular scene to be rehearsed. The setting should be spaced as nearly as possible to conform with

what will actually or is likely to be on the stage for the performance. If possible, the floor should be chalked to indicate the limits of the acting area and the positions of any important feature that cannot be clearly indicated by three-dimensional objects. It should be clear to the actors which way doors and windows will open. If important properties are used in a scene, such as glasses, bottles, tea-cups, tea-pots, etc., the actors should be provided with articles which can be used for rehearsal. It helps the actors enormously if they have actual objects to handle. The stage manager or the A.S.M. appointed should be present at each rehearsal and should provide a simulation of the "noises off" and any other effects he will have to provide. He should be able, if the producer is absent, to take the rehearsal, and no doubt he will be required, at times, to stand in for some absent actor and to read his lines.

In practice it will be found that it is not really necessary for the stage-manager to be present during the whole of every rehearsal. He could, no doubt, be better employed, at times, in conferring with those who are responsible for the various technical departments, making sure that preparations are progressing and that there is a complete understanding of requirements. But his attendances at rehearsals should be frequent and regular, so that he may be aware of the whole pattern of production and of the significance of the contributions to be made by his staff.

One of the stage manager's first jobs should be to make his copy of the play into a working script. As this should contain copious notes it is desirable that the pages of the play should be interleaved with plain paper, with a liberal addition of plain pages for all the general details that should be recorded. To make such notes in the margins of the printed pages is rather sloppy and can be confusing. The stage-manager's book will be required for constant reference during rehearsals and performances, and the notes should be boldly arranged for easy scanning. As the wear and tear is likely to be considerable it would be an advantage for the book to be given stiff covers and to ensure that the pages lie flat when open.

The working copy, when complete should include all the following details:  
Names, addresses and telephone numbers of producer, designer and all stage staff.

Scale plan of stage showing positions of all sets of suspension lines and any special features.

Scale plan of each stage setting giving dimensions and details of each flat, groundrow, cloth, border, etc., to be used.

List of scenery units to be used in each set.

List of properties to be used in each set.

List of hand properties, i.e. those for which the actors are responsible, to be used in each set.

List of costumes required.

Copy of lighting plot.

List of music and sound effects, with details of any records to be used.

Copy of music and sound effects plot.

Details of any special requirements.

**NOTE:** The sources of supply of all items should be shown. When it is possible, an illustration of the scenery and costume designs should be included. Photostat copies of the original sketches could be useful. The sketches themselves should be mounted on board and protected with a transparent cover, as they may be required for frequent reference during construction and painting.

The working script should record all cues for lighting, sound effects, etc. Some stage managers prefer to signal each cue to the operators concerned. Others leave the operators to pick up their own cues but check each operation. Either method is permissible if it works efficiently. Some stage managers, with

a regrettable disregard of their responsibility, leave the operators to their own devices, and hope for the best. It is important that, after the dress rehearsal, the stage manager should confer with the operators and make certain that their cue sheets are accurate and that the cues are correctly noted in his own working script. Any system of signalling must be clearly explained and understood by everybody concerned.

Unless he delegates the job to one of the A.S.Ms., the stage manager should follow his script from rise to fall of curtain. He should not arrange for cue signals to be given by the prompter. The latter has a very exacting job, requiring constant concentration, and should not be given the added responsibility of anticipating and giving cues to technicians and making sure that actors have responded to their calls. Those are responsibilities of the stage manager. He should be constantly checking to make sure that each cue is correctly carried out and properly timed. Any failure should be noted and discussed later with the person at fault.

There is an unfortunate tendency in amateur groups for stage staffs to be recruited from too restricted a field. The result is that most staffs are overworked and their enthusiasm wanes when they find they have little or no time for other leisure activities. Stage staff organisers should cast their nets widely. They should not wait for volunteers to join them, but should induce people to take a share in this very interesting work. The actors, in particular, should be encouraged to become members of the stage crew for a production in which they are not acting. Actors who wish to become producers should realise that they need practical experience of setting and lighting the stage, if they are to be efficient producers, and they should have sufficient stage staff experience to make them competent enough to act as stage managers.

The stage manager must organise the back-stage work so that each member of the crew is properly employed. This is particularly important during the preparatory period when the scenery and properties are being constructed and when the scenes are being set up and dressed. The work should be divided so that each individual worker has a useful job to do. Otherwise he will resent the waste of his time and will lose interest. The stage manager must also ensure that his staff have adequate time for rehearsing their scene changes and the effects they have to provide. This means that all the preliminary work should be completed in good time, and that there have been stage staff rehearsals before the actual dress rehearsals. Of course, this may be difficult or impossible if the production is staged in hired premises which, perhaps, cannot be entered until the day of the dress rehearsal. In such circumstances the need for careful planning of every detail is of even greater importance. Exact measurements, with details of scenery and fixings for equipment should be shown on the prepared plans. The stage manager should then be able to direct the setting-up with the confident knowledge that all the bits and pieces will go together as planned. Only too often the initial planning is too perfunctory and he arrives in a state of insecurely-based hopefulness which quickly dissipates into apprehension and despair. Precious time is wasted and tempers are frayed.

Second only to a practical ability to organise the work of the stage technicians, is the gift of tactful management of a staff of assorted sexes and varying competence, doing a difficult job in obscurity for the fun of it. Actors and producers have no monopoly of "temperament". The stage manager must avoid the "fantastic tricks" that "brief authority" induces. He must lead his staff, and manage them without being "bossy". During the inevitable flaps at the dress rehearsals he must be imperturbable and cheerful; if he *knows* it will be right on the night, he can afford to be. But he must know and not merely hope.

A good stage-manager is a pearl beyond price. He should be treasured as such.



## AMATEUR DIARY OF FORTHCOMING PRODUCTIONS

Norwich—City of Norwich School ... ..	<b>The Pirates of Penzance</b>	8/15	December	The School Hall
Mount Merrion, Dublin—Oatlands Coll. ... ..	<b>H.M.S. Pinafore</b>	... 10/13	December	College Auditorium
Woolhampton — Douai School ... ..	<b>The Pirates of Penzance</b>	9/13	December	School
Halesowen Grammar School	<b>The Pirates of Penzance</b>	10/15	December	School
Rochester—Sir J. Williamson Math. School ... ..	<b>The Pirates of Penzance</b>	10/15	December	Mountbatten Club, Chatham
Croydon—Whitgift School	<b>Ruddigore</b>	... ..	11/14	December Whitgift School
Framlingham College, Woodbridge ... ..	<b>H.M.S. Pinafore</b>	... 11/13	December	Assembly Hall, Framlingham
Oban Operatic Society ... ..	<b>The Yeomen of the Guard</b>	11/15	December	Argyllshire Gathering Hall
London—Alleyns School ... ..	<b>The Mikado</b>	... ..	11/15	December School
Mill Mount Nunthorpe Dramatic Society ... ..	<b>H.M.S. Pinafore</b>	... 11/14	December	Nunthorpe Grammar School Hall
London—Woodberry Down School ... ..	<b>The Mikado</b>	... ..	11/13	December Woodberry Down School
Llanelly Girl's Grammar School ... ..	<b>H.M.S. Pinafore</b>	... 11/13	December	School
Wallington C.G.S. for Boys	<b>Patience</b>	... ..	12/15	December School
Cardiff—Heol Hir Schools L.O.S. ... ..	<b>The Pirates of Penzance</b>	12/14	December	School
High Wycombe — Royal Grammar School ... ..	<b>The Yeomen of the Guard</b>	12/15	December	School
Surbiton County Grammar School ... ..	<b>Patience</b>	... ..	12/15	December School
Glasgow—Bernard Street School ... ..	<b>H.M.S. Pinafore</b>	... 12/14	December	St. Francis in the East Church
Ulverston Grammar School	<b>H.M.S. Pinafore</b>	... 12/15	December	School
Uxbridge — Bishopshalt School ... ..	<b>The Mikado</b>	... ..	12/15	December School
Castle Douglas and District M.S. ... ..	<b>Princess Ida</b>	... ..	13/15	December Castle Douglas Town Hall
London — William Ellis School ... ..	<b>Trial by Jury</b>	... ..	13/15	December School
Belfast — Grosvenor High School ... ..	<b>H.M.S. Pinafore</b>	... 13/18	December	School
Worthing Technical High School M.S. ... ..	<b>Patience</b>	... ..	15/18	December School
Berkhamsted School ... ..	<b>Princess Ida</b>	... ..	15/18	December School
Wistaston Memorial Hall C.S. ... ..	<b>The Pirates of Penzance</b>	14/15	December	Wistaston Memorial Hall
Windsor and Eton Operatic Society ... ..	<b>The Pirates of Penzance</b>	19/22	December	East Berkshire College, Windsor
Bristol Catholic Players ... ..	<b>Princess Ida</b>	... ..	2/12 Jan. and 29 Jan./2 Feb.	Pro-Cathedral School Hall Newman Hall
Croydon Catholic Operatic Society ... ..	<b>The Yeomen of the Guard</b>	3/5	January	Coloma Hall
Stoke—St. Joseph's College	<b>The Gondoliers</b>	... ..	7/12	January College
Dublin—St. John's M.D.S.	<b>The Mikado</b>	... ..	8/12	January St. John's Parochial Hall
Ilford—Ivor Evans Singers...	<b>Iolanthe</b>	... ..	14/19	January
Leicester—Braunstone Evening Institute ... ..	<b>Patience</b>	... ..	14/19	January
London — Risley Operatic Group ... ..	<b>The Mikado</b>	... ..	17/19	January White Hart Lane New School
Sowerby Bridge and Dist. G. & S. Society ... ..	<b>The Gondoliers</b>	... ..	21/26	January Ryburn Co. Sec. School
Glasgow — Cecilian Society	<b>Trial/The Sorcerer</b>	... ..	21/26	January The Woodside Hall
Langholm A.O.D.S. ... ..	<b>Iolanthe</b>	... ..	28 Jan./2Feb.	Buccleuch Hall
London—Customs and Excise O.S. ... ..	<b>The Yeomen of the Guard</b>	31	Jan./2Feb.	King George's Hall
City of Worcester Training College ... ..	<b>The Gondoliers</b>	... ..	30 Jan./2Feb.	Training College

Bangor—University Coll. of N. Wales ... ..	<b>Princess Ida</b> ... ..	1/2 February	Pritchard Jones Hall
Galway—Convent of Mercy	<b>Iolanthe</b> ... ..	1/8 February	Convent of Mercy
Hull Savoyards A.O.S. ...	<b>Trial/Pirates</b> ... ..	4/11 February	New Theatre, Hull
South Shields G. & S. Operatic Society ... ..	<b>The Gondoliers</b> ... ..	4/9 February	Regent Cinema, South Shields
London — Glebe Operatic Society ... ..	<b>Patience</b> ... ..	6/9 February	Stanhope Theatre, N.W.I.
Stockport — Heaviley Sunday School ... ..	<b>Trial/Pirates</b> ... ..	11/16 February	Heaviley Sunday School
Edinburgh University Savoy Opera Group ... ..	<b>The Pirates of Penzance</b>	11/16 February	Leith Town Hall
Aireborough Gr. School O.S.A. ... ..	<b>Cox/H.M.S. Pinafore</b> ...	12/16 February	
Godalming Operatic Society	<b>The Mikado</b> ... ..	12/23 February	
St. Neots and District O.S.	<b>The Gondoliers</b> ... ..	13/16 February	Longsands School
Maidstone Amateur Operatic Society ... ..	<b>Iolanthe</b> ... ..	13/20 February	Municipal Theatre
Nottingham—Forest Fields Gr. School ... ..	<b>Patience</b> ... ..	14/16 February	Co-Operative Arts Centre
Carlisle — Austin Friars School ... ..	<b>Patience</b> ... ..	16/23 February	City Hall, Carlisle
Machen Church G. & S. Society ... ..	<b>The Yeomen of the Guard</b>	18/23 February	
Darlington — Greenbank M.D.S. ... ..	<b>Iolanthe</b> ... ..	18 February	Greenbank Church Hall
London — Imperial College M.S. ... ..	<b>The Pirates of Penzance</b>	18/22 February	Concert Hall, Imperial College Union
Liverpool — The Bentley A.O.D.S. ... ..	<b>The Mikado</b> ... ..	18/23 February	Crane Theatre, Liverpool
Motherwell — Our Lady's Former Pupils O.G. ...	<b>The Gondoliers</b> ... ..	18/23 February	St. Patricks Hall, Wishaw
Andover Operatic Society	<b>H.M.S. Pinafore</b> ... ..	18/23 February	Andover Grammar School
Grange-over-Sands & Dist. A.O.S. ... ..	<b>The Mikado</b> ... ..	18/23 February	Victoria Hall
Sheffield—Birley Carr Methodist M.D.S. ... ..	<b>The Gondoliers</b> ... ..	19/23 February	
London—Kings College ...	<b>The Pirates of Penzance</b>	21/23 February	
York—St. Peter's School ...	<b>The Pirates of Penzance</b>	21/23 February	School Memorial Hall
Penrith Amateur Savoyards	<b>Ruddigore</b> ... ..	22/28 February	Tynefield School Hall
Penzance Amateur Operatic Society ... ..	<b>Trial/H.M.S. Pinafore</b> ...	25 Feb./2 Mar.	St. Johns Hall
Glasgow—The Savoy Club	<b>The Gondoliers</b> ... ..	25 Feb./2 Mar.	Pavilion Theatre, Glasgow
Covenry Savoy Opera Group ... ..	<b>Utopia Limited</b> ... ..	25 Feb./2 Mar.	The Belgrade Theatre
Abbots Langley G. & S. Society ... ..	<b>Princess Ida</b> ... ..	4/9 March	
Plymouth—Public Secondary School ... ..	<b>The Pirates of Penzance</b>	6/9 March	The Globe Theatre
Thornycroft and Basingstoke A.O.S. ... ..	<b>Trial/H.M.S. Pinafore</b> ...	4/9 March	Haymarket Theatre, Basingstoke
Evesham Amateur Operatic & Dramatic Society ...	<b>The Gondoliers</b> ... ..	4/9 March	
Faversham Philharmonic & Dramatic Society ... ..	<b>Cox/Pirates</b> ... ..	5/9 March	Faversham Institute
Birmingham — Bournville M.S. ... ..	<b>The Gondoliers</b> ... ..	5/9 March	Concert Hall, Bournville
Banstead and Nork A.O.S. ...	<b>Trial/H.M.S. Pinafore</b> ...	6/10 March	Banstead Church Hall
Basildon Amateur Operatic Society ... ..	<b>The Pirates of Penzance</b>	6/9 March	Laindon Community Centre
Bolton—Rosemere A.O.S. ...	<b>H.M.S. Pinafore / The Sorcerer</b> ... ..	9/16 March	Parochial Hall, Astley Bridge
Blackwood Miners Welfare Inst. A.O.S. ... ..	<b>The Mikado</b> ... ..	12/16 March	Miners Welfare Hall, Blackwood
London—Woolwich Polytechnic O.S. ... ..	<b>Iolanthe</b> ... ..	11/16 March	

Redditch — Astwood Bank Baptist O.D.S. ... ..	<b>The Gondoliers</b> ... ..	11/16 March	Astwood Bank Baptist Schoolroom
Sheffield—Meersbrook Park Congregational O.S. ...	<b>Ruddigore</b> ... ..	11/16 March	Church Schoolroom
Kirkcaldy G. & S. Society...	<b>Trial/Pirates</b> ... ..	11/16 March	Adam Smith Hall, Kirkcaldy
Leicester G. & S. Operatic Society ... ..	<b>The Mikado</b> ... ..	11/16 March	
Lewes Operatic Society ...	<b>Iolanthe</b> ... ..	16/23 March	Lewes Town Hall
Kings Lynn—High Schools	<b>Iolanthe</b> ... ..	20/23 March	St. George's Guild Hall
Melrose Amateur Operatic Society ... ..	<b>Trial/Pirates</b> ... ..	18/23 March	Corn Exchange, Melrose
Camberley—R.M.A. Sandhurst ... ..	<b>Cox and Box</b> ... ..	18/22 March	Sandhurst Theatre
Worthing Operatic Society	<b>Iolanthe</b> ... ..	23/30 March	Pier Pavilion, Worthing
Kingsbridge A.O.S. ...	<b>The Pirates of Penzance</b>	23/30 March	Kingsbridge Town Hall
Darlington Operatic Society	<b>Trial/Pirates</b> ... ..	25/30 March	Civic Theatre, Darlington
Marlow A.O.S. ...	<b>H.M.S. Pinafore</b> ... ..	25/30 March	Liston Hall, Marlow
Manchester—Refuge Assurance O.D.S. ... ..	<b>The Yeomen of the Guard</b>	25/30 March	Refuge Assurance Buildings
Malvern L.O.S. ... ..	<b>Patience</b> ... ..	25/30 March	Festival Hall, Malvern
Burnham-on-Sea and Highbridge A.O.S. ... ..	<b>The Sorcerer</b> ... ..	25/30 March	Burnham-on-Sea Town Hall
Croydon Operatic and Dramatic Assn. ... ..	<b>The Mikado</b> ... ..	25/30 March	
Leeds G. & S. Society ...	<b>Princess Ida</b> ... ..	29 Mar./6 April	Civic Theatre, Leeds
Southampton A.O.S. ...	<b>The Pirates of Penzance</b>	25/30 March	Guildhall, Southampton
Ilford O.D.S. ... ..	<b>The Gondoliers</b> ... ..	26/30 March	Ilford Town Hall
Melbourne and District A.O.S. ... ..	<b>Princess Ida</b> ... ..	25/30 March	Melbourne Public Hall
Coleford — Bell's Grammar School ... ..	<b>Iolanthe</b> ... ..	27/30 March	Coleford Town Hall
Chesterfield — Netherthorpe Grammar School O.S. ...	<b>Patience</b> ... ..	28 Mar./2 April	School Hall
Beaconsfield A.O.S. ...	<b>The Yeomen of the Guard</b>	28/30 March	Burnham Hall, Beaconsfield
Batley Congregational O.S.	<b>Ruddigore</b> ... ..	30 Mar./6 April	Hanover St. Sunday School
East Herts Operatic Society	<b>Iolanthe</b> ... ..	1/6 April	Baas Hill S.M. School, Broxbourne
Kingston—Tiffinian M.D.S.	<b>The Pirates of Penzance</b>	3/6 April	Tiffin Boy's School
Erith Technical College ...	<b>The Mikado</b> ... ..	1/6 April	
Birmingham — Handsworth Grammar School ... ..	<b>The Yeomen of the Guard</b>	2/6 April	School Hall
West Wickham Operatic Society ... ..	<b>Princess Ida</b> ... ..	2/6 April	Azelia Hall, Beckenham
The G. & S. Society of Edinburgh ... ..	<b>Patience</b> ... ..	2/6 April	Gateway Theatre
Paignton O.D.C.S. ... ..	<b>The Gondoliers</b> ... ..	15/20 April	Palace Avenue Theatre
Ormskirk A.O.D.S. ... ..	<b>Patience</b> ... ..	15/20 April	
Preston — St. Augustine's A.O.S. ... ..	<b>The Yeomen of the Guard</b>	16/20 April	
Pinner and Hatch End O.S.	<b>Trial/H.M.S. Pinafore</b> ...	17/20 April	Blackwell Co. Sec. School
London — Sayer A.O.S.	<b>Trial/Pirates</b> ... ..	18/20 April	Cons Hall, Morley College
Hartlepool G. & S. Society	<b>Cox/H.M.S. Pinafore</b> ...	22/26 April	Town Hall, West Hartlepool
Cardiff—St. James Y.P.G. O.S. ... ..	<b>Princess Ida</b> ... ..	22/27 April	Newport Road High School
Chorley and District Catholic O.S. ... ..	<b>The Gondoliers</b> ... ..	22/27 April	St. Mary's Hall
Exeter Amateur Operatic Society ... ..	<b>Patience</b> ... ..	19/27 April	St. George's Hall
Parish of Cheam Operatic Society ... ..	<b>Princess Ida</b> ... ..	24/27 April	Sutton Public Hall
Bromley — Ravensbourne Light Operatic Society ...	<b>The Pirates of Penzance</b>	29 April/4 May	New Theatre, Bromley
Seaton—Axe Vale A.O.S....	<b>The Gondoliers</b> ... ..	29 April/4 May	
Rotherham — Greasborough Church O.S. ... ..	<b>The Gondoliers</b> ... ..	29 April/4 May	Civic Theatre, Rotherham

As usual, the Editor would like to publish in the next issue the fullest possible list of forthcoming amateur productions. He would be very appreciative if secretaries of societies would send information not later than 28th February, 1963.

# The Gilbert & Sullivan Society

Founded 1924

BRINGS TOGETHER ALL WHO LOVE THE  
SAVOY OPERAS

## Privileges of Membership:

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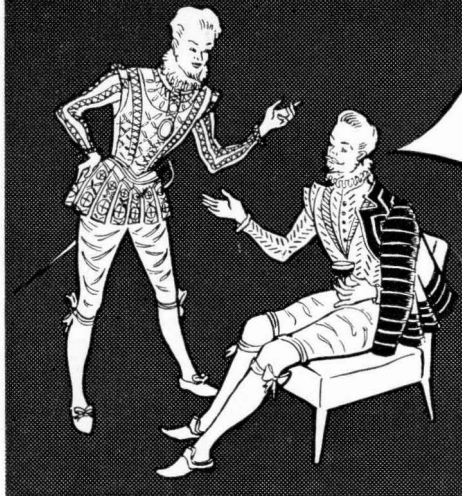
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by Benjamin Britten and Eric Crozier

ANNA POLLAK NORMAN LUMSDEN MAX WORTHLEY

Finchley Children's Music Group

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Why we didn't go to Morris Angel's before beats me, they really have the 'know how' for dressing a show. Their wealth of experience gives that extra touch to a production, the cost is reasonable and well over a hundred wardrobes to choose from, too!

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# THE SAVOYARD

APRIL 1963

# THE SAVOYARD

Volume 2

Number 1

Issued by The D'Oyly Carte Opera Trust Limited

1 Savoy Hill, London, W.C.2.

Telephone: TEM 1533

*Editor:* William R. Edes

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## THE SAVOYARD

The next issue of "The Savoyard" is planned for September. It will be supplied free of charge to all Associate Members, and to all Societies whose Secretaries have been enrolled as Associate Members.

## ASSOCIATE MEMBERSHIP

Annual fees are: Individuals 10/-; U.S.A. and Canada \$2; Groups, in the name of the Secretary of a Society or Organisation, £3 3s. 0d.

Membership normally runs from October 1st to September 30th. The subscription of a member joining for the first time between July 1st and September 30th will cover the period ending on September 30th of the following year.

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### Tour Alterations

Three changes have been made in the engagements shown on the tour list sent out with our last number. The blank week beginning May 6th is now filled by the Palace Theatre, Plymouth; and, at the request of Granada Theatres Ltd., the Sutton and Slough dates have been interchanged, so that the company will play at the Adelphi, Slough, for the week beginning July 15th and at the Granada, Sutton, for the week beginning July 22nd.

### Stravinsky

Many distinguished people attended the D'Oyly Carte performances in New York, but none more distinguished than the composer Igor Stravinsky, who came to a performance of *The Gondoliers* and subsequently talked with Miss D'Oyly Carte. Miss D'Oyly Carte has never been over-fond of personal publicity, so the host of expectant photographers got little help from her when the composer refused their plea for pictures of the two of them together.

### Success in U.S.A.

The American tour was a success, and, as the Press has reported, takings exceeded a million dollars. One well-wisher has sent in an interesting suggestion for spending this, but the suggestion is based on the assumption that the million dollars was profit. Would that it were!

Almost all the costs which a touring theatrical company incurs in America are far higher than comparable costs in this country. On this tour the company visited 17 cities and travelled approximately 30,000 miles. Transporting personnel, let alone scenery and costumes for several productions, over such long distances is extremely costly, and the amount spent on advertising had to be enormous. Union standards of payment are about three times as high as at home, and this, of course, applies not only to the company but to the local staff that have to be hired, as do electrical equipment and rehearsal rooms, wherever the company goes. By the time American management fees have been paid and the theatres have had their share of takings, not a great deal of the million dollars is left; so more suggestions about spending the profit are not immediately required!

### Welcome Home Party

The winter of 1962/3 will long be remembered for its severity; but this was the biggest frost of all.

A note in our last issue explained that more than 1,500 people wanted to come to a tea at the Savoy Hotel; that such a number could not possibly be accommodated there; that we were therefore going elsewhere; and that we would hold a ballot during the first week of January if there was a great over-subscription. In the event the applications by the beginning of January totalled only 150, less than 10 per cent of what the replies to the questionnaire led us to expect. Many possible explanations occurred to us, but the most

probable is that the price was too high for an afternoon function to be held somewhere other than the Savoy. It is also possible that some were put off by the fact that if a vast number of Associate Members attended there might be little chance of personal conversation with members of the company.

With the notice about the company's two weeks at Golders Green we sent out a reminder, and this brought in a fair number of extra applications.

The company, of course, knew nothing of these plans, and by the time they had received their individual invitations quite a lot of them had made other arrangements and were unable to accept. There seemed a possibility that some Associate Members might travel long distances and in appalling weather only to find that the people they most wanted to meet were not at the party at all. This seemed a risk that should not be run; and it was decided to cancel the party and refund the money subscribed.

There was one sad case of a man whose cheque was mislaid and not returned to him. He turned up alone to the party. If he felt like a very abandoned person, he controlled his feelings and showed nothing but sympathy and understanding for the office staff when he subsequently applied for the refund of his money.

### **Manchester Party**

An informal party for the Associate Members living in or near Manchester was held at the Midland Hotel, Manchester, on Thursday, April 4th, after the performance of *Iolanthe* at the Opera House. Some 70 or 80 Associate Members and friends were able to have drinks and refreshments with the Company and to converse with them about their experiences on their recent American tour.

### **"Haddon Hall"**

It was unfortunate that the two very successful performances of the Grundy and Sullivan operetta by the Geoids A.O.S. clashed with the D'Oyly Carte company's short visit to Golders Green. This prevented a large contingent of D'Oyly Carte representatives from seeing *Haddon Hall*; but from those who went we understand that the performances were highly enjoyable, and particular tribute was paid to David Sanders's portrayal of The McCrankie.

### **"Engaged!"**

The "new" Gilbert and Sullivan opera, *Engaged!*, about which its author, Mr. George Rowell, writes elsewhere in this number, was successfully performed at the Theatre Royal, Windsor, in November, 1962. This version, which is to be published by Chappell this summer, will be performed on the 18th, 19th and 20th July at the Theatre Royal, Bristol. Details can be obtained from the Hon. Secretary of the Bristol Opera School, 68 Kendon Drive, Westbury-on-Trym, Bristol.

### **Not Engaged**

In our September, 1962, issue we printed in all good faith a statement that Mr. Tony Raffell and Miss Elizabeth Pearson had become engaged to be married. We are now informed that "someone has made an unfortunate mistake and that the announcement should not have been made." We greatly regret any embarrassment caused to Miss Pearson; we would certainly not have made any such announcement had not our source of information (to remain undisclosed!) appeared impeccable.

### **Kenneth Sandford**

Kenneth Sandford is one of the many former students of the National School of Opera who are to take part in a midnight Opera Gala at Sadler's Wells on the night of Friday, July 26th. The National School of Opera will be closing down when the London Opera Centre comes into existence, and this Gala is being given in honour of its Principals, Miss Joan Cross and Miss Anne Wood, by the Friends of the National School of Opera, to commemorate the pioneering work they have done in the field of training for the opera stage. Tickets, costing 3 guineas, 2 guineas, 1 guinea, 10/- and 5/-, can be obtained from the Opera Gala Secretary at Morley College, Westminster Bridge Road, S.W.1.



### **“Ruddigore” Rarities**

A good deal of attention seems to have been paid to the extracts in our last number from letters about the *Ruddigore* recording. Interest has been centred chiefly on the musical items not usually performed by the D'Oyly Carte company but included in the record. The St. John's, Bexley, A.O.S. is giving performances of *Ruddigore* from May 7th to 11th (as is shown in the list of amateur productions given later in this number) which will include these items.

### **G. & S. Quiz**

Mr. L. G. Danks of 1 Andrew Close, Ailsworth, near Peterborough, Northants, sent us some time ago an interesting tape of a Gilbert and Sullivan Quiz held one evening with the aid of a piano, a gramophone and records, some pencils and paper, and some knowledge of the operas. If any of the Associate Members would be interested in organising something on these lines, Mr. Danks would be glad to lend the tape for people to hear the sort of questions that were answered at the Stamford G. & S. gathering.

### **Priority Bookings**

Associate Members will be glad to note that Bridget D'Oyly Carte Ltd. have been successful in arranging priority bookings for them in quite a lot of places in the Provinces as well as in London. All such priority bookings must, of course, be made at the relative theatres, and the office staff at Savoy Hill would greatly appreciate it if Associate Members did not apply to them for tickets.

### **Savoyard Binders**

Binders to hold 16 copies of *The Savoyard* are now available in maroon-coloured rexine and clothboard. They are obtainable from 1 Savoy Hill at a cost of 12/6, including packing and postage.

### **Back Numbers**

Single copies are available at 1/- each, including postage—2/- for the three 1962 issues.

### **Wanted: Digs for the Company**

In July the Company is paying unaccustomed visits to Woolwich, Slough, and Sutton. Anyone who can assist members of the Company to find digs in any of these three areas will be doing a most useful service by sending names and addresses to Mr. Bruce Worsley at 1 Savoy Hill, W.C.2.

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## INTRODUCING THE COMPANY . . . (6)

*Thomas Round*

THOMAS ROUND comes from Barrow-in-Furness, Lancashire. He was a war-time pilot, and for a time flying instructor in the United States Air Force at Terrell, Texas. He has had a full and varied career, playing roles in opera, operetta, and musical shows in London and throughout the country, and is also well known on the concert platform and in oratorio and recitals. He is frequently heard on B.B.C. radio, and his T.V. performances include several operas. He has made recordings with both Decca and E.M.I. For 3½ years he was principal tenor with the D'Oyly Carte Opera Company in Gilbert and Sullivan operas prior to singing opera roles at Sadler's Wells from 1952 to 1958. He scored a personal success as Count Danilo in *The Merry Widow*, both at Sadler's Wells and at the London Coliseum, where he appeared in the Royal Command Performance in 1958. In July, 1962, he played Colonel Fairfax in *The Yeomen of the Guard* in the highly successful Festival of London production at the Tower of London. From August, 1962, to January, 1963, he toured the United States and Canada, coast to coast, as leading tenor with the D'Oyly Carte Opera Company, with which he has been singing for the past four years.



## FROM NEW YORK TO OLD YORK

By Bruce Worsley

November, 1962, to January, 1963

After the Washington engagement the company travelled by air to Boston. During the flight the captain of the aircraft flew around New York several times and pointed out the various landmarks in that great city.

Boston has always proved a stronghold of the D'Oyly Carte Opera Company, and the attendances on this visit surpassed all others.

On Sunday, November 11th, we travelled to New York to open a four weeks' season at the City Center, one of the largest Broadway theatres, seating over 3,000 people. Although the singers had received mostly excellent reviews to date, it was only natural that they should be feeling nervous about facing the New York critics, who are renowned for their outspoken criticism. During our Boston engagement Miss D'Oyly Carte and Mr. Frederic Lloyd arrived in New York, after a rough Atlantic crossing which delayed the *Queen Elizabeth* many hours. We were all very happy to know that they had come over for the Broadway opening, as had Mr. Hugh Wontner and the head of the London Wardrobe Department, Miss Ruby Buckingham.

Our first presentation was *The Mikado*, and on the opening night Mr. and Mrs. Sol Hurok sent the company a mass of wonderful and exotic flowers with regrets that Mr. Hurok had been called away to Washington. As well as the London



*At the White House, Washington*

visitors and Mr. Reginald Allen, a D'Oyly Carte Opera Trustee, the audience included Margaret Truman, Joan Fontaine, and Cyril Ritchard. Mr. Lloyd and I waited up until the first papers came out at about 1.30 a.m.; to our joy we got "rave" notices. The other operas in turn received glowing reviews. The party Mr. Hurok had intended to give at Sardi's restaurant on the first night was held on his return from Washington. It was a glorious affair.

Great appreciation must be given to the New York Gilbert and Sullivan Society for the way they helped to stimulate interest in our visit, and particular thanks must go to the Chairman, Laura Relander, and to the Honorary Treasurer, George Applegate. On Friday, November 23rd, the Society gave a reception for the company at the Francis Bell restaurant to "eat, drink and be gay"—to quote their invitation. On November 26th the British Consul-General and Mrs. Williams gave us a splendid cocktail party at their residence overlooking the Hudson River.

Unfortunately, before we left New York Alan Styler had to go to hospital, but rejoined the company at Chicago. He had a successful operation on his return home, and hopes to be playing again within the next two months.

From New York we flew to Detroit to appear at the new Fisher Theatre, possibly one of the finest and best equipped in America. Attendances were very good in spite of the extremely severe weather we were now experiencing.

At the famous Chicago Opera House, which seats about 3,500 (cf. 1,550 at the Princes, London), our attendances for six performances were about 80 per cent of capacity.

Our tour was running to a close; our return was fixed for January 6th. One of our few train journeys was from Chicago to Toronto, to play at the O'Keefe Centre, a very well-equipped modern theatre, built since our 1955 visit. We were met by Press photographers and by David Palmer, whom some patrons will remember working with us in an administrative capacity for some years. He is now Public Relations Officer to the O'Keefe Centre.

The first performance was attended by the Lieutenant-Governor of Ontario, who came on stage after the performance and shook hands with everyone.



*On (the last) stage!*

The company then had a most enjoyable supper and reception at the home of Mr. Neil McKinnon, President of the Canadian Bank of Commerce. We were very grateful to Mr. and Mrs. McKinnon for their wonderful hospitality and for the opportunity of meeting so many Toronto residents.

The Toronto branch of the Gilbert and Sullivan Society were regular attenders, and we owe much to their President, Mr. John Jacobson, and to Major and Mrs. Harry Dingle. The hospitality was overwhelming; invitations poured in, and most of the company spent Christmas Day in the family atmosphere of a Canadian home. On our middle Sunday there we were taken in private cars to Niagara Falls; it was a beautiful sunny winter's day, ideal for appreciating the grandeur and beauty of the Falls. On New Year's morning an invitation—now almost a tradition of our Toronto visits to the Officers' Mess of the Irish Regiment—for men only! We said farewell to our many friends at a reception given by the Society before we left for New York, whence on to London by K.L.M.



*Bruce Worsley counts his chicks*

Our plan to send the scenery back by sea from New York in time for our opening at York was scotched by a dock strike in New York. The St. Lawrence was now frozen, there was no shipping from Montreal or Toronto, and no freight planes available at such short notice, but B.O.A.C. came to the rescue with a freight plane sent from London to Toronto.

Some of my personal observations on life in America: The general attitude of hospitality to strangers; frankness and generosity to an embarrassing degree; being called by one's Christian name by total strangers; the background of relayed music in drug-stores, cafés, cocktail bars, and the consequent necessity to talk a little louder so that passers-by would say: "Are you from England?" and tell you about their English ancestors; the fascination of New York, with its huge skyscrapers, the choice of seven TV channels, and the lights of Broadway, where the successful theatrical shows are booked up months ahead with the top prices three times as high as London's. Above all, I found myself remembering yesterday and forgetting the days before, and thinking of things to be done tomorrow.

