



THE SAVOYARD

THE PIRATES OF PENZANCE
CENTENARY ISSUE

THE SAVOYARD

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INTRODUCTION

Since the last issue of *The Savoyard* went to press, there have been four notable anniversaries for *The Pirates of Penzance*. We have tried to record at least some of the celebrations. In addition, this seems a timely moment to look again at the opera from both the historical and critical viewpoints. It is a subject that has already been much researched — nonetheless, we are confident that articles in this issue offer some genuinely new insights.

The articles are accompanied by some superb illustrations — ranging from new shots of the 1980 cast to early photographs taken by the Company’s first photographers — the London Stereoscopic Company.

There are also two very sad events to record. James Lawrie, General Administrator of the Trust and Editor of *The Savoyard* since early in 1965, died last December. Bruce Worsley, former Business Manager of the Company, died in February. Obituaries of these two great friends and supporters of the operas appear in this issue.

NEW FORMAT FOR THE SAVOYARD

We take this opportunity to give warning that we are now considering a change in the page size of *The Savoyard*. The present size was introduced before the modern ‘A’ paper sizes were developed — we believe it may be possible to find a format that will give more attractive and more readable pages, and at the same time be more economical in use of paper.

The present format will be retained for our next issue in September.

If you have been keeping your *Savoyards* in the Easibind binders since the beginning, you should now have five neatly filled binders. We shall arrange for new binders to be available in time for the first edition of the new size.

Stocks of the existing size of binder must inevitably be allowed to run down. If you have been meaning to get some binders, please order them now on the order form that is enclosed with this issue. At £2.25, they are very good value, and supplies may soon be exhausted.

“POUR, OH, POUR THE PIRATE SHERRY!”

Since the last edition of *The Savoyard* went to press, anniversaries of *The Pirates of Penzance* have happened apace.

The first performance of the opera, staged in Paignton to establish copyright in Britain, took place in the Royal Bijou Theatre on 30th December 1879. The New York opening was on 31st December 1879 at the Fifth Avenue Theatre. The London opening was on 3rd April 1880 at the Opera Comique.

So there was three centenaries to celebrate. Yet another cause for the odd glass of pirate sherry came on 29th February 1980. This of course was Frederic's 31st birthday as he was born on Leap Year Day.

By arranged coincidence, the opera was being played in the London season at Sadler's Wells over the period of the Paignton and New York anniversaries. As December 30th 1979 was a Sunday, there was a celebratory cake on December 29th, cut on stage by Meston Reid in his costume as Frederic. On December 31st, Sir Charles Mackerras wielded the pirate knife.

PAIGNTON

Meanwhile in Paignton, the Torbay branch of the Gilbert and Sullivan Society was staging a special centenary celebration in the Gerston Hotel — on the actual site that was occupied by the Royal Bijou Theatre in 1879. A beautifully produced and meticulously researched souvenir booklet by John Richardson was packed with historical facts and photographs.

Frederic's birthday was the occasion of a stereo broadcast, live on BBC Radio 2, from the Albert Hall. Former members of the Company Philip Potter and Pamela Field sang in this Norman Meadmore production, which had a 300-strong chorus including singers from Gilbert and Sullivan and operatic societies in Croydon, Harlow, Jersey, Leicester, Pinner, Dublin, Ravensbourne, Swansea, Swindon and Wimbledon.

Up in Leicestershire's Shepshed, the Friends of Christchurch Methodist were in the middle of four nights of the opera, playing to packed and appreciative houses. Elaine Stevenson provided



Sir Charles Mackerras cuts the cake on stage at Sadler's Wells.



Some of the cast of the opera presented by the Torbay branch at the Gerston Hotel. The theatre was on the first floor, its windows are those beneath the hotel sign. Photo: T. G. Woodman

the costumes. This explains why the next article in the series 'If you want to know who we are', which she writes with her husband David, is now scheduled for our **next** edition!

Pirates appeared on the streets in many shapes and sizes. *The Pirates of Penzance* centenary sweat shirts are proving highly popular. So is the attractive PVC shopping bag depicting a *Pirates* music cover of 100 years ago. Mrs Isabel Gatiss,

whose son is an associate member of the D'Oyly Carte Opera Trust, reports that when she was visiting Penzance, a young overseas visitor, obviously with no knowledge of Gilbert and Sullivan, spotted her bag and earnestly asked to be directed at once to the pirates' lair.

So it has already been quite a lively year for pirates. Who knows what the rest of the year may hold?

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LOVE AND DUTY

by Paul Seeley

Underlying themes in *The Pirates of Penzance*

As the partnership of Gilbert and Sullivan flourished it became apparent that a certain style was beginning to evolve. Careful study of the music and libretti of the Savoy Operas reveals characteristics which give them all a family likeness, but the presentation of these characteristics varied considerably as their style evolved. This process of evolution was not always gradual; by the adoption of a new idea or by a shift of emphasis the style of the operas would progress on a different level.

There are three principal stages in the evolution of the Savoy Operas. The first stage includes the early works (*Trial by Jury*, *The Sorcerer*, *H.M.S. Pinafore*, *The Pirates of Penzance*); the second stage, Gilbert and Sullivan's "golden age", commences with *Patience*; the third stage which includes the late works (*The Gondoliers*, *Utopia Ltd.*, *The Grand Duke*), marks the decline of the characteristic Savoy Opera and heralds the arrival of a new style of comic opera, the musical comedy.