# NORTH AMERICAN

August 1962 -

## PASADENA: Civic Auditorium

Mon.	Aug.	13	MIKADO
Tues.	"	14	MIKADO
Wed.	"	15 M	MIKADO
Wed.	"	15 E	MIKADO
Thur.	"	16	MIKADO
Fri.	"	17	GONDOLIERS
Sat.	"	18 M	GONDOLIERS
Sat.	"	18 E	GONDOLIERS
Mon.	"	20	PIRATES
Tues.	"	21	PIRATES
Wed.	"	22 M	PIRATES
Wed.	"	22 E	PIRATES
Thur.	"	23	IOLANTHE
Fri.	"	24	IOLANTHE
Sat.	"	25 M	IOLANTHE
Sat.	"	25 E	IOLANTHE

## SAN FRANCISCO: Geary Theatre

Mon.	Aug.	27	MIKADO
Tues.	"	28	MIKADO
Wed.	"	29 M	MIKADO
Wed.	"	29 E	MIKADO
Thur.	"	30	MIKADO
Fri.	"	31	GONDOLIERS
Sat.	Sep.	1 M	GONDOLIERS
Sat.	"	1 E	GONDOLIERS
Mon.	"	3	PIRATES
Tues.	"	4	PIRATES
Wed.	"	5 M	PIRATES
Wed.	"	5 E	PIRATES
Thur.	"	6	IOLANTHE
Fri.	"	7	IOLANTHE
Sat.	"	8 M	IOLANTHE
Sat.	"	8 E	IOLANTHE

## PORTLAND: Public Auditorium

Mon.	Sep.	10	MIKADO
Tues.	"	11	PIRATES

## VANCOUVER: Queen Elizabeth Theatre

Thur.	Sep.	13	MIKADO
Fri.	"	14 M	MIKADO
Fri.	"	14 E	MIKADO
Sat.	"	15 M	GONDOLIERS
Sat.	"	15 E	GONDOLIERS

## SEATTLE: Opera House

Mon.	Scp.	17	MIKADO
Tues.	"	18	MIKADO
Wed.	"	19 M	PIRATES
Wed.	"	19 E	PIRATES
Thur.	"	20	PIRATES
Fri.	"	21	GONDOLIERS
Sat.	"	22 M	GONDOLIERS
Sat.	"	22 E	GONDOLIERS

## EDMONTON: Jubilee Auditorium

Tues.	Sep.	25	MIKADO
Wed.	"	26	IOLANTHE
Thur.	"	27	PIRATES

## CALGARY: Jubilee Auditorium

Fri.	Sep.	28	GONDOLIERS
Sat.	"	29 M	MIKADO
Sat.	"	29 E	MIKADO

## SASKATOON: Capitol Theatre

Mon.	Oct.	1	PIRATES
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## WINNEPEG: The Auditorium

Tues.	Oct.	2	MIKADO
Wed.	"	3	MIKADO
Thur.	"	4	IOLANTHE
Fri.	"	5	GONDOLIERS
Sat.	"	6 M	PIRATES
Sat.	"	6 E	PIRATES

## MINNEAPOLIS:

### Northrop Auditorium

Mon.	Oct.	8	GONDOLIERS
Tues.	"	9	MIKADO

## HARTFORD: Bushnell Auditorium

Thur.	Oct.	11	GONDOLIERS
Fri.	"	12	PIRATES
Sat.	"	13 M	PIRATES
Sat.	"	13 E	MIKADO
Sun.	"	14 M	MIKADO

## WASHINGTON: National Theatre

Mon.	Oct.	15	MIKADO
Tues.	"	16	MIKADO
Wed.	"	17 M	MIKADO
Wed.	"	17 E	MIKADO
Thur.	"	18	MIKADO
Fri.	"	19	PIRATES
Sat.	"	20 M	PIRATES

# TOUR PROGRAMME

January 1963

Sat.	Oct.	20 E	PIRATES
Mon.	"	22	GONDOLIERS
Tues.	"	23	GONDOLIERS
Wed.	"	24 M	GONDOLIERS
Wed.	"	24 E	GONDOLIERS
Thurs.	"	25	IOLANTHE
Fri.	"	26	IOLANTHE
Sat.	"	27 M	MIKADO
Sat.	"	27 E	PIRATES

**BOSTON: Schubert Theatre**

Mon.	Oct.	29	MIKADO
Tues.	"	30	MIKADO
Wed.	"	31 M	MIKADO
Wed.	"	31 E	MIKADO
Thurs.	Nov.	1	PIRATES
Fri.	"	2	PIRATES
Sat.	"	3 M	PIRATES
Sat.	"	3 E	PIRATES
Mon.	"	5	GONDOLIERS
Tues.	"	6	GONDOLIERS
Wed.	"	7 M	GONDOLIERS
Wed.	"	7 E	GONDOLIERS
Thur.	"	8	IOLANTHE
Fri.	"	9	IOLANTHE
Sat.	"	10 M	MIKADO
Sat.	"	10 E	MIKADO

**NEW YORK: City Center**

Tues.	Nov.	13	MIKADO
Wed.	"	14	MIKADO
Thur.	"	15	GONDOLIERS
Fri.	"	16	GONDOLIERS
Sat.	"	17 M	MIKADO
Sat.	"	17 E	MIKADO
Sun.	"	18 M	MIKADO
Sun.	"	18 E	MIKADO
Tues.	"	20	PIRATES
Wed.	"	21	PIRATES
Thur.	"	22	TRIAL/PINAFORE
Fri.	"	23	TRIAL/PINAFORE
Sat.	"	24 M	TRIAL/PINAFORE
Sat.	"	24 E	TRIAL/PINAFORE
Sun.	"	25 M	PIRATES
Sun.	"	25 E	PIRATES
Tues.	"	27	IOLANTHE
Wed.	"	28	IOLANTHE
Thur.	"	29	GONDOLIERS

Fri.	Nov.	30	MIKADO
Sat.	Dec.	1 M	MIKADO
Sat.	"	1 E	MIKADO
Sun.	"	2 M	PIRATES
Sun.	"	2 E	GONDOLIERS
Tues.	"	4	TRIAL/PINAFORE
Wed.	"	5	TRIAL/PINAFORE
Thur.	"	6	IOLANTHE
Fri.	"	7	IOLANTHE
Sat.	"	8 M	PIRATES
Sat.	"	8 E	GONDOLIERS
Sun.	"	9 M	TRIAL/PINAFORE
Sun.	"	9 E	MIKADO

**DETROIT: Fisher Theatre**

Tues.	Dec.	11	MIKADO
Wed.	"	12	MIKADO
Thur.	"	13	GONDOLIERS
Fri.	"	14	PIRATES
Sat.	"	15 M	PIRATES
Sat.	"	15 E	MIKADO
Sun.	"	16 M	MIKADO
Sun.	"	16 E	PIRATES

**CHICAGO: Opera House**

Tues.	Dec.	18	MIKADO
Wed.	"	19	PIRATES
Thur.	"	20	PIRATES
Fri.	"	21	GONDOLIERS
Sat.	"	22 M	MIKADO
Sat.	"	22 E	MIKADO

**TORONTO: O'Keefe Centre**

Wed.	Dec.	26	MIKADO
Thur.	"	27 M	MIKADO
Thur.	"	27 E	MIKADO
Fri.	"	28 M	MIKADO
Fri.	"	28 E	GONDOLIERS
Sat.	"	29 M	GONDOLIERS
Sat.	"	29 E	GONDOLIERS
Mon.	"	31	GONDOLIERS
Tues.	Jan.	1	IOLANTHE
Wed.	"	2 M	IOLANTHE
Wed.	"	2 E	IOLANTHE
Thur.	"	3	PIRATES
Fri.	"	4	PIRATES
Sat.	"	5 M	MIKADO
Sat.	"	5 E	MIKADO

## CASTS FOR AMERICAN TOUR 1962/3

All performances of *The Gondoliers* were conducted by James Walker and the other operas by Isidore Godfrey apart from a few performances at which James Walker deputised for him.

The official casts were as follows, but "occasional" changes due to illness were fairly frequent. Anyone who requires a complete record of these can obtain it on application to 1 Savoy Hill.

### TRIAL BY JURY

Learned Judge	Jeffrey Skitch
Counsel for Plaintiff	Alan Styler
Defendant	Philip Potter
Foreman of the Jury	Peter Sugden
Usher	George Cook
Associate Plaintiff	Alan Barrett
First Bridesmaid	Mary Sansom
	Dawn Bradshaw

### H.M.S. PINAFORE

Sir Joseph Porter	John Reed
Captain Corcoran	Jeffrey Skitch
Ralph Rackstraw	Thomas Round
Dick Deadeye	Donald Adams
Bill Bobstay	George Cook
Bob Becket	Anthony Raffell
Josephine	Jean Hindmarsh
Hebe	Joanne Moore
Little Buttercup	Gillian Knight

### THE GONDOLIERS

Duke of Plaza-Toro	John Reed
Luiz	Philip Potter
Don Alhambra	Kenneth Sandford
Marco	Thomas Round
Giuseppe	Alan Styler
Antonio	John Cartier
Francesco	Joseph Riordan
Giorgio	Anthony Raffell
Annibale	John Cartier
Duchess of Plaza-Toro	Gillian Knight
Casilda	Jennifer Toye
Gianetta	Jean Hindmarsh
Tessa	Peggy Ann Jones
Fiametta	Mary Sansom
Vittoria	Joanne Moore
Giulia	Anne Sessions
Inez	Jeanette Roach

### IOLANTHE

The Lord Chancellor	John Reed
Earl of Mountararat	Donald Adams
Earl Tolloller	Philip Potter
Private Willis	Kenneth Sandford
Strephon	Jeffrey Skitch
Queen of the Fairies	Gillian Knight
Iolanthe	Joanne Moore
Celia	Jennifer Toye
Leila	Pauline Wales
Fleta	Jacqueline Mitchell
Phyllis	Mary Sansom

### THE MIKADO

The Mikado	Donald Adams
Nanki-Poo	Thomas Round
Ko-Ko	John Reed
Pooh-Bah	Kenneth Sandford
Pish-Tush	Jeffrey Skitch
Go-To	George Cook
Yum-Yum	Jennifer Toye
Pitti-Sing	Joanne Moore
Peep-Bo	Peggy Ann Jones
Katisha	Gillian Knight

### THE PIRATES OF PENZANCE

Major-General Stanley	John Reed
The Pirate King	Donald Adams
Samuel	Alan Styler
Frederic	Philip Potter
Sergeant of Police	George Cook
Mabel	Jean Hindmarsh
Edith	Mary Sansom
Kate	Peggy Ann Jones
Isabel	Pauline Wales
Ruth	Gillian Knight

In addition to those mentioned above, the following were members of the chorus and many of them understudied:

Glyn Adams, Jon Ellison, Richard Hazell, Adrian Lawson, David Little, Gordon MacKenzie, John Maguire, James Marsland, Ralph Mason, William McKinney, John Tieman, Eileen Bruckshaw, Josephine Gale, Daphne Gill, Ceinwen Jones, Jeanette Lane, Betti Lloyd-Jones, Jennifer Marks, Marian Martin, Joy Mornay, Ann Penellum, Elizabeth Shelley.

The D'Oyly Carte staff for this tour consisted of:

Bruce Worsley (Business Manager), Michael Freshwater (Secretary), Isidore Godfrey (Musical Director), James Walker (Associate Conductor and Chorus Master), Herbert Newby (Director of Productions), Norman Meadmore (Stage Director), Jack Habbick (Stage Manager), Trevor Morrison (Assistant Stage Manager), Clarice Blain (Wardrobe Mistress), Florence Ewbank (Assistant Wardrobe Mistress).



# “ENGAGED!”

by GEORGE ROWELL

That W. S. Gilbert, the librettist of the Savoy Operas, was also the leading English playwright after Tom Robertson and before Oscar Wilde becomes increasingly hard to remember as the operas move confidently towards a century of continuous performance, while the dust grows thicker on the library shelves that hold Gilbert's plays. Yet nearly ten years before he and Sullivan tasted triumph with *Trial by Jury*, Gilbert had emerged as a playwright to watch with *Dulcamara*, and, as *The Times* observed after his death, “for 24 years—from the production of *The Vivandière* at the Queen's Theatre, Long Acre, in 1867, to the end of the run of *The Gondoliers* at the Savoy in 1891—Gilbert's name was never out of the theatre playbills.”

Though they may not clamour for revival, Gilbert's “straight” plays provide valuable evidence of the growth of that brand of humour now universally recognised as “Gilbertian.” (It is a tribute to Gilbert's enduring appeal that the term “Gilbertian” is often used in contexts far removed from the Savoy Operas. One cannot imagine a present-day paradox being described as “Wildean.”) Gilbert's humour, once established, remains constant as the northern star. There is little or no difference between the *kind* of jokes he made in *Trial by Jury* and those in *The Grand Duke*, though their subject matter was infinitely varied. But “Gilbertian” humour emerges only fitfully in his early plays; it is apparent in the jingling titles of some of the burlesques: *The Merry Zingara*; or *The Topsy Gypsy and the Pipsy Wipsy* (on *The Bohemian Girl*) and *Robert the Devil*; or *The Nun, the Dun and the Son of a Gun* (on *Robert le Diable*)—but often it is Victorian sentiment that modifies (as in *Pygmalion and Galatea*) or dominates (in *Sweethearts*) the authentic Gilbertian note. The best example of a Gilbert play in which Gilbertian humour is fully exploited is undoubtedly *Engaged!*, first produced at the Haymarket on October 3rd, 1877, six weeks before *The Sorcerer* and some six months before *H.M.S. Pinafore*.

That *Engaged!* should have been criticised by the Victorian public as “heartless” is in itself evidence of the play's originality, and though it ran for only three months, Gilbert had found the formula which, when mixed with an equal part of music, was to assure him and Sullivan their measure of immortality. *Engaged!* was forgotten by most of the Haymarket audience, but one at least profited from his night's playgoing, for nearly 20 years later Oscar Wilde borrowed freely from *Engaged!* for his masterpiece, *The Importance of Being Earnest*.

Because of its essentially Gilbertian humour, *Engaged!* has been called “a Savoy Opera without music,” and in 1961 my affection for the play, coupled with a desire to bring it before a wider public, suggested its adaptation as a Savoy Opera *with* music. In following up this suggestion, I was blessed with the help of my colleague, Kenneth Mobbs, Musical Director of the Bristol Opera School, which presented the resulting “new” Gilbert and Sullivan opera, *Engaged! or Cheviot's Choice* in March, 1962.

Our collaboration began with a decision that the proper source of a Gilbert and Sullivan opera was Gilbert and Sullivan. For the music and lyrics of *Engaged!* we would draw on existing but little-known Gilbert and Sullivan sources, chiefly those operas not in the repertory of the D'Oyly Carte Opera Company. These

included four by Gilbert and Sullivan: *Thespis*, *The Sorcerer*, *Utopia Limited* and *The Grand Duke*; three of Gilbert's libretti not set by Sullivan: *The Mountebanks*, *Haste to the Wedding* and *His Excellency*; and four Sullivan scores for librettists other than Gilbert: *Haddon Hall*, *The Chieftain*, *The Rose of Persia* and *The Emerald Isle*, completed by Edward German after Sullivan's death. The remaining sources of the music were Sullivan's unfinished opera, *The Sapphire Necklace*, and the delectable *Di Ballo*, used both as Overture and in the opera itself.

The task of assembling a representative Gilbert and Sullivan opera from such diverse Gilbert and Sullivan sources was greatly assisted by two factors: first, *Engaged!*, although a "straight" play, was clearly written by an operatic librettist in the making: the shape of its story and the strong delineation of character cry out for musical treatment; and secondly, the consistency of Gilbertian humour made possible the elaboration of scenes from *Engaged!*, written in 1877, with the lyrics from much later Gilbert libretti, for example *The Grand Duke*, written almost 20 years later.

The first of these factors can be illustrated from the scene in which the "villain," Belvawney, whose magic powers can bend the hero, Cheviot, to his will, interferes with the latter's marriage plans. Belvawney's dialogue runs:

I'm the only witness left. *I can prove your marriage, if I like; but you can't. Ha! ha! ha! ha! (with Satanic laugh).*

Now the cold print of "Ha! ha! ha! ha!" gives only the feeblest impression of a "Satanic laugh." But call on Sullivan's musical sorcery for John Wellington Wells and the magic is superlatively Satanic.

On the second point, we may note that Cheviot in *Engaged!* is "a young man



David Barry

*The finale of act 1 of "Engaged!" at Windsor*

of large property, but extremely close-fisted,” and then put in his mouth, without artistic solecism, the sentiments of the Baroness von Krakenfeldt in *The Grand Duke*:

Old wine is a true panacea  
For ev'ry conceivable ill,  
When you cherish the soothing idea  
That somebody else pays the bill!  
Old wine is a pleasure that's hollow  
When at your own table you sit,  
For you're thinking each mouthful you swallow  
Has cost you, has cost you a threepenny-bit!

In this way a “new” Gilbert and Sullivan opera was built up from elements which, because of their context, are unlikely to be heard in their original form but which exhibit the characteristic skills of librettist and composer.

In orchestrating the score Mr. Mobbs was able to implement his desire to respect Sullivan's intentions through the kindness of the D'Oyly Carte Opera Trust, who allowed him full access to the Sullivan material in their keeping. And since an alternative title is the privilege of the majority of the Savoy Operas, we borrowed a leaf from Bunthorne's book, so that the title could read: *Engaged! or Cheviot's Choice*.

Audiences, both at the Bristol première and at the professional production at the Theatre Royal, Windsor, which followed, have gladdened our hearts by pronouncing, with the generous critic on the B.B.C.'s programme, *Today*, that “*Engaged!* really could be a newly discovered Savoy Opera—and a good one, too!” This view and the interest which Gilbert and Sullivan lovers in many English-speaking countries have expressed in *Engaged!* encourage us to hope that they will receive this latest addition to the Gilbert and Sullivan family with the understanding and affection which are the greatest needs of the adopted—and adapted.

## Readers' Letters

Ellen Beach Yaw

Montebello, California, U.S.A.

Dear Sir,

*I am indeed most pleased and delighted with the first copy of your unique publication that I recently received.*

*In your “Readers' Letters” section, I was most pleased that Mr. John C. G. George wrote you and that Mr. George mentioned “The Rose of Persia”, which Sir Arthur Sullivan especially wrote for the great and famous American coloratura soprano of wide range, the late Madame Ellen Beach Yaw. Mme. Yaw was also known by the beautiful soubriquet of “Lark Ellen”, which the great General Harrison Grey Otis, founder of the great newspaper, gave her in the early 1890s on first hearing her sing here in California. The world premiere of “The Rose of Persia” took place on November 29th, 1899, at the Savoy Theatre in London, with Madame Ellen Beach Yaw singing the title role. Yes, this opus should be recorded! Many times I heard Madame Yaw sing the great aria “Neath my Lattice” from this opera. Sir Arthur Sullivan had especially composed a cadenza which showed to great advantage the great vocal range of Madame Ellen Beach Yaw. True nowadays there is no soprano with Mme. Yaw's range . . . but it still could be recorded by omitting the great flights of vocal art.*

*Yours faithfully and melodiously,*

ANTONIO (“TONY”) ALTAMIRANO.

Protégé and Record Manager of Madame ELLEN BEACH YAW (1869-1947).

## READERS' LETTERS contd.

### The Neglected Ones

London, W.2.

Dear Sir,

*The Readers' Letters about "Utopia Limited" and the recent recording of "Ruddigore" were most interesting. Nevertheless, I cannot help feeling that the curiosity value of "Utopia Limited" may have tended to outweigh the critical faculties of those who would wish it restored to the D'Oyly Carte repertory. The acid test, surely, is whether the opera has in it those qualities that would give it the artistic—and financial—success of its predecessors. Gilbert's failing in this libretto was that he could not take a detached and impartial view of politics and big business (which he did not understand). Much of the satire of the libretto, therefore, fails to ring true; there is nothing below the surface wit as in the previous libretti. As to the music, W. A. Darlington has described it as "obviously Sullivan—but obvious Sullivan". To me, one of the charms of the music lies in trying to discover where one has heard this passage or that before!*

*As a detached number, it is nice to have so tuneful a duet as "The Battle's Roar is Over" in a recording. But to have it restored to the performance, decidedly NO. A sentimental duet between two closely-connected comedy scenes mars the balance and holds up the action. Perhaps a more tenable criticism is that the lyric is completely out of keeping with the characterisation. It is quite inconsistent with Richard's "rough, common-sailor fashion", nor would such an inveterate little gold-digger as Rose (she is, you know) be able to express such sentiments with any sincerity.*

*Neither "Utopia Limited" nor the "Ruddigore" duet lacks excellence—far from it. But I have long come to the conclusion that the star of Savoy opera is the brighter without either.*

Yours faithfully,

D. GRAHAM DAVIS.

(Editor, *Gilbert and Sullivan Journal*, 1931-1961).

Wimbledon, S.W.20.

Dear Sir,

*As your original correspondent on THE NEGLECTED ONES, I have naturally been interested in the comments expressed in the second and third editions of "The Savoyard". Since writing, I have been fortunate enough both to see a production of "Utopia Limited" and to hear a recording of "The Sorcerer", and while I would concede that the latter is of interest mainly to G. & S. devotees, the former I thought worthy of comparison with the best of the operas, an impression with which most of your correspondents seem to agree.*

*As this opera has, professionally speaking, lain idle for such a considerable time, it would appear to warrant revival above all others, even at the expense of an opera in the current repertoire (though not, of course, "Pirates" or "The Mikado", as has been suggested). Mr. Lloyd's objections, on the grounds of expense and a large cast, if still insuperable, would not apply, at any rate, to a full recording with dialogue (the cast being required for a short time only, and no scenery or costumes being needed).*

*I should like to hear what Mr. Lloyd's views are on the points raised since he replied to my letter.*

Yours sincerely,

C. P. EVANS.

#### Editor's Note:

Mr. Lloyd's views on the main points remain unchanged; but on the specific question of recording *Utopia Limited* he comments:

"It is true that a recording involves no expense on scenery or costumes and that the expense of a large cast is also less important than for a stage performance. On the other hand, it must be remembered that the D'Oyly Carte Opera company does not have full control over the choice of operas to be recorded; the gramophone company has to be a party—and an important one—to all decisions about recording."

## AMATEUR DIARY OF FORTHCOMING PRODUCTIONS

Glasgow—The Orpheus Club	<b>Princess Ida</b> ... .. 8/13 April	Alhambra Theatre
Paignton Operatic, Dramatic and Choral Society ...	<b>The Gondoliers</b> ... .. 15/20 April	Palace Avenue Theatre
Ormskirk Amateur Operatic and Dramatic Society ...	<b>Patience</b> ... .. 15/20 April	St. Bede's R.C. School, Ormskirk
St. Albans Operatic Society	<b>The Rose of Persia</b> ... .. 15/20 April	St. Julian's School, St. Albans
Horsham Amateur Operatic and Dramatic Society ...	<b>The Gondoliers</b> ... .. 15/20 April	Capitol Theatre, Horsham
Dundee — Queen's College M.S. ... ..	<b>Trial by Jury/ Cox and Box</b> ... .. 15/17 April	College of Education Hall
Derby — Rose Hill Music Society ... ..	<b>The Pirates of Penzance</b> 15/20 April	
Preston — St. Augustine's A.O.S. ... ..	<b>The Yeomen of the Guard</b> 16/20 April	St. Augustine's School
East Grinstead Operatic Society ... ..	<b>The Mikado</b> ... .. 16/20 April	Imberhorn School, East Grinstead
Enfield Light Operatic Society ... ..	<b>H.M.S. Pinafore</b> ... .. 16/20 April	Grammar School, Enfield
London — St. George's Youth Club ... ..	<b>Ruddigore</b> ... .. 17/20 April	Amigo Hall
Pinner and Hatch End Operatic Society ... ..	<b>Trial/Pinafore</b> ... .. 17/20 April	Blackwell Co. Sec. School Hall
Dursley — Woodfield Operatic Society ... ..	<b>The Mikado</b> ... .. 17/20 April	Dursley Modern School Hall
Amphill and District A.O.S.	<b>The Pirates of Penzance</b> 17/20 April	Redbourne School Hall
London — Julian Light Operatic Society ... ..	<b>Iolanthe</b> ... .. 17/19 April	Acton Town Hall
Denby Music Society ... ..	<b>Patience</b> ... .. 18/20 April	Denby Pottery Canteen
London — Sayer Amateur Operatic Society ... ..	<b>Trial/Pirates</b> ... .. 18/20 April	Cons Hall, Morley College
Exeter Amateur Operatic Society ... ..	<b>Patience</b> ... .. 19/27 April	St. George's Hall, Exeter
Oldham — Hope Congregational Ent. Society ... ..	<b>Princess Ida</b> ... .. 20/27 April	Hope Sunday School
Bury St. Edmunds A.O.D.S.	<b>Iolanthe</b> ... .. 20/27 April	Silver Jubilee S.M. School
Hartlepoons G. & S. Society	<b>Cox/Pinafore</b> ... .. 22/26 April	West Hartlepool Town Hall
Cardiff—St. James Young People's Guild O.S. ...	<b>Princess Ida</b> ... .. 22/27 April	Newport Road High School for Boys
Chorley and District Catholic O.S. ... ..	<b>The Gondoliers</b> ... .. 22/27 April	St. Mary's Hall
Wigan G. & S. O.S. ... ..	<b>The Gondoliers</b> ... .. 22/27 April	St. John's Hall, Wigan
Windsor and Eton Operatic Society ... ..	<b>The Mikado</b> ... .. 22/27 April	East Berks College, Windsor
Slindon and District A.O.S.	<b>The Mikado</b> ... .. 22/27 April	
Manchester — Margaretians A.O.S. ... ..	<b>The Yeomen of the Guard</b> 22/27 April	Altrincham Garrick Playhouse
Plymouth—G. & S. Fellowship ... ..	<b>Patience</b> ... .. 22/27 April	Athenaeum Theatre
Brighton—Lewes Road Congregational Church O.D.S.	<b>Patience</b> ... .. 22/27 April	Lewes Road Cong. Church Hall
Swansea — Clydach and District A.O.S. ... ..	<b>The Mikado</b> ... .. 22/27 April	
Manchester — Wythenshawe A.O.D.S. ... ..	<b>The Pirates of Penzance</b> 23/27 April	Wythenshawe College of Further Education
Parish of Cheam A.O.S. ...	<b>Princess Ida</b> ... .. 24/27 April	Sutton Public Hall
London — Norwood Operatic Society ... ..	<b>The Sorcerer</b> ... .. 25/27 April	Brotherhood Buildings, S.E.27

Larne Choral Society ...	<b>The Pirates of Penzance</b> 25/26 April	Victoria Hall, Larne
Norwich—St. Cecilia M.S....	<b>The Mikado</b> ... .. 27 April	Stuart Hall, Norwich
Luton—St. Andrews Players	<b>Cox/Pinafore</b> ... .. 26 April/4 May	St. Andrews Church Hall
Birmingham—Lucas Choral and Operatic Society ...	<b>Ruddigore</b> ... .. 27 April/4 May	Lucas Concert Hall
Hunstanton—West Norfolk G. & S. Players ... ..	<b>The Gondoliers</b> ... .. 27 April/4 May	Hunstanton Town Hall and Guildhall, St. George, King's Lynn
Northampton G. & S. Group	<b>The Gondoliers</b> ... .. 29 April/4 May	Northampton Repertory Theatre
Bromley—Ravensbourne L.O.S. ... ..	<b>The Pirates of Penzance</b> 29 April/4 May	New Theatre, Bromley
Seaton—Axe Vale A.O.S. ...	<b>The Gondoliers</b> ... .. 29 April/4 May	Town Hall, Seaton
Rotherham—Greasborough Church O.S. ... ..	<b>The Gondoliers</b> ... .. 29 April/4 May	The Civic Theatre, Rotherham
Cheadle and District C.S. ...	<b>The Yeomen of the Guard</b> 29 April/4 May	Carlos Institute, Cheadle
Cirencester O.S. ... ..	<b>The Gondoliers</b> ... .. 29 April/4 May	Bingham Hall, Cirencester
Machen Church G. & S. Society ... ..	<b>The Yeomen of the Guard</b> 29 April/4 May	Church Room, Machen
Lyme Regis Operatic Society	<b>Cox/Pinafore</b> ... .. 7/11 May	
Skibbereen Choral Society...	<b>The Gondoliers</b> ... .. 30 April/5 May	Skibbereen Town Hall
Loughton Operatic Society...	<b>The Gondoliers</b> ... .. 30 April/4 May	Lopping Hall, Loughton
Chigwell Row A.O.D.S. ...	<b>Princess Ida</b> ... .. 1/4 May	Victory Hall, Chigwell
London—St. Peters Ealing O.S. ... ..	<b>Iolanthe</b> ... .. 1/4 May	St. Peter's Hall, Ealing
Londonderry L.O.S. ... ..	<b>Trial by Jury</b> ... .. 2/3 May	Assembly Hall, Londonderry
Eastbourne Grammar School	<b>The Mikado</b> ... .. 2/4 May	School Assembly Hall
Betchworth Operatic and Dramatic Society ... ..	<b>The Sorcerer</b> ... .. 2/4 May	
Warrington—Boteler Grammar School ... ..	<b>Patience</b> ... .. 2/4 May	Boteler Grammar School
Ledbury Choral and Oper- atic Society ... ..	<b>The Gondoliers</b> ... .. 2/4 May	County Secondary School, Ledbury
Cardiff—Splott and District A.O.D.S. ... ..	<b>Ruddigore</b> ... .. 6/11 May	St. Illydd College Hall
Newton Aycliffe O.D.S. ...	<b>The Mikado</b> ... .. 6/11 May	Methodist Church Hall
York — Clifton Hospital A.O.S. ... ..	<b>Princess Ida</b> ... .. 6/10 May	Recreation Hall, Clifton Hosp
West Bridgford Operatic Society ... ..	<b>Princess Ida</b> ... .. 6/11 May	Nottingham Co-Op Arts Centre
London—Manor House Hospital O.S. ... ..	<b>Trial/Pirates</b> ... .. 6/11 May	Hampstead Gdn. Suburb Inst.
Bexley—St. John's A.O.S....	<b>Ruddigore</b> (comp. vers.) 7/11 May	
East Norfolk A.O.S. ... ..	<b>The Gondoliers</b> ... .. 7/11 May	Hovetown Village Hall, Wroxham
Harlow Amateur Opera Company ... ..	<b>Ruddigore</b> ... .. 7/11 May	Harlow Technical College
Greenford—Cardinal Wiseman School ... ..	<b>Iolanthe</b> ... .. 7/10 May	School
Strathpeffer—A.O.S. ... ..	<b>Princess Ida</b> ... .. 8/10 May	Dingwall Town Hall
Goole Grammar School ...	<b>The Gondoliers</b> ... .. 8/10 May	School Hall
Poole—Henry Harbin Boys School ... ..	<b>Iolanthe</b> ... .. 8/11 May	School Hall
Sandwich — Sir Roger Manwood's School ... ..	<b>Iolanthe</b> ... .. 8/11 May	School Hall
Birmingham—Linden Opera Group ... ..	<b>Iolanthe</b> ... .. 8/11 May	Birmingham & Midland Institute
Leicester—Wigston A.O.S....	<b>The Gondoliers</b> ... .. 8/11 May	Bushloe High School Hall
Lowestoft Choral Society ...	<b>The Gondoliers</b> ... .. 8/11 May	8th—Pier Pavilion, Lowestoft 11th—Hewett School, Norwich
Seaford A.O.S. ... ..	<b>The Yeomen of the Guard</b> 8/15 May	The Queen's Hall, Seaford
Wellingborough High School	<b>Iolanthe</b> ... .. 9/10 May	Technical College Hall

Winchester Amateur Operatic Society ... ..	Cox/Pirates ... ..	10/18 May	Guildhall, Winchester
Leicester — St. Barnabas A.O.S. ... ..	The Pirates of Penzance	13/18 May	St. Barnabas Parochial Hall
Cheltenham Operatic and Dramatic Society ... ..	The Pirates of Penzance	13/18 May	Everyman Theatre, Cheltenham
Kettering—The Regent Players ... ..	The Sorcerer ... ..	13/18 May	
Paisley Musical and Operatic Society ... ..	Ruddigore ... ..	13/18 May	Glasgow Concert Hall
Stourport - on - Severn Three Arts Guild ... ..	The Mikado ... ..	13/18 May	
Barnsley Y.M.C.A. A.O.S....	Iolanthe ... ..	14/18 May	Civic Hall, Harvey Inst. Barnsley
Ramsgate Amateur Operatic Society ... ..	The Pirates of Penzance	15/18 May	Granville Theatre, Ramsgate
London—The Philbeach Society ... ..	The Gondoliers ... ..	15/18 May	Sarah Siddons School
London—Eltham Opera Group ... ..	The Mikado ... ..	15/18 May	Eltham Little Theatre
Exeter—St. Luke's College...	Ruddigore ... ..	16/18 May	St. Luke's College Theatre
London — St. Catherine's Opera Group ... ..	Patience ... ..	16/18 May	St. Andrews Church Hall
Nottingham — Bingham A.O.G. ... ..	The Mikado ... ..	16/18 May	Toothill School Hall
London — Regent Street Polytechnic O.S. ... ..	The Gondoliers ... ..	16/18 May	
Canvey Island Operatic Society ... ..	The Yeomen of the Guard	16/18 May	Canvey Secondary School
Bradford Gilbert and Sullivan Society ... ..	Princess Ida ... ..	20/25 May	Alhambra Theatre, Bradford
London — Hammersmith Musical Society ... ..	Iolanthe ... ..	21/22 May	Hammersmith Town Hall
Stafford and District A.O.S.	Trial by Jury ... ..	22 May	
London — Norhill Operatic Society ... ..	The Yeomen of the Guard	23/25 May	Stanley Halls, S.E.25
London—Rowland Hill Co. Sec. School ... ..	The Pirates of Penzance	23/24 May	School Hall
Warrington — Bolton Boys School ... ..	The Mikado ... ..	27/31 May	
London — Grosvenor Light Opera Company ... ..	The Mikado ... ..	29 May/1 June	King George's Hall
Northwood — Merchant Taylors' School ... ..	H.M.S. Pinafore ... ..	30 May/1 June	School Great Hall
Bournemouth—Queensmount School ... ..	The Gondoliers ... ..	30/31 May	Queensmount School Hall
Plymstock A.O.S. ... ..	Trial/Pinafore ... ..	3/8 June	The Globe Theatre, Plymouth
London—Cowley Operatic Society ... ..	Ruddigore ... ..	6/8 June	King George's Hall
London — St. Marylebone Operatic Society ... ..	Trial/Pinafore ... ..	7/8 June	
Sheffield — Light Opera Company ... ..	Trial/Pirates ... ..	8/15 June	Blind Institute, Sheffield
Winton and District L.O.S.	Iolanthe ... ..	17/22 June	
Greenock Academy ... ..	Patience ... ..	19/22 June	Greenock Arts Guild Theatre
Lenzie Academy ... ..	Iolanthe ... ..	20/22 June	Lenzie Academy
Kilmarnock Academy ... ..	The Gondoliers ... ..	24/28 June	Palace Theatre, Kilmarnock
Leeds University Union L.O.S.	Patience ... ..	24/28 June	Leeds University Union
Bristol Savoy Operatic Society ... ..	Trial/Pinafore ... ..	8/13 July	Theatre Royal, Bristol
Croydon—Old Palace School	The Gondoliers ... ..	19/24 July	
Uppingham A.O.S. ... ..	Trial/Sorcerer ... ..	23/25 July	Uppingham School Memorial Hall

As usual, the Editor would like to publish in the next issue the fullest possible list of forthcoming amateur productions. He would be very appreciative if secretaries of societies would send information not later than 31st July, 1963.