Gilbert's libretto for *The Pirates of Penzance* is a typical product of the early stage. It is a carefully created work, albeit with a somewhat contrived plot. But the plot itself does not matter; it is the thought behind the plot that matters.

The original subtitle was 'Love and Duty'. These two themes underly many of the main ideas to be found in the Savoy Operas. And in varying degrees these same themes are found in many of the classics of literature. It is one of man's greatest dilemmas: personal choice versus social responsibility.

FREDERIC

Gilbert later changed his subtitle to 'The Slave of Duty', a reference to Frederic's declaration at the beginning of the opera. Frederic's slavery to duty is taken to ridiculous extremes. His duty to the pirates far outweighs his love for Mabel. Ironically, she is as bad as he: she is utterly devoted to him therefore she is proud of his sense of duty, however much it may conflict with her natural desires. This reaches its most ridiculous level in Act II when they sing:

Frederic: In 1940 I of age shall be;
I'll then return, and claim you, I declare it!

Mabel: It seems so long!

Frederic: Swear that, till then, you will be true to me!

Mabel: Yes, I'll be strong!
By all the Stanleys, dead and gone,
I swear it!



Rutland Barrington as Sergeant of Police in the 1880 London Production.



Isabel Jay as Mabel in 1900

As a romantic couple they are hardly what one would expect. Their sense of duty is perfectly sincere, and it is because of its sincerity that it becomes laughable and recognisable as something totally unnatural.

But they are not the only slaves of duty. The Major-General, the pirates, and the policemen are also slaves to a sense of duty. For them the conflict is between what they *are* and what they *have to be*. In these early operas Gilbert is not mocking institutions, such as the police force; he is mocking those people who, by being members of such institutions, are forced to behave in a way that conflicts with their true natures. Some find they cannot cope with the situation. Some do, but become hypocrites in the process.



Meston Reid as Frederic

Photo: Reg Wilson

THE PIRATES

The pirates are (as we discover later) noblemen who have gone wrong". These pillars of the British nation have rejected their birth-right and their duties as peers and have attempted to adopt a different lifestyle as pirates in Cornwall. But they are pirates in appearance only. Their behaviour is often unpiratical, for they are by nature "too tenderhearted" especially towards orphans, which is why they "don't seem to make piracy pay". Their natural inclination therefore interferes with their duty to piracy.

General Stanley makes an immediate impression because of his military uniform and by his assertion "Yes, yes, I am a Major-General!" But there is nothing in his behaviour to suggest that he is a competent soldier. In fact, as his patter song indicates, he knows everything there is to know about everything except soldering. He is a coward, both in the military sense and in the moral sense in that he has to lie to get himself out of a dilemma.

THE POLICEMEN

The policemen are victims of their professional duties. Like the Major-General they are also cowards and they reflect sadly that "when constabulary duty's to be done a policeman's lot is not a happy one". Because of their profession they have to be prepared to face danger, but because of their timorous nature they are reluctant to do so. They are frequently heard singing "Tarantara, tarantara!" which (as Gilbert explained in a letter) is supposed to bolster their confidence whenever they feel afraid.

There is nothing sincere in the devotion to duty shown by General Stanley or the policemen. For the pirates it is perhaps only sincere inasmuch as they, like Frederic, are "easily deluded" and "simpleminded". But the pirates, the policemen, and General Stanley all have one fault in common: they are all failures in their respective professions but they are unable to accept the fact.

And here also lies the tragedy of Ruth, a woman with a great sense of devotion to Frederic but who is afraid of the truth about her age.

So we find in *Pirates* not only love conflicting with duty, but truth conflicting with hypocrisy, and reality conflicting with appearances.

The opera now has all the characteristics of a moral tale — a theatrical parable. The resolution of these conflicts must therefore give us some idea of Gilbert's view of the world.

Gilbert does not make fun of Ruth because she is middle-aged. He makes fun of her because she *pretends* to be otherwise. Similarly, General Stanley pretends to be an orphan — and by his deceit he creates more trouble for himself.

Deceit is not just a matter of telling a lie. One may deceive by appearances. Consider how Gilbert has developed this theme. It begun with Little Buttercup who admits that she had “dissembled well”; Ruth takes advantage of how she must appear in the eyes of Frederic who, because of his ignorance and gullibility, cannot compare her with another woman.

Consider also the number of Gilbertian characters who deceive others (and sometimes themselves) because they wear a particular uniform, and how a change of uniform is associated with a change in character or status. For example, Corcoran’s dress as Captain and his change to the dress of a seaman when the truth about his birth is revealed (*Pinafore*); and in *Patience* the dragoons pretend to be aesthetes not only by adopting a change of costume but also by trying to adopt the postures and attitudes associated with aesthetes.