THE GROSVENOR LIGHT OPERA COMPANY

will present

# THE MIKADO

or

## THE TOWN OF TITIPU

by W. S. GILBERT and ARTHUR SULLIVAN

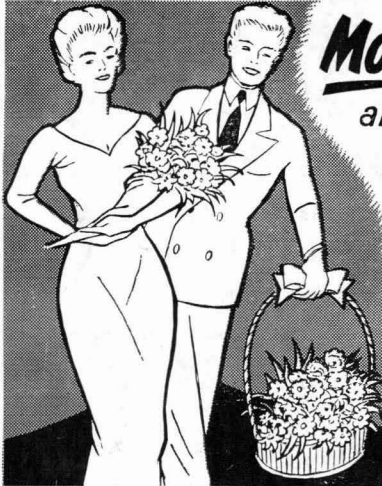
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# THE SAVOYARD

SEPTEMBER 1963

# THE SAVOYARD

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## THE SAVOYARD

The next issue of "The Savoyard" is planned for December. It will be supplied free of charge to all Associate Members, and to all Societies whose Secretaries have been enrolled as Associate Members.

## ASSOCIATE MEMBERSHIP

Annual fees are: Individuals 10/-; U.S.A. and Canada \$2; Groups, in the name of the Secretary of a Society or Organisation, £3 3s. 0d.

Membership normally runs from October 1st to September 30th. The subscription of a member joining for the first time between July 1st and September 30th will cover the period ending on September 30th of the following year.

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### London Season

The Company's Season at the Savoy Theatre starts on 16th December and will continue into March 1964. Priority booking for Associate Members will begin on 28th October and during the week before that every Associate Member will receive a special blue priority booking form as well as a list of the Operas to be performed.

The closing date of the Season has not yet been fixed so bookings for the last night will not be accepted for some time to come. In all probability a special booking form for that night will be sent out with the December issue of "The Savoyard".

To ensure receipt of a blue form in the week beginning 21st October, Associate Members must have paid their subscriptions by 14th October.

### Renewal of Membership

Enclosed with this issue of "The Savoyard" will be found an application for renewal of Associate Membership together with an order form for any "goods" which members may wish to purchase (see page 16). Members wishing to cover their membership fees by Banker's Order are requested to use the appropriate section on the renewal form.

### Recordings "New" and "Old"

In response to many requests a list has been compiled of recordings by the D'Oyly Carte Opera Company now available. (see page 8). Any new recordings will be announced in future issues.

### Norman Meadmore

After spending approximately ten years with the Company as Assistant Stage Manager and then as Stage Director, Mr. Meadmore has left to return to producing for amateur societies and to start an interesting scheme for Gilbert and Sullivan concerts all over the country. Mr. Meadmore's group will usually number from four to six performers for each concert, and he intends, whenever it is possible, to support his artists with a chorus drawn from amateur societies in the locality. He expects to engage quite a number of past stars of the D'Oyly Carte Opera Company, as well as having present members of the Company, when their D'Oyly Carte engagements permit, and when the geography of the D'Oyly Carte tours and the Meadmore engagements manage to fit. Mr. Meadmore also hopes that Mr. Isidore Godfrey will take part on occasions.

## Company News—New Members

### Ann Hood

Joined the company from The Royal Academy where she was a pupil of Dame Eva Turner. Will be playing Mabel in *Pirates*, Josephine in *Pinafore*, Elsie in *Yeomen* and Princess Ida in *Princess Ida*.

Miss Hood's first performance as a principal was in *H.M.S. Pinafore* at the Granada, Woolwich, on Wednesday 10th July, 1963.

### Gillian Humphreys

Joined the company from the Royal Academy. Miss Humphreys will be playing The Plaintiff in *Trial*, Iolanthe in *Iolanthe*, Lady Angela in *Patience*, Peep-Bo in *Mikado*.

First performance at the Granada, Sutton on 25th July, 1963, as Iolanthe.

### Choristers

Vivien Carman, Dawn Davies, Margaret Eales, Gloris Farndell, Vanessa Gold, Abby Hadfield, Elizabeth Mynett, Nelda Quilliam.

Keith Bonnington, William Cummings, Thomas Lawlor, David Palmer\*, Derek Peatfield.

\*David Palmer will also be singing Box in *Cox and Box*, Leonard in *Yeomen* and Francesco in *Gondoliers* and understudying Frederic in *Pirates*, Duke in *Patience*, Tolloller in *Iolanthe*, Fairfax in *Yeomen* and Luiz in *Gondoliers*.

### “Engaged!”

The Grosvenor Light Opera Company are to perform the “new” Gilbert and Sullivan Opera “*Engaged!*” in February of next year. Any tenors or basses who feel they would like to take advantage of this unique opportunity would be most welcome at 6 Bolt Court, Fleet Street, London, E.C.4., on Monday and Friday evenings between 7 p.m. to 9 p.m., commencing September 13th.

### Costumes and Scenery

Elsewhere in this issue will be found an interesting article by Lt. Col. O. E. B. MacLeod of Strathpeffer Amateur Operatic Society on how their group go about making their own costumes and scenery. We would like to remind Associate Members that, should they have any queries regarding costume or scenery for a production, the office staff at Savoy Hill will give every assistance.

## The Gilbert & Sullivan Society

Founded 1924

BRINGS TOGETHER ALL WHO LOVE THE  
SAVOY OPERAS

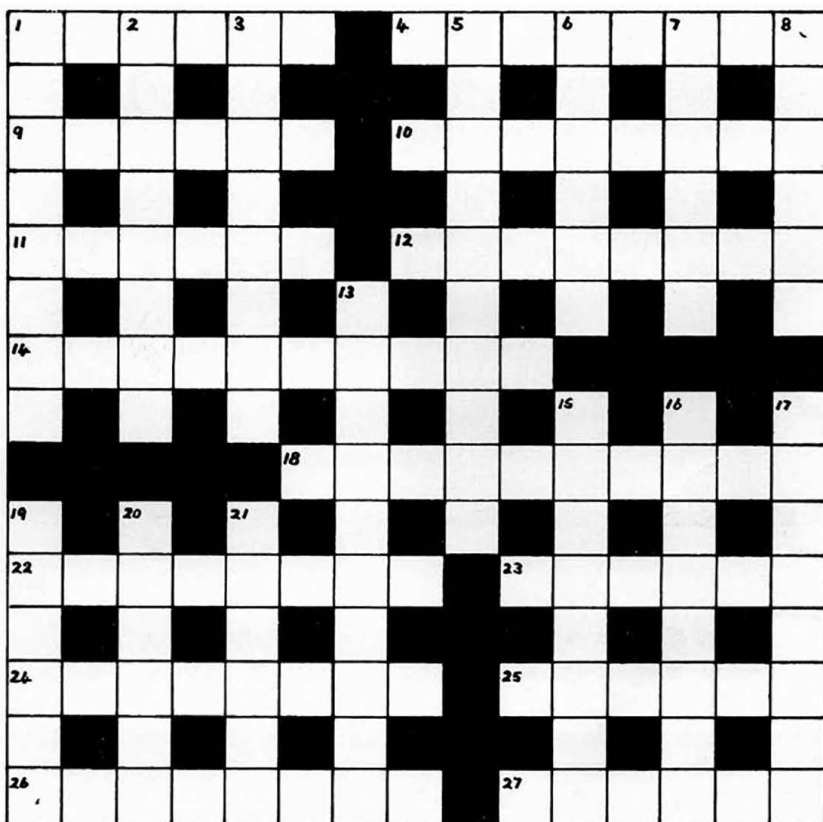
### Privileges of Membership:

FREE COPIES OF *The Gilbert and Sullivan Journal*; BORROWING FACILITIES FROM THE SOCIETY'S LIBRARY; ADMISSION TO LECTURES, DEBATES, CONCERTS, SOCIAL FUNCTIONS AND ALL OTHER ACTIVITIES OF THE SOCIETY.

*Headquarters in London, branches in the Provinces and Overseas.*

All enquiries to: The Hon. Secretary (S.3), 273 Northfield Avenue, London, W.5

## BAB CROSSWORD



### ACROSS

1. He met Calamity in Caribbee (6).
4. Opening bid on Gianetta's hand: Luiz allied it to a goal (3, 5).
9. Some third persons do, alas (6).
10. Could Sir Richard have helped a Dover one thus? (8).
11. One of a rich family (6).
12. Phoebe had it, metaphorically (5, 3).
14. Abode of a sugar broker (6, 4).
18. Governor of Pentonville (7, 3).
22. Neglect of duty does, in effect to jesters (8).
23. It wasn't Belgrave Square—or Piccadilly (6).
24. His friends were ruled by a book of etiquette (8).
25. A beadle was on week-days (6).
26. She came timidly, shrinking (3, 5).
27. They must marry, they must marry—I suppose (6).

### DOWN

1. Jane was, in a fog of gin (5, 3).
2. One could describe Point's matrimonial policy as one (4, 4).
3. Though only two-thirds mortal this stroller has permission (5, 3).
5. Crufts could not say this of Wilfred (5, 5).
6. Wrongdoers do in Kensington Gardens (6).
7. de Dardy did (6).
8. It was falling fast at the castle (3, 3).
13. Georgie was in it in his pre-Mormon days (10).
15. Loved by a laundress (7, 1).
16. One was on a little list (8).
17. Two were arranged for Yum-Yum (8).
19. A Venetian sister could (4, 2).
20. A Queen should have been (6).
21. Perquisite for a Duchess (6).

*Compiled by Aidan Evans.*

*Solution on page 19*



## INTRODUCING

(7)

*Isidore Godfrey*

Isidore Godfrey was born in London and educated at Haberdasher's Hampstead School. He received his musical education at the Guildhall School of Music where his piano professor was George Aitken, more famous perhaps as the composer of "Maire, my girl" than as a professor but, nevertheless, a fine interpreter with an insight into the then "moderns". It was with his help that Isidore Godfrey became the first winner of the Chappell Piano Scholarship together with other awards.

Always keen on conducting, "Goddie" (as he is affectionately known to many) joined Julius Harrison's first conducting class. "My good fortune came when conducting the School Orchestra and the Principal, the late Sir Landon Ronald, came in to see what was going on. Later that week he called me into his room and said there was a vacancy for a Chorus Master and Assistant Musical Director with the D'Oyly Carte Opera Company and would I like him to arrange an interview with Mr. Rupert D'Oyly Carte. It seemed just what I wanted and there comes a time when one must earn a living so I said, 'Yes please'. I had the interview and got the appointment. I joined the new company in April 1925. This company played four operas each tour and then, for the following tour, carried on two of these operas and dropped the other two. This meant two fresh ones went in and so my first job was to teach the Chorus *Patience* and *Iolanthe*. I also remember at the time running through some of the music of the so-called comedy roles with Martyn Green who was leaving the new company and joining the Rep. Company as understudy to Sir Henry Lytton. The Musical Director of the

# THE COMPANY

New Company was Reginald Burston whom I found very charming and helpful. Very soon after I joined we started to travel five musicians and as the orchestra rarely consisted of more than twelve players much was missing from the orchestration, so I played a portable organ. This was great fun and gave me a good insight into the innards of the orchestration. I can remember too, finishing the tour at Westcliff-on-Sea where the theatre stage had very little depth. In the Ruddigore Ancestral Gallery there were only five pictures, all in line. It looked like a poster hoarding. There was no drummer that week so I had a bass drum at the side of the organ and had a wonderful time at the beginning and end of the Ghost scene!

“I enjoyed my stay with this Company. They were a little rough and ready maybe, but how they worked!”

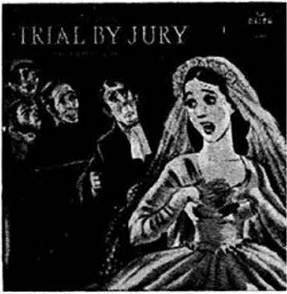
In May 1926, Isidore Godfrey was transferred to the Rep. Company, joining them in Oxford. That Autumn he experienced his first London Season and was asked to conduct some performances in the final two weeks. Following this season, on to Canada with the Company sailing on the “*Metagama*”. Since then he has been on a further eight tours of the American Continent but not playing New York until his third trip in 1934. “I have always got on well with the American musicians and found them keen and willing if not such good sight-readers as our own. Many keep in touch with me regularly and one has played with me on every visit since 1934.”

“Goddie” has conducted all the 75th anniversary performances with the exception of *Ruddigore*, and says one of his biggest thrills was having the stage band from the Grenadier Guards to lead the peers in *Iolanthe*. He has conducted all the Gilbert and Sullivan Operas with the exception of *Utopia Limited* and *The Grand Duke*. This will be partially remedied when he records excerpts from *Utopia Limited* in the near future.

Favourite Opera? “I always find this difficult to answer. I don’t think I have one. I enjoy them all with a preference perhaps for *The Yeomen of The Guard*, *Princess Ida*, *Patience*, *Iolanthe* and *Ruddigore* and a great desire to do *The Sorcerer* again.

“I have conducted for so many of the ‘famous names’ that I cannot begin to enumerate them all. The younger generation, of whom I am so glad to see so many in the audiences, cannot believe there is such a thing as ‘Before my time’, but there is!

“I still enjoy conducting the operas and, all being well and health permitting, hope to go on for some time yet.”



# RECORD ROUND- UP



A list of recordings by the D'Oyly Carte Opera Company

## "TRIAL BY JURY"

DECCA—Issued 1950. LK. 4001. 1 Long-playing record.

THE LEARNED JUDGE ... ..	Richard Watson
THE DEFENDANT ... ..	Leonard Osborn
COUNSEL FOR THE PLAINTIFF ... ..	Leslie Rands
USHER ... ..	Radley Flynn
THE PLAINTIFF ... ..	Muriel Harding
FOREMAN OF THE JURY ... ..	Donald Harris

CONDUCTOR—ISIDORE GODFREY

## "THE SORCERER"

DECCA—Issued 1954. LK. 4070/1. 2 Long-playing records.

SIR MARMADUKE POINTDEXTRE ... ..	Fisher Morgan
ALEXIS ... ..	Neville Griffiths
DR. DALY ... ..	Jeffrey Skitch
NOTARY ... ..	Donald Adams
JOHN WELLINGTON WELLS ... ..	Peter Pratt
LADY SANGAZURE ... ..	Ann Drummond-Grant
ALINE ... ..	Muriel Harding
MRS. PARTLET ... ..	Beryl Dixon
CONSTANCE ... ..	Yvonne Dean

CONDUCTOR—ISIDORE GODFREY

## "H.M.S. PINAFORE"

DECCA—Issued 1950.  
Ace of Clubs. ACL. 1054/5.

SIR JOSEPH PORTER ...	Martyn Green
CAPTAIN CORCORAN ...	Leslie Rands
RALPH RACKSTRAW ...	Leonard Osborn
DICK DEADEYE ...	Darrell Fancourt
BILL BOBSTAY ...	Richard Walker
BOB BECKET ...	Radley Flynn
JOSEPHINE ...	Muriel Harding
HEBE ...	Joan Gillingham
LITTLE BUTTERCUP ...	Ella Halman

CONDUCTOR—ISIDORE GODFREY

DECCA—Issued 1959. With Dialogue  
2 Long-playing records.  
Mono: LK. 4334/5. Stereo: SKL. 4081/2.

SIR JOSEPH PORTER ...	John Reed
CAPTAIN CORCORAN ...	Jeffrey Skitch
RALPH RACKSTRAW ...	Thomas Round
DICK DEADEYE ...	Donald Adams
BILL BOBSTAY ...	George Cook
BOB BECKET ...	Eric Wilson-Hyde
JOSEPHINE ...	Jean Hindmarsh
HEBE ...	Joyce Wright
LITTLE BUTTERCUP ...	Gillian Knight

CONDUCTOR—ISIDORE GODFREY



**"THE PIRATES OF PENZANCE"**

DECCA—Issued 1958. Mono: LK. 4249/50. Stereo: SKL. 4038/9.

2 Long-playing records.

MAJOR GENERAL STANLEY	...	...	...	...	...	...	...	...	...	Peter Pratt
THE PIRATE KING ...	...	...	...	...	...	...	...	...	...	Donald Adams
SAMUEL ...	...	...	...	...	...	...	...	...	...	Howard Short
FREDERIC ...	...	...	...	...	...	...	...	...	...	Thomas Round
SERGEANT OF POLICE	...	...	...	...	...	...	...	...	...	Kenneth Sandford
MABEL ...	...	...	...	...	...	...	...	...	...	Jean Hindmarsh
EDITH ...	...	...	...	...	...	...	...	...	...	Beryl Dixon
KATE ...	...	...	...	...	...	...	...	...	...	Marion Martin
RUTH ...	...	...	...	...	...	...	...	...	...	Ann Drummond-Grant

CONDUCTOR—ISIDORE GODFREY

**"PATIENCE"**

DECCA—Issued 1961. Mono: LK. 4414/5. Stereo: SKL. 4146/7. With dialogue.

2 Long-playing records.

COLONEL CALVERLEY	...	...	...	...	...	...	...	...	...	Donald Adams
MAJOR MURGATROYD	...	...	...	...	...	...	...	...	...	John Cartier
DUKE OF DUNSTABLE	...	...	...	...	...	...	...	...	...	Philip Potter
REGINALD BUNTHORNE	...	...	...	...	...	...	...	...	...	John Reed
ARCHIBALD GROSVENOR	...	...	...	...	...	...	...	...	...	Kenneth Sandford
THE LADY ANGELA	...	...	...	...	...	...	...	...	...	Yvonne Newman
THE LADY SAPHIR...	...	...	...	...	...	...	...	...	...	Beti Lloyd-Jones
THE LADY ELLA	...	...	...	...	...	...	...	...	...	Jennifer Toye
THE LADY JANE	...	...	...	...	...	...	...	...	...	Gillian Knight
PATIENCE ...	...	...	...	...	...	...	...	...	...	Mary Sansom

CONDUCTOR—ISIDORE GODFREY

**"IOLANTHE"**

DECCA—Issued 1951.

Ace of Clubs. ACL. 1128/9.

THE LORD CHANCELLOR	Martyn Green
EARL OF MOUNTARARAT	Eric Thornton
EARL TOLLOLLER ...	Leonard Osborn
PRIVATE WILLIS ...	Fisher Morgan
STREPHON ...	Alan Styler
THE FAIRY QUEEN...	Ella Halman
IOLANTHE ...	Ann Drummond-Grant
CELIA ...	Joyce Hill
LEILA ...	Yvonne Dean
PHYLLIS ...	Margaret Mitchell

CONDUCTOR—ISIDORE GODFREY

DECCA—Issued 1960. With dialogue.

Mono: LK. 4378/9. Stereo: SKL. 4119/20.

THE LORD CHANCELLOR	John Reed
EARL OF MOUNTARARAT	Donald Adams
EARL TOLLOLLER ...	Thomas Round
PRIVATE WILLIS	Kenneth Sandford
STREPHON ...	Alan Styler
THE FAIRY QUEEN ...	Gillian Knight
IOLANTHE ...	Yvonne Newman
CELIA ...	Jennifer Toye
LEILA ...	Pauline Wales
PHYLLIS ...	Mary Sansom

CONDUCTOR—ISIDORE GODFREY

**"PRINCESS IDA"**

DECCA—Issued 1954. LK. 4092/3. 2 Long-playing records.

KING HILDEBRAND	...	...	...	...	...	...	...	...	...	Fisher Morgan
HILARION ...	...	...	...	...	...	...	...	...	...	Thomas Round
CYRIL ...	...	...	...	...	...	...	...	...	...	Leonard Osborn
FLORIAN ...	...	...	...	...	...	...	...	...	...	Jeffrey Skitch
KING GAMA	...	...	...	...	...	...	...	...	...	Peter Pratt
ARAC ...	...	...	...	...	...	...	...	...	...	Donald Adams
GURON ...	...	...	...	...	...	...	...	...	...	John Banks
SCYNTHIUS ...	...	...	...	...	...	...	...	...	...	Trevor Hills
PRINCESS IDA	...	...	...	...	...	...	...	...	...	Victoria Sladen
LADY BLANCHE	...	...	...	...	...	...	...	...	...	Ann Drummond-Grant
LADY PSYCHE	...	...	...	...	...	...	...	...	...	Muriel Harding
MELISSA ...	...	...	...	...	...	...	...	...	...	Beryl Dixon

CONDUCTOR—ISIDORE GODFREY

"THE MIKADO"

DECCA—Issued 1950.

Ace of Clubs. ACL. 1014/5.  
 THE MIKADO ... Darrell Fancourt  
 NANKI-POO ... Leonard Osborn  
 POOH-BAH ... Richard Watson  
 KO-KO ... Martyn Green  
 PISH-TUSH ... Alan Styler  
 GO-TO ... Radley Flynn  
 YUM-YUM ... Margaret Mitchell  
 PITTI-SING ... Joan Gillingham  
 PEEP-BO ... Joyce Wright  
 KATISHA ... Ella Halman

CONDUCTOR—ISIDORE GODFREY

DECCA—Issued 1958.

Mono: LK. 4251/2. Stereo: SKL. 4006/7.  
 THE MIKADO ... Donald Adams  
 NANKI-POO ... Thomas Round  
 POOH-BAH ... Kenneth Sandford  
 KO-KO ... Peter Pratt  
 PISH-TUSH ... Alan Styler  
 GO-TO... Owen Grady  
 YUM-YUM ... Jean Hindmarsh  
 PITTI-SING ... Beryl Dixon  
 PEEP-BO ... Jennifer Toye  
 KATISHA ... Ann Drummond-Grant

CONDUCTOR—ISIDORE GODFREY

"RUDDIGORE"

DECCA—Issued 1962. Mono: LK. 4504/5. Stereo: SKL. 4504/5.

SIR RUTHVEN MURGATROYD ... John Reed  
 RICHARD DAUNTLESS ... Thomas Round  
 SIR DESPARD MURGATROYD ... Kenneth Sandford  
 OLD ADAM GOODHEART ... Stanley Riley  
 SIR RODERIC MURGATROYD ... Donald Adams  
 ROSE MAYBUD ... Jean Hindmarsh  
 MAD MARGARET ... Jean Allister  
 DAME HANNAH ... Gillian Knight  
 ZORAH ... Mary Sansom

CONDUCTOR—ISIDORE GODFREY

"THE YEOMEN OF THE GUARD"

DECCA—Issued 1951. LK.4029/30. 2 Long-playing records.

SIR RICHARD CHOLMONDELEY ... Donald Harris  
 COLONEL FAIRFAX ... Leonard Osborn  
 SERGEANT MERYLL ... Darrell Fancourt  
 LEONARD MERYLL ... Neville Griffiths  
 JACK POINT... Martyn Green  
 WILFRID SHADBOLT ... Richard Watson  
 FIRST YEOMAN ... Neville Griffiths  
 SECOND YEOMAN ... Geoffrey Sanders  
 ELSIE MAYNARD ... Muriel Harding  
 PHOEBE MERYLL ... Ann Drummond-Grant  
 DAME CARRUTHERS ... Ella Halman  
 KATE ... Deidree Thurlow

CONDUCTOR—ISIDORE GODFREY

"THE GONDOLIERS"

DECCA—Issued 1961. With dialogue. Mono: LK. 4402/3/4. Stereo: SKL 4138/9/40.  
 3 Long-playing records—with "COX AND BOX".

THE DUKE OF PLAZA-TORO ... John Reed  
 LUIZ ... Jeffrey Skitch  
 DON ALAMBRA DEL BOLERO ... Kenneth Sandford  
 MARCO PALMIERI ... Thomas Round  
 GUISEPPE PALMIERI ... Alan Styler  
 ANTONIO ... Michael Wakeham  
 FRANCESCO ... Joseph Riordan  
 GORGIO ... George Cook  
 THE DUCHESS OF PLAZA-TORO ... Gillian Knight  
 CASILDA ... Jennifer Toye  
 GIANETTA ... Mary Sansom  
 TESSA ... Joyce Wright  
 FIAMETTA ... Dawn Bradshaw  
 VITTORIA ... Ceinwen Jones  
 GUILIA ... Daphne Gill  
 INEZ ... Jeanette Roach

CONDUCTOR—ISIDORE GODFREY



During the Company's visit to Manchester, presentations were made by the Doulton Choir of "Mikado Jugs" to Mr. Isidore Godfrey, Mr. Herbert Newby and Mr. Frederic Lloyd. At the last moment the gift to Mr. Godfrey was changed for the figure "The Jester". The Doulton Choir had learned that he had seen this figure and remarked that it reminded him of one of his favourite characters—Jack Point.

*In the picture, left to right, Mr. Isidore Godfrey, Mr. Richard Hazell, Mr. Harold Shipley (Musical Director of the Doulton Choir), Mr. Anthony Raffell and Miss Jennifer Toye.*

It is easy to see which Opera Mr. Newby is here seen re-hearsing.

*Answer page 19.*



## “DO IT YOURSELF”

### *Some Suggestions for making Costume and Scenery*

The following notes have been compiled in the hope that they may be of some use to amateur societies who have never yet embarked on the fascinating business of making their own costumes and scenery. They are the result of experience gained by a small society in the course of producing five of the Savoy operas.

#### *General*

“Doing it yourselves” has the following advantages:—

1. Uniformity of artistic design, colour schemes etc., which helps to improve spectacle—to which Gilbert himself attached so much importance.

2. Flexibility, as scenery can be made to suit requirements of hall, and costume to fit (and suit) individual wearers.

3. Economy, as everything made can be used for repeat performances, and can frequently be adapted to other purposes, so money spent is an investment.

4. Stimulation of interest, not only for performers, but also for many others who do not want to act and sing but are prepared to make things.

There are however some disadvantages to be overcome, namely:—

1. The problem of storage—not so difficult for costume, but not always easy for scenery.

2. The time factor, which can be considerable, and must be allowed for if there is to be no panic!

#### *Procedure*

The key word is “organisation”. This follows the usual pattern so far as Society officials are concerned, but manufacture must be worked out on a phased plan, and must be progressed by regular meetings of those concerned to see that work is being kept up to date. It helps if groups of workers can arrange regular times to meet week by week. The first essential is for the designer of sets and costumes to prepare his designs, preferably with sketches, at a very early date indeed. The work can then follow a programme on the following lines.

#### *Sets and Scenery*

It is of tremendous advantage if a scale model of the stage to be used is made. A convenient scale is one half inch to the foot. On this model can be worked out all details of positioning, sizes of individual items and colour schemes. If coloured filters are also made, lighting effects can be studied.

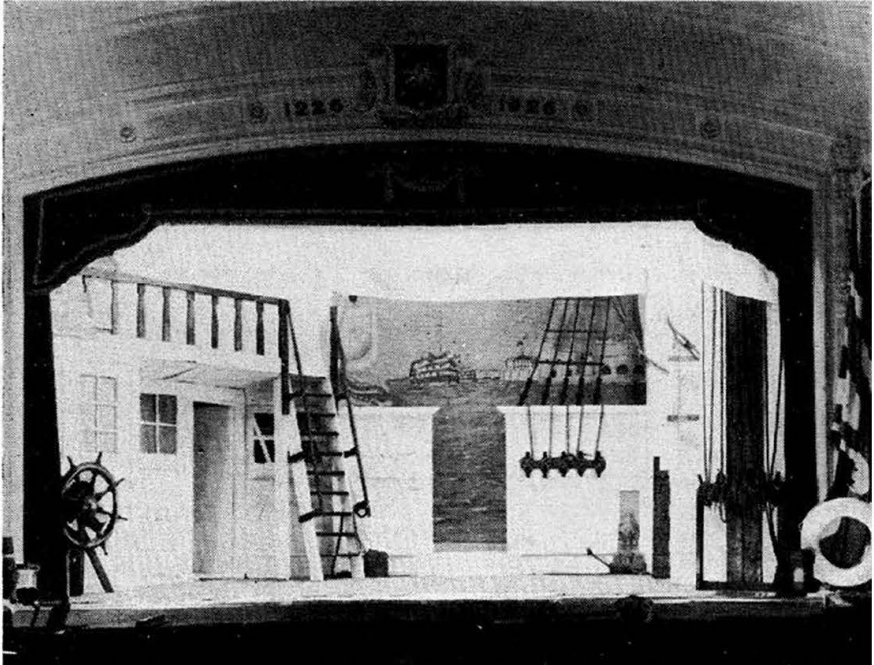
(The use of these filters often reveals defects in colour schemes). Having worked out requirements, it is advisable to make scale drawings of pieces of scenery as these can then be given to individual workers.

Materials for scenery are, of course, varied. Flats require wooden frames on which are fixed coverings of 3-ply wood or canvas, which of course can be re-painted and used again for later productions. But the handiest material for details is cardboard, of the type used for cartons. The large containers in which items like Frigidaires are packed can usually be obtained from dealers and provide large pieces which are easily cut and shaped with a knife, and can be built up into quite elaborate features, being joined together with adhesive. Scenery of this type stands up to a lot of rough handling, and being very light can be fixed to flats and quickly changed, enabling surprising alterations to be made to the sets without having to move the basic structure formed by the flats.

For the backdrop, it is advisable to obtain the proper scene canvas, which is not unduly expensive. Here again, the model is of great use as the design can be scaled off on the canvas and painted without having to suspend the canvas on the stage. The painting can actually be done, by this method, in sections which is a distinct advantage where working space is restricted.

The best paint to use is emulsion which can nowadays be obtained in a wide variety of deep colours. This paint is clean to use, and dries very quickly. If the canvas is well sized it is also very economical.

To ensure that progress is maintained it is essential to list every piece of scenery, with details of the work required and the names of those responsible, and to keep this constantly under review. Finally, the collection and transport of the scenery to the hall must be carefully arranged, or something vital may get lost!



Materials used in this set for *H.M.S. Pinafore* were as follows:—

*Sides of ship, cabin walls etc., made of cardboard on wooden frames.*

*Poop rail and ladder of solid wood (to bear weight).*

*Sails of unbleached sheeting.*

*Lifeboats cut out of cardboard also saluting cannon.*

*All ropes obtained from local contractor (condemned rope).*

*Back drop painted on scene canvas in emulsion paint.*

*Steering wheel borrowed.*

*N.B. The width of the proscenium in this case was approximately 22 feet.*

#### *Costume*

The first essential is to study the period and consult authorities, particularly if special dress, such as uniform, is involved. Excellent books on this subject can be obtained from any library. Following this, the search for suitable materials begins. There are firms which specialise in theatrical materials which are not expensive but which afford a wide choice of cloths suitable for a variety of subjects. Furnishing materials also are relatively inexpensive and often provide a very rich effect. But it is surprising how much material can be unearthed within the society itself, and an appeal for help produces very satisfactory results.

The next stage, (after the necessary calculation of quantities) is to enlist the working parties. These may consist of seamstresses and cutters but must also in-

Sir Joseph Porter, K.C.B.

Coat. *Blazer Cloth. Embroidery made in gold lame mounted on unbleached sheeting and cut out to paper pattern stuck on reverse. Braid—gold tinsel.*

Cocked Hat. *Buckram mounted on wire frame covered with black cloth. Braid—Gold tinsel. Real Ostrich feather.*

Badge and Star of K.C.B. *Cut out to design in cardboard. Star covered in silver plastic. Enamel colours.*

Sword. *Grip in wood bound with brass wire with brass knob. Guard from brass drawer handle.*

Sword frog. *Sheeting on buckram painted with white emulsion paint.*



clude some craftsmen and odd job men to make special items, props and accoutrements. It is here that the work can be spread over quite a wide area and so speed up production, but, as most costumes will have to go through a variety of processes, very careful organisation is required. It is best first to prepare a detailed list of the costumes, giving all the finer points of decoration etc., so that nothing is overlooked. From this list the work can be phased and tasks allotted. It is vital however to emphasise that each stage must be promptly completed, no matter how far off the production may seem, and the ideal is a steady progress of costumes, individually if need be, from one stage to another. Fitting is, of course, a problem, but if the wardrobe staff attend rehearsals, this can mostly be carried out, in relays, when the cast is altogether. Where a number of costumes of a similar pattern has to be made it is of advantage to make up one, complete to the last detail, as a pattern for the rest. In doing this, problems, for example of fastenings and the hang of materials, can be solved before time is wasted making a large number on an unsatisfactory basis.

When the costumes are ready, a date should be fixed for a dress parade at which final details, fit etc., can be checked. At this parade too, the wearers can be instructed in the art of dressing—an important matter in a complicated dress—and also in the procedure for changing, if a change is involved between acts. This parade, incidentally, if held just before the performance, is a great morale raiser!

Finally, collection and transport to the hall have to be arranged and in addition facilities for repair and ironing between performances so that the costume always appears clean and fresh.

### *Conclusion*

The above notes must perforce be of sketchy nature and will contain much that appears obvious. The obvious can however be overlooked once the procedure gets under way! There is, too, a wealth of detail to be gone into, and experiments made as to means of manufacture, which cannot be dealt with here. The writer would however be very pleased to offer advice to anyone who feels inclined to venture into the sphere of this most rewarding of pastimes and "do it yourself".

# Readers' Letters

Ayr.

Dear Sir,

*As nearly all the discussion of the neglected operas has centred on "Utopia Limited", may I attempt to extend it by putting in a word for "The Grand Duke"? I have a particular affection for this opera, as it was, in fact, the first I ever saw (an excellent production by Ayr Academy in 1953), but apart altogether from this, I feel strongly that it is the best, and the most deserving of revival, of the three neglected operas.*

*"The Grand Duke", as far as I can see, has only one serious weakness: its unusually far-fetched and complicated plot. This is undoubtedly a disadvantage, but surely not enough to justify the almost complete oblivion into which this opera has fallen. In spite of this defect the plot gives rise to some highly amusing and intensely Gilbertian situations, and much of the dialogue ranks with the very wittiest in all the G. & S. operas. Musically, too, its last numbers are of a quality Sullivan never surpassed. Julia Jellicoe has one of the most beautiful soprano parts in any opera; the first-act finale merits comparison with that of "The Gondoliers" (if not "Iolanthe") and certainly excels that of "The Pirates"; and Ludwig's father-song at the beginning of Act II is surely the best, in words and music, since "When you're lying awake".*

*"Utopia Limited", though the story is more straightforward and neatly handled, is, I think, definitely weaker on the whole than "The Grand Duke". Although the satire is among Gilbert's most brilliant (here I must respectfully disagree with Mr. Davis), he has allowed it to dominate the story at the expense of humour in plot and dialogue. The opera has also fewer outstanding musical numbers than its successor, and suffers from a large number of reminiscences from earlier operas in both the words and (to a lesser extent) the music. I do not mean, of course, that "Utopia" does not merit revival; I look forward as eagerly as anyone to seeing it restored to your repertoire. Excellent as is "Utopia's" claim to be revived, however, I still feel that "The Grand Duke" has an even stronger one.*

*I fully appreciate, of course, that the initial cost of reviving a neglected opera is an important consideration. However, as there must be thousands of admirers of G. & S. who would welcome the opportunity of seeing a D'Oyly Carte production of "The Grand Duke", "Utopia Limited" or "The Sorcerer", I do not think you are justified in stating with such certainty that they would not be "good box-office" when you have never tried to find out. The public's reaction to amateur performances, when they occur, seems to be almost invariably encouraging. (I may say that my own society's recent productions of "Trial" and "The Sorcerer" were its most financially successful productions since its foundation!). Mr. Lloyd, in the first edition of the "Sayoyard", explained that you can only carry a limited number of the less popular operas. Could you not overcome this difficulty by an arrangement whereby one or perhaps two of the lesser-known operas would be presented each season in yearly rotation, the old favourites, of course, being performed regularly to meet the initial expense? Working on this system, you could successfully revive all three of the neglected operas within a relatively short time.*

*As inheritors of the Gilbert and Sullivan tradition, I think you ought to present the entire range of their works, not only those which were originally most successful. I therefore hope that you will attempt to rescue "The Sorcerer", "Utopia Limited", and "The Grand Duke" from the neglect which many people firmly believe to be undeserved.*

Yours sincerely,

JOHN D. R. MCCLURE.