RESOLUTIONS

When his characters have learned to accept the truth about themselves and behave true to nature, then and only then does Gilbert’s plot achieve some form of resolution. The compli-

cations in *Pirates* are resolved after several revelations of truth: Frederic tells the Pirate King that General Stanley has lied; during the resulting conflict Ruth reveals the truth about the pirate’s noble birth; Ruth accepts that she has lost Frederic and takes the Sergeant of Police instead; and General Stanley’s daughters, who perhaps had been more excited than horrified by the prospect of being “conjugally matrimonified”, are able to marry the pirates when they have “resumed their ranks and legislative duties”.

The Pirates of Penzance was the last libretto of its kind to be penned by Gilbert. In the later Savoy Operas his themes remained the same but the treatment of his subjects was quite different. His characters were much more like real people, and the plots were not so obviously contrived. He added a further dimension to his conflicting themes — by contrasting the natural with the artificial: natural youthful beauty was contrasted with the cosmetic appearance of his older ladies; and the laws of nature were contrasted with the artificial laws of society. He created a new type of heroine quite different from middle-class ladies such as Josephine or Mabel. His new heroines were (by age, occupation, or circumstances) more natural — a milkmaid, a shepherdess, a Japanese schoolgirl — young, charming, ingenuous girls unafraid of the truth about themselves or about others. With them the Savoy Operas really came of age.



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“LET US VARY PIRACY”

by Michael Walters

The Pirates of Penzance is remarkable in having had three opening nights. At each of them, a different version of the text was performed. As readers will know, Gilbert and Sullivan, enraged by the many pirated versions of *H.M.S. Pinafore* which had been performed all over the United States, decided to produce their next opera in New York before it was produced in London, so as to establish American copyright in their name. However, in order to establish English copyright at the same time, they arranged a rather scratch performance at Paignton.

WEST COUNTRY CONNECTIONS

The West Country connections of the opera's beginnings may not be coincidental. It may be, for example, that Gilbert based his idea on Aristotle Tottle of Falmouth, whom Gosse in *A History of Piracy* described as “a very timid, feeble Pyrate”. Another reason for the selection of Paignton may well have been that it was far from London's critics and opera-goers, and Gilbert and Sullivan were anxious to conceal the fact that the text used at Paignton differed so much from the New York text as virtually to constitute a different opera. The Paignton text is believed to be very close to, if not identical with, the copy in the Lord Chamberlain's collection of plays in the British Library.

This text makes fascinating reading and explodes one legend which has grown up round the writing of the opera. Many years later, Gilbert sought to explain the presence in *The Pirates of Penzance* of the chorus “Climbing over Rocky Mountains” which had been lifted from the collaborators' early burlesque *Thespis* by the story that Sullivan, on arrival in America, found that he had left all his sketches for the first act at home, and had to write the whole act over again from memory. As the *Thespis* chorus was dramatically appropriate, Gilbert (according to the story) suggested to Sullivan that the latter transfer it to the new opera.

There are however objections to this account. It would surely have been no more easy for Sullivan to remember music which he had written nearly ten years previously than music on which he had been working just before leaving England. More important, the chorus “Climbing over Rocky Mountain” appears in the Paignton text, and this surely proves that the chorus was intended to be there from the beginning.

We know little of the bizarre Paignton performance except that it was almost entirely unrehearsed. The cast wore their *H.M.S. Pinafore* costumes, having been on tour with this opera. There was no music for the Major-General's song, and Richard Mansfield, who

had been instructed to recite it, insisted on improvising his own jog-trot tune and telling the accompanist to follow him — from which we must infer that the performance was without orchestra.



Richard Temple played the Pirate King in the first New York and London productions.

THE ONE AND ONLY JAMES

Also in the cast was John Le Hay, who had the unique experience of creating the role of James. This character was cut from the opera during the revisions and never appeared in any subsequent production, though his name was not deleted from the *Dramatis Personae* in the front of the published Vocal Score, and remains there to this day.

John Le Hay was later to create Phantis in *Utopia Limited*, Mats Munck in *His Excellency* and a small role in Cellier's *Dorothy*. He was a highly talented comedian, a ventriloquist and an artist. One of his paintings, “Love's Labour Lost” is in the Eccentric Club, Ryder Street, London. I rediscovered this painting when I happened on a reference to it in an interview with Le Hay which was published in *The Era* in about 1905. On checking with the Club, I learned that although they knew the painting well, Le Hay's signature was not very legible and they had no idea of the identity of the painter.

As a role, James consisted only of a few musical solo lines which in the process of revision were deleted, save only the second solo in the opening chorus “Two and twenty now he's rising” — this solo of course is now sung by Samuel.

Some of the numbers in the Paignton version were pruned, others expanded. For instance in place of Ruth's "When Frederic was a little lad" was a duet for Frederic and Ruth — "When I was but a lad of three".

MABEL

Mabel originally entered with the rest of the girls, instead of having a delayed entrance for somewhat contrived theatrical effect. All four girls sang solos in the "Climbing over" chorus, four lines being apportioned to each. In the Paignton version, there was no waltz song, but Mabel had a song in Act Two about the ancestry of the Stanleys. This came after the love duet with Frederic and was preceded by the piece of recitative which is printed by Reginald Allen in his *First Night Gilbert and Sullivan*, and which was therefore presumably retained for the New York production.

Even the line quoted as the title of this article contains a slight variation. In the Reginald Allen text, it appears as "Let us vary piracy". It is now sung as "Let's vary piracy". When an opera has three first nights, the scope for change is indeed able!

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FROM MARATHON TO WATERLOO

by David Mackie

The libretti of the Gilbert and Sullivan operas contain many allusions — to the classics, to Shakespeare and to people, places and events of the day. Diligent research has identified most of these, and several books on the subject have been published over the years — the latest being *The Gilbert and Sullivan Lexicon* by Harry Benford (New York, 1978).

One important source has so far escaped attention, and it refers to the famous and highly allusive patter song 'I am the very model of a modern Major-General' (*The Pirates of Penzance*) in the course of which Major-General Stanley sings: 'I quote the fights historical, From Marathon to Waterloo in order categorical'.

In 1851 there was published a book with the somewhat cumbersome title *The Fifteen Decisive Battles of the World from Marathon to Waterloo*. Acclaimed by public and critics alike, it was reprinted twenty times before the end of the century.

Such a popular and scholarly work would undoubtedly have been known to Gilbert who was himself greatly interested in military matters.

Two prints within the text further confirm this as the source. In the book's opening chapter on Marathon there is a reference to 'Cuneiform' — and Major-General Stanley sings: 'Then I can write a washing bill in Babylonian cuneiform'. In the chapter on the Battle of Hastings, the field of carnage is described as 'this Aceldeama' and in *Patience*, which immediately followed *The Pirates of Penzance*, Gilbert writes: 'Oh, to be wafted away. From this black Aceldeama of sorrow.'

The writer of the work was, like Gilbert, both author and lawyer. Sir Edward Creasy (1812-1878) was called to the Bar in 1837 and practised on the Home Circuit for twenty years. Knighted in 1860, he took up an appointment as Chief Justice of Ceylon, returning to England in 1870.

I think there are two reasons why the book has so long escaped the notice of the lexicographers. First, it could be taken for granted that, as a soldier, Major-General Stanley would know of such famous battles as Marathon and Waterloo. Second, the inordinate length of the title meant that for most editions not all of it appeared on the front cover and spine. It was, for example, published as 'Fifteen Decisive Battles', 'Decisive Battles of the World' and 'The Fifteen Decisive Battles of the World'.

Titles like these have certainly not made it easy to trace the route from Marathon to Waterloo, by way of Penzance.



George Grossmith, Major-General Stanley.

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The Paignton Pirate King and the Princess Theatre

by Bruce Doery

During the three week season in Melbourne, Australia, the D'Oyly Carte Opera Company played at the Princess Theatre. This theatre is the home of Australia's best known theatrical ghost. The story is frequently told but probably many people do not realize that this is the ghost of a former member of the Company.

Frederick Baker, known by the stage name of Federici (not Frederici as sometimes thought), was engaged to play the part of Florian in the Australian premiere of *Princess Ida* in July 1887. Federici had been a member of Richard D'Oyly Carte's touring companies since at least 1879. He is recorded, by Rollins & Witts, as playing a number of parts including Counsel, Captain Corcoran, Boatswain, Samuel, Colonel Calverley, Strehon. He is of historical importance in having "created" the role of the Pirate King in the Paignton performance of *The Pirates of Penzance*. In 1885 he left for New York to play the title role in the first American production of *The Mikado*. After returning briefly to provincial tours in U.K. he again crossed the Atlantic with D'Oyly Carte to play Sir Roderic (the company having given two matinee performances at the Savoy) in February 1887. Allowing for the slowness of travel, it would seem that he must have departed fairly soon for Melbourne.

After *Princess Ida*, it seems Federici remained in Australia to play Mephistopheles in Gounod's *Faust*. On opening night as Federici made his final exit through the trap-door to under the stage amid smoke and flame he was seen to falter. He fell into the arms of a stagehand below. He was carried to the theatre's "green room" where he

died soon after. The legend of Federici's ghost started that night as some other members of the company suggested that he had been present for the curtain call. As the years went by staff and actors at the theatre reported strange presences and unaccountable lights. More important were the sightings over the subsequent sixty years of the ghostly figure of a man, in full evening dress, either sitting in the empty theatre late at night or standing on the stage. His appearance after the rehearsal of a new show was taken as a good omen for success.

The most recent sighting (at least to make the newspapers) was about twenty years ago and it is sometimes suggested that Federici is at last resting in peace. But who knows, perhaps he was there to watch over his fellow savoyards in 1979.



John Ayldon, the modern Pirate King.

FOR SALE

Only fifty five readers of this centenary issue will be able to take advantage of this offer. Just fifty five sets of eight full colour prints by world famous artist Ronald Searle are available. All reproduced on 19" x 14" high quality art paper, the eight studies are Searle's working drawings for the feature film *Dick Deadeye or Duty Done* based on Gilbert & Sullivan. Reproduced are Dick Deadeye, Little Buttercup, The Sorcerer, The Judge, The Monarch of the Sea, The Pirate King, The Captain and The Major General.

If you could obtain them, these prints would probably cost well over £100.00 the set in the shop. The first fifty five to apply will obtain a set of these collectors' prints for far less: £65.00 delivered.

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BATCHES OF DESPATCHES

A berth on Board Sharp-eyed readers of the list of our Board of Trustees on the inside front cover of this edition will have noticed a most welcome addition. Sir Charles Mackerras joined the Board in February of this year.