# SALES PAGE



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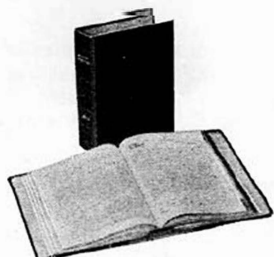
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# AMATEUR DIARY OF FORTHCOMING PRODUCTIONS

Dublin—St. Louis M.D.S. (in Waterford Festival) ...	<b>The Pirates of Penzance</b>	8th September	Theatre Royal, Waterford
Leek—Leekensian A.O.S. ...	<b>Iolanthe</b> ... ..	9/14 Sept.	Grand Theatre, Leek
York Youth C.O.S....	<b>The Mikado</b> ... ..	16/21 Sept.	Joseph Rowntree Theatre, York
Redruth A.O.S. ....	<b>Ruddigore</b> ... ..	23/28 Sept.	Regal Theatre, Redruth
Hull—Hymers College ...	<b>The Yeomen of the Guard</b>	25/28 Sept.	Memorial Hall, Hymers Col.
Donnington Garrison A.D.O.S. ... ..	<b>Patience</b> ... ..	30 Sept./5 Oct.	"Little Theatre", Donnington
Swansea—Uplands Arts Club	<b>Iolanthe</b> ... ..	30 Sept./5 Oct.	
Peterborough G. & S. Players ... ..	<b>The Yeomen of the Guard</b>	30 Sept. 5 Oct.	Elwes Hall, Church Walk, Peterborough
Warrington — Crosfield O.D.S. ... ..	<b>H.M.S. Pinafore</b> ... ..	2/5 October	Crosfield Centenary Theatre
Huddersfield—Colne Valley High School ... ..	<b>Princess Ida</b> ... ..	3/5 October	The School
Braintree and Bocking M.S.	<b>Ruddigore</b> ... ..	10/12 October	
Worcester Park — Cudding- ton Players ... ..	<b>The Gondoliers</b> ... ..	14/19 October	
Newcastle & District A.O.S.	<b>The Mikado/ The Gondoliers</b> ... ..	14/19 October	
St. Helens Catholic Amateur G. & S. Society ... ..	<b>Princess Ida</b> ... ..	14/19 October	
West Wickham O.S. ... ..	<b>H.M.S. Pinafore</b> ... ..	14/19 October	
St. Johns Sidcup A.O.S. ...	<b>The Pirates of Penzance</b>	16/19 October	
London—St. George's Cathed- ral O.S. ... ..	<b>Patience</b> ... ..	15/19 October	
West Rhine M.S. ... ..	<b>Patience</b> ... ..	16/19 October	Garrison Theatre, Rheindah- len
Blackburn Arts Club ...	<b>The Pirates of Penzance</b>	21/26 October	Community Theatre, Black- burn
Walsall and District A.O.S.	<b>The Mikado</b> ... ..	21/26 October	W. R. Wheway School. Walsall
Shipley Wesleyan Reform A.O.D.S. ... ..	<b>Ruddigore</b> ... ..	21/26 October	
The Haslemere Players ...	<b>Trial/Pinafore</b> ... ..	22/26 October	Haslemere Hall
Wolverhampton — Trinity A.O.S. ... ..	<b>Princess Ida</b> ... ..	22/26 October	Wulfun Hall, Wolverhampton
St. Pauls (Seacombe) O.S....	<b>Patience</b> ... ..	22/27 October	
Stamford G. & S. Players ...	<b>The Pirates of Penzance</b>	22/26 October	The Exchange Hall, Stamford
London—Clapham O.S. ...	<b>The Mikado</b> ... ..	24/26 October	Battersea Town Hall
Oldham — Smith Street O.D.S. ... ..	<b>The Gondoliers</b> ... ..	26 Oct./2 Nov.	Smith Street Sunday School
Maryport A.O.S. ... ..	<b>The Pirates of Penzance</b>	28 Oct./2 Nov.	Empire Theatre, Maryport
Barnsley Junior C.O.S. ...	<b>The Mikado</b> ... ..	28 Oct./2 Nov.	Barnsley Boys' Club
Birmingham—Erdington O.S. ... ..	<b>The Mikado</b> ... ..	28 Oct./2 Nov.	Moor End Lane School Hall
New Earswick D.O.S. ...	<b>H.M.S. Pinafore</b> ... ..	28 Oct./2 Nov.	
Stoke - on - Trent — Centen- ary Amateurs ... ..	<b>The Sorcerer</b> ... ..	29 Oct./2 Nov.	Hilltop Assembly Hall, Burslem
Birmingham — Northfield A.O.S. ... ..	<b>Iolanthe</b> ... ..	30 Oct./2 Nov.	
Birmingham — Queensbridge O.S. ... ..	<b>The Gondoliers</b> ... ..	30 Oct./2 Nov.	

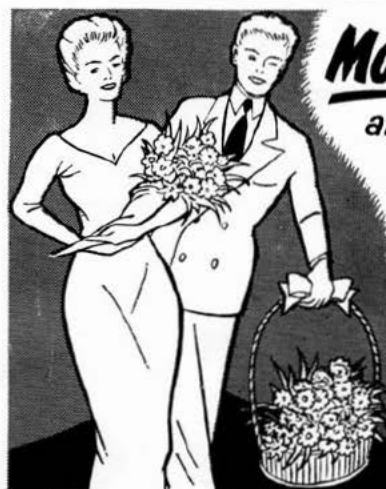
Sheffield—City Comic O.S.	Iolanthe ... ..	4/9 November	The Montgomery Hall
Ipswich G. & S. A.O.S.	Iolanthe ... ..	4/9 November	Ipswich Civic College
Bradford — Lidget Green Congregational Church Choir ... ..	Patience ... ..	4/9 November	Lidget Green Congregational Church
Lancaster — St. Joseph's A.O.S. ... ..	Iolanthe ... ..	4/9 November	St. Joseph's Hall
Birmingham—Savoy O.S.	Patience ... ..	6/9 November	Birmingham & Midland Institute
Ipswich—Northgate Gram- mar School ... ..	The Gondoliers ... ..	6/9 November	Northgate School Hall
London—Lewisham O.S.	The Gondoliers ... ..	7/9 November	Lewisham Town Hall
Haverfordwest Arts Club	The Gondoliers ... ..	7/9 November	
London —The Geoids O.S....	The Yeomen of the Guard	8/9 November	
Cannock Chase O.S.	The Gondoliers ... ..	9/16 November	Forum Theatre, Cannock
Opera Club of Reigate and Redhill ... ..	The Mikado ... ..	12/16 November	The Market Hall, Redhill
Rhyl and District A.O.S.	H.M.S. Pinafore	14/16 November	Rhyl Pavilion
Newcastle—Walker Parish Church M.S. ... ..	The Mikado ... ..	12/16 November	
Romford & District O.D.S.	The Gondoliers ... ..	15/16 & 22/23 November	
London—Mill Hill A.O.S....	Ruddigore ... ..	18/23 Nov.	Hartley Hall, Mill Hill
Stockport — Our Lady's A.O.S. ... ..	Iolanthe ... ..	18/23 Nov.	
Liskeard & District C.S.	Iolanthe ... ..	18/23 Nov.	
Congleton A.O.S. ... ..	Iolanthe ... ..	18/23 Nov.	
London—Putney O.S.	The Yeomen of the Guard	19/21 Nov.	Wandsworth Town Hall
Manchester — St. Dunstons O.D.S. ... ..	The Gondoliers ... ..	19/23 Nov.	
London—Eltham O.G.	Iolanthe ... ..	21/23 Nov.	Eltham Little Theatre
Leeds Industrial Co-opera- tive Soc. ... ..	The Yeomen of the Guard	26/30 Nov.	People's Hall
Cranbrook O.D.S. ... ..	Patience ... ..	26/30 Nov.	Vestry Hall, Cranbrook
Cambridge A.O.S. ... ..	H.M.S. Pinafore	26 Nov./6 Dec.	Arts Theatre, Cambridge
Rochester—Sir Joseph Wil- liamsons Mathematical School ... ..	The Mikado ... ..	27/30 Nov.	Chatham Town Hall
Crawley—Sarah Robinson Eve. Inst. ... ..	Trial/Sorcerer ... ..	27/30 Nov.	Sarah Robinson School
Stoke - on - Trent — Moor- side Secondary School ... ..	The Pirates of Penzance	2/5 December	Moorside Secondary School
Tranent — Newtongrange Church Choir ... ..	H.M.S. Pinafore	2/6 December	Newtongrange Church Choir
London—Wimbledon L.O.S.	The Mikado ... ..	2/7 December	
Heston & Isleworth L.O.C.	Patience ... ..	4/7 December	Holy Trinity Hall, Hounslow
London—Emmanuel O.C....	Iolanthe ... ..	4/7 December	
Southampton—Itchen Gram- mar School ... ..	Iolanthe ... ..	10/14 Dec.	
Melton Mowbray Grammar School ... ..	The Pirates of Penzance	10/14 Dec.	School
Brynmawr County School...	The Mikado ... ..	11 December	The Market Hall, Brynmawr
London—Colfe's Grammar School ... ..	The Yeomen of the Guard	11/13 Dec.	Lewisham Town Hall
Egham County Secondary School ... ..	The Gondoliers ... ..	11/14 Dec.	Egham County Seco nary School
Manchester — William Hulme's Grammar School	Iolanthe ... ..	11/14 Dec.	School
Brighton, Hove & Sussex Grammar School...	H.M.S. Pinafore	11/14 Dec.	School Hall

As usual, the Editor would like to publish in the next issue the fullest possible list of forthcoming amateur productions. He would be very appreciative if secretaries of societies would send information not later than 25th October, 1963.

## BAB CROSSWORD SOLUTION

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Page 11 Answer: IOLANTHE



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September 9th	Coventry Theatre, Coventry	
16th	Hippodrome, Brighton	22nd July
23rd	" "	
30th	King's Theatre, Southsea	3rd August
October 7th	" " "	
14th	Princess Theatre, Torquay	9th September
21st	" " "	
28th	Hippodrome, Bristol	19th August
November 4th	" "	
11th	Royal Court Theatre, Liverpool	21st October
18th	" " " "	
25th	" " " "	
December 2nd	Congress Theatre, Eastbourne	2nd September

**London Season 1963-64**

## SAVOY THEATRE

**FIRST NIGHT**

**16th DECEMBER**

**Priority booking for Associate Members will begin on 28th October  
—see page 3 "The Savoyard".**



# THE SAVOYARD

DECEMBER 1963

# THE SAVOYARD

Volume 2

Number 3

Issued by The D'Oyly Carte Opera Trust Limited

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Telephone: TEM 1533

*Editor:* William R. Edes

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## THE SAVOYARD

The next issue of "The Savoyard" is planned for April. It will be supplied free of charge to all Associate Members, and to all Societies whose Secretaries have been enrolled as Associate Members.

## ASSOCIATE MEMBERSHIP

Annual fees are: Individuals 10/-; U.S.A. and Canada \$2; Groups, in the name of the Secretary of a Society or Organisation, £3 3s. 0d.

Membership normally runs from October 1st to September 30th. The subscription of a member joining for the first time between July 1st and September 30th will cover the period ending on September 30th of the following year.

## Contents

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Introducing the Company	9	The Neglected Ones	15
		Amateur Diary	16

### Last Night

It is still not certain when the season at the Savoy Theatre will finish, but as soon as this date is fixed special booking forms will be despatched to all Associate Members. Admission on the last night will be confined to Associate Members and their friends. If the demand is overwhelming it may be necessary to hold a ballot, but, in any case, no Associate Member will be able to buy more than two seats.

### Cued Conductor's Scores

It has long been a cause of complaint that, although we hire out orchestral parts in small sets to Societies and others that cannot muster a full orchestra, the results are often unsatisfactory because a reduction in the size of an amateur orchestra is most unlikely to be an overall proportionate reduction. If, say, the strength of the violins, the oboes, and the horns were all halved, the volume would be too small in places but at least the notes in Sullivan's score would all be there. If, however, there were plenty of violins but no violas and no clarinets, the effect on the score would sometimes be disastrous.

To help in solving this problem, the Trust has arranged for specially cued conductor's copies to be prepared from Sullivan's original scores, and as these become available they will be substituted for those at present being hired out. *H.M.S. Pinafore* has already been done by William Cox-Ife and will be available before long.

### The Touring Orchestra

In the September 1963 issue of the "Gilbert and Sullivan Journal", George Baker says that the Gilbert and Sullivan operettas "require, nay demand, an orchestra of 32 instrumentalists in order to have the requisite number of string players. If the takings at the Box-office are not sufficient to provide such an orchestra, the Trustees of the D'Oyly Carte Opera Trust should apply to H.M. Treasury for a financial grant in order to present our national treasures as they should be presented."

The first sentence is right enough, as is recognised by the D'Oyly Carte Company when it has a London or New York season; but the second sentence seems to indicate too trusting a belief in the open-handedness of the Treasury.

A paragraph elsewhere in the same number of the "Gilbert and Sullivan Journal" says: "It has not been generally appreciated that the Company has in this country been touring its own orchestra of 22 players during the last two years. This has distinct advantages over the old system whereby a permanent nucleus of musicians was supplemented in each town by local players."

The "distinct advantages" are, of course, musical; they are certainly not economic, as the new method is a good deal more expensive than the old. Nonetheless the sad fact is that in these two years only one provincial critic has commented on the improved standard of orchestral playing. This, we fear, would be no more encouraging to the Treasury than it has been to the D'Oyly Carte management.

### Back Numbers

Single back-number copies of "The Savoyard" are available at 1s. each, including postage—2s. 6d. for all back numbers to date.

## Ties and Headscarves

We apologise to all those Associate Members who have ordered ties and been kept waiting a long time for delivery. We were caught napping by the huge number of orders that followed the publication of the Sales Page in our last number, and the manufacturers were unable to keep pace with our fresh orders.

Another consequence was a renewal of the demand for a headscarf for the lady Associate Members. These are now in preparation but will not, unfortunately, be ready in time for Christmas; they will be on sale in the Spring and details will be published in our next issue.

## The Neglected Ones

We publish in this issue a most interesting letter from Mr. R. P. Mayor, who was one of the early contributors on this subject. This correspondence has now been running for two years, and although, as Mr. Mayor says, it is fun, he is also right in saying that we are not getting anywhere at all, and we feel it is time for the correspondence to cease.

We have attempted on page 15 to sum up what we believe to be the official attitude to some of the questions raised.

## Early Programmes

We hope to reproduce from time to time some early programmes and in this number publish as a centre-page spread a reproduction of the first-night programme of "Ruddy-gore" at the Savoy Theatre in January 1887. Aficionados will note the original spelling "Ruddygore" which so shocked the public that it had to be changed. Others less expert will suffer a pang of envy over the prices and a smile of amusement at the boast about the use of electricity.

## New Production

When the Company performs "The Mikado" at the Savoy Theatre in the New Year, it will be done in a new production by Anthony Besch. New scenery has been designed by Disley Jones but the traditional costumes designed by Charles Ricketts are being retained.

**DAWN BRADSHAW** marries **MICHAEL PORTER** on 15th December 1963 at St. Paul's Church, Leyton. Michael plays second flute in our touring orchestra and they met on the Company's return from America in January of this year.

There will be four bridesmaids at the wedding, Beti Lloyd-Jones, Eileen Bruckshaw, Marion Martin (all members of the Opera Company now) and Anne Sessions, who left the Company in July to go into "My Fair Lady".



## Alan Styler

Since the Company returned from America, Alan Styler has spent some time in hospital, and many of his admirers have written enquiring why he has not been singing and whether he has left the Company. Audiences everywhere will be glad to know that he has certainly not left the Company, and that he is now much better and once again singing some of his old parts.



# A BRIEF HISTORY OF THE SAVOY THEATRE

The story of the Savoy Theatre is bound up with the fortunes of Gilbert, Sullivan and D'Oyly Carte.

During the run of *H.M.S. Pinafore* at the Opera Comique in 1878, Richard D'Oyly Carte decided to build his own theatre especially suited to the requirements of the new school of comic opera.

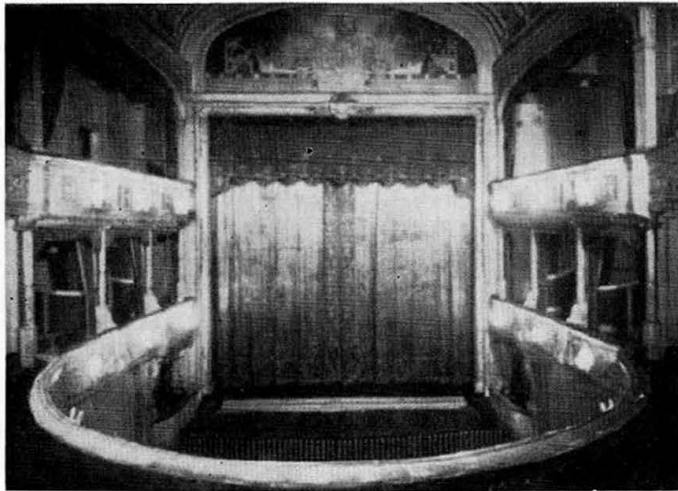
After some difficulty, he found a suitable site, a rough sloping patch of ground, situated close by the Thames Embankment, within the precincts of the ancient Savoy Palace and adjacent to the Chapel Royal. He purchased the freehold; plans for the theatre were drawn up by C. J. Phipps; and it was built with great speed and efficiency by Messrs. Patman and Fotheringham, with the main frontage placed at the Embankment end of the plot and with a seating capacity of 986. There were many innovations. Among them the decor of the new theatre was outstanding and far in advance of any other theatre; but the great innovation new to London was "THE electric light." Through the enterprise of Richard D'Oyly Carte, the Savoy was the first theatre in the world to be lit by electricity.

The theatre opened on October 10th, 1881 with *Patience*, by Gilbert and Sullivan, transferred from the Opera Comique, where it had first been produced on April 23rd, 1881. The Prince and Princess of Wales were present and seldom had a more distinguished audience been seen in any other theatre. The Savoy then became the home of the Gilbert and Sullivan Operas, which were produced by Richard D'Oyly Carte as follows:—*Iolanthe* (November 25th, 1882), *Princess Ida* (January 5th, 1884), *The Sorcerer* in a slightly revised version and *Trial by Jury* (October 1st, 1884), *The Mikado* (March 14th, 1885), *Ruddigore* (January 22nd, 1887), *The Yeomen of the Guard* (October 3rd, 1888), *The Gondoliers* (December 7th, 1889), *Utopia Limited* (October 7th, 1893).

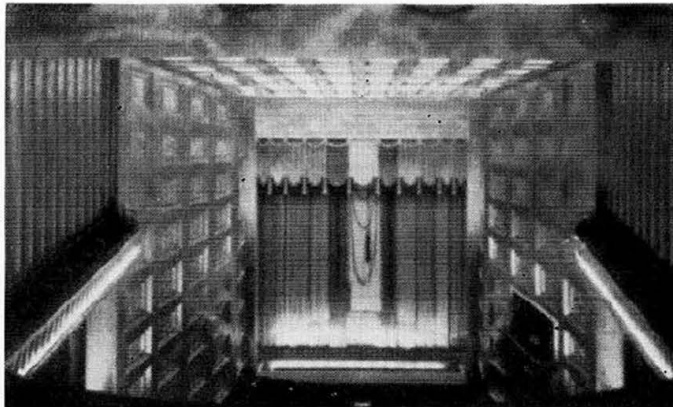
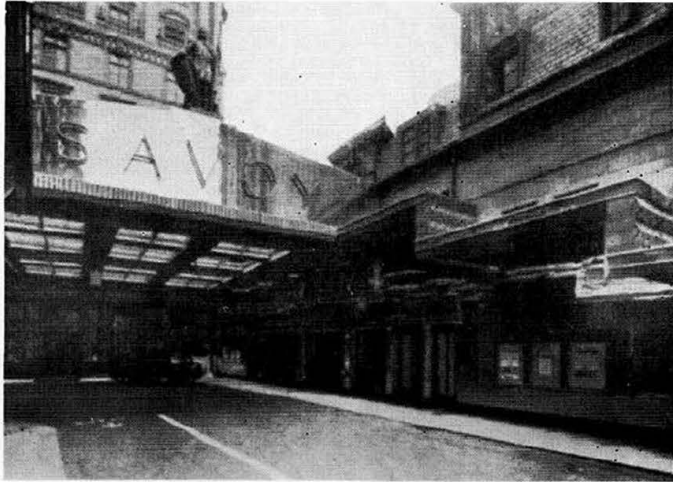
During the interval between *The Gondoliers* and *Utopia Limited*, when Gilbert and Sullivan were estranged, various other pieces were produced, and after *Utopia Limited* there were a number of productions which were comparatively unsuccessful.

On March 7th, 1896 *The Grand Duke* by Gilbert and Sullivan was produced but was a failure. It was their last joint work. Gilbert's last opera *Fallen Fairies*, with music by Edward German, was produced here in 1909.

By this time, the Strand extension had been built of the Savoy Hotel, another enterprise that owed its inception to the imagination, vigour and business ability



*The exterior and interior views above show how the first Savoy Theatre looked in 1881, when it opened on October 10th with "Patience", transferred from the Opera Comique.*



*Forty-eight years later, in 1929, the theatre was re-built, and above are shown Savoy Court and the present interior*

of D'Oyly Carte and, under the direction of his widow, Helen, the theatre entrance was moved from the Embankment to the Strand. Later still, this entrance was given a fresh design by the distinguished architect, Sir Howard Robertson, R.A.

In 1929, the Savoy Theatre was entirely reconstructed and given the form in which it is today. The three-tier auditorium of the old interior was swept away, leaving only its main walls, and the new two-tier theatre was designed by Frank A. Tugwell, with interior decorations by Basil Ionides.

The reconstruction started directly after the long run of *Journey's End* on 3rd June 1929 (the play transferred to the Prince of Wales's) and, repeating the speed with which the original theatre had been built, the new theatre, seating 1,123, reopened a few months later on 21st October 1929 with a revival of *The Gondoliers*; there had not been a D'Oyly Carte Season since 1909 at the Savoy Theatre.

The Gilbert and Sullivan revivals of 1929/30 and 1932/33 were very popular. Other successful productions were *Young Woodley* (1928), which caused a stir and had a long run, *Jolly Roger* and *Please!*, a Charlot Revue (1933), and after the outbreak of war in 1939 the outstanding productions were a Cochran Revue, *Lights Up* (1941), and *The Man Who Came To Dinner*, with Robert Morley, which ran for 709 performances from December 1941. The latter play was presented by Firth Shephard, who remained at the theatre until his death in 1949. Other productions were *My Sister Eileen* (1943), a revival of *The Last of Mrs. Cheyne*, with Jack Buchanan and Coral Browne (1944) and *The First Gentleman* (1945), with Robert Morley. Later successes were *Life with Father* (1947) and *A La Carte*, an Alan Melville Revue (1948).

D'Oyly Carte Opera returned for the Festival of Britain Season in 1951, and again in 1954, when *Princess Ida* was revived. Recent years have been marked by Noël Coward's *Relative Values* (1951), Agatha Christie's *Spider's Web* (1954) *Subway in the Sky* (1957), Julian Slade's musical play *Free as Air* (1957), *A Day in the Life of . . .* (1958), *The Ring of Truth* (1959), *The Gazebo* (1960), *Bird of Time* (1961), the Noël Coward musical *Sail Away* (1962) and *The Masters*, a C. P. Snow adaptation, with John Clements (1963).

A Gala Season of the Gilbert and Sullivan Operas was presented by the D'Oyly Carte Opera Trust in 1961/62 with enormous success.

The theatre is owned by a company of which Rupert D'Oyly Carte was Chairman for many years and now his daughter, Bridget D'Oyly Carte, is the family representative in the third generation. The present Chairman is Mr. Hugh Wontner, Chairman of the Savoy Hotel, whose father, Arthur Wontner, played Orsino in the famous Granville Barker production of *Twelfth Night* at the Savoy, with Henry Ainley and Lillah McCarthy, in 1910. Another Director is A. P. Herbert, who is too well known to need any introduction.

The great theatrical name of Irving is also associated with the Savoy, for Sir Henry's son, H. B. Irving, was for many years in management there, and so too was Robert Courtnidge, father of Cicely Courtneidge.

The story of the Savoy Theatre in its early years is told in *Gilbert, Sullivan and D'Oyly Carte* by Francois Cellier and Cunningham Bridgeman (1927) and many other books on the partnership.

# INTRODUCING THE COMPANY

(8)



*Mary Sansom*

Mary Sansom joined the Company in 1956 and has been a principal soprano since August 1959. Before joining the Company she had considerable amateur experience and studied singing in Bristol where she now lives with her husband Alan Barrett, a former member of the Company.

Since joining the Company she has played all the minor and major soprano roles with the exception of Kate in *The Yeomen of the Guard*; Casilda in *The Gondoliers* and the title role in *Princess Ida*.

She is interested in all types of handcraft including needlework and lampshades. She has a large collection of national dolls, her two latest additions being an Eskimo and a Japanese lady acquired during the Company's last American Tour.

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Present parts:

Patience in *Patience*  
Phyllis in *Iolanthe*

Rose Maybud in *Ruddigore*  
Gianetta in *The Gondoliers*  
Lady Psyche in *Princess Ida*

This (SATURDAY) Evening, January 22nd, 1887, first production of a  
New and Original

SUPERNATURAL OPERA, IN TWO ACTS,  
ENTITLED

# RUDDYGORE

## OR, THE WITCH'S CURSE.

Written by

W. S. GILBERT.

Composed by

ARTHUR SULLIVAN.

+ DRAMATIS + PERSONÆ. +

### Mortals.

Robin Oakapple	(A Young Farmer)	Mr. GEORGE CROSSMITH
Richard Dauntless	{ His Foster Brother—A Man-o'-war's Man }	Mr. DURWARD LELY
Sir Despard Murgatroyd	-	Mr. RUTLAND BARRINGTON
	(Of Ruddygore—A Wicked Baronet)	
Old Adam Goodheart	{ Robin's Faithful Servant }	Mr. RUDOLPH LEWIS
Rose Maybud	- (A Village Maiden) -	Miss LEONORA BRAHAM
Mad Margaret	- - - -	Miss JESSIE BOND
Dame Hannah	- - - -	Miss ROSINA BRANDRAM
Zorah	! (Professional Bridesmaids)	{ Miss JOSEPHINE FINDLAY
Ruth	;	Miss LINDSAY

### Ghosts.

Sir Rupert Murgatroyd	- (The First Baronet) -	Mr. PRICE
Sir Jasper Murgatroyd	- (The Third Baronet) -	Mr. CHARLES
Sir Lionel Murgatroyd	- (The Sixth Baronet) -	Mr. TREVOR
Sir Conrad Murgatroyd	- (The Twelfth Baronet) -	Mr. BURBANK
Sir Desmond Murgatroyd	(The Sixteenth Baronet) -	Mr. TUER
Sir Gilbert Murgatroyd	- (The Eighteenth Baronet) -	Mr. WILBRAHAM
Sir Mervyn Murgatroyd	- (The Twentieth Baronet) -	Mr. COX
	— AND —	
Sir Roderick Murgatroyd	(The Twenty-first Baronet)	Mr. R. TEMPLE

Act I.—The Fishing Village of Rederring in Cornwall.

Act II.—Picture Gallery in Ruddygore Castle.

TIME.—EARLY IN THE PRESENT CENTURY.

This re-production is of the original "Ruddygore"

In the First Act, Officers of the following Regiments are represented, in the order in which they stand on the Stage.

7th Hussars,  
1st Life Guards,  
18th Hussars,  
8th Light Dragoons,  
Royal Engineers,  
Royal Horse Guards,  
Royal Horse Artillery,  
52nd Light Infantry,  
3rd Dragoon Guards,  
12th Light Dragoons,

9th Lancers,  
Coldstream Guards,  
19th Lancers,  
87th Regiment,  
17th Light Dragoons,  
Royal Artillery,  
Scots Guards,  
10th Hussars,  
Grenadier Guards,  
15th Hussars.

On THIS OCCASION the Opera will be conducted by the Composer.

Musical Director  
Stage Manager

Mr. FRANÇOIS CELLIER.  
Mr. W. H. SEYMOUR.

THE Scenery by Mr. HAWES CRAVEN, by permission of Mr. HENRY IRVING. The Family Portraits by Mr. BALLARD. The Military Uniforms by Messrs. CATER & Co., from designs supplied by the Fine Art Military Gallery, 61, Pall Mall. The Ancestors by Madame AUGUSTE, from designs by WILHELM. The Ladies' Dresses by Madame AUGUSTE. The Wigs by CLARKSON. The incidental Dances arranged by Mr. JOHN D'AUBAN. The Management desires to acknowledge the assistance afforded by Mesdames SYKES, JOSEPHINE & Co.

The Opera produced under the personal supervision of the Author and Composer.

*The Theatre (Stage and Auditorium) is lighted by Electricity.*

### NO FEES OF ANY KIND.

PROGRAMMES are provided and Wraps taken free of charge. Any attendant detected in accepting money from visitors will be instantly dismissed; the public is therefore requested not to tempt the attendants by offering them gratuities.

The Refreshment Saloons are under the direct control of the Management, and everything will be found to be of the best quality.

All letters on any business connected with the SAVOY THEATRE should be addressed to MR. R. D'OLYV CARTE, and not to any individual official.

Private Boxes £3 3/ & £1 1/, Stalls 10/6, Balcony Stalls 7/6,  
First Circle (reserved) 4/, Pit 2/6, Amphitheatre 2/, Gallery 1/.

Opera Glasses by H. LAURENCE, Optician, 1A, Old Bond Street, W.

# Readers' Letters

## "Do it yourself"

London, W.2.

Dear Sir,

*Fascinating as it all is, there is much in Lt. Col. MacLeod's "do it yourself" scenery that is enough to make an honest fireman shudder! What Captain Shaw (author of a classic work on "Fires in Theatres") would say I cannot imagine. But I think it should be pointed out to amateur societies that many of the materials advocated by Col. MacLeod would never be allowed in any hall or theatre over which a local authority has jurisdiction, while the fire prevention branch of a fire brigade—not to mention a fire insurance company—would look askance at the use in any building—private or public—to which an audience would be admitted of materials such as cardboard which cannot be made properly fire-resistant. While not wishing to disparage the enterprise of Col. MacLeod and his colleagues, I feel one must echo Casilda: "I see your idea. It's ingenious, but don't do that."*

Yours faithfully,

D. GRAHAM DAVIS.

## New Wine in Old Bottles OR I've Got a Little List - to Port

London, S. W.6.

Dear Sir,

*Has the D'Oyly Carte Opera Trust considered putting out some official modernised wording for some of the Gilbert and Sullivan songs?*

*These operas are period pieces, and I think it is wrong to try and bring up to date individual lines or passages of dialogue; but surely some of the well-known songs would be improved by not being so full of allusions that are now rather meaningless? Apparently it has long been permissible to change an occasional line or two in "I've got a little list"; but why not write in a totally new verse that would have relevance to the 1960's?*

*I myself would like to see a whole new verse on modern nuisances to whom the Mikado would allot suitable punishment, but other readers may have stronger candidates for the roles I am proposing.*

Yours faithfully,

(MRS.) THEODORA WILSON.

## Neglected ones

Chicago, Illinois, U.S.A.

Gentlemen:

*I would like to add my comments to all those which have been given concerning the neglected operas. Whatever our degree of enthusiasm for Gilbert and Sullivan may be, we should all acknowledge that the starting point on this subject must be a discussion of the chances for financial success. To be blunt, if any neglected operas of Gilbert and/or Sullivan were produced, would they make money? Very well then, let us examine the evidence we have to see if an answer can be provided. First off, if the D'Oyly Carte Company were to revive any of Gilbert and Sullivan's lesser known works they would not be setting any precedent. In the past many revivals have been undertaken, all achieving the same result, unqualified success.*



Permit me to list but a few examples. In 1884 *The Sorcerer* was revived and, in the words of Leslie Baily from his book, "The Sorcerer which had been a lukewarm success in 1877 became a red-hot favourite in 1884."

In 1920, *Ruddigore* was revived after lying on the shelf for 33 years and was the rage of the season. Recently, *Princess Ida* has been put back on the boards with the result that it, too, has become quite successful. From the 1880's right up to the present day, the story of the revivals of *Mikado*, *Gondoliers*, *Iolanthe*, and all the others has been a tale of repeated successes which must have put many, many pounds into the D'Oyly Carte Company's coffers.

However, there is more evidence to consider. From time to time a smaller opera group will perform *Utopia*, *The Grand Duke*, or some other work of either Gilbert or Sullivan. Nearly always these productions are attended by large, enthusiastic audiences who are not slow to show their interest and appreciation.

Another factor involved is that England does not have to go it alone in support of the operas. The United States has recently demonstrated its attitude toward both Gilbert and Sullivan opera and the D'Oyly Carte Company. We Americans must admit that we have no company which can compare with the D'Oyly Carte and that the great tradition, which is entirely English in its character, is best served and maintained by Englishmen. Yet, G. & S. opera has always been loved and supported in the States. Even in the beginning interest in the operas was so great that we Americans felt obliged to make copies so that we might put on our own pirated versions. Despite the varied and widespread activities in this country, we look, for the most part, to England and the D'Oyly Carte Company to provide the guidance, synthesis of ideas, and leadership which is needed to keep the operas alive and before the public.

However, if we feel that the proper leadership is not forthcoming in sufficient degree, we will then act on our own. So now, while the D'Oyly Carte Company feels quite chary about performing or recording the neglected operas, some companies in the States are doing so. The Lyric Opera Co of Washington D.C. has produced *Thespis* (I can't imagine where they acquired the music), *Utopia Limited* (which they recorded, sold out, and were forced by the many requests to record again, this time with dialogue), and *The Grand Duke* (which they have also recorded).

Concerning the latter, the *Washington Post* referred to it as the "grand Grand Duke". Another company called the "New Savoyards" of Winnetka, Illinois, has also recently produced and recorded *The Grand Duke*. Needless to say, all these productions were highly successful as the sale of records would attest.

All the foregoing factors should provide an answer of crystal clarity to those who ask if new productions would be profitable.

The real question now is not whether new productions will make money, the answer to that is clear, but whether in the future there will be progress or stagnation. The question is whether new *Mikados*, *Iolanthes* and *Gondoliers* will be given to the public or will we all stay rooted on dead center afraid to move down any new path.