Born in Schenectady, USA, he grew up in Australia, studied at the NSW Conservatorium and later at the Prague Academy of Music.

He now occupies a unique and eminent position in British opera. From 1970-78, he was Musical Director of Sadler's Wells Opera, which in this time changed its title to English National Opera. He has been Chief Guest Conductor of the BBC Symphony Orchestra from 1976-1979. He started as Staff Conductor at Sadler's Wells in 1948.

His enthusiastic support for the Gilbert and Sullivan operas has shown itself on both the great and the informal occasions. He was responsible for the music for the ballet version of Sullivan's *Pineapple Poll*. He is President of the Associate Members of the D'Oyly Carte Opera Trust. And during the last Sadler's Wells season, he came to the second night of the celebration of the Paignton centenary of *The Pirates of Penzance*, conducted the second act, and cut the cake on stage.

100 years and an agent! In January, Kenneth Sandford attended a distinguished theatrical occasion — the centenary celebration of *The Stage* newspaper. Frederic Lloyd and Albert Truelove were also there. At the party, Ken met his first agent — Jimmy Fraser of Fraser & Dunlop. Jimmy had handled Ken's career when he first came into show business almost 30 years earlier. The moral of this story is that you never know when an agent is going to materialise.

And another welcome Wilfred Judd joined the Company at the start of its tour in February as Associate Producer. He has worked with the Northern Opera in Newcastle and at the Wexford Festival.

The rollicking bun The story behind the cake cut by Sir Charles Mackerras has almost many facets to interest Savoyards as it had currants.

The cake was baked and decorated by Alan Barrett who for some time had sung as a baritone with the Company. He has a tremendous record of producing spectacular cakes for the rollicking Gilbert and Sullivan occasion. The first was for the 75th anniversary of *The Mikado* in 1960. The Company was on tour at the time. That cake was baked in Blackpool and iced in Manchester. Since then, he has produced cakes for a great many people in the Company, including John Reed, Peggy Ann Jones and Gillian Knight.

Alan is married to Mary Sansom, whom many readers will remember as a delightful Principal Soprano. Together, they now run their own business as theatrical costumiers — Barrett's of Bath. Alan now bakes the Baddeley Cake, a tradition established in 1766 by a bequest from Ronald Baddeley. Every Twelfth Night, a cake is served at Drury Lane Theatre to the entire cast in costume. This year Carol Channing was among those who enjoyed Alan's cake.

One other detail can be taken from Volume 4 of the Savoyard. This records the birth of a daughter to Alan and Mary. Katharine Barrett has just completed two terms at the Italia Conti Stage School in London — she is now 14 years old. "She's doing everything — mime, ballet, acting, modern dancing, tap. And she's absolutely loving it." Rumour has it that Katharine has a promising singing voice. As yet, we have no report on her cake-making abilities.



Kenneth Sandford as Dr. Daly in *The Sorcerer*.

Once a conductor. Father Agnellus Andrew, head of the British Catholic radio and television centre in London, has recently been appointed vice-president of the Pontifical Commission for Social Communication, with the responsibility of advising the Vatican on effective communication through the media. During his early work in a parish in Manchester, he led his parishoners in productions of Gilbert and Sullivan operas, which he conducted in his Franciscan friar's habit.

Wedding Bells We offer our congratulations and warmest wishes to Alan Rice and Alexandra Hann who announced their engagement during the Sadler's Wells season. Both joined the Company as choristers in January 1979.

Dawlish Junior Savoyards A highly acclaimed production of *Iolanthe* was staged by the Dawlish Junior Savoyards at the Shaftsbury Theatre in January. None of them is over 13. Andrew Foxley, who co-founded the group with Katy Cruden, sang the part of Lord Tolloller.

A little light reading During a recent visit to Sadler's Wells, Roy Masini dropped his copy of *The Diary of a Nobody* from the balcony on to the head of another Grossmith admirer. He reports that his book was handed back with much aplomb and only a little concussion.

A joyful tale of Woe Dorothy Carr has won the British Drama League with her play *Willow Woe is Me*. It was staged by the Barn Theatre Club of Welwyn Garden City, appearing at 9 different festivals and winning the very grand total of 12 awards. Dorothy worked for James Lawrie for 40 years, being most closely concerned with the gathering together of material for *The Savoyard* throughout the time that James Lawrie was Editor. Her interest in drama is thus to be expected. But it is rather more surprising that she is also an extremely keen cricket fan. Her two interests have come together very happily in *Willow Woe is Me*.

Derek Westlake, General Manager of Sadler's Wells, is going to Finland to work with the Finnish Ballet. We take this opportunity to thank him for his co-operation during the London seasons, and to wish him well in his new career.

To the rescue When crisis threatens, it is remarkable and gratifying how frequently an ex-member of the Company turns up trumps. Bryan Secombe was rushed to hospital with appendicitis about a week before *The Sorcerer* was staged at Sadler's Wells. John Broad played his part as the Notary. James Conroy-Ward was taken ill on tour at Nottingham. His locum was none other than John Reed.