What is here advocated is that we shed forever that part of "the tradition" which insists that some of the operas were (and therefore must always be, apparently) failures. That the later operas and all of Sullivan's serious music were of poor quality has been, as it were, a lesson which we have all had to learn until we could repeat it ad nauseam. Such notions simply become part of the tradition. Yet, very few of us had ever heard those pieces which we were so ready to condemn. When opportunities were provided, modern audiences have responded by ignoring traditional attitudes and have found the pieces immensely enjoyable.

Since all the accumulated evidence points to the conclusion that a splendid market for new productions exists, it is respectfully suggested that the D'Oyly Carte Company make arrangements in the near future with Decca Recording Company to expand the list of recordings. Several additions of hitherto unrecorded operas by Gilbert and/or Sullivan (both wrote and composed operas with others) should be added to the catalogue.

There is a wide selection to choose from and I rather agree with the gentleman who suggested that one or two neglected operas be performed, or at least recorded, each year. It would be most wonderful indeed to include one of the neglected works in the Company's repertoire when it visits the States again next fall.

Since recordings appear to raise interest and serve as fine advertisement generally, it is suggested that a good policy would be to have recordings precede the production of each new piece. In this way more people will become aware of each new piece and the chances of larger audiences attending the actual production will be greater.

In any event, it is sincerely hoped that the D'Oyly Carte Company will read the signs of the times correctly and perceive how bright the future of Gilbert and Sullivan, both together and separately, can be. Many are now demanding more of their works and many more will join the throng once they have been treated to a small sample. It is hoped that timidity will be set aside, and that those who have the power to act will display the faith in themselves and their followers that will lead them to take the bold and decisive action which the times demand.

Most respectfully yours,

ROBERT E. SHELTON JR.

### Neglected ones

St. John's Wood, N.W.8.

Dear Sir,

I enjoy the steadily accumulating correspondence on the subject of the Neglected Operas which seems to be a regular feature of the "Savoyard". Not that we are getting anywhere at all but it is fun all the same.

My suggestion in the September 1962 issue that we might have some trial selections in place of Cox and Box seems to have come to nought. Other points of view have been expressed since. We have had Mr. Lloyd's remarks about Box Office and now Mr. McClure's excellent letter in which, with far more nerve than I possess, he virtually tells you that it is your duty to take the risk and present them.

Personally I feel that this is a little unfair but have you ever explored the possibility of obtaining at least some financial guarantee from your members? A layman can hardly express opinions on the intricacies of theatrical finance, but your own advisers certainly could. One wonders what are the answers to such questions as the initial cost of such a production, what would be the estimated loss (if any), would there be sufficient enthusiasm to justify raised prices for the first season, how many guarantees to purchase seats at such prices would be required in advance and so forth. Is there any chance of a solution along these lines? Possibly it would all meet with stony indifference but as Pooh-Bah said, "A man might try".

Yours faithfully,

R. P. MAYOR.

## The Gilbert & Sullivan Society

Founded 1924

BRINGS TOGETHER ALL WHO LOVE THE  
SAVOY OPERAS

### Privileges of Membership:

FREE COPIES OF *The Gilbert and Sullivan Journal*; BORROWING FACILITIES FROM THE SOCIETY'S LIBRARY; ADMISSION TO LECTURES, DEBATES, CONCERTS, SOCIAL FUNCTIONS AND ALL OTHER ACTIVITIES OF THE SOCIETY.

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# The Neglected Ones

by the Editor

Amongst our correspondents there is a weight of opinion in favour of a D'Oyly Carte production of at least one neglected opera, and *Utopia Limited* seems to be the front runner. Our correspondents, however, are enthusiasts to whom the performance of a relatively unknown G. & S. work is likely to be an event of importance—hence probably the suggestion of higher prices to recover the production costs—but the same is not necessarily true of the bulk of our audiences, still less of the new audiences we hope to attract.

D'Oyly Carte enthusiasts are the opposite of old soldiers: they don't fade away, but they do sometimes die. If the Gilbert and Sullivan tradition is to be kept alive the recruiting of new audiences is important. It is this as well as money that forces us to think of the box-office. (Experience suggests, incidentally, that concert performances in the theatre, even in place of *Cox and Box*, would not be good box-office.)

The Trust has hitherto operated at a profit, but not a profit of such size as to justify gambling on new productions that look like not recovering their cost. The reactions to the recent recording of excerpts from *Utopia Limited* may bear on this question. Meantime costs continue to rise, and Dr. Beeching's proposals have brought a new threat to our tours, so that it would be hard to justify touring *Utopia Limited* unless it was likely to bring in more money than the opera that was dropped to make room for it.

But which should that be? Here again the management of Bridget D'Oyly Carte Ltd., is up against a dilemma caused by the greater popularity of certain operas. Many of our friends say: "Why do we have so many performances of *The Mikado*? Why not more of *Ruddigore* and *Princess Ida*?" Others say: "I can only go to the theatre on Saturdays. Why do I always get *The Mikado* or *The Gondoliers* when what I want is *Patience*?" Of course the management can sometimes follow the line prescribed by these supporters; but if they do it too much they may be in trouble with the Trustees for sacrificing income and with provincial theatre managers for not exploiting the repertoire in the way that local opinion believes most advantageous. Of course there are towns where it pays better to put on the most popular opera on a Monday and a less popular one on Saturday, but this is not always so.

Fairness to the singers and consideration for their voices are also important factors in arranging programmes. Programme-building is not easy, and the D'Oyly Carte organisation would certainly admit mistakes; but some at least are made because someone errs excusably in attempting to gauge the box-office and to balance its claims against the other considerations which any self-respecting company, and most of all a Trust, must constantly keep in view.

It seems certain, then, that if there is to be a production of a neglected G. and S. opera the place for it is in one of the D'Oyly Carte's London seasons, where it could be given a number of performances and have its appeal tested. Unfortunately the programme for a London season is planned a long way ahead, and when the current Savoy season was being planned the financial risks of this experiment seemed disproportionate.

Too late also for consideration this time comes Mr. Mayor's suggestion of financial guarantees from Associate Members. It would be difficult to raise prices to the general public for something which might turn out to be only a collector's piece, or at any rate an enthusiast's piece, and one can understand the suggestion that the enthusiasts should pay for what the enthusiasts want. But in any case it seems unlikely that the D'Oyly Carte Opera Trustees would want to lean on the

Associate Members for production costs. As their financial resources are not yet sufficient to justify ventures that may be limited in box-office appeal, they will probably want to wait until they have something substantial available. A production of one of the neglected Gilbert and Sullivan operas would clearly accord with the general objects of the Trust and might well be something which they might then think it right to facilitate.

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## AMATEUR DIARY OF FORTHCOMING PRODUCTIONS

Wimbledon Light Opera Society ... ..	<b>The Mikado</b> ... ..	9/14 December	Wimbledon Theatre
Wallsend — St. John's Light Opera Society ... ..	<b>The Pirates of Penzance</b>	9/14 December	St. John's Church Hall
Dagenham — S.E.E.C. Technical High School ... ..	<b>The Pirates of Penzance</b>	9/14 December	School Hall
Southampton — Itchen Grammar School... ..	<b>Iolanthe</b> ... ..	10/14 December	School Hall
Melton Mowbray Grammar School ... ..	<b>The Pirates of Penzance</b>	10/14 December	School Hall
Surbiton County Grammar School ... ..	<b>The Mikado</b> ... ..	10/14 December	School Hall
Alley'n's School, Dulwich ... ..	<b>Iolanthe</b> ... ..	10/14 December	School Hall
Magherafelt — Rainey Endowed School ... ..	<b>Patience</b> ... ..	10/13 December	
Brynmawr County School ... ..	<b>The Mikado</b> ... ..	11th December	Brynmawr Market Hall
Colfe's Grammar School, Lewisham ... ..	<b>The Yeomen of the Guard</b>	11/13 December	Lewisham Town Hall
Egham County Secondary School ... ..	<b>The Gondoliers</b> ... ..	11/14 December	School Hall
Manchester — William Hulme's Grammar School	<b>Iolanthe</b> ... ..	11/14 December	School Hall
High Wycombe — Royal Grammar School... ..	<b>Ruddigore</b> ... ..	11/14 December	School Hall
Hereford — Belmont Abbey School ... ..	<b>Iolanthe</b> ... ..	10/14 December	School Gymnasium
Brighton, Hove and Sussex Grammar School... ..	<b>H.M.S. Pinafore</b> ... ..	11/14 December	School Hall
Dudley — Sir Gilbert Claughton School ... ..	<b>The Sorcerer</b> ... ..	12/14 December	School Hall
Liverpool — Bellerive Association O.A.D.S. ... ..	<b>Patience</b> ... ..	12/14 December	School Hall, Bellerive
Canterbury — King's School	<b>The Yeomen of the Guard</b>	12/18 December	Great Hall, King's School
Crewe — Wistaston Memorial Hall C.S. ... ..	<b>Iolanthe</b> ... ..	13/14 December	Wistaston Memorial Hall
Belfast — Grosvenor High School ... ..	<b>The Yeomen of the Guard</b>	13/18 December	School Hall
Petersfield — Churcher's College ... ..	<b>H.M.S. Pinafore</b> ... ..	13/18 December	College Assembly Hall
Felsted School ... ..	<b>The Mikado</b> ... ..	16/17 December	School
Stoke-on-Trent — Woodhouse C.S. School ... ..	<b>The Mikado</b> ... ..	16/19 December	Mitchell Memorial Theatre
McHardy's School, Finchley	<b>The Yeomen of the Guard</b>	18th December	School
Oswestry and District Operatic Society ... ..	<b>H.M.S. Pinafore</b> ... ..	30 Dec./4 Jan.	Oswestry Modern School
Stoke-on-Trent — St. Joseph's College ... ..	<b>The Pirates of Penzance</b>	6/11 January	College

Redditch County High School ... ..	<b>Patience</b> ... ..	... 20/25 January	School Hall
Sowerby Bridge & District G. & S. Society ... ..	<b>Ruddigore</b> ... ..	... 20/25 January	Ryburn Co. Sec. School
Farnham Amateur Operatic Society ... ..	<b>The Gondoliers</b> ... ..	... 23/29 January	
Tynemouth Gilbert and Sullivan Society ... ..	<b>Patience</b> ... ..	... 27 Jan./1 Feb.	Tynemouth Repertory Theatre
London — St. Marylebone Operatic Society ... ..	<b>The Gondoliers</b> ... ..	... 29 Jan./1 Feb.	St. Pancras Town Hall
Bangor — University College of North Wales ... ..	<b>Iolanthe</b> ... ..	... 31 Jan./1 Feb.	Pritchard-Jones Hall
Keighley — Oxenhope Parish Church Choir ... ..	<b>The Pirates of Penzance</b>	1/8 February	School Hall
Aireborough Grammar School Old Scholars Gilbert and Sullivan Society ... ..	<b>Iolanthe</b> ... ..	... 4/8 February	Yeadon Town Hall
Hull Savoyards ... ..	<b>Ruddigore</b> ... ..	... 10/15 February	New Theatre, Hull
St. Neots and District Operatic Society ... ..	<b>Iolanthe</b> ... ..	... 10/15 February	Longsands School, St. Neots
Long Eaton Operatic Society	<b>The Mikado</b> ... ..	... 11/16 February	Scala Cinema, Long Eaton
London — Imperial College Musical Society ... ..	<b>The Gondoliers</b> ... ..	... 17/21 February	Imperial College Union
Oban Operatic Society ... ..	<b>The Mikado</b> ... ..	... 19/22 February	Argyllshire Gathering Hall, Oban
London — King's College Musical Society ... ..	<b>The Mikado</b> ... ..	... 19/22 February	Great Hall, King's College
Tadworth Amateur Operatic Society ... ..	<b>Ruddigore</b> ... ..	... 20/22 February	
Leeds Gilbert and Sullivan Society ... ..	<b>Trial / Pinafore</b> ... ..	... 21/26 February	Civic Theatre, Leeds
Darlington — Greenbank M.D.S. ... ..	<b>Patience</b> ... ..	... 24/29 February	Greenbank Church Hall
Liverpool — Bentley A.O.D.S. ... ..	<b>Ruddigore</b> ... ..	... 25/29 February	Crane Theatre, Liverpool
Sutton Coldfield — Royal Sutton Players ... ..	<b>Princess Ida</b> ... ..	... 26/29 February	Sutton Coldfield Town Hall
Sheffield — Birley Carr Methodist Church M.D.S.	<b>The Sorcerer</b> ... ..	... 24/29 February	Birley Carr Methodist Schoolroom
Wells Operatic Society ... ..	<b>Iolanthe</b> ... ..	... 24/29 February	Regal, Wells
London — Grosvenor Light Opera Company ... ..	<b>Engaged!</b> ... ..	... 24/29 February	King George's Hall
Bolton — Rosemere A.O.S.	<b>Patience</b> ... ..	... 29 Feb./7 March	
Southampton Amateur Operatic Society ... ..	<b>Patience</b> ... ..	... 2/7 March	Guildhall, Southampton
Teignmouth Operatic Society	<b>Princess Ida</b> ... ..	... 2/7 March	Den Pavilion
Bradford — Allerton Congregational O.D.S. ... ..	<b>The Sorcerer</b> ... ..	... 2/7 March	
Abbots Langley G. & S. Society ... ..	<b>The Mikado</b> ... ..	... 2/7 March	
Kirkcaldy G. & S. Society ... ..	<b>Ruddigore</b> ... ..	... 9/14 March	Adam Smith Hall
Thornycroft & Basingstoke A.O.S. ... ..	<b>Patience</b> ... ..	... 9/14 March	Haymarket Theatre, Basingstoke
Malvern Light Opera Society	<b>The Gondoliers</b> ... ..	... 9/14 March	The Festival Theatre, Malvern
Glasgow — The Savoy Club	<b>Princess Ida</b> ... ..	... 9/14 March	Pavilion Theatre, Glasgow

Faversham Philharmonic & Dramatic Society...	Ruddigore	...	...	10/14 March	"The Institute", East Street, Faversham
Stockport School	The Yeomen of the Guard	12/17 March			Stockport School
Lewes Operatic Society	The Pirates of Penzance	14/21 March			Town Hall, Lewes
Sheffield — Meersbrook Park Cong. O.S.	Iolanthe	...	...	9/14 March	Meersbrook Park Church Schoolroom
Oldham — Hope Congregational Ent. Society	The Mikado	...	...	14/21 March	
Billericay A.O.S.	Ruddigore	...	...	16/21 March	Archer Memorial Hall
Manchester — Refuge Assurance O.D.S.	The Gondoliers	...	...	16/21 March	Refuge Assurance Bldgs.
Southend O.D.S.	Princess Ida	...	...	16/21 March	Palace Theatre, Westcliff-on-Sea
Melbourne and District A.O.S.	Iolanthe	...	...	16/21 March	Melbourne Public Hall
Redditch — Astwood Bank Baptist O.D.S.	Princess Ida	...	...	16/21 March	
Melrose A.O.S.	The Gondoliers	...	...	16/21 March	The Corn Exchange
Southampton — Taunton's School	The Mikado	...	...	16/21 March	Taunton's School Hall
Leicester Operatic Players	The Gondoliers	...	...	16/21 March	
Leigh Grammar School	Patience	...	...	17/20 March	Leigh Grammar School
Coleford — Bell's Grammar School	The Yeomen of the Guard	18/21 March			Coleford Town Hall
Hertford — Haileybury College	The Mikado	...	...	20/21 March	Haileybury
				(followed by a tour in Scandinavia)	
Oxford Operatic Society	Patience	...	...	30 Mar./4 April	Playhouse, Oxford
Edinburgh G. & S. Society	Cox / The Pirates of Penzance	...	...	31 Mar./4 April	Gateway Theatre
Pinner and Hatch End Operatic Society	Iolanthe	...	...	1/4 April	
East Herts Operatic Society	Trial/Pinafore	...	...	6/11 April	
Erith Technical College O.S.	Patience	...	...	6/11 April	
Preston — St. Augustine's A.O.S.	The Mikado	...	...	7/11 April	
West Wickham O.S.	Engaged!	...	...	7/11 April	Azelia Hall, Beckenham.
Birmingham — Linden Opera Group	Ruddigore	...	...	8/11 April	B'ham and Midland Inst.
Worthing Operatic Society	H.M.S. Pinafore	...	...	11/18 April	Pier Pavilion, Worthing
Burnham-on-Sea and High-bridge A.O.S.	Utopia Limited	...	...	13/18 April	Burnham Town Hall
Seaton — Axe Vale A.O.S.	Princess Ida	...	...	13/18 April	
Sheffield Light Opera Company	Utopia Limited	...	...	14/18 April	Montgomery Hall
Marlow A.O.S.	The Sorcerer	...	...	20/25 April	
Loughton Operatic Society	Princess Ida	...	...	21/25 April	Lopping Hall, Loughton
March and District A.O.S.	Princess Ida	...	...	20/25 April	
Dover O.D.S.	Princess Ida	...	...	20/25 April	
East Norfolk A.O.S.	Ruddigore	...	...	21/25 April	Hoveton Village Hall, Wroxham
West Norfolk G. & S. Players	The Sorcerer	...	...	25 April/2 May	Town Theatre, Hunstanton St. George's Theatre, King's Lynn
Tunbridge Wells A.O.D.S.	The Mikado	...	...	27 April/4 May	The Opera House

As usual, the Editor would like to publish in the next issue the fullest possible list of forthcoming amateur productions. He would be very appreciative if secretaries of societies would send information not later than 25th January, 1964.

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*Engaged!* was a successful play written by Gilbert in 1877 and it has been used as the basis of a completely new opera. The musical numbers are provided by Sullivan's lesser known work with Gilbert and by his music from operas for other librettists. The genuine Gilbert and Sullivan result is a remarkable success and we look forward to the privilege of presenting this first London production.

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December 16th (One Week)	TRIAL BY JURY and H.M.S. PINAFORE
December 23rd (One Week)	★ COX AND BOX and THE PIRATES OF PENZANCE
December 30th, 31st	Mon, Tue., Wed. (Mat. & Eve.)
January 1st	IOLANTHE
January 2nd, 3rd, 4th	Thur., Fri., Sat. (Mat. & Eve.) PATIENCE
January 6th (One Week)	Mon. to Sat. (Mat. & Eve.) THE GONDOLIERS
January 13th, 14th, 15th	† Mon., Tue., Wed. (Mat. & Eve.) THE YEOMEN OF THE GUARD
January 16th 17th, 18th	Thur., Fri., Sat. (Mat. & Eve.) IOLANTHE
January 20th (One Week)	THE MIKADO
January 27th (One Week)	PRINCESS IDA
February 3rd, 4th, 5th	† Mon., Tue., Wed. (Mat. & Eve.) RUDDIGORE
February 6th, 7th, 8th	Thur., Fri., Sat. (Mat. & Eve.) THE GONDOLIERS
February 10th, 11th, 12th	Mon., Tue., Wed. (Mat. & Eve.) PATIENCE
February 13th, 14th, 15th	Thur., Fri., Sat. (Mat. & Eve.) THE MIKADO
February 17th, 18th, 19th	Mon., Tue., Wed. (Mat. & Eve.) THE MIKADO
February 20th, 21st, 22nd	Thur., Fri., Sat. (Mat. & Eve.) THE YEOMEN OF THE GUARD
February 24th, 25th, 26th	Mon., Tue., Wed. (Mat. & Eve.) THE GONDOLIERS
February 27th, 28th, 29th	Thur., Fri., Sat. (Mat. & Eve.) COX AND BOX and THE PIRATES OF PENZANCE
March 2nd, 3rd, 4th	Mon., Tue., Wed. (Mat. & Eve.) TRIAL BY JURY and H.M.S. PINAFORE
March 5th, 6th, 7th	Thur., Fri., Sat. (Mat. & Eve.) RUDDIGORE
March 9th (One Week to Sat. Mat.)	THE MIKADO

Date for close of Season to be announced later.

† SIR MALCOLM SARGENT WILL CONDUCT AT  
THESE PERFORMANCES

★ Extra Matinees: Thursday and Friday, December 26th and 27th.  
No performance December 25th.





# THE SAVOYARD

APRIL 1964

# THE SAVOYARD

Volume 3

Number 1

Issued by The D'Oyly Carte Opera Trust Limited

1 Savoy Hill, London, W.C.2.

Telephone: TEM 1533

*Editor:* William R. Edes

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## THE SAVOYARD

The next issue of "The Savoyard" is planned for September. It will be supplied free of charge to all Associate Members, and to all Societies whose Secretaries have been enrolled as Associate Members.

## ASSOCIATE MEMBERSHIP

Annual fees are: Individuals 10/-; U.S.A. and Canada \$2; Groups, in the name of the Secretary of a Society or Organisation, £3 3s. 0d.

Membership normally runs from October 1st to September 30th. The subscription of a member joining for the first time between July 1st and September 30th will cover the period ending on September 30th of the following year.

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### Films and Television

Most Associate Members will know by now that the reason for the long delay in announcing the date for the closing of the Savoy season was filming. For a long time past people have been agitating for the D'Oyly Carte versions of the operas to be recorded on film and to be brought to a much wider audience through television. The Trustees thought that something should be done about this, and negotiations have been going on with British Home Entertainment Ltd. to film one or more of the operas, with Sir Malcolm Sargent as Musical Director, in the weeks immediately succeeding March 14th, the date up to which bookings for the Savoy season were originally taken. Unfortunately the discussions between British Home Entertainment and the Musicians' Union have not been completed in time for this date to be met, and the whole business of filming has had to be postponed.

British Home Entertainment, which has on its Board film producers Daniel Angel, Lord Brabourne, and Anthony Havelock-Allan as well as such music and theatre experts as Lord Harewood, Dame Margot Fonteyn, and Sir Laurence Olivier, is one of the companies involved in pay television. Other film companies have also shown interest in making D'Oyly Carte films.

### Thomas Round

We learn with regret as we go to press, that Thomas Round, who has been principal tenor since he rejoined the Company in 1958, will be leaving at the end of June. He will go straight to play the part of Colonel Fairfax in the London Festival production of "The Yeomen of the Guard" at the Tower of London. He will be very much missed by his many admirers and we wish him every possible success in the future. A tribute to his work with the D'Oyly Carte Company will be included in our next issue.

### Sir Malcolm Sargent: New Record

Sir Malcolm's appearances with the D'Oyly Carte are always welcome, and in the season that has just finished at the Savoy Theatre there have been more of them than for some time past. If the information that we have as we go to Press proves correct, he will have conducted 6 performances during the 16-week season.

He is also conducting the recording of *The Yeomen of the Guard* on which D'Oyly Carte and Decca are now engaged.

## “Sorcerer” Pickets

Some enthusiastic Savoyards have been campaigning for a production of *The Sorcerer*, and circulated an interesting appeal headed “For 25 years *The Sorcerer* has been dead and buried. Let’s dig him up again!” They sought permission to give this out in the Savoy Theatre at the first performance of the new production of *The Mikado*, and, although they could not be allowed into the theatre itself, they were able to do some quite effective propaganda at the entrance.

## Two-Piano Scores

Scores for two pianos and conductor are now available for *Trial by Jury*, *H.M.S. Pinafore* and the *Mikado*. *The Pirates of Penzance* is in preparation and will be available shortly.

## False Alarm

There was a commotion in the Music Library some weeks ago, when music that had been hired by an amateur society was returned to the office with some loose photostat sheets of an oboe part. As photographing a part without permission constitutes a breach of the hiring contract, an explanation was immediately requested. It transpired that the oboeist in this particular orchestra was unable to attend rehearsals and wanted to practise the part at home. The Conductor very properly would not part with the hired music and decided to have the part photographed and forgot to get permission from Savoy Hill. In a case like this permission would always be readily forthcoming, but for the sake of the amateur societies we hope that rehearsals will never have to take the form of isolated performances at home by the individual players, with the Conductor performing by himself in the Hall!

## American Tour

Most readers will already have seen something in the Press about the American Tour which starts in the autumn. The exact wording of the statement that was released to the Press was as follows:

00.01 a.m. Monday, 20th January, 1964

“Mr. Sol Hurok is at present in London to finalise arrangements for taking the D’Oyly Carte Opera Company to the United States and Canada this year for a coast-to-coast tour lasting about six months.

The Company will in all probability fly out at the end of September and the tour, which will cover such places as Los Angeles, San Francisco, St. Louis, Boston, Philadelphia, Toronto and Montreal, will also include a five weeks season in New York.

The Operas on tour will be the new production of *The Mikado* by Anthony Besch, and a repertory chosen from *Trial by Jury*, *H.M.S. Pinafore*, *The Pirates of Penzance*, *Jolanthe* and *The Gondoliers*. In addition there will be another Opera, yet to be decided, for the New York Season.

Further details will be announced as soon as they are known”.

The only further detail that can be announced at the moment is that *The Gondoliers* will definitely not be taken. It also seems probable that *Trial by Jury* will not be taken and that the extra opera for New York will be *Ruddigore*.

## Car Stickers

Associate Members in the Manchester district will be receiving with this number a car sticker reading:

"D'OYLY CARTE OPERA CO., OPERA HOUSE, MANCHESTER.  
APRIL 29th—MAY 30th."

We hope these will be small enough to be displayed in the rear window of members' cars without impeding rear vision, and if any Associate Member, whose copy of *THE SAVOYARD* does not include a sticker, would like to have one or more, these can be obtained from the office by return of post.

## Yardleys' Birthday Gifts

At both performances of *The Pirates of Penzance* on February 29th, Yardleys' celebrated Frederic's birthday by making presentations to members of the audience. Remembering that the plot-point was the occurrence of Frederic's coming-of-age, they decided to make their gifts to all the occupants of seats numbered 21.

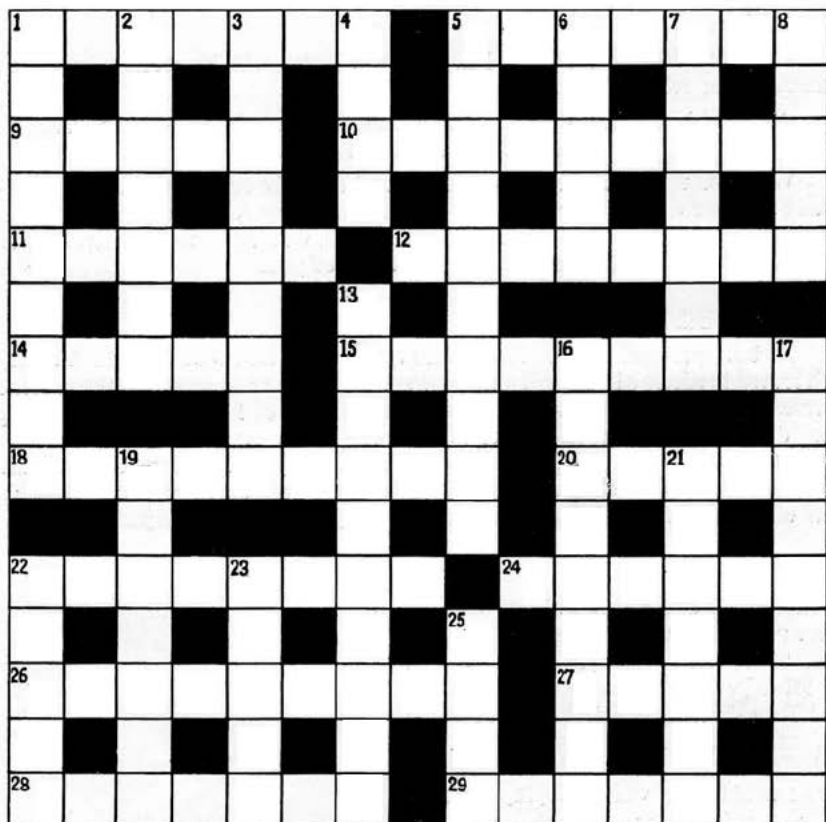
Boxes containing marzipan Pirate Hats made by Mr. Trompetto, the master Chef of the Savoy Grill, were also given out with the programmes, and these two sets of gifts added to the gaiety of the relatively rare Leap Year performances.

## Weddings

Ann Hood and David Palmer, who were married at the Queen's Chapel of The Savoy on Saturday, 7th March, at 11.30 a.m. The Reception was held at "The Gilbert and Sullivan" in John Adam Street, W.C.2. Ann Hood is a principal soprano with the Company and David Palmer will be playing some of the principal tenor roles when Thomas Round leaves the Company. Gillian Knight, principal contralto, was matron-of-honour and two nieces of the bride were bridesmaids.



On 15th December, 1963, Dawn Bradshaw was married to Michael Porter (a member of the orchestra) at Leyton. Dawn made her white velvet dress herself, as did the bridesmaids, Eileen Bruckshaw, Anne Sessions, Beti Lloyd-Jones and Marian Martin. Their dresses were of crimson velvet and they carried ermine muffs each decorated with a crimson rose. Eileen and Marian wore coronets of ermine round their "top-knot" hair styles, and Anne and Beti, with short curly hair, wore crimson velvet pillboxes edged with ermine.



## ACROSS

1. Actor wrapped up in his pets (7).
5. "And fail to bring the Princess — —" (3, 4).
9. A brainwave occurred to one reclining on these (5).
10. Here we are in arithmetic as Jane might have said (3, 3, 3).
11. A Duke might choose a different parish (6).
12. See 13.
14. Mode of submission in an arena (2, 3).
15. The cheating Gondoliers were (4, 2, 3).
18. She doesn't count (9).
20. All is, according to Pish-Tush (5).
22. Area where Margaret rings the visitor's bell? (8).
24. Inconvenient, when maidens become this (6).
26. When a wooer goes a-wooing it may be done thus, according to Wilfred (9).
27. Never used by the Captain (5).
28. Not perceptible on the face of a Regent (7).
29. Former state of a limb (7).

## DOWN

1. Wherein lay Sir Garnet's skill (9).
2. The Colonel did (7).
3. Not the danger that's behind but the dangers outside (9).
4. Ladies pray—or cease doing so (4).
5. How the Baratarians lived, absolutely (2, 8).
6. One name for a wealthy man (1, 4).
7. For example, those who call themselves infallible? (7).
8. Found either in sixes or in sevens (5).
- 13, 12. Psyche's nickname for Mrs. Cripps? (10, 8).
16. To be repeated when danger's near (9).
17. Such a good joke results in justification (9).
19. Loving Reginald could be (7).
21. Nuclear ancestor (7).
22. Those up in these can floor you (5).
23. A Brass-Hat should be able to tell this at sight (5).
25. Yum-Yum's were pretty (4).

Compiled by Aidan Evans.

The solution will appear in the September issue of "The Savoyard."

# HERE'S A HOW-DE-DO!

*This article appeared in "The Music Magazine", January issue, and we are grateful to Mr. Evan Senior for permission to reproduce this in "The Savoyard".*

For thousands of people who throng the performances of the D'Oyly Carte Opera Company, the tradition of production, "unchanged since the days of Gilbert", is sacred.

Now, for the first time since Gilbert himself staged *The Mikado* in 1885, there is to be a completely new production of the opera on view to Londoners during the company's Savoy Theatre season.

It will be seen for the first time on January 20, and among die-hard Savoyards it will probably cause no end of a Gilbertian "how-de-do."

At the same time as the new production, which has been done by young opera producer Anthony Besch, there will be completely new scenery by London designer Disley Jones, and a new costume for Nanki-Poo.

"Oh, horror, horror, horror!"

## The "Tradition"

But it will not be nearly as horrifying as the devoted corps of Gilbert and Sullivan enthusiasts may think. And one of the reasons is that what they regard as "traditional" in Gilbert and Sullivan performance is not really traditional at all.

Much of what is seen today is based on the prompt-books that Gilbert left. A great deal more has been added in the course of the years, constantly being changed here and there. And nobody seems to notice.

As to settings, the "original" sets remained until 1926, when the famous Royal Academician designer Arthur Ricketts provided new settings, and at the same time new costumes.

The Ricketts sets disappeared after the war, when Peter Goffin designed new ones more easily toured on the D'Oyly Carte Company's travels; though the Ricketts costumes remained.

Anthony Besch, himself a Gilbert and Sullivan devotee since he saw his first performance of *The Mikado* at the age of eight, told of the changes he is making.

"What I have tried to do," he says, "is to retain the style that Gilbert aimed at, when he first staged *The Mikado* at the height of the fashion for everything Japanese in Britain."

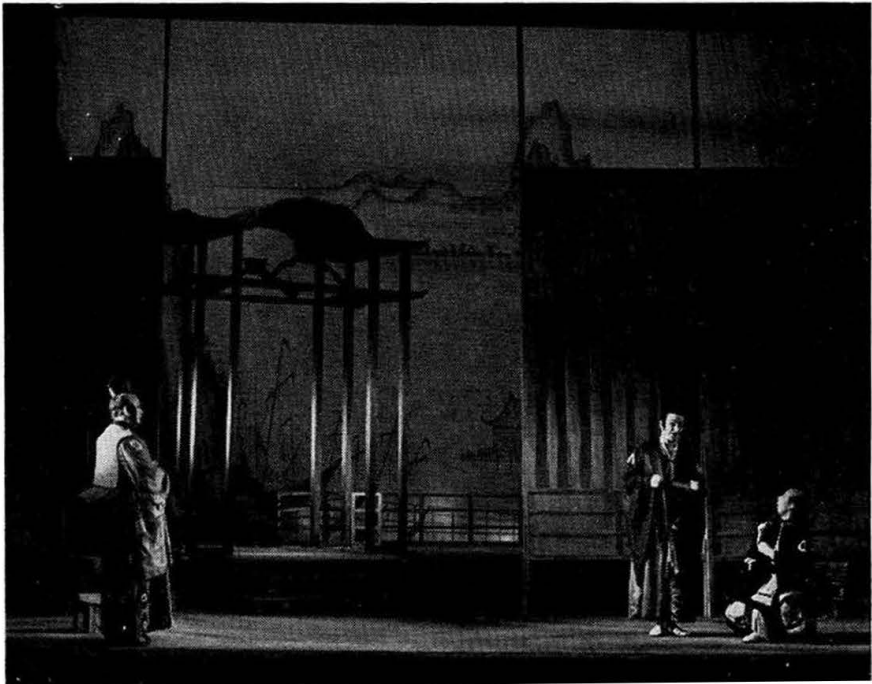
Besch explained that at that time a big Japanese exhibition was in progress in Knightsbridge, in London, and the vogue for "japonaiserie" had spread all over Britain—in dress, decoration, household furnishing.

"Knightsbridge" actually comes into the libretto of *The Mikado*—in Act 2, when Nanki-Poo's address is asked for, the reply is "Knightsbridge"; and Gilbert borrowed the services of Japanese at the Exhibition to show his singers how to move and stand in characteristic Japanese attitudes.

"What Gilbert set out to do," says Anthony Besch, "was to reproduce this Victorian idea of Japanese style—and he did it very well. In fact, the production of *The Mikado* as it stood when I came to it had been meticulously well preserved."

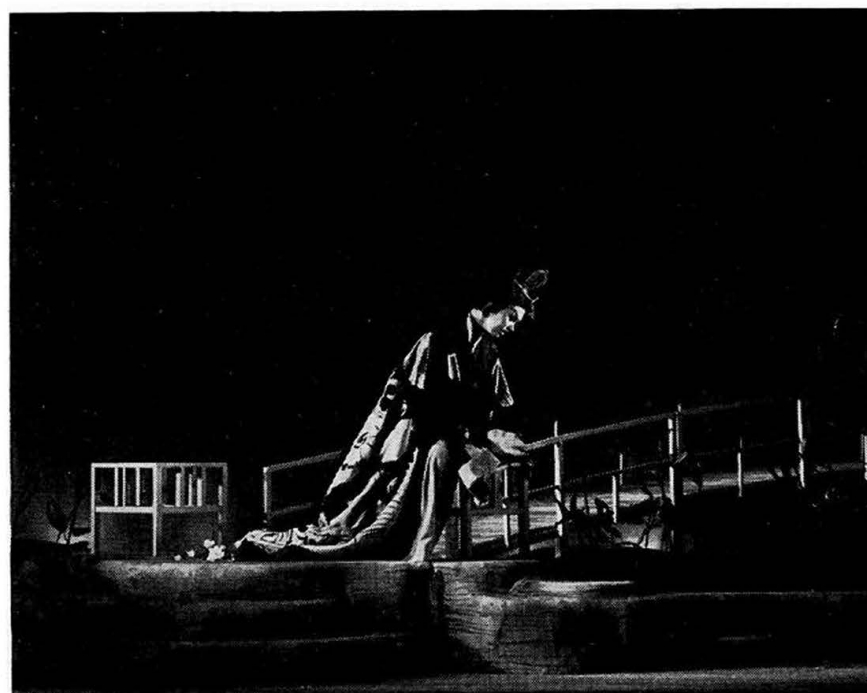
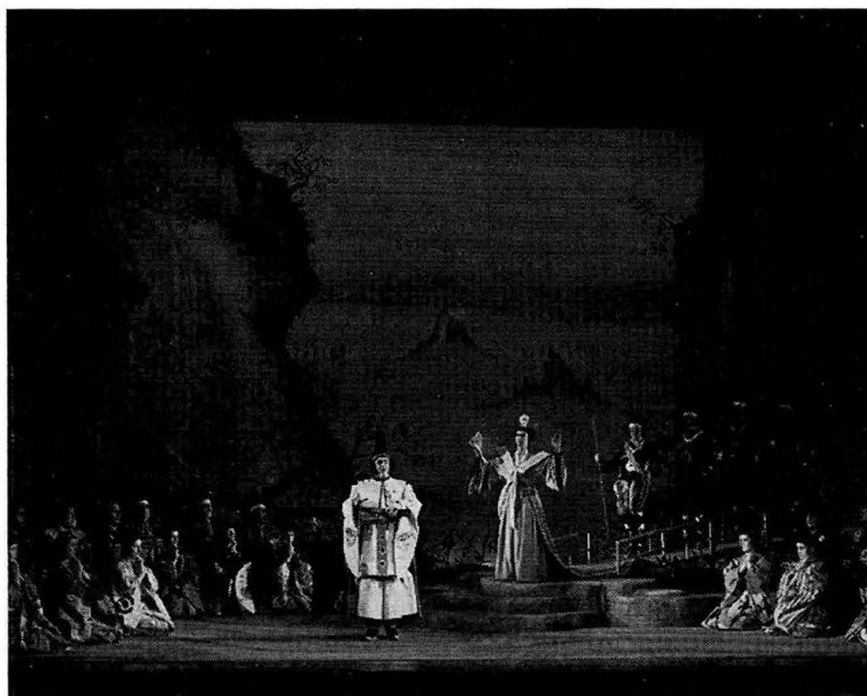
But he added that this did not mean that it has always been exactly as Gilbert left it.

"Over the years many things have altered. And when I came to look at Gilbert's own prompt-books, which Bridget D'Oyly Carte put at my disposal, I found many things, considered to be 'traditional', which have only come in quite recently."



Act I





Act II

The choruses and the concerted pieces, however, have remained very much as Gilbert left them, the only changes being in some re-grouping because of alterations in the scenery from time to time.

### **“Start from Scratch”**

“What I have tried to do,” says Anthony Besch, “is to retain the idea of the style, to discard what I feel now seems dated and old-fashioned to contemporary audiences, and to bring in certain ideas of my own—and, of course, to collect all these things together in one cohesive style.”

What Besch has done in re-staging *The Mikado* is to return to the actual libretto itself, not always considering Gilbert’s notebooks. “We are going to start from scratch,” he declares.

He has discovered, from talking with members of the company and studying the old prompt-books, that a certain amount of what is considered traditional production came from Gilbert himself. Some was retained, some was dropped in the course of the years, some added by different players of the roles.

“Artists can’t always be thinking up new things, so what has tended to happen is that a singer has sometimes automatically taken over bits of stage business from his predecessors—he probably doesn’t know exactly which predecessors.

“This particular piece of business may or may not suit him well. When it does not, it should be rejected, for I believe that any comic performance must be built on the actual personality of the comedian playing the part—it must be, and appear to be, spontaneous.”

That is why, working with John Reed, who plays Ko-Ko, Besch is going right back to the beginning, considering everything on its merits. “The bits that come off well we shall keep—those that don’t we shall replace.”

### **Changes in Tempo**

Besch, a thorough musician, has also made many changes in the production of musical numbers, again going back to the music itself for his inspiration, and working closely with the company’s conductor, Isidore Godfrey.

When Besch first began to listen carefully to Gilbert and Sullivan it was through records made by the D’Oyly Carte Company some 30 years ago.

“One of the pieces I had was the lovely chorus, *Comes a Train of Little Ladies*, one of the most beautiful choruses Sullivan ever wrote.

“I remember noticing that it was taken rather lyrically and very expressively. When I watched it while working on the production, I found that Godfrey was taking it much more quickly than I remembered from the record, and that the business on the stage had become rather fussy.

“So I changed the stage movements, and oddly, automatically Isidore Godfrey went back to the old tempo, not because of my changes, but because it was something he had always wanted to do but had lost the habit of doing because of what went on on the stage.”

Much of the same thing happened with the opening chorus. Besch found the quick shuffle in tiny steps distracting, and altered it to a slow walk. Isidore Godfrey then remembered that this was how it used to be many years ago; so apparently Besch, by instinct, had gone back to what had been originally intended.

Another noticeable change will be in the staging of the beautiful madrigal, *Brightly Dawns our Wedding Day*, sung by a quartet without any accompaniment.

This is a difficult piece to perform—the singers have no orchestra to keep them on the right note, and must all watch the conductor carefully for the right timing.

It has always been sung in the past with the four singers standing in a row, square to the front, facing the audience, with no movement at all.

Besch has changed this to a grouping—Yum-Yum sitting down, Pitti-Sing at her feet, and the two men in different parts of the stage.

### More in Tune

Isidore Godfrey was at first a little worried about this, fearing that the singers would not be able to see his beat. But nevertheless they tried it a few times at rehearsal.

An unexpected result was that now the singers were able to remain more completely in tune than ever before. When they were four-in-a-row, the two at the extreme ends could not hear each other. Now they can, and can keep in tune.

Besch has also felt unhappy about the numerous "traditional" encores in the Gilbert and Sullivan performances. But he does believe that in each opera there is always one piece that should be encored—for example, the *Nothing Venture, Nothing Win* trio in *Iolanthe*; and in *The Mikado*, the one that always is given the most encores, *Here's a How-de-Do*.

"In the past there have been anything up to five encores for this. In each one Ko-Ko did something different, but the poor tenor and soprano just had to do the same thing time after time. So now they have a different routine for each encore."

The big change most noticeable to audiences will be the new setting.

In it, artist Disley Jones has not attempted to reproduce a realistic Japan. Instead, he has returned to Gilbert's general idea of "japonaiserie", the Victorian view of Japan in which Gilbert set the whole story.

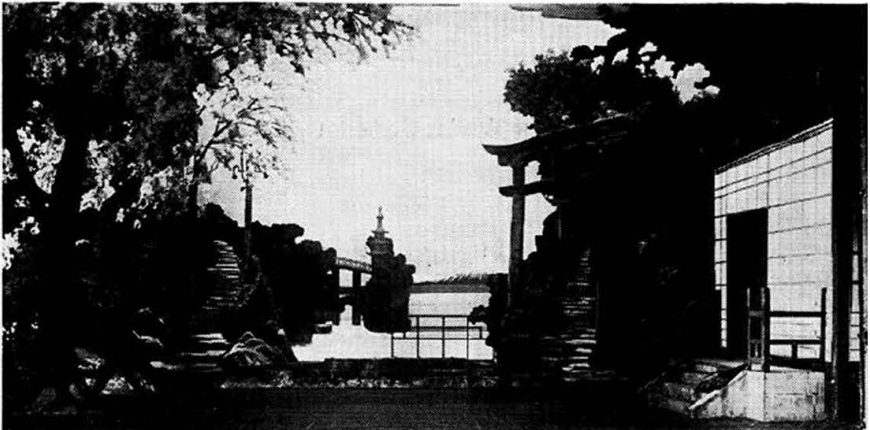
### Idealised Japan

Instead of a true-to-life Japan, they give the impression of a light and gauzy idealised Japan of the "vase and jar, screen and fan" of Gilbert's words of the opening chorus.

This impression will be heightened in the theatre by the use of fibre-glass translucent panels for the frame in which the two settings will appear.

Many of the changes Anthony Besch has made have already taken effect on tour; and the company has had many letters about them, mostly praising them.

"This pleases me very much," says Anthony Besch, "for it means that I have, in spite of alterations, kept within the style the D'Oyly Carte audiences are used to. I would like to think that what I have achieved is something that retains everything worthwhile in the old, while at the same time providing something new."



"Mikado", Act II, 1919-1920

# Readers' Letters

Ludi, Accra, Ghana, West Africa.

Dear Sir,

Those members of the trust who read your excellent publication from cover to cover, have doubtless cast their eyes down the list of forthcoming Amateur Productions and noticed, perhaps with surprise, some of the unlikely places where performances of the operas may be seen. It is also possible that, like myself, many Savoyards avoid amateur shows because we have been "idealised" and have no wish to see anything but the best. In consequence, when I first learnt that "Patience" was to be the subject of an amateur production in Ghana, I viewed the news with two if not three or four jaundiced eyes. I resolved to ignore the effect of what must surely be G & S a la palm wine instead of vintage port. The unfairness of my thoughts troubled me, and in order to "make up" I contacted the producers and asked if I could assist in any way. My assistance was not required, but by virtue of my interest I was invited to the dress rehearsal. There I suffered my first shock. The performance was good, but a "fill in" audience of young children from local schools quite naturally robbed the production of its truly live effect. I returned for the "proper show" (of which there were four) and brought along some friends. The opera was a tremendous success and much to my genuine surprise, the audience, mainly Ghanaian, missed very little of the humour. The costumes would not have disgraced a professional troupe—the Guardsmen, wearing uniforms kindly lent by the Ghana army and police, brought the house down. The accompaniment on a Hammond organ was little short of brilliant.

I find it difficult to express the pleasure I received from seeing an amateur performance so well produced. Apart from slight rewording in the patter songs, done in order to appeal to an audience which had never heard of Boucicault, the production faithfully followed the book. Before seeing the show, I thought that the humour of "Patience" was too English to appeal to a predominantly Ghanaian audience. How wrong I was. I understand that the opera has attracted so much interest that Ghana Radio propose taking a recording for broadcast purposes, and that the producers are to put on an extra show for the benefit of students, the bulk of whom will be travelling some hundreds of miles in order to attend.

Perhaps the day when the D'Oyly Carte will include West Africa in its itinerary may yet come. In the meantime I have the greatest pleasure in enclosing a programme as evidence that the G & S flag is beginning to flutter on the Equator.

Kindest regards,

Sincerely,

COLIN L. TATE.

## The Touring Orchestra

Twyford, Near Reading,  
Berks

Dear Sir,

Referring to the December 1963 number of "The Savoyard," the improvement in the quality of the orchestra at D'Oyly Carte performances in the provinces is noticeable, but the numerical strength is to be deplored.

A disappointing feature of the orchestra at the Savoy during the present season is the lack of blending in the brass section, which sounds like something apart from the rest of the orchestra. This is most unfortunate.

Yours faithfully,

E. R. ARKLE.

# INTRODUCING THE COMPANY

(9)



*Photograph by Savoyard Photos*

## *Jean Hindmarsh*

Born in Leeds. After leaving school went to the Royal College of Music in Manchester where she achieved her ARMCM, stayed an extra 18 months and studied opera. During this time took leads in two college productions and did concert and oratorio work. Jean entered for the first Kathleen Ferrier competition, winning the Blackpool heat against 97 other competitors. At the final she was heard by D'Oyly Carte and asked to audition, joining the company in March 1956.

During the four years that she was with the company she played Princess Ida, Mabel, Josephine, Elsie Maynard, Patience and Gianetta, and recorded Mabel, Josephine, Yum Yum and Rose Maybud. During this time she married and left the company when expecting her first child.

Since then Jean Hindmarsh has been Guest Artist for two London Seasons in addition to one provincial tour. She was also with the company on the last American Tour.

# SALES PAGE



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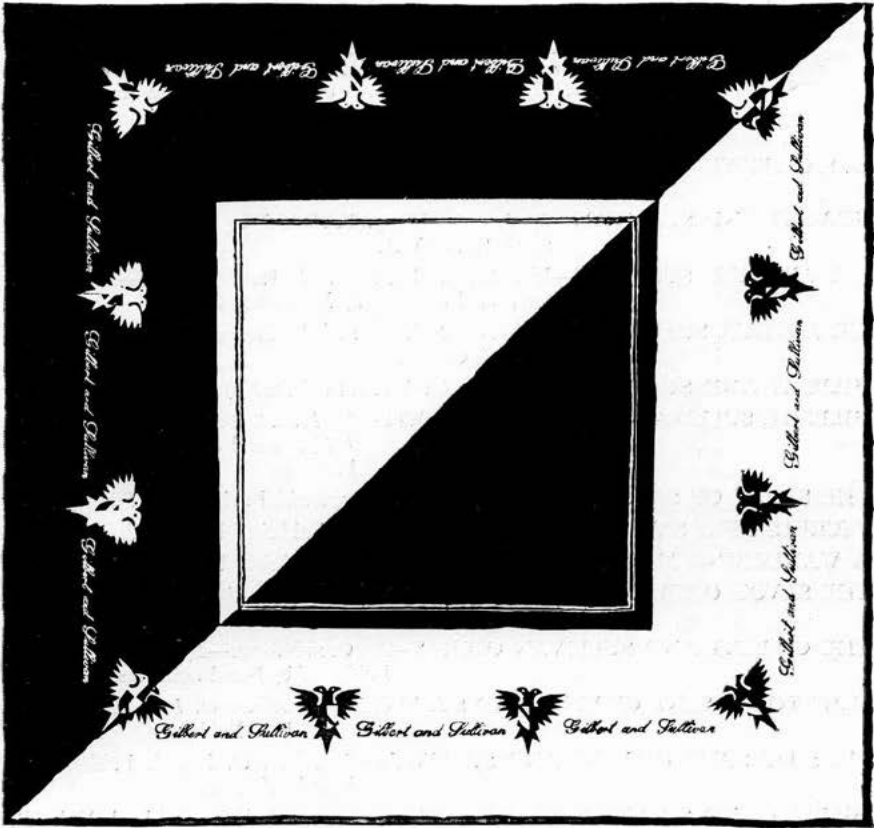


## Savoyard Binders

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## HEAD SCARVES



Trust head scarves, 30 inches square, will be available from 1 Savoy Hill within the next few weeks. The above sketch shows the design and the colours will be blue and black on white or light brown and black on white. The price will be £1, including postage.

### Back Numbers

Single back-number copies of "THE SAVOYARD" are available at 1s. each, including postage—3s. for all back numbers to date.

The photograph of Dawn Bradshaw which we published in our last issue bore no acknowledgement; it was taken by John Richardson.



## BOOKS !

In response to many requests we have compiled the following list of books on Gilbert & Sullivan. This is not intended to be a complete record of all books ever published. We would be grateful if members know of any publication not included which they feel would be of interest.

- W. S. GILBERT—*His Life and Letter*—By *Sidney Dark and Roland Gray*. Published by Methuen & Co.
- GILBERT AND SULLIVAN—By *Isaac Goldberg*. Published by John Murray, Albemarle Street, W.1.
- SIR ARTHUR SULLIVAN—*Life Story, Letters and Reminiscences*—By *Arthur Lawrence*. Published by James Bowden.
- SIR ARTHUR SULLIVAN—By *Herbert Sullivan and Herbert Flower*. Published by Cassell & Co. Ltd.
- GILBERT AND SULLIVAN—By *Lillian Bradstock*. Published by Cecil Palmer.
- GILBERT, SULLIVAN AND D'OYLY CARTE—By *Francis Cellier and Cunningham Bridgeman*. Published by Sir Isaac Pitman.
- THE STORY OF SAVOY OPERA—By *S. J. A. Fitzgerald*. Published by Stanley Paul.
- SECRETS OF A SAVOYARD—By *Sir Henry Lytton*. Published by Jarrolds.
- A WANDERING MINSTREL—By *Sir Henry Lytton*. Published by Jarrolds.
- THE SAVOY OPERAS—(Book containing complete libretti)—By *W. S. Gilbert*. Published by Macmillan & Co.
- THE GILBERT AND SULLIVAN OPERAS—A Concordance—By *J. F. Halton*. Published by Bass Publishers, New York.
- HOW TO PRESENT GILBERT AND SULLIVAN—By *Albert O. Bassuk*. Published by Bass Publishers.
- LET'S DO SOME GILBERT AND SULLIVAN—By *Albert O. Bassuk*. Published by Bass Publishers.
- GILBERT AND SULLIVAN OPERA—By *H. M. Walbrook*. Published by J. V. White & Co.
- GILBERTIAN CHARACTERS—By *Gervase Lambton*. Published by Phillip Allan.
- COMPLETE PLAYS OF GILBERT AND SULLIVAN—Published by Garden Publishing N.Y.
- SULLIVAN'S COMIC OPERAS—By *Memos F. Dunhill*. Published by Edward Arnold & Co.
- SULLIVAN—*H. Saxe Wyndham*. Published by J. Curwen & Sons.
- SAVOYARD SCRAPBOOK—Published by Herbert Joseph Ltd.
- GILBERT AND SULLIVAN—By *A. H. Godwin*. Published by M. J. Dent & Sons.
- GILBERT AND HIS OPERAS—By *B. W. Finden*. Published by Sisleys Ltd.
- SAVOY STORIES—By *Evelyn Gatliffe*. Published by P. R. Stephenson.
- GILBERT AND SULLIVAN—By *Hesketh Pearson*. Published by Hamish Hamilton.
- THE WORLD OF GILBERT AND SULLIVAN—By *W. A. Darlington*. Published by Thomas Y. Crowell Co. New York.
- THE WORLD OF MUSIC. GILBERT AND SULLIVAN—By *Arthur Jacobs*. Published by Parrish & Co.
- THE GILBERT AND SULLIVAN BOOK—By *Leslie Baily*. Published by Cassell & Co.
- STORIES FROM GILBERT AND SULLIVAN—By *Gladys Davidson*. Published by Werner Laurie.



- A D'OYLY CARTE ALBUM—*By Roger Wool.* Published by A. & C. Black Ltd.
- A GILBERT AND SULLIVAN DICTIONARY—*Compiled by George E. Dunn.*  
Published by George Allen & Unwin Ltd.
- SAVOYARD LYRICS—*By Marjorie Swinton.* Published by Collins.
- GILBERT AND SULLIVAN OPERAS—*By Audrey Williamson.* Published by Rock-cliffe
- WANDERING MINSTRELS WE—THE STORY OF GILBERT AND SULLIVAN—  
*By Sigmund A. Lavine.* Published by Dodd, Mead & Co.
- BEST KNOWN GILBERT AND SULLIVAN OPERAS AND BAB BALLARDS—  
Published by the Three sevens Press. N.Y.
- HERE'S A HOW DE DO—*By Martyn Green.* Published by Max Reinhardt Ltd.
- A SONG TO SING O—*By Winifred Lawson.* Published by Michael Joseph Ltd.
- LIFE AND REMINISCENCES OF JESSIE BOND—Published by John Lane  
the Bodley Head Ltd.
- GILBERT, HIS LIFE AND STRIFE—*By Hesketh Pearson.* Published by Methuen & Co.
- GILBERT AND SULLIVAN—MASTERS OF MIRTH AND MELODY—*By Claire Lee Purdy.* Published by Julian Messner Inc. N.Y.
- IN DEFENCE OF GILBERT'S LADIES—*By Reginald G. Davis.*
- THE STORY OF THE MIKADO—*By Daniel O'Connor.*
- THE MERRY GENTLEMEN OF JAPAN—told by Sir W. S. Gilbert—*By H. W. Ruter, Shepard & Chartoc.* Published by Bass Publishers.
- TRAINING OF GILBERT AND SULLIVAN CHORUS—*By W. Cox-Ife.* Published by Chappells.
- HOW TO SING BOTH GILBERT AND SULLIVAN—*By W. Cox-Ife.* Published by Chappells.
- PINAFORE PICTURE BOOK—told by Sir W. S. Gilbert—*By Opal Wheeler.* Published by G. Bell & Sons.
- SONGS OF TWO SAVOYARDS—Published by Chappell & Co.
- SOUVENIRS OF SIR ARTHUR SULLIVAN—*By Walter J. Witts.* Published by George Newnes.
- H.M.S. PINAFORE ADAPTED FROM GILBERT AND SULLIVAN—*By Opal Wheeler.* Published by the Golden Eagle Press, N.Y.
- FIRST NIGHT GILBERT AND SULLIVAN—*By Reginald Allen.* Published by the Heritage Press, New York.
- A TREASURY OF GILBERT AND SULLIVAN—*By Deenes Taylor.* Published by Simon Schuster, New York.
- THE D'OYLY CARTE OPERA COMPANY IN GILBERT AND SULLIVAN OPERAS.  
—A record of productions 1875-1961. *Compiled by Cyril Rollins & R. John Witts.* Published by Michael Joseph.
- PICTURE HISTORY—GILBERT AND SULLIVAN—*By Raymond Mander and Joe Mitchenson.* Published by Vista Books.
- TREASURY OF GILBERT AND SULLIVAN—*By Martyn Green.* Published by Michael Joseph.
- GILBERT AND SULLIVAN—*By Norman Wymer.* Published by Methuen. (Story Biography series).

## AMATEUR DIARY OF FORTHCOMING PRODUCTIONS

Whitehaven and District A.O.S. ... ..	<b>The Yeomen of the Guard</b> 13/18 April	Civic Hall, Whitehaven
Salisbury A.O.S. ... ..	<b>Trial/Pirates</b> ... .. 13/18 April	City Hall, Salisbury
Hindley and District A.O.S.	<b>The Yeomen of the Guard</b> 13/18 April	St. Joseph's Hall, Leigh
Sheffield L.O.C. ... ..	<b>Utopia Limited</b> ... .. 14/18 April	Montgomery Hall, Sheffield
Seaton—Axe Vale A.O.S.	<b>Princess Ida</b> ... .. 14/18 April	Seaton Town Hall
Old Walcountians O.S. ...	<b>Iolanthe</b> ... .. 15/18 April	Carshalton Hall
Marlow A.O.S. ... ..	<b>The Sorcerer</b> ... .. 20/25 April	Easington Boys School, Banbury
Banbury A.O.S. ... ..	<b>Iolanthe</b> ... .. 20/25 April	Lopping Hall, Loughton
Loughton O.S. ... ..	<b>Princess Ida</b> ... .. 21/25 April	Hippodrome Theatre, March
March and J District A.O.S.	<b>Princess Ida</b> ... .. 23/25 April	Dover Town Hall
Dover A.O.S. ... ..	<b>Princess Ida</b> ... .. 21/25 April	City Hall, Carlisle
Carlisle—Austin Friars ...	<b>The Yeomen of the Guard</b> 20/25 April	Glasgow Concert Hall
Paisley M.O.S. ... ..	<b>Trial/Pirates</b> ... .. 20/25 April	College
N. Mon. College of Further Education, Ebbw Vale ...	<b>The Mikado</b> ... .. 20/25 April	Hoveton Village Hall
East Norfolk A.O.S. ... ..	<b>Ruddigore</b> ... .. 21/25 April	
Grantham College L.O.S. ...	<b>The Yeomen of the Guard</b> 20/25 April	
Manchester—Margarettans A.O.S. ... ..	<b>The Yeomen of the Guard</b> 21/25 April	
London—Crown Woods School ... ..	<b>The Gondoliers</b> ... .. 22/25 April	Crown Woods School
Pinner—St. Albans Church 1945 Club ... ..	<b>Trial by Jury</b> ... .. 22 April	St. Pauls Church Hall, South Harrow
West Norfolk G & S Society	<b>Cox/Sorcerer</b> ... .. 25 April/2 May	Town Theatre, Hunstanton and Guildhall of St. George, Kings Lynn
Tunbridge Wells A.O.D.S....	<b>The Mikado</b> ... .. 27 April/2 May	The Opera House
Reading—Sainsbury Singers	<b>The Mikado</b> ... .. 27 April/2 May	Reading Town Hall
Northampton G & S Group	<b>Trial/Pirates</b> ... .. 27 April/2 May	Northampton Repertory Theatre
York—Clifton Hospital A.O.S. ... ..	<b>Trial/Pirates</b> ... .. 27 April/1 May	Clifton Hospital
Glasgow Orpheus Club ... ..	<b>The Mikado</b> ... .. 27 April/2 May	King's Theatre, Glasgow
Cheam A.O.S. ... ..	<b>The Gondoliers</b> ... .. 29 April/2 May	
St. Peter's Ealing A.O.S. ...	<b>The Mikado</b> ... .. 29 April/2 May	St. Peter's Parish Hall
London—Norwood O.S. ...	<b>The Pirates of Penzance</b> 30 April/2 May	Brotherhood Hall, S.E.27
Romford—All Saints O.S. ...	<b>H.M.S. Pinafore</b> ... .. 30 April/2 May	Ockendon Courts School Hall
St. John's Bexley A.O.S. ...	<b>Princess Ida</b> ... .. 4/9 May	St. Johns New Hall, Bexley
Machen Church G & S Society ... ..	<b>Iolanthe</b> ... .. 4/9 May	
Birmingham—Dunlop O.S.	<b>The Gondoliers</b> ... .. 5/9 May	Dunlop Hall
Ramsgate A.O.S. ... ..	<b>Iolanthe</b> ... .. 6/9 May	Granville Theatre, Ramsgate
Kenton L.O.S. ... ..	<b>Ruddigore</b> ... .. 6/9 May	Churchill Hall
Warrington—Bolton Boys School ... ..	<b>Iolanthe</b> ... .. 11/15 May	
Wigan G & S O.S. ... ..	<b>Cox/Pinafore</b> ... .. 25/30 May	
Kettering—The Regent Players ... ..	<b>H.M.S. Pinafore</b> ... .. 26/30 May	
Bexhill L.O.D.S. ... ..	<b>The Gondoliers</b> ... .. 28 May/2 June	De La Warr Pavilion, Bexhill
London—Cowley O.S. ... ..	<b>Trial/Pirates</b> ... .. 4/6 June	King George's Hall, W.C.2.
Bradford G & S Society ...	<b>The Mikado</b> ... .. 8/13 June	
Bristol Savoy O.S. ... ..	<b>The Mikado</b> ... .. 8/13 June	
Troon—Marr College ... ..	<b>The Mikado</b> ... .. 15/19 June	Marr College
Greenock Academy... ..	<b>The Yeomen of the Guard</b> 17/20 June	Greenock Arts Guild Theatre
Clydebank High School ...	<b>The Gondoliers</b> ... .. 17/19 June	Clydebank High School
Kilmarnock Academy ... ..	<b>Ruddigore</b> ... .. 22/26 June	Palace Theatre, Kilmarnock
Leamington—Spa O.G. ... ..	<b>Trial/Pirates</b> ... .. 13/18 July	Jepson Gardens Pavilion

As usual, the Editor would like to publish in the next issue the fullest possible list of forthcoming amateur productions. He would be very appreciative if secretaries of societies would send information not later than 31st July, 1964.

# The Gilbert & Sullivan Society

Founded 1924

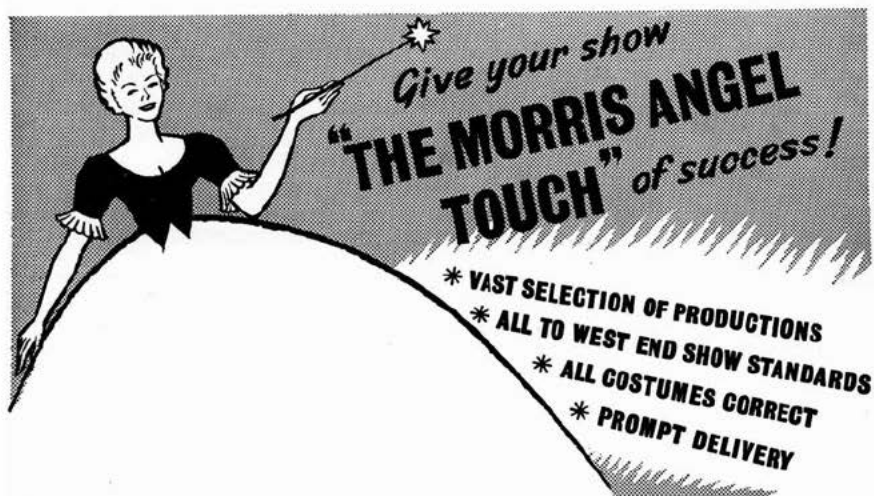
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**Spring Tour**

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April	13th	Grand Theatre, Leeds
	20th	.. .. ..
	*29th	Opera House, Manchester
May	4th	.. .. ..
	11th	.. .. ..
	18th	.. .. ..
	25th	.. .. ..
June	1st	Winter Gardens, Morecambe
	8th	Opera House, Belfast
	15th	Gaiety Theatre, Dublin
	22nd	.. .. ..
	29th	.. .. ..
July	6th	.. .. ..

Priority booking has been arranged for the Associate Members of The D'Oyly Carte Opera Trust, and members should quote their Membership Number when applying for seats.

**Manchester Season 1964**

**OPERA HOUSE, MANCHESTER**

**FIRST NIGHT**

**WEDNESDAY 29th APRIL**



# THE SAVOYARD

SEPTEMBER 1964

# THE SAVOYARD

Volume 3

Number 2

Issued by The D'Oyly Carte Opera Trust Limited

1 Savoy Hill, London, W.C.2.

Telephone: TEM 1533

*Editor:* William R. Edes

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## THE SAVOYARD

The next issue of "The Savoyard" is planned for December. It will be supplied free of charge to all Associate Members, and to all Societies whose Secretaries have been enrolled as Associate Members.

## ASSOCIATE MEMBERSHIP

Annual fees are: Individuals 10/-; U.S.A. and Canada \$2; Groups, in the name of the Secretary of a Society or Organisation, £3 3s. 0d.

Membership normally runs from October 1st to September 30th. The subscription of a member joining for the first time between July 1st and September 30th will cover the period ending on September 30th of the following year.

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### Films and Television

Negotiations with British Home Entertainment Ltd. are still in abeyance, but in the meantime there has been another interesting development.

During the second week of August the Company recorded the sound-track for an animated film based on *Ruddigore* that is now being prepared by Halas & Batchelor Cartoon Films Ltd.

Halas & Batchelor, probably the most famous of British animated film-makers, are best known not only for their many award-winning short films and their Habatoons on television, but also for their full-length film of *Animal Farm*.

### Isidore Godfrey

Associate members will no doubt have learned with regret of Isidore Godfrey's sudden illness during the company's visit to Manchester. We are pleased to be able to report that "Goddie" was back at work during rehearsals in London, is now on tour, and will be going with the company to America.

### Books

Following the publication in our last issue of a list of books on Gilbert and Sullivan, we have received a most fascinating list from Mr. James N. Healy of the Cork G. & S. Group. This list is made up from the books in his own library, plus four or five volumes which he knows about but does not possess. The list is, unfortunately, too long for us to publish, but copies of it can be made available for anyone who wants to see what a real collector's list is like. Mr. Healy is well-known for his activities with the Group Theatre in Cork, but it seems that he should be equally famous as a collector of Gilbert and Sullivan books.

### New Paperback

Associate members will no doubt be interested in a new Corgi publication, "The Corgi Book of Gilbert & Sullivan", edited by Ross Lewis, price 5/-. This contains eight of the "more popular" operas with accompanying notes.

### Scarves

Trust head scarves as illustrated on page 15 of our last issue are now available from 1, Savoy Hill. Price £1, including postage.

## Company News

- Leaving the company: Choristers Dawn Bradshaw, Vanessa Gold and Richard Hazell.
- New principal soprano: Valerie Masterson was a Ferrier finalist, had a year's scholarship to Italy and has just done two years at the Landesheater, Salzburg.
- Will play: Mabel (Pirates of Penzance).  
Phyllis (Iolanthe)  
Kate (Yeomen of the Guard).
- Joining the company: Susan Maisey—Soprano  
Anna Vincent—Soprano  
Sylvia Vale—Soprano  
Alfred Oldridge—Baritone
- Cast changes—
- PHILIP POTTER to play: Defendant (Trial by Jury)  
Frederic (Pirates of Penzance)  
Duke (Patience)  
Nanki-Poo (Mikado)  
Colonel Fairfax (Yeomen of the Guard)  
Luiz (Gondoliers)
- DAVID PALMER to play: Box (Cox & Box)  
Ralph Rackstraw (H.M.S. Pinafore)  
Lord Tolloller (Iolanthe)  
Richard Dauntless (Ruddigore)  
Leonard Meryll (Yeomen of the Guard)  
Marco (Gondoliers)
- ANN HOOD to play: Josephine (H.M.S. Pinafore)  
Patience (Patience)  
Rose Maybud (Ruddigore)  
Elsie Maynard (Yeomen of the Guard)  
Gianetta (The Gondoliers)
- JENNIFER TOYE to play: Plaintiff (Trial by Jury)  
Lady Ella (Patience)  
Yum-Yum (Mikado)  
Zorah (Ruddigore)  
Kate (Yeomen of the Guard)  
Casilda (Gondoliers)

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# ?? ? THE LAST NIGHT

Savoy Theatre, March 1964



*John Blomfield*

Once the repertory programme for a London Season has been settled, the next most important thing is to decide on the Last Night. By tradition, this is a "surprise" evening when the programme is known only to Miss D'Oyly Carte and her immediate staff; unless there is a need for special rehearsals, even the members of the Opera Company themselves are not told what the programme will be until the day before.

Each London Season the choice of programme becomes more and more difficult and Miss D'Oyly Carte spends many hours considering various possibilities. So much has to be taken into account: every principal member of the Company, including any guest artist who has appeared during the Season, must be given a chance; a fairly quick change of scenery is essential and, of course, all the scenery and costumes needed for the Last Night have to be kept back specially and then sent on to the next port of call the next day, which means that the next week's programme in, say *Timbuctoo*, has to be planned so that it does not open with "Mikado" if part of "Mikado" has been played at the London last night.

Suggestions for last night performances come in throughout the year from members of the public and these are always given fullest consideration and, in some cases, adopted or adapted.