KENNETH MORE THEATRE, ILFORD

The Chapel End Savoy Players
are pleased to announce that their performances of

The Yeomen of the Guard

will be staged at the Kenneth More Theatre,
Oakfield Road, Ilford, Essex
27th May to 31st May, 1980 at 8p.m.,
Saturday Matinee at 3p.m.

Details and tickets from the Box Office: 01-553 4466

What's up with the mail? British postal rates have gone up twice within the past year. Margaret Bowden, our Assistant Accountant, asks us to record her apologies that, because of the increases in postal charges, prices have had to go up in our list of D'Oyly Carte goods and goodies like cufflinks, tea towels, ties and aprons. The cost of the goods themselves has not been increased — and excellent value they offer for birthdays, wedding anniversaries, etc.

Yeomen number The number of the Company's latest recording of *The Yeomen of the Guard* mentioned in our January issue is SKL 5307/8. This recording also carries Sullivan's Orchestral Suite No 1, "Victoria and Merrie England".

Did you do it by numbers? As the final act in the correspondence on working out the day of the week for any given date by a mathematical formula, Mr. W. Gaughan writes to confirm Mr. J.N.B. Barden's assertion that the correct month number for September is 6, not 4. We are amazed at the speed and confidence with which this error, which was probably a typographical one, was spotted. But after all, music was once regarded as a branch of mathematics.

New editor Brian Jones edited the Oxford University newspaper "Cherwell" when he was a student, and has worked as a professional writer ever since. He is a long-standing Gilbert and Sullivan enthusiast.

"WE'LL GET MARRIED FIRST ..."

Peter Lyon and Barbara Lilley celebrated their sixth wedding anniversary on the Monday after the end of the winter season at Sadler's Wells. They work together in *Jolanthe* (Strephon and Phyllis), *The Mikado* (Pish Tush and Yum Yum) and *The Gondoliers* (Giuseppe and Gianetta).

Yet their entry into professional music and their early singing careers were as different as chalk and cheese. Here's how it happened:

BARBARA LILLEY

Barbara auditioned for the Company. She was invited to join as a principal soprano. The only twist in the story is that the invitation came almost exactly three years after the first audition!

She comes from Saltburn in Yorkshire and her first public performances were in the children's choir of the local Methodist church. 'We used to do the special children's Eisteddfods in those days.'



Barbara Lilley and Peter Lyon as Phyllis and Strephon.

She studied at the Guildhall School of Music where one of her fellow students was Fraser Goulding. She did her audition when she still had a further year to complete at the school.

She started work as a freelance opera singer. She sang with the Phoenix Opera, in the English National Opera, and the Opera Rara at the Camden Festival, with concerts and oratorios thrown in for good measure.

PANTOMIME

She appeared with Peter in the highly acclaimed pantomime *Beauty and the Beast* performed in the 1973/74 season at the Players Theatre in true Victorian style under the arches of Charing Cross. They were married on the final day of that show.

"I had to think very hard when the D'Oyly Carte offer came," she says. "Because it was only for me – it didn't include Peter. By that time we had been married for over a year and we knew that a lot of touring would be involved. But we both decided that I had to do it. In fact, I went on both the US tours before Peter joined the Company. But we did the tour of Australia together and that was marvellous."

Before Barbara came to D'Oyly Carte, she had never seen a Gilbert and Sullivan opera, but she has learned very quickly. She has already sung in a wide range of the operas. In the last London season, she played the part of Elsie in *The Yeomen of the Guard*, as well as the three operas with Peter. She has appeared in nine of the fourteen operas, "including just one performance of *Trial by Jury* at the Middle Temple in the presence of the Queen Mother."

She enjoys every role, but nonetheless she has a little extra affection for Yum Yum

PETER LYON

Peter was born with the songs of Gilbert and Sullivan flowing in his veins, yet he did not sing in public until he was 17 – indeed he hardly sang at all.

His father had enthusiastically participated in amateur productions, but he took a 20-year rest that started before Peter was born, and he went back to the stage when Peter was in his teens. "About a year after he restarted, I joined him, and I did a very wide range of parts."

At this time, Peter tried a variety of careers. "I trained as an apprentice engineer. I also worked in the fashion trade. You name it – I've done it!"

At last he decided to make his living by doing the thing he really enjoyed doing – singing opera. He started his training at the London Opera Centre at the age of 22 – "which is a bit late". After the course there, he became a freelance opera singer. "Small parts and understudying to start with. I did 2½ years with the Scottish

Opera. And I also worked at the English National Opera, Phoenix Opera, Glyndebourne and the Camden Opera Festival. I was a founder member of the English Music Theatre."

AUSTRALIAN TOUR

Peter joined the Company at the start of 1979, settling in during the Sadler's Wells season. He has a fine singing voice on stage, and a lively sense of humour both on and off stage – so he settled in rapidly. On the Australian tour, he sang Captain Corcoran, Pish Tush and Strepson.

"It's really nice to be in the Company with Barbara – my freelancing went on about four years longer than hers. It was a real bonus that our first big season together was the Australian tour."

Just before Peter officially joined the Company, he and Barbara took part in the performance at the Middle Temple, singing a duet from *Iolanthé*. The title – "None shall part us."

And what's more, they now don't even have to part when they travel back from the Wells to their home in Essex together.

MISS CYNTHIA MOREY

wishes to announce

that she is available to undertake
a limited number of Productions

Most recent Production
The Yeomen of the Guard
for Godalming Operatic Society at
the Civic Hall, Guildford,
February 1980

Programme Adviser and Producer
of Excerpts from the Opera for
Westward Television's Documentary
on

The Pirates of Penzance
April 1980

Telephone: 01-459 4194

A LAST NIGHT TO REMEMBER

The applications almost swamp the ballot boxes. The queue for standing places forms from early morning. The rehearsals are alive with laughter and applause – the cast gets just as much fun from the occasion as everyone else. There is nothing quite like the Last Night of the London season.

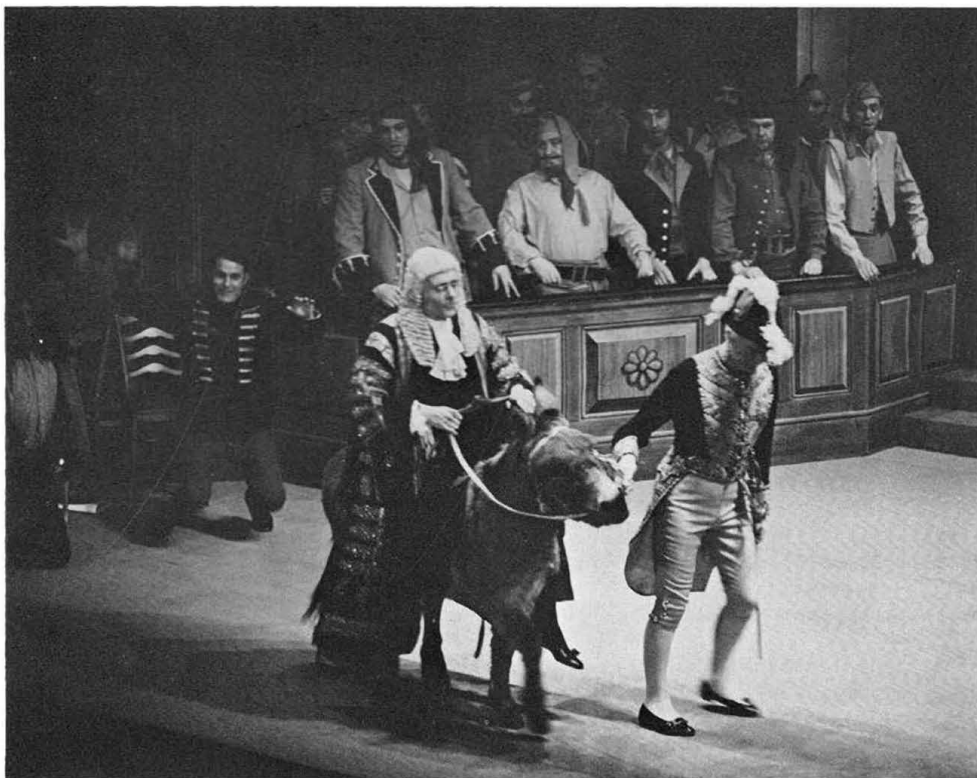
The last night of the first repertory season at the Savoy Theatre in 1907 consisted of no fewer than two first acts, two second acts, the second act scene from *The Mikado* between Ko-ko and Katisha – and an interval of 75 minutes. Not surprisingly, this performance started at 4 pm.

The tradition of mystery about the contents of the programme continued. In 1968, *Trial by Jury* was performed before the interval, followed by the second act of *Patience*. Innovation and incongruity developed apace from then on. Last year, for example, Kenneth Sandford offered a highly convincing impression of John Travolta singing “A magnet hung in a hardware shop.”

At Last Night 1980, the surprises came thick and spectacular. Following the overture to *Princess Ida*, the chorus of fairies from *Iolanthe* sang in long white bloomers. John Ayldon, Meston Reid and Robert Crowe were hilariously co-opted to dance in the fairy band. Patricia Leonard made a magnificent appearance as Carol Channing. So did her hat. Lorraine Daniels looked and sounded splendidly like Cockney model girl Lorraine Chase – well, perhaps it's natural for one Lorraine to play another. But would you have expected Patricia Leonard to appear as Shirley Temple? She certainly did. And did it again in the encore.

Peter Lyon sang the duet from *Iolanthe* with Barbara Lilley dressed as Yum Yum. Peter sang in the costume of Captain Corcoran – and in intermittent bouts of total darkness as the spotlights misbehaved.

James Conroy-Ward sang that verbally most inventive patter song – “My name is John Wellington Wells”. This was extravagantly and enthusiastically encored, as it had been in performances of *The Sorcerer* the previous week.



24th February 1968. The law is an ass! The Lord Chancellor arrives to preside...

BLOW THE SAXOPHONE

The chorus of peers were transformed for their march into American marines, with strong overtones of Sousa and Glenn Miller in an arrangement that featured Michael Penny swinging on saxophone.

Shortly after this, the first act ended and Fraser Goulding had to go and lie down for a while.

As the Entr'acte, David Mackie conducted Charles Godfrey's selection from *The Rose of Persia*.