This year it seemed fairly obvious for the Company to sing some of the songs from "Utopia Limited", not only because of the public interest in this Opera but because the new Decca recording of excerpts from it had only recently been released. Public demand for "Sorcerer" was also considerable and there was, of course, the famous picketing of the Savoy Theatre by enthusiastic members of the Gilbert and Sullivan Society this season! So again it seemed natural to include numbers from this Opera. But how to bring them suitably

into the programme? Someone had an inspired idea: John Wellington Wells was a sorcerer, and "Ruddigore" had a picture gallery of ghosts—why not combine the two? And so it was done. The rest of the programme was worked out "Cox and Box" so that Alan Styler, Anthony Raffell and David Palmer could have their solos, Act II of "Patience" so that Philip Potter, Jennifer Toye and Mary Sansom could be seen and then—but what is this? The overture to "Princess Ida"? Yes, another tradition—the overtures played at a Last Night bear no relation to the scene about to be portrayed. The overture to "Ida", and the curtain rose on Act II of "Ruddigore".

The audience were perhaps a little disappointed at this apparently banal denouement to a Last Night, especially when it was found that Robin Oakapple was being played by understudy Adrian Lawson instead of John Reed, but came the blackout and the picture gallery came to life with John Wellington Wells in the person of John Reed appearing from the central picture to sing his famous solo from "The Sorcerer" and to introduce, by means of his magic teapot, the rest of the Company in items from "The Sorcerer" and "Utopia Limited"; Thomas Round and Ann Hood to sing "Words of Love too loudly spoken", Jeffrey Skitch as Dr. Daly, the chorus in "Eagle High", Jean Hindmarsh singing "O Happy Young Heart", Donald Adams and Gillian Knight in "Welcome Joy Adieu to Sadness", Thomas Round in "A Tenor all Singers above" and the chorus in the Finale from "The Sorcerer", "Now to the Banquet we press".

One final word about the costumes: these Last Nights are always a great strain on the Wardrobe Department, for instead of the usual performance with changes for perhaps some of the principles or some of the chorus, Mrs. Blain and her staff have to cope with costumes for about 50 people for at least three different Operas and on this occasion for two Operas no longer in the Company's repertory! And all this on a night when everything must be cleared out of the Theatre immediately after the performance! As everyone knows, the costumes for "The Sorcerer" were destroyed in the war and, of course, the "Utopia" costumes have long since gone, so costumiers were scoured for suitable garments for John Wellington Wells, Lady Sangazure, Capt. Fitzbattleaxe and Dr. Daly; a great deal of very careful research was needed for Dr. Daly's costume so that it should be ecclesiastically correct!

*More photographs on page 16*



## CROSSWORD SOLUTION

*Solution to the crossword puzzle which appeared in the April issue of "The Savoyard".*

## INTRODUCING THE COMPANY (10)



*Bruce  
Worsley*

Served in the Great War 1914 in Gloucester Regiment. Subsequently transferred to Middlesex Regiment and later to the Royal Flying Corps and Royal Air Force. Relinquished his commission and placed on the reserve 1919. Played in repertory. General Manager for Lilian Baylis from 1923 until her death November 1937. Appointed Treasurer Old Vic 1929 and Sadlers Wells 1931. Helped Lilian Baylis and Sir Reginald Rowe to launch the appeals for the purchase of the site and rebuilding of Sadlers Wells. On the death of Lilian Baylis became Lessee and Licensee of the Old Vic and Sadlers Wells and General Manager of both theatres comprising the Shakespeare Company, the Opera Company and Ballet Company. Commanded by H.M. the King to present the Sadlers Wells Ballet at Covent Garden Opera House March 1939 in honour of the president of the French Republic. Recalled to the Royal Air Force August 1939 and served until 1945. Rejoined Sadlers Wells as General Manager of the Opera Company. Arranged and managed in conjunction with E.N.S.A. the Sadlers Wells Opera Company tour of Germany. Later became General Manager of Advance Players (Sir Donald Wolfitt) with seasons of Shakespeare and Shaw at the Bedford Theatre, Camden Town. Appointed Business Manager to the D'Oyly Carte Opera Company March 1950. Toured the United States and Canada 1950/51, 1955/56 and 1962/63 with the D'Oyly Carte Opera Company.

# MARY SANSOM

and

# THOMAS ROUND

In March, towards the end of the Savoy season, we learned with regret of the impending loss to the Company of two very popular artistes, namely Miss Mary Sansom and Mr. Thomas Round. As this opening rather resembles that of an obituary notice, I hasten to add that this is not the end but the beginning for both of them—the beginning of a new life.

Although for the past few years they have visited the same towns together on tour with the D'Oyly Carte, if we look back we find that they originally came from opposite ends of the country.



Mary ("as dainty a little maid as you'll find in a midsummer day's march") was born in Taunton, Somerset. She studied voice production in Bristol where she and her husband, Alan Barrett (a former member of the Company), now have their home. She joined the D'Oyly Carte in 1956 and took over some of the principal soprano roles in 1959. During her years on tour she has played every minor and major soprano part with the exception of three.

Members of the D'Oyly Carte audiences have their own favourite role for each artist and certainly I am no exception. All Mary's performances were a delight and joy to watch and to hear, but I, personally, shall remember her particularly as Rose in "Ruddigore". She managed to project over the footlights just the right air of innocence and naïveté and yet at the same time show that Rose had a shrewd eye to business when it came to matters concerning wealth and security!

Mary, however, is not only an extremely attractive and delightful actress with a lovely voice but also charming off stage. She takes such an interest in her "fans" that they look on her almost as a personal friend.

She will indeed be missed by countless "followers" of the D'Oyly Carte and I, for one, sincerely hope that she will not leave the stage altogether. It would be a pity to lose so fine an artiste.



Married, with one son, Tom Round (as he is known to his many friends) comes from the North. He started life in Lancashire and, as most people know, served with both the Police Force and the Air Force before joining the D'Oyly Carte in 1946. From 1952, he appeared as principal tenor with Sadler's Wells Opera Company until, in 1958, he returned to the "fold".

Like Mary, he has played every principal role within his vocal range with the exception of three—the Duke in "Patience", Leonard in "Yeomen" and Box.

I understand that the roles he most enjoyed playing were those of Cyril and Dauntless, but every performance he gave showed the same vitality and zest.

Perhaps the song for which he is best known is "Take a pair of sparkling eyes", and one certainly has to admit that he could use his, on stage! His personality and charm have captivated many female hearts in audiences everywhere and he will be greatly missed by his many admirers. They will be cheered to know that he has no intention of leaving the world of the theatre or of Gilbert and Sullivan. He is, at the moment, playing a four-month tour of South Africa and on his return in December, in addition to broadcasting, his engagements will include further appearances in the "Gilbert and Sullivan For All" concerts, run by Mr. Norman Meadmore.

Both Miss Sansom and Mr. Round rank amongst the great Savoyards and will be remembered with gratitude and affection in years to come.

In bidding them farewell, I echo the wishes of many for success and happiness in their future careers—

"May all good fortune prosper you,  
May you have health and riches, too,  
May you succeed in all you do,  
Long life to you . . ."

(DIANA M. LYDE)

## THE COLLECTOR'S HANDBOOK



Mr. Reginald Allen is not only the trustee representing the United States of America for the D'Oyly Carte Opera Trust, he is also one of the world's most indefatigable collectors of Gilbert and Sullivan material. To mark the fiftieth anniversary of Gilbert's death in 1961, Mr. Allen arranged an exhibition of some of the choicest items in his superb collection. And now he has published this book which lists nearly 600 exhibits and re-prints, a valuable essay on the 71 dramatic works of Gilbert, the dramatist.

If we take *The Mikado* as an example, we see that the items on display include two copies of the first edition of the libretto, with Yum-Yum's song, "The sun, whose rays", printed in its original position in Act I; Gilbert's original manuscript for an encore verse to Ko-Ko's "little list" song, specially written for Charles Workman in the 1908 Savoy Theatre revival of the opera; and four different colour-lithographed pictorial covers for sheet music published by Chappells.

For *Trial by Jury* there are *three* copies of the incredibly rare first edition of the libretto! That great collector, Charles Plumtre Johnson, once wrote that he only knew of one copy in all the world—his own! In the Bab Ballads section of Mr. Allen's collection, I notice that he has a letter by Gilbert written to the printer complaining that in the first edition "inhabitants" was printed in *The Bishop of Rum-ti-foo* instead of "islanders".

Then the many exhibits relating to *The Pirates of Penzance* remind one of the copyright problems which accompanied the presentation of that opera in 1879-80. The collection includes the "program-handbill" for the British premiere performance at Paignton, Devon, a programme on silk for the New York first night, and the Opera Comique programme for the belated first London performance. Many of the interesting illustrations in the book reproduce priceless programmes.

In short, this book is something more than a mere catalogue. It is Mr. Allen's tribute to the genius of Gilbert, and a worthy reminder of the thrills, and rewards, to be obtained from collecting—and studying—Gilbert and Sullivan material.

COLIN PRESTIGE

W. S. GILBERT: AN ANNIVERSARY SURVEY AND EXHIBITION CHECKLIST, by *Reginald Allen*. University Press of Virginia, Charlottesville, Virginia, 1963. \$5 net

### D'OYLY CARTE OPERA COMPANY

#### PRE-AMERICAN TOUR 1964

Aug. 17	-	-	-	-	Grand Theatre, Wolverhampton
24	-	-	-	-	" " " "
31	-	-	-	-	Coventry Theatre, Coventry
Sept. 7	-	-	-	-	" " " "
14	-	-	-	-	King's Theatre, Southsea
21	-	-	-	-	" " " "
28	-	-	-	-	New Theatre, Oxford
Oct. 5	-	-	-	-	Hippodrome, Golders Green
12/14	-	-	-	-	" " "



New Recording

**YEOMEN OF THE GUARD**

Conducted by

**Sir Malcolm Sargent**



## YEOMEN OF THE GUARD

### Cast:

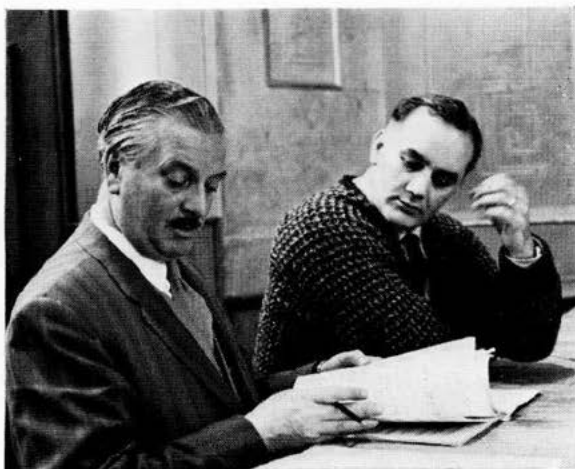
Lieutenant ..... *Anthony Raffell*  
Fairfax ..... *Philip Potter*  
Sergeant Meryll .... *Donald Adams*  
Leonard Meryll .... *David Palmer*  
Jack Point ..... *John Reed*  
Shadbolt ..... *Kenneth Sandford*  
Elsie Maynard .... *Elizabeth Harwood*  
Phoebe ..... *Ann Hood*  
Dame Carruthers .. *Gillian Knight*

Release Date:

**NOVEMBER 1964**

LK 4624/5 Mono

SKL 4624/5 Stereo



*Kenneth Sandford in consultation with  
Herbert Newby (Director of  
Productions).*



*Philip Potter*





*Photographs by John Blomfield*

*John Reed*



# Readers' Letters

## Iolanthe Tapestry

Upper Belvedere, Kent.

Dear Sir,

Your readers will be interested to know that I have recently found the "Iolanthe" tapestry.

Gilbert had Jessie Bond's portrait, as Iolanthe, painted on canvas, and gave it to her as a memento. She was, as you know, the first to play the part that was written by Gilbert for her. It hung in her flat until 1940, when she died, and was left by her to her solicitor, Mr. F. A. Sotham. After hanging in his office for a while it was put into the cellar, and just recently given to me by Mr. Sotham. It is now in the London Museum, and if it can be successfully cleaned, it will be hung for all to see. As you know the Museum has a number of Gilbert's things which were given to them by Miss Nan Macintosh.

Its importance lies in the fact that it is a direct relic between Gilbert and one of his most successful "stars".

My next quest is to find the original spinning wheel used by Jessie Bond, the original Phoebe. At some time between 1920 and 1940 she sold the spinning wheel, also given to her by Gilbert, probably at the time of her husband's financial setback. When and to whom is not known, and it is just possible that one of your readers could tell me.

Finally I enclose my lecture leaflet which may interest you. The demand for the G & S talks is so great that I am working on a third illustrated—"Gilbert's Characters", for my next season beginning September 1965, and later I hope to arrange an illustrated talk on each of the operas, and at the moment I am planning to make filmstrips for the schools, in colour, illustrating each of the operas.

Yours sincerely,

ERNEST J. TYLER.

## "New Mikado"

Lower Silton, Gillingham, Dorset.

Dear Sir,

In the article by Mr. Evan Senior on the new production of the "Mikado" contained in your last issue, reference is made to the madrigal "Brightly dawns our wedding day", "sung by a quartet without accompaniment. This is a difficult piece to perform—the singers have no orchestra to keep them on the right note, etc., etc."

This is surely a strange statement when anyone familiar with the score of this madrigal must know that out of a total of 57 bars in each verse, only 16 are without orchestral assistance.

It is wrong, therefore, to attribute any difficulty in the vocal performance of this madrigal to lack of accompaniment.

Incidentally, Sullivan's original score gives even fewer unaccompanied bars.

Yours faithfully,

R. J. LONGFIELD.

## Wedgwood Mug

London, S.W.

Dear Sir,

I have seen the very nice Shakespeare mug that Wedgwood have brought out in honour of the 400th anniversary celebrations of our great poet, and I am wondering if anybody has thought of producing something similar in honour of Gilbert and Sullivan?

I am sure such a mug would be of great interest to all devotees of D'Oyly Carte and the Gilbert and Sullivan Operas, and, of course, to collectors generally.

Yours faithfully,

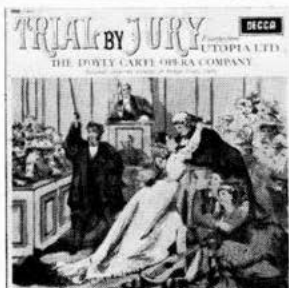
GRACE STONE.

[There is, in fact, a rumour that such a mug might be forthcoming. We suggest that anyone interested should write to Josiah Wedgwood & Sons Ltd., Barlaston, Stoke-on-Trent, Staffs.—ED.]

# TRIAL BY JURY

and excerpts from UTOPIA LTD.

Decca LK 4579  
CAST



DONALD ADAMS—King Paramount the First—King of Utopia  
ANTHONY RAFFELL—Mr. Gold-bury—a Company Promoter; afterwards comptroller of the Utopian Household  
JEAN ALLISTER—Lady Sophy

## Trial by Jury

ANN HOOD—The Plaintiff  
THOMAS ROUND—  
The Defendant  
KENNETH SANDFORD—  
Counsel for the Plaintiff  
JOHN REED—The Learned  
Judge  
DONALD ADAMS—Usher  
ANTHONY RAFFELL—Foreman  
of the Jury

## Utopia Ltd.

ANN HOOD—The Princess  
Zara—eldest daughter of  
King Paramount  
THOMAS ROUND—Captain  
Fitzbattleaxe—First Life  
Guards  
KENNETH SANDFORD—  
Phantis—Judge of the  
Utopian Supreme Court.  
Lord Dramaleigh—a  
British Lord Chamberlain  
JOHN REED—Scaphio—Judge  
of the Utopian Supreme  
Court

## HAILEYBURY COLLEGE DRAMATIC SOCIETY

After the success of *The Yeomen of the Guard* in April 1962, in Denmark, we took *The Mikado* to Sweden this April for a fortnight. This was the first time that a Savoy Opera had been staged in Sweden by any Company, professional or amateur, though they know some of Sullivan's music.

Eighty of us left Tilbury in SS "Britannia" on April 4th, together with 1½ tons of scenery and stage baggage. The cast numbered 44 and the orchestra 25, and the remainder were ladies for the wardrobe, and people concerned with make-up, lighting and props. All the girls' parts were played by boys, and the *Dagens Nyheter* (the Swedish *Times*) were firmly convinced that the Three Maids and their twelve "sisters" were girls and that Katisha (a boy of 15½) was a middle-aged lady!

We performed in Theatres in Göteborg, Lundsberg, Uppsala and Stockholm. The audiences were large and extremely enthusiastic: we have been asked to go again! The Press were kind and would obviously welcome such visits from other companies. The Sverige Radio gave us two interviews, and the Sverige TV took us singing our school song in Göteborg's main square before one of the performances. The audiences' reactions were surprisingly quick, and hardly any of Gilbert's amusing lines and jokes went by unnoticed.

We were received regally everywhere, and everyone was only too pleased to offer hospitality, and we were overwhelmed with their generosity and kindness. Many have made lasting friendships, and we hope that some of our erstwhile hosts and hostesses will visit us and our families this summer. Not a few of them said that they hope their next visit to London coincides with a D'Oyly Carte season. Already, to my knowledge, several have placed orders for the D'Oyly Carte Company's recording of *The Mikado*. All this is very gratifying, and makes one want to return to Sweden again in the not-too-distant future with another Savoy Opera. One final point. On the boat crossing to Sweden we had posters placed in various parts of the boat, and it was most touching to see some of the Swedish passengers appear at our performances in Göteborg and Stockholm.

E. H. F. SAWBRIDGE

Photographs taken during the Last Night of the London Season  
in March this year.



*Curtain Call*



*Donald Adams and Gillian Knight in the duet  
"Welcome joy, adieu to sadness".*



*Thomas Round sings  
"A Tenor all Singers above"*



### Visit to Booth's Distillery

Members of the D'Oyly Carte Opera Company during a visit to Booth's distillery earlier this year.

## AMATEUR DIARY OF FORTHCOMING PRODUCTIONS

Llangollen & District A.O.S. ....	<b>The Mikado</b> ... ..	11 Sept.	The Theatre, Waterford
York Youth Operatic and Choral Society ...	<b>Iolanthe</b> ... ..	14/19 Sept.	Joseph Rowntree Theatre
Leek — Leekensian A.O.S.	<b>The Yeomen of the Guard</b>	21/26 Sept.	The Grand Theatre, Leek
Sligo O.S. ... ..	<b>The Gondoliers</b> ... ..	23 Sept.	The Theatre, Waterford.
Brighton & Hove O.S. ...	<b>The Gondoliers</b> ... ..	21/26 Sept.	The Palace Pier Theatre
Aberdeen — Stonewood Church Youth Club ...	<b>The Mikado</b> ... ..	23/25 Sept.	Blankhead Academy
Donnington—Garrison A.O.S. ... ..	<b>The Sorcerer</b> ... ..	28 Sep./3 Oct.	The Little Theatre
Swansea—Uplands Arts Club ... ..	<b>Patience</b> ... ..	28 Sep./3 Oct.	Y.M.C.A., St. Helen's Road
Peterborough G. & S. Soc.	<b>Ruddigore</b> ... ..	28 Sep./4 Oct.	Elves Hall, Church Walk
Kirkholt G. & S. Society	<b>Trial/Pinafore</b> ... ..	4/17 Oct.	
Rochdale—Kirkholt G. & S. Society ... ..	<b>Trial/Pinafore</b> ... ..	6/7 Oct.	
Cheltenham — Cotswold Savoyards ... ..	<b>Iolanthe</b> ... ..	10/17 Oct.	Playhouse Theatre, Cheltenham
West Kirby—Deeside G. & S. Society ... ..	<b>Patience</b> ... ..	12/17 Oct.	The Tudor Theatre
Warrington—Crosfield O.D.S. ... ..	<b>The Mikado</b> ... ..	12/17 Oct.	Crosfield Centenary Theatre
Harpenden L.O.S. ... ..	<b>The Mikado</b> ... ..	12/17 Oct.	Harpenden Public Hall
London—Putney O.S. ...	<b>The Pirates of Penzance</b>	15/17 Oct.	Wandsworth Town Hall
Deeside & District G. & S. A.O.S. ... ..	<b>Patience</b> ... ..	12/18 Oct.	
Braintree—Braintree & Bocking M.S. ... ..	<b>The Yeomen of the Guard</b>	19/24 Oct.	The Institute, Braintree
Stockport—Our Lady's A.O.S. ... ..	<b>The Yeomen of the Guard</b>	19/24 Oct.	Memorial Hall, Flint Street

Aden—Steamer Point L.O.S. ... ..	<b>Ruddigore</b> ... ..	19/24 Oct.	Khormaksal School
Haslemere Players ... ..	<b>The Yeomen of the Guard</b>	20/24 Oct.	The Hall
Stamford G. & S. Players	<b>Princess Ida</b> ... ..	20/24 Oct.	The Exchange Hall
St. Albans Church O.S. ...	<b>The Mikado</b> ... ..	23/24 Oct.	
Oldham—Smith Street O.D.S. ... ..	<b>Princess Ida</b> ... ..	24/31 Oct.	Smith Street Church
Walsall & District G. & S. Club ... ..	<b>The Gondoliers</b> ... ..	24/31 Oct.	T.P. Riley Council School, Broxwich
Shipley—Wesleyan Reform A.O.D.S. ...	<b>The Yeomen of the Guard</b>	26/31 Oct.	
Birmingham—Erdington O.S. ... ..	<b>Ruddigore</b> ... ..	26/31 Oct.	Moore End Lane School
Ipswich G. & S., A.O.S. ...	<b>The Pirates of Penzance</b>	2/7 Nov.	Ipswich Civic College
New Earswich D.O.S. ...	<b>Trial/Pirates</b> ... ..	2/7 Nov.	The Folk Hall
Bradford—Lidget Green Congregational Church Choir ... ..	<b>Iolanthe</b> ... ..	2/7 Nov.	Lidget Green Church
Newcastle—Walker Parish Church O.S. ... ..	<b>The Yeomen of the Guard</b>	3/8 Nov.	Church Hall, Church Street
Weston-Super-Mare O.S.	<b>The Yeomen of the Guard</b>	3/7 Nov.	The Playhouse Theatre
Haverfordwest Arts Club	<b>The Pirates of Penzance</b>	4/7 Nov.	County Sec. Sch. Theatre
London—Lewisham O.S.	<b>The Yeomen of the Guard</b>	4/7 Nov.	The Town Hall
London—St. Marylebone O.S. ... ..	<b>The Mikado</b> ... ..	5/7 Nov.	St. Pancras Town Hall
Cannock Chase O.S.	<b>Mikado/Gondoliers</b> ...	7 Nov.	Technical College
Reigate—Opera Club of Reigate and Redhill ...	<b>Ruddigore</b> ... ..	9/14 Nov.	The Market Hall, Redhill
Bolton Choral Union ...	<b>Iolanthe</b> ... ..	11 Nov.	Victoria Hall, Bolton
Birmingham—Savoy O.D.S. ... ..	<b>The Yeomen of the Guard</b>	11/14 Nov.	Birmingham & Midland Inst.
Rock Ferry A.O.S. ... ..	<b>Cox/Pirates</b> ... ..	10/14 Nov.	Gladstone Hall, Pt. Sunlight
London—Grosvenor L.O.C.	<b>Princess Ida</b> ... ..	11/14 Nov.	King George's Hall, Great Russell Street
Braunstone Operatic Soc., Leicester ... ..	<b>The Grand Duke</b> ... ..	16/21 Nov.	Little Theatre, Dover Street, Leicester.
Blackpool—Marton Parish Church O.D.S. ... ..	<b>The Pirates of Penzance</b>	16/22 Nov.	
Belfast—St. James's A.O.S.	<b>The Pirates of Penzance</b>	18/20 Nov.	Shirley Hall, Belfast
South Moor & District A.O.D.S., Co. Durham	<b>The Gondoliers</b> ... ..	23/28 Nov.	The Civic Hall, Stanley
Worsley Opera Group ...	<b>Trial by Jury</b> ... ..	23/28 Nov.	Town Hall, Walkden
Liskeard & District C.S.	<b>Ruddigore</b> ... ..	23/28 Nov.	The Public Hall, Liskeard
London—Eltham Opera Group ... ..	<b>Patience</b> ... ..	26/28 Nov.	Little Theatre, Wythfield Rd.
Dublin—Clontarf Parish M.S. ... ..	<b>Pirates/Cox</b> ... ..	24/28 Nov.	Parish Hall, Seafield Road
Cambridge A.O.S. ... ..	<b>Iolanthe</b> ... ..	23 Nov./5 Dec.	The Arts Theatre
Northampton—Grammar School G. & S. Society	<b>The Mikado</b> ... ..	27 Nov./1 Dec.	Notre Dame High School
Nantwich—Barony O.S.	<b>The Gondoliers</b> ... ..	30 Nov./5 Dec.	The Civic Theatre, Crewe
Heston & Isleworth L.O.C.	<b>Ruddigore</b> ... ..	2/5 Dec.	Holy Trinity Hall, Hounslow
Massachusetts—Harvard G. & S. Players ... ..	<b>Utopia Limited</b> ... ..	3/5 Dec.	Loeb Drama Centre, Harvard University
Hessle—Haltemprice G. & S. Society ... ..	<b>The Mikado</b> ... ..	3/5 Dec.	The Town Hall, Hessle
Crewe—Wistaston Memorial Hall C.S. ...	<b>The Gondoliers</b> ... ..	3/5 Dec.	
Aberdeen Academy O.S.	<b>The Pirates of Penzance</b>	6/9 Dec.	
Altrincham—The Margaretians A.D.O.S.	<b>Iolanthe</b> ... ..	7/12 Dec.	The Garrick Playhouse
Dulwich—Alley'n's School	<b>The Pirates of Penzance</b>	8/12 Dec.	
Massachusetts—Harvard G. & S. Players ... ..	<b>Utopia Limited</b> ... ..	9/12 Dec.	Loeb Drama Centre, Harvard University
Norwich—City of Norwich School ... ..	<b>The Gondoliers</b> ... ..	10/15 Dec.	

As usual the Editor would like to publish in the next issue the fullest possible list of forthcoming amateur productions. He would be very appreciative if secretaries of societies would send information not later than 31st October, 1964.

THE GROSVENOR LIGHT OPERA COMPANY

present a new production of

PRINCESS IDA

or

CASTLE ADAMANT

by W. S. GILBERT and ARTHUR SULLIVAN

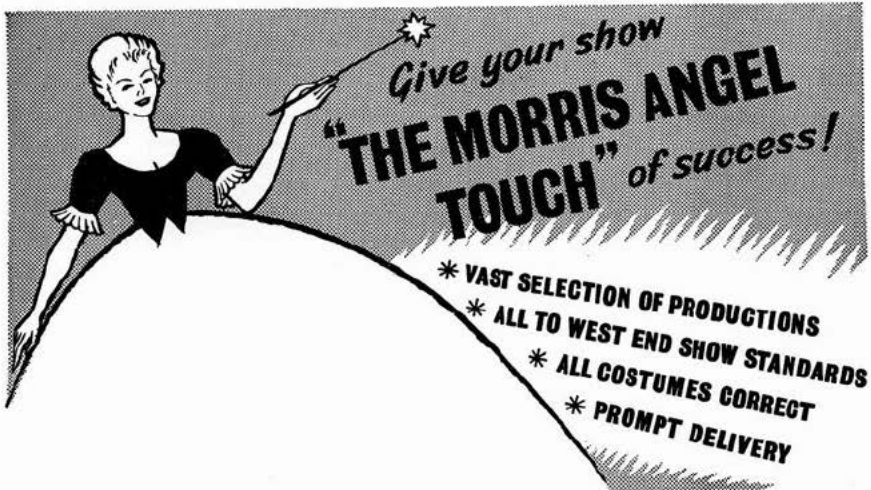
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Over the years, the Grosvenor Light Opera Company has set a consistently high standard in West End amateur productions of the Gilbert and Sullivan operas. Following the recent successful production of *Engaged!* when every single seat was sold, we present a completely fresh but traditional rendering of *Princess Ida*. To make sure of seats for this less often performed but well loved Gilbert and Sullivan opera it is essential to BOOK NOW.

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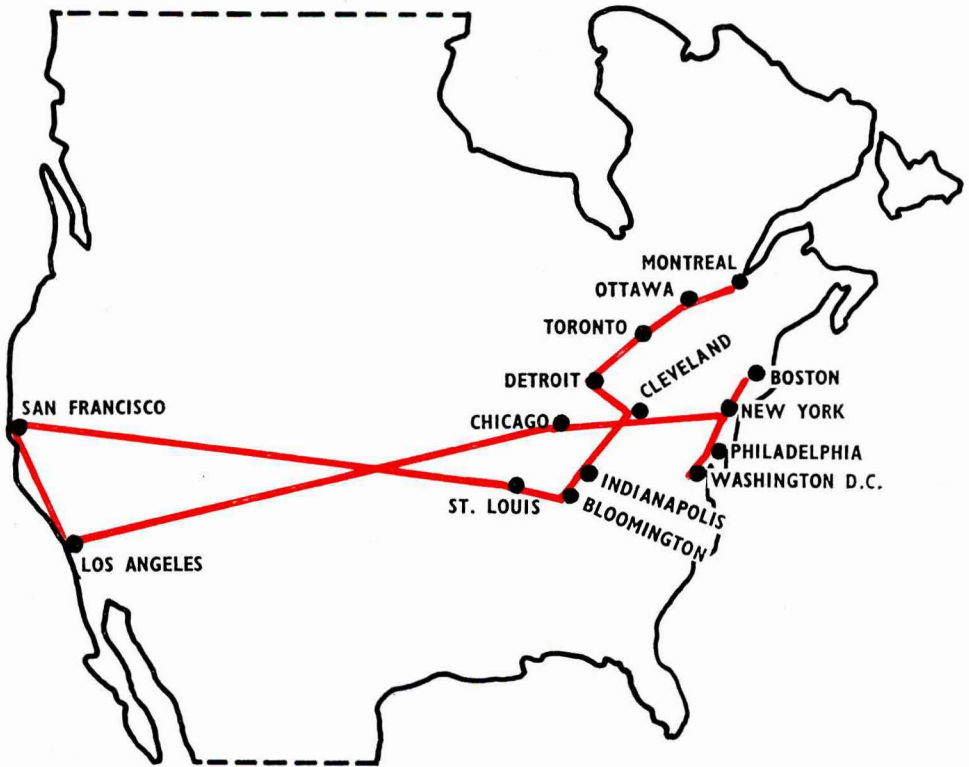
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# THE D'OYLY CARTE OPERA COMPANY



## AMERICAN TOUR 1964-65

Mon., Oct. 19—Sat., Oct 31 - - -	<b>BOSTON—Colonial Theatre</b>
Mon., Nov. 2—Sun., Nov. 8 - - -	<b>WASHINGTON, D.C.</b>
Mon., Nov. 9—Sat., Nov. 14 - - -	<b>PHILADELPHIA</b>
Tues., Nov. 17—Sun., Dec. 20 - - -	<b>NEW YORK—City Centre</b>
Tues., Dec. 22—Sun., Jan. 3 - - -	<b>CHICAGO—Opera House</b>
Tues., Jan. 5—Sun., Jan. 24 - - -	<b>LOS ANGELES—New Cultural Centre</b>
Tues., Jan. 26—Sat., Feb. 6 - - -	<b>SAN FRANCISCO—Curran Theatre</b>
Tues., Feb. 9—Sun., Feb. 14 - - -	<b>ST. LOUIS—American Theatre</b>
Tues., Feb. 16—Wed., Feb. 17 - - -	<b>BLOOMINGTON</b>
Thurs., Feb. 18—Fri., Feb. 19 - - -	<b>INDIANAPOLIS</b>
Sat., Feb. 20—Sun., Feb. 21 - - -	<b>CLEVELAND</b>
Mon., Feb. 22—Sun., Feb. 28 - - -	<b>DETROIT—Fisher Theatre</b>
Tues., Mar. 2—Sat., Mar. 6 - - -	<b>TORONTO—Royal Alexandra</b>
Mon., Mar. 8 - - - - -	<b>OTTAWA</b>
Wed., Mar. 10—Sun., Mar. 14 - - -	<b>MONTREAL—Place des Artes</b>

### OPERAS INCLUDE

**TRIAL BY JURY and H.M.S. PINAFORE**  
**THE PIRATES OF PENZANCE**  
**THE MIKADO**  
**RUDDIGORE**  
**IOLANTHE**





# THE SAVOYARD

DECEMBER 1964

# THE SAVOYARD

Volume 3

Number 3

Issued by **The D'Oyly Carte Opera Trust Limited**

1 Savoy Hill, London, W.C.2.

Telephone: TEM 1533

*Editor:* William R. Edes

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## THE SAVOYARD

The next issue of "The Savoyard" is planned for April. It will be supplied free of charge to all Associate Members, and to all Societies whose Secretaries have been enrolled as Associate Members.

## ASSOCIATE MEMBERSHIP

Annual fees are: Individuals 10/-; U.S.A. and Canada \$2; Groups, in the name of the Secretary of a Society or Organisation, £3 3s. 0d.

Membership normally runs from October 1st to September 30th. The subscription of a member joining for the first time between July 1st and September 30th will cover the period ending on September 30th of the following year.

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### Resignations

Mrs. Ruth Grandcourt and Professor Daniel Jones have regretfully tendered their resignations as Trustees. Professor Jones finds it increasingly difficult to come to London for meetings, and Mrs. Grandcourt is now living in Australia. Mr. Lloyd has written on behalf of the Trustees regretting the necessity for their resignations, thanking them for the help they gave in the launching of the Trust, and inviting them to become Vice-Presidents of the Associate Members, Sir Malcolm Sargent continuing, we are glad to say, to be their President.

### New Trustees

We are delighted to welcome as new Trustees Sir Ashley Clarke, G.C.M.G., G.C.V.O., a former British Ambassador in Rome, Mr. Alfred Francis, O.B.E., Vice-Chairman of T.W.W. Ltd. (Television for Wales and the West), and Mr. Colin Prestige, whom many Associate Members have already known as Chairman of the Gilbert and Sullivan Society.

### Finance

In response to requests from several Associate Members, the General Administrator has provided us with the following note about the accounts:—

As the Associate Members have no separate Association but are Associate Members of the Trust, there are no separate accounts: the fees received, like the expenditure on the Associate Members, are merged in the Trust's general accounts.

Some of these figures can easily be abstracted, but I would hesitate to publish any separate accounts that laid claim to accuracy, because of the extreme difficulty in calculating the proportion of office salaries that should be attributed to the care and maintenance of Associate Members. One clerk devotes the whole of her time to them; another spends a third or half of her time in this way; the office book-keeper is also involved; and for any proper costing I would have to apportion part of my own salary to this item. A very rough guess at all this would give a figure of £1,400/£1,500.

In the year to 31st March, 1964, fees totalled £2,490, and the sale of ties, car badges, etc., brought a gross profit of £142. Against these must be set the cost of the Savoyard, £787, postage estimated at £240, and an estimated £150 for stationery and sundries. These items show £1,455 excess of income over expenditure, and on the rough calculation mentioned above, this is somewhere near the amount of salaries that should be apportioned.

In other words, the Associate Members just about pay for themselves but bring the Trust no profit. The profit comes, we hope, in the form of good will.

## Francis Toye

Francis Toye, C.B.E., who died on 13th October at the age of 81 in Florence, where he had lived for many years, was best known as a London music critic between the wars and as the author of two excellent books on Italian opera. In 1939 he gave up journalism and became a Director of the British Institute in Florence, where he stayed until 1941, when he went to South America as British Council representative in Brazil. In 1946 he returned to Florence to make his home, visiting England two or three times a year. His death is mentioned in these columns because he had an indirect D'Oyly Carte connection through his brother Geoffrey Toye, the well-known conductor who was Musical Director of the Opera Company for three London seasons in the 1920s, and his niece Jennifer, now one of the Company's principal sopranos.