The scene then switched to *The Gondoliers*. Fraser Goulding had recovered, but perhaps as a tribute to the plumbing system backstage, the Gondoliers sang with flu. Barbara Lilley and Lorraine Daniels arrived as the Gondoliers' wives. They were carrying airline bags and were also in plaster, so they were excused from dancing the normal cachucha. Instead, the Company did the villagers' dance from *The Sorcerer*. As if by magic, Kenneth Sandford then did his impression of Dame Edna Everidge in a full-length purple dress and with a full-strength Ostrilian accent.

James Conroy-Ward appeared as a busker to sing Tit-willow. Backstage members of the production, including our Wigs Mistress Heather Perkin and our Property Master Bob Lever, walked on, dropping money into his case. He then peeled off his shabby clothes to reveal a smart city suit, put on his bowler hat and exited showing a large Barclays Bank nameplate on his case.

CONTRARY TO ETIQUETTE

Evette Davis sang the Rose Maybud song "If somebody there chanced to be" from *Ruddigore*, in the sultriest of Left Bank costumes with the aid of a chair and a musical arrangement that would have done credit to the Folies Bergères. Loud and prolonged was her applause for a sensational performance.

John Aylton and Patricia Leonard had to contend with a truly wand'ring spotlight for their duet "Welcome joy, adieu to sadness" from *The Sorcerer*.

The Company then showed us what they had been doing Down Under, launching into a most spirited selection of such Maori numbers as "Braid the raven hair". Peter Hamburger provided a tremendous percussion backing to this final section, with the help of Lesley Drury's rhythmic bass guitar.

In this section, the brilliant choreography of Alan Spencer was most enjoyably apparent. And almost all had to contend with the possibility of James Conroy-Ward cutting their grass skirts with his shears.

A glittering occasion. And let us not forget the people behind the scenes who did so much to make it happen. Alan Spencer was the master showman. He worked closely with Paul Seeley who wrote the musical arrangements, and with the additional teamwork of Fraser Goulding and David Mackie they came up with a wealth of funny and entertaining ideas. Writing out the special band parts necessitated much burning of the midnight oil – and Jo Aistrop, who helped in this task, even worked, Sullivan-style, right through the night. Richard Braebrook provided some superb special costumes, and his efforts were supplemented by no little amount of personal ingenuity from the cast.

The final credit must go to the last night audience itself. There can be few gatherings anywhere in the world that are so knowledgeable, so quickly responsive and so tolerant of outrageous liberties with the words, the music, the settings and the costumes they love.



Patricia Leonard, alias Ruth, alias Carol Channing, alias Shirley Temple!

INTRODUCING THE COMPANY /54

EILEEN ANDREWS

Eileen Andrews is London Wardrobe Mistress. She has been with the London Wardrobe for 13 years, working as Wardrobe Mistress for the last three. "Time goes by so quickly I didn't realise how long I'd been here until you asked me," she says.

The London Wardrobe occupies a huge first floor in Queen's Row, Walworth. It is an old building but the interior is neat and spotlessly clean—dust and dirt would not be at all welcome on the premises. Most of the costumes are stored in labelled wicker baskets, but there are also many in the vast wardrobes running along the side walls.

"We have over two thousand costumes in stock." Some used mainly at exhibitions date back 70 years. Even some costumes used in present-day performances are over 30 years old. Some of *The Yeomen of the Guard* costumes first appeared in 1939, even though they have been in constant use ever since. "The material is so beautiful. You simply cannot get material like that nowadays."

Most of the costumes are bought from Bermans and Nathans. But one at least was not. The Lord Chancellor's robe seen in *Iolanthe* came directly from a Lord Chancellor and is valued at £1,000.

NAME-TAGS

The tradition is that no name-tag is removed from a costume. When someone new takes over the part, a new name-tag is sewn over the old one. You can judge the age of a costume by the

thickness of the tags. During the interview, Eileen deftly unpicked the tapes from a costume. The oldest legible name was Gale, taking it back to the 1920s, and there was an older tag underneath which the washing and cleaning had finally made illegible.

Eileen has six highly skilled ladies to help her with the maintenance and renovation of costumes. They are Mildred Dudmish, Lily Hart, Kate McCorkindale, Val Sanderson, Vera Lyons and Linda Theobald. Linda is now in her second period with the Wardrobe.

Eileen works in close co-operation with Wardrobe Co-ordinator Betty Brown and with Veronica Carnegie, who looks after the Wardrobe on tour.

FLUTTER

When a rarely produced opera comes on at the Wells, there is a considerable flutter down in Walworth. Only six of the cast of *The Sorcerer* were playing parts they had taken in the previous production in 1975. Everyone had to be measured and fitted—at quarter-hour intervals.

"I regularly check fittings even when the same person is playing the same part again. People can gain or lose weight very easily when they're on tour. They might not even know they've done it."

Eileen stores extra rolls of material to be used for repairs far in the future. Whenever a crisis happens, she has a habit of coming up with the right and superb-looking answer.



OBITUARIES

JAMES HALDANE LAWRIE

Readers of *The Savoyard* and very many other people in the musical theatre world will mourn the loss of James Lawrie. He was appointed General Administrator to the D'Oyly Carte Opera Trust