## Gift Vouchers

These cover a year's Associate Membership of the Trust, and include an envelope and stamped addressed card. Equally suitable for birthdays or Christmas. The voucher is a folded card, one half bearing the Savoyard crest on the front and space for greetings on the back, the other half being detachable for return to the office with the recipient's name and address.

11s. each



## Cuff Links

Cuff Links bearing the Trust crest are now available from 1 Savoy Hill, W.C.2, at 10/- a pair.

## Overseas Members

The list of Associate Members now includes people in quite a number of different countries, especially of course, in the countries of the Commonwealth. We frequently have letters from these overseas Members, and in this issue we publish one from Cyprus.

If any Associate Members would like to be put in touch with others living in the same country, we shall be glad to give names and addresses, but we must make it clear that we cannot do this unless we are first authorised by the people concerned.

## Hail and Farewell

Miss D'Oyly Carte gave a party at the Gilbert and Sullivan in John Adam Street on October 15th, which turned out to be a most happy double event; one might even call it a triple event. The party was designed as a farewell to the Company, who were leaving that evening for the United States of America, and also as a birthday tribute to Mrs. Blain, who two days earlier had attained the age of seventy. Mrs. Blain is known by many as the Company's Wardrobe Mistress, and it is a great joy to record that, after more than forty years' service and at the age of seventy, she has set out with all her D'Oyly Carte friends once more to conquer America. It is the loyal service of people such as Cis Blain that gives the D'Oyly Carte Company a distinction that, though not unique, is at least somewhat rare.

The fact that Cis Blain's birthday party had to be held two days later, not because of Sir Alec Douglas Home's choice of October 15th for the General Election but because of Mr. Lloyd's choice of that date for the Transatlantic flight, meant that she could share her birthday with another member of the Company. Jon Ellison, one of the Company's baritone choristers for more than eleven years, had his thirty-fourth birthday that day. With his wife, Joy Mornay, also in the Company, he has gone for another tour, and we are very delighted to publish in this issue his "American Diary," which tells us something of the daily events in the Company's Transatlantic life.



# AMERICAN DIARY

BY

# JON ELLISON

**OCTOBER 15th, 5.00 p.m.** The Company assembled at the Savoy Hotel for the deposit of baggage and collection of travel documents. Intense activity by B.O.A.C. personnel transferring a mountain of baggage to the airport. Proceeded to the "Gilbert and Sullivan" public-house for a farewell cocktail party. A large and very happy gathering, the ladies looking chic and lovely in their "going away" outfits. Miss D'Oyly Carte was a charming hostess, and Mr. Frederic Lloyd read aloud many "Bon Voyage" telegrams. There were birthday cakes for Jon Ellison ("Little Me") and Mrs. "Cis" Blain, stalwart mistress of the touring wardrobe for so many years. Cake decorated with a number of delightfully-made miniature costumes from various operas, hanging from a tiny wardrobe rack.

By coach to London Airport, leaving many faithful supporters, despite the rain, waving farewell. At London Airport further documentation, boarding passes, etc. Very helpful advice and service provided by Messrs. Hayward and Goodbery, personal Savoy Hotel airport representatives. A good steak dinner was given by Miss D'Oyly Carte at the Airport "Restaurant in the Skies", with a number of Company friends and relatives joining the party. Visited the duty-free liquor shop for bargain purchases—medicinal purposes only, of course! Farewells, alas.

**11.45 p.m.** Final boarding call—proceeded to B.O.A.C. "Britannia" aircraft. Observed members of London office staff and a number of very faithful supporters waving from airport observation roof. At last everyone settled and comfortable in their seats.

**11.55 p.m.** The engines roared into life, and the aircraft rolled slowly to the main runway departure point and paused awaiting the final "All Clear." Then suddenly a great roar and surge of power, and we moved forward, gathering speed—runway lights flashed by, then dropped away as we climbed steadily with very little sensation. Seat belt and "No Smoking" signs flicked off, and then we knew our journey had started. Buzz of conversation in all parts of the plane.

**OCTOBER 16th, 1.10 a.m.** Our Flight Captain, Captain Hancock, reported our position as over Shannon at 20,000 ft., along with a few early Election results.

**1.30 a.m.** We were presented with a printed dinner menu, including clear turtle soup, fillet of Scotch beef, York ham, etc., etc. This was viewed with some trepida-

tion, but most brave souls made a bold attempt to do it justice. Some more Election results announced.

**2.30 a.m.** I received permission to spend a few moments on the flight deck. Arrived in a dimly-lit compartment—walls and ceiling completely covered with instruments: a complete maze. Crew carrying out various duties in a calm, efficient, and most reassuring manner.

**8.00 a.m.** Breakfast! Appeared to have had continuous meals for the past 12 hours. Great activity—"One morn when I had finished my ablutions." More Election results received.

**5.00 a.m. Boston Local Time.** A sudden cry of "I can see lights!" Landing approach, slight sensation of descent.

**5.22 a.m.** Perfect touch down Logan Airport, Boston. We arrived in an uncomfortably warm reception building, virtually deserted apart from some very cheerful U.S. Immigration and Customs officials. We all climbed wearily into taxis and away through the slowly awakening city as dawn was breaking with a fiery glow.

Later—everyone rested—little sight-seeing groups ventured forth to give Boston the once-over and battle with gigantic "king-size" sandwiches and mouth-watering pics—food before all!

**OCTOBER 17th.** Very heavy rain—hurricane proportions, three inches of rain reported, after an exceptionally dry but sunless summer. Who says Britain has the worst climate? Met old and new friends—two Company members reported bathing in the sea at Cape Cod, water temperature 59 degrees, made front-page in local newspaper: "Gee, you English are cold-blooded."

**OCTOBER 19th.** Opening Night: *Trial by Jury*, *H.M.S. Pinafore*. Enthusiastic audience; renowned Boston theatre critic Elliot Norton gave fine Press notice: "Finest D'Oyly Carte Company I can remember."



*Farewell Party at the "Gilbert and Sullivan." Left to right: Betti Lloyd-Jones, Miss Bridget D'Oyly Carte, Mrs. "Cis" Blain (Wardrobe Mistress) and Miss Flo Ewbank (Assistant Wardrobe Mistress).*



*In the lobby of Colonial Theatre, Boston, Mass., on day of arrival, October 16th, 1964. Left to right: Philip Potter, Jennifer Toye, Alan Styler, Gillian Knight, Ann Hood, David Palmer, John Reed, Kenneth Sandford, Donald Adams, Jeffrey Skitch.*

**OCTOBER 22nd.** *Pirates of Penzance* greeted with similar enthusiastic comments.  
**OCTOBER 24th.** Saw motorcade procession in support of Democratic candidate for State Governor, Belotti, complete with band and very pretty vote-catching young ladies. We have all been reeling from the concentrated appeals for votes from the various candidates by television, radio, and public address vehicles in the streets.

**OCTOBER 25th.** Some members visited homes of friends and were taken to some of the many historic places of interest which abound in and around Boston: first encounter with hostile Indians by Pilgrim Fathers, and site of first Marconi transatlantic radio station, to mention but two.

**OCTOBER 27th.** Attended reception given by the Harvard University Gilbert and Sullivan Players at the superb Loeb Drama Center. This houses a most modern theatre, where most up-to-date mechanical effects can be achieved. The members of the group demonstrated this most convincingly. We also saw a rehearsal and ballet class in progress before being spirited to a cocktail party in the foyer. Met an attractive young lady who had just returned from London after spending 12 months there and acquiring a most charming English accent. Said she loved England and desperately wished to return permanently—one conquest at least! Next production for the Players, "Utopia Limited."

**QUOTES OF THE WEEK.** Traffic policeman, amid a throng of speeding vehicles, calling out: "You've sure got a great show there!" Cashier in restaurant: "Do you folks have Christmas the same day as we do?"

**OCTOBER 28th.** Premiere of "My Fair Lady" film at next-door cinema, complete with band dressed in smart white uniforms and scarlet-plumed head-dresses, and two gigantic searchlights completely blocking the road. Some of us nearly late for the "Half Hour" call, waiting in vain for a glimpse of Miss Audrey Hepburn!

**OCTOBER 29th.** Cocktail party given by the British Consul-General and Mrs. Curle. The Company were handsomely entertained, and it was most interesting to meet so many charming people. It was a great thrill to meet Sir John and Lady Barbirolli and Tom Lehrer of "Poisoning-the-Pigeons-in-the-Park" fame. The drinks on these occasions always appear to be extra potent!

**OCTOBER 30th.** A party visited the home of Col. and Mrs. R. V. C. Bodley at Newbury Port. Colonel Bodley is a godson of Sir Arthur Sullivan, served with Lawrence of Arabia, and is the author of a number of books, including "A Yank at Oxford" and "The Quest." The lovely old house dates from 1780 and is set in delightful grounds. It contains many works of art, including a fine portrait of General Thomas Gage by John Copley. The Rev. Dana and Mrs. Greely gave a Hallowe'en party for the Company after the evening performance. There were decorations in abundance, witches, pumpkin faces, in fact all that one associates with this event. It was an evening of great jollity, with "Dunking for Apples", chestnut roasting, hot pot supper, and pumpkin pie. Everyone really entered into the spirit of the moment and made it an occasion to remember.

**NOVEMBER 1st.** Moved to the lovely city of Washington D.C. by rail, leaving Boston 10 a.m. and arriving Washington 6.50 p.m. A very tiring journey, but not without some scenic rewards. A very fine New York skyline was seen during our approach to that city. There are so many places of interest and beauty to be seen in this city of Washington that nearly everyone has used every free minute to this end.

**NOVEMBER 3rd.** Election Day. Considering that this is the nation's capital and that its citizens were voting for the first time ever, an historic event in itself, it was a very quiet and normal day, apart from the closure of the bars until 9 p.m. After all the pre-Election ballyhoo, it was rather dull.

**NOVEMBER 4th.** Everyone appears satisfied with the Election results. Played to a wonderful matinee audience of children, after which they all stood and applauded madly. One more proof that Gilbert and Sullivan and D'Oyly Carte do have a message for all!

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## D'OYLY CARTE OPERA COMPANY

### POST-AMERICAN TOUR 1965

March 22nd	...	...	...	...	Opera House, Blackpool
March 29th	...	...	...	...	Opera House, Blackpool
April 5th	...	...	...	...	Opera House, Manchester
April 12th	...	...	...	...	Opera House, Manchester
April 19th	...	...	...	...	Opera House, Manchester
April 26th	...	...	...	...	Opera House, Manchester



# INTRODUCING THE COMPANY (11)



## *Peggy Ann Jones*

Peggy Ann Jones comes from Newark, Nottingham. She is the first in her family to show any inclination toward a musical life. Her father, manager of an engineering concern, encouraged her to study the piano while she herself saw her immediate future in office work as a trained shorthand-typist. In her off-duty hours, she studied the piano and took singing lessons from a local teacher. At 16 she scored with the local amateur operatic society, later won second and third prizes in the Nottingham Festival and, in April, 1958, at 19, joined the D'Oyly Carte Opera Company as a Chorister. After two years she had her first promotion as understudy to Joyce Wright and is now a principal.

Hobbies: dress-making, sketching, sightseeing, and photography. Also, to quote Peggy, "I *have* been horse-riding a few times, but I'm no Pat Smythe, and there are many anecdotes circulating the Company about my brief encounters (I don't stay on long enough to have anything other than *brief* encounters) with these animals !!!"

Present parts:

Kate in *The Pirates of Penzance*

Pitti-Sing in *The Mikado*

Lady Saphir in *Patience*

Mad Margaret in *Ruddigore*

Phoebe in *The Yeomen of the Guard*

This (Wednesday) Evening, October 3rd, 1888, will be Produced, a  
New and Original Opera, in Two Acts, entitled

# THE YEOMEN OF THE GUARD;

*Or, The Merryman and His Maid.*

Written by  
**W. S. GILBERT.**

Composed by  
**ARTHUR SULLIVAN.**

*Produced under the personal direction of the Author and Composer.*

---

Sir Richard Cholmondeley	{ <i>Lieutenant of the Tower</i> }	Mr. WALLACE BROWNLOW.
Colonel Fairfax	( <i>Under sentence of death</i> )	Mr. COURTICE POUNDS.
Sergeant Meryll	{ <i>Of the Yeomen of the Guard</i> }	Mr. RICHARD TEMPLE.
Leonard Meryll	... ( <i>His Son</i> ) ...	Mr. W. R. SHIRLEY.
Jack Point	... ( <i>A Strolling Jester</i> ) ...	Mr. GEORGE GROSSMITH.
Wilfred Shadbolt	{ <i>Head Jailor &amp; Assistant Tormentor</i> }	Mr. W. H. DENNY.
The Headman	... ..	Mr. RICHARDS.
First Yeoman	... ..	Mr. WILBRAHAM.
Second Yeoman	... ..	Mr. MEDCALF.
Third Yeoman	... ..	Mr. MURTON.
Fourth Yeoman	... ..	Mr. RUDOLPH LEWIS.
First Citizen	... ..	Mr. REDMOND.
Second Citizen	... ..	Mr. BOYD.
Elsie Maynard	... ( <i>A Strolling Singer</i> ) ...	Miss GERALDINE ULMAR.
Phæbe Meryll	{ <i>Sergeant Meryll's Daughter</i> }	Miss JESSIE BOND.
Daine Carruthers	{ <i>Housekeeper to the Tower</i> }	Miss ROSINA BRANDRAM.
Kate	... .. ( <i>Her Niece</i> ) ...	Miss ROSE HERVEY.

Chorus of Yeomen of the Guard, Gentlemen, Citizens, &c.

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Scene.—TOWER GREEN.

Date.—16th Century.

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ON THIS OCCASION THE OPERA WILL BE CONDUCTED BY THE COMPOSER.

*The original Savoy Theatre programme for the p*

The Scenery painted by Mr. HAWES CRAVEN (by permission of  
Mr. HENRY IRVING).

The Dresses designed by Mr. PERCY ANDERSON, and executed by Miss  
FISHER, Mdme. LEON, and M. BARTHE. Wigs by CLARSON. The Dances  
arranged by Mr. JOHN D'AUBAN.

---

Musical Director **Mr. FRANCOIS CELLIER.**  
Stage Manager **Mr. W. H. SEYMOUR.**

*The Theatre (Stage and Auditorium) is lighted by Electricity.*

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All letters on any business connected with the SAVOY THEATRE should  
be addressed to Mr. E. D'O'LYT CARTE, and not to any individual official.

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**NO FEES OF ANY KIND.**

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**P**ROGRAMMES are provided and Wraps taken free of charge. Any  
attendant detected in accepting money from visitors will be instantly  
dismissed; the public is therefore requested not to tempt the attendants by  
offering them gratuities.

The Refreshment Saloons are under the direct control of the Management,  
and everything will be found to be of the best quality.

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BOX OFFICE ALWAYS OPEN. FROM 9 A.M. UNTIL 11 P.M.

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Private Boxes £3 3/- & £1 1/-, Stalls 10/6, Balcony Stalls 7/6,  
First Circle (reserved) 4/-, Pit 2/6, Amphitheatre 2/-, Gallery 1/-

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The Theatre is protected against Fire by an elaborate system of Water  
"Sprinklers" placed over the Stage.

# OLD FAVOURITES

## JOAN GILLINGHAM

If the average D'Oyly Carte devotee were asked to name the best-known soubrettes of the Company, he or she would probably answer Marjorie Eyre, Joan Gillingham and Joyce Wright.

And yet JOAN GILLINGHAM was the principal soubrette for only a very few years after the war, compared with the length of service of the other two.



Her vivacity and her dark beauty endeared her to all who saw her and from 1947, when she took over such parts as Hebe, Iolanthe, Phoebe, Tessa and Pitti-Sing until she left the Company in August, 1951, she was the darling of audiences here and in the United States and Canada.

It was intended that she should come back to the Company again after the summer holiday in 1951, but unfortunately she was taken ill and had to have a serious operation. When she recovered from this, she hoped to be able to come back, but unfortunately was not strong enough; everyone was delighted for her happiness when, in 1953, she married, but alas, that happiness was only to last five years and great was everyone's sorrow when they heard that she had died in 1958.

## DEREK OLDHAM

One of the staunchest of our Associate Members is DEREK OLDHAM, now living in the South of England, and the 1,100 or so members who filled the Savoy Theatre on 24th March, 1962, will remember with delight his chairmanship at the "Old Time Music Hall" of that memorable Last Night.

Those who saw and heard him then, even with his white hair, could scarcely believe that it was as long ago as August, 1919, that he joined the Opera Company to make an immediate success of the tenor roles. He was one of the greatest of the matinee idols and his singing of "Sparkling Eyes" or "A Wand'ring Minstrel" is still remembered with nostalgia by those who admit to being of "riper years"!

It is hoped that he will be with us for many years yet, and that living within comparatively easy reach of the theatre where he was known and loved for so long, he will from time to time be seen there either on stage or in the auditorium.



# I WORK WITH GILBERT and SULLIVAN

*by Joan Robertson*

I had always been interested in Gilbert and Sullivan, of course; I went to see the D'Oyly Carte Opera Company whenever they appeared in a theatre near enough to visit, and I worshipped from afar—never dreaming that one day I should be able to call these godlike creatures my friends!

Then one day, ten years ago, out of the blue a friend of mine rang me up. "How would you like to work for D'Oyly Carte? There's a job going that might suit you." As it happened, I was at that time thoroughly fed up with the job I had then held for 13 years and jumped at the chance to change. It was the best move I ever made.

At first, I was "in charge of the amateurs." Until 1961, when the copyright and performing rights in the Gilbert and Sullivan Operas ran out, all amateur societies

wanting to perform one of the operas had to have permission from the Company before even starting rehearsals and had to pay royalties which were based on an estimated amount of takings. They also hired the orchestral parts if they wanted them, which they still do as the Company are the only suppliers virtually.

After three years of coping with the multifarious demands of the amateur societies, I was asked if I would



take on the job of secretary to the General Manager, and then I really started to learn about the Company!

The first Gilbert and Sullivan Opera was written in 1871, but it was not until 1875 that Richard D'Oyly Carte appeared on the scene and the "great triumvirate" started. From the first collaboration of these three men has grown the organisation of today—The D'Oyly Carte Opera Trust which is the parent company, from which springs Bridget D'Oyly Carte Ltd., the production company which manages the

D'Oyly Carte Opera Company itself—a touring company of 70 or so artists, staff and musicians.

### **Full Employment**

It is not large as opera companies go, but it has to be remembered that it operates entirely without any form of grant, Government or otherwise, and it does give full employment to those 70 people for years on end, all being well. An artist's contract is issued once a year and operates for a whole tour, which is nearly always round about 48 weeks, so once artists come into the D'Oyly Carte Opera Company, if they are any good at all they can be sure of regular employment.

"An artist's contract is issued once a year." How simple that sounds! But it conveys nothing at all of the complications and chaos that can arise before the contract is signed, sealed and delivered. It all starts with The Interviews. Each member of the Company is interviewed separately by the General Manager (and in spite of the appointments that are made, it is amazing how many of the Company turn up at coffee or teatime!), their work is discussed, their salaries are lightly touched upon, and they go away clutching their new contract.

Do they sign immediately? They do not. What parts are they going to play next tour? Are they going to be an understudy? So-and-so has got £1 more but does less. Equity says . . . My husband says . . . My wife thinks . . . and each time there is a query, the General Manager's poor, long-suffering secretary has to re-type the contract, parry the leading questions (Della Street has nothing on me for protecting her boss!), soothe ruffled tempers, and all the time get on with the normal day's work.

The normal day's work—there is no such thing. I was once interviewed by a newspaper man and rather unwisely said that I always looked forward to Monday mornings because I never knew what the day would bring. It has, I am afraid, been held over my head ever since by my colleagues, but I still stick to my guns.

### **Never a Dull Moment**

True, there are some routine jobs, there obviously have to be in any office, but in a theatrical office such as ours, with three telephones constantly ringing, you literally never do know what is going to happen next.

Band parts get lost in transit, or take longer to deliver than was anticipated, and the amateur society rings up for a duplicate set to be put on the next possible passenger train. This involves looking up trains, sending someone with the very heavy parcel to King's Cross or Euston (it never seems to be Waterloo or Victoria, always the North) and persuading the authorities to take the parcel on that particular train: then telegrams have to be sent or long-distance telephone calls made to tell the society when to expect the parts. Many a time an anguished producer has telephoned to say that his leading singer has had an accident or lost a voice, and do we know anyone else who knows the part and can play that night. We then have to search our files for amateur societies in the more or less near vicinity, and start telephoning round to put people in touch with one another. This can, and often does, go on well into the evening, but very rarely have we failed to find a substitute.

There is the Press to deal with. They always seem to ring up at the most awkward time with the most difficult questions to answer (we were once seriously asked for details of Gilbert and Sullivan's love lives, and often and often for help with crossword clues!).

And then we get the Americans, bless 'em. They just love Gilbert and Sullivan, and make for our office as though it were Mecca. They are always so much more knowledgeable than we are about the operas, the Opera Company, our tradition and history, and seem to think up even more awkward questions than the Press do.

### **Miss Carte the Magnet**

The one person they all want to meet, of course, is Bridget D'Oyly Carte

herself. Sometimes they are lucky in this and go away full of praise for her charm, humour and personality. And they are always amazed to find how young she is—every single fan of the Opera Company always thinks she must be very, very old indeed; they forget she is the *grand*-daughter of Richard D'Oyly Carte and not his daughter.

The office of the Company has always been kept small and intimate. Even now, with the Trust and its Associate Members and all the extra work there is to do, there are still only three shorthand-typists, with one part-timer to cope with these Associate Members (our sort of fan club which was started just over two years ago). Miss Carte is very much the head of the organisation and takes a very active part in running the business. She is extremely popular with her staff (even though our hearts sometimes sink when she comes into the office uttering the words "I've been thinking . . ." This usually prefaces some involved research work or turning out that must be done at once, to the detriment of other work which has to be shelved!) Some of our happiest memories are of about three years ago when she decided that our Store Room ought to be turned out and she herself took a hand in the tearing up and sorting out process. Every time there is a London Season of the operas, 15,000 circulars have to be sent out, and always Miss Carte herself gives us a hand "stuffing" envelopes.

When people ask me about my job, I always truthfully answer that it is, for me, the most wonderful job in the world. I am a private secretary, which I always wanted to be, I am in the theatrical world, which is one of the most exciting worlds to be in, and I work for the nicest Company in that world.

## Reader's Letter

*D.P.O. Cyprus, B.F.P.O. 53.*

*Dear Sir,*

*Thank you very much for my September "Savoyard." It makes a most welcome diversion in this not very pleasant little island to lose oneself for a short while in its extremely interesting pages. I wish we'd been able to get to your last night of the London Season; it sounds as though it was tremendous fun.*

*You were so kind as to write to me at the beginning of the year with offers of help and information, should we manage to produce a Gilbert and Sullivan Opera here. Due mainly to the difficult situation, that plan fell through. However, since moving house into a British Sovereign Base Area life has become much easier and I have been able to join a newly formed Choral Society—started by a friend who has a good deal of experience of conducting and professional singing. We gave a very successful concert in June at which we included a number of Gilbert and Sullivan songs, and hope to give another at Christmas. If we have enough members we may be able to put on one of the operas next year—so your kind letter may still come in very useful. I have become secretary of the Society so will write again, if I may, if we manage to do an opera. Archbishop Makarios would make it easier if he'd stop creating crises every few days! At our June concert, the tenor soloist had to dash in from mending the main water supply to the British, blown up by the Greeks, sing "Take a Pair of Sparkling Eyes" very well indeed, and dash out again. This sort of thing is all very well at a concert but might be a trifle awkward at a performance of an opera!*

*May I end by expressing sincere good wishes to all members of the company and wishing them a very successful tour of America this winter.*

*Yours sincerely,*

ANN WILTON.

## PORTRAIT GALLERY



In a new series of photographs, John Blomfield, official photographer to the D'Oyly Carte Opera Company, is making a special offer to Associate Members: These three photographs of Gillian Knight, John Reed and Kenneth Sandford in 8" x 6" glossy prints for only 10s.

In number 2 of the series three more members of the cast will be featured.



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## DIARY OF FORTHCOMING AMATEUR PRODUCTIONS

Dublin—Oatlands College...	<b>The Mikado</b> ... ..	12/18 December	
Ballymahon — Convent of Mercy ... ..	<b>The Pirates of Penzance</b>	13/20 December	
Beaworthy — Shebbear College ... ..	<b>The Gondoliers</b> ... ..	14/16 December	
Leeds University Union L.O.S. ... ..	<b>The Pirates of Penzance</b>	14/18 December	Riley Smith Hall
Hereford — Belmont Abbey School ... ..	<b>The Mikado</b> ... ..	14/19 December	
Cardiff—Heol Hir Schools' O.S. ... ..	<b>The Mikado</b> ... ..	15/17 December	
Kuwait—Little Theatre ...	<b>H.M.S. Pinafore</b> ... ..	16/23 December	
Garron Point—St. MacNissi's College ...	<b>Iolanthe</b> ... ..	17/20 December	
Oswestry & District A.O.S.	<b>The Mikado</b> ... ..	28 Dec. to 2 Jan.	Modern Secondary School
Wallsend—St. John's A.O.S.	<b>Iolanthe</b> ... ..	9/14 January	Church Hall
Sowerby Bridge G. & S. Society ... ..	<b>The Mikado</b> ... ..	18/23 January	Ryburn Co. Secondary School
Tynemouth G. & S. O.S. ...	<b>Trial by Jury and H.M.S. Pinafore</b> ... ..	19/24 January	Repertory Theatre
Redditch — County High School ... ..	<b>H.M.S. Pinafore</b> ... ..	19/23 January	
Worcester — City Training College ... ..	<b>H.M.S. Pinafore</b> ... ..	27/30 January	New Hall
London—Customs & Excise O.M.S. ... ..	<b>Ruddigore</b> ... ..	27/30 January	King George's Hall
Rochester — Sir Joseph Williamson's Mathematical School ... ..	<b>The Gondoliers</b> ... ..	20/30 January	Town Hall, Chatham
Carlisle—Austin Friars O.S.	<b>The Mikado</b> ... ..	8/14 February	City Hall
Aireborough Grammar School ... ..	<b>The Pirates of Penzance</b>	10/13 February	Yeadon Town Hall
Liverpool—Bentley A.O.S....	<b>Iolanthe</b> ... ..	15/20 February	Crane Theatre
Long Eaton O.S. ... ..	<b>Princess Ida</b> ... ..	15/20 February	People's Hall
Middlesbrough — Tees-side O.S. ... ..	<b>Trial by Jury and H.M.S. Pinafore</b> ... ..	22 February	The Little Theatre
Aden—Steamer Point L.O.S.	<b>The Pirates of Penzance</b>	15/28 February	The Opera House
Hull Savoyards ... ..	<b>The Gondoliers</b> ... ..	22/27 February	The New Theatre
Blackburn G. & S. Society...	<b>The Mikado</b> ... ..	22/27 February	The Community Theatre
Sutton Coldfield—The Royal Sutton Players ... ..	<b>The Yeomen of the Guard</b>	24/27 February	Town Hall
Andover O.S. ... ..	<b>The Gondoliers</b> ... ..	24/27 February	The Grammar School, Andover
Great Crosby, Liverpool—Seafield Former Students' O.S. ... ..	<b>Ruddigore</b> ... ..	25/27 February	Concert Hall, Seafield Convent
Manchester — Xaverian College ... ..	<b>The Yeomen of the Guard</b>	25/28 February	School Hall
Ossett—Elizabethan's A.O.S. ... ..	<b>The Gondoliers</b> ... ..	1/6 March	Town Hall
Basingstoke — Thornycroft and Basingstoke A.O.S....	<b>The Gondoliers</b> ... ..	1/6 March	Haymarket Theatre
Sheffield — Meersbrook Park Congregational O.S.	<b>H.M.S. Pinafore</b> ... ..	8/13 March	
Aberdeen O.C. ... ..	<b>The Gondoliers</b> ... ..	8/13 March	The Civic Arts Theatre
Perth (Scotland) A.O.S. ...	<b>The Yeomen of the Guard</b>	8/13 March	Perth Theatre

Melrose A.O.S. ... ..	Princess Ida ... ..	15/20 March	
Malvern L.O.S. ... ..	The Mikado ... ..	15/20 March	The Festival Theatre
Lewes O.S. ... ..	The Gondoliers ... ..	20/27 March	Town Hall
Birmingham — Handsworth Grammar School ... ..	The Mikado ... ..	22/27 March	
Melbourne & District A.O.S. Manchester — Refuge Assurance O.D.S. ... ..	The Sorcerer ... ..	22/27 March	Public Hall
Ripon Grammar School ... ..	Patience ... ..	22/27 March	Refuge Assurance Buildings
Liverpool — Martin's Bank O.S. ... ..	Iolanthe ... ..	22/27 March	
Birmingham — Coleshill Grammar School ... ..	Princess Ida ... ..	23/27 March	Crane Theatre
Stockport School ... ..	Patience ... ..	24/27 March	
Maidstone A.O.S. ... ..	The Mikado ... ..	25/30 March	
	The Yeomen of the Guard	25 Mar. to 3 Ap.	The Municipal Theatre, Eare Street
Bolton—Rosemere A.O.S. ... ..	Iolanthe ... ..	27 Mar. to 3 Ap.	Parochial Hall
Edinburgh G. & S. Society ... ..	Ruddigore ... ..	28 Mar. to 3 Ap.	Galway Theatre, Elm Row
Hereford G. & S. Society ... ..	Iolanthe ... ..	29 Mar. to 4 Ap.	Regal Theatre
Southampton A.O.S. ... ..	Iolanthe ... ..	30 Mar. to 3 Ap.	The Guildhall
Forest Gate, London—St. Bonaventure's School ... ..	Princess Ida ... ..	30 Mar. to 3 Ap.	
Coleford — Bell's Grammar School ... ..	The Gondoliers ... ..	31 Mar. to 3 Ap.	The Town Hall
Belvedere — Picardy Boys' School G. & S. Society ... ..	The Sorcerer ... ..	1/3 April	
Ruislip O.S. ... ..	The Gondoliers ... ..	5/10 April	Queensmead Sec. Mod. School
Manchester — The Margarettians A.O.S. ... ..	The Mikado ... ..	5/10 April	The Garrick Playhouse, Altrincham
Swanage C.O.S. ... ..	The Pirates of Penzance	6/10 April	Church Hall
Derby—Rose Hill M.S. ... ..	Trial by Jury and H.M.S. Pinafore ... ..	20/24 April	The Railway Institute
Sidcup O.S. ... ..	The Gondoliers ... ..	20/24 April	Sidcup & Chislehurst Grammar School
Pinner and Hatch End O.S. ... ..	Ruddigore ... ..	21/24 April	Blackwell School Great Hall
Seaton—Axe Vale A.O.S. ... ..	Engaged ... ..	26 Ap. to 1 May	
Loughton O.S. ... ..	Patience ... ..	27 Ap. to 1 May	Lopping Hall
Winchester A.O.S. ... ..	Iolanthe ... ..	15/22 May	The Guildhall

As usual, the Editor would like to publish in the next issue the fullest possible list of forthcoming amateur productions. He would be very appreciative if secretaries of societies would send information not later than 16th February, 1965.

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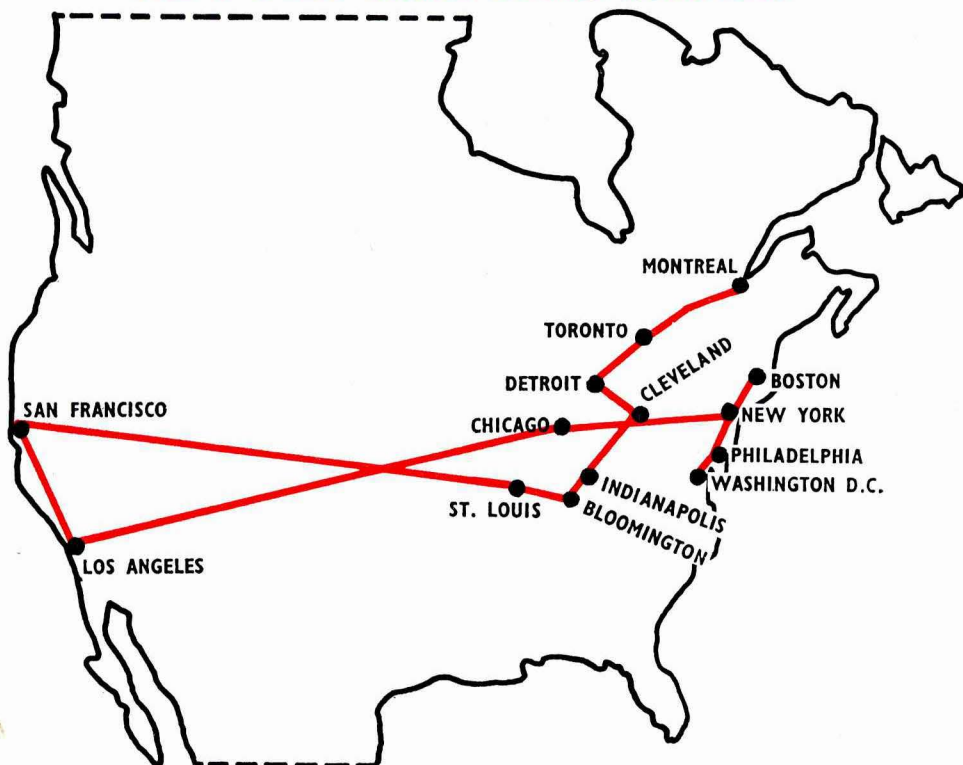
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Mon., Oct. 19—Sat., Oct. 31	- - -	BOSTON—Colonial Theatre
Mon., Nov. 2—Sun., Nov. 8	- - -	WASHINGTON, D.C.
Mon., Nov. 9—Sat., Nov. 14	- - -	PHILADELPHIA
Tues., Nov. 17—Sun., Dec. 20	- - -	NEW YORK—City Centre
Tues., Dec. 22—Sun., Jan. 3	- - -	CHICAGO—Opera House
Tues., Jan. 5—Sun., Jan. 24	- - -	LOS ANGELES—New Cultural Centre
Tues., Jan. 26—Sat., Feb. 6	- - -	SAN FRANCISCO—Curran Theatre
Tues., Feb. 9—Sun., Feb. 14	- - -	ST. LOUIS—American Theatre
Tues., Feb. 16—Wed., Feb. 17	- - -	BLOOMINGTON
Thurs., Feb. 18—Fri., Feb. 19	- - -	INDIANAPOLIS
Sat., Feb. 20—Sun., Feb. 21	- - -	CLEVELAND
Mon., Feb. 22—Sun., Feb. 28	- - -	DETROIT—Fisher Theatre
Tues., Mar. 2—Sat., Mar. 6	- - -	TORONTO—Royal Alexandra
Wed., Mar. 10—Sun., Mar. 14	- - -	MONTREAL—Place des Artes

**OPERAS INCLUDE**  
**TRIAL BY JURY and H.M.S. PINAFORE**  
**THE PIRATES OF PENZANCE**  
**THE MIKADO**  
**RUDDIGORE**  
**IOLANTHE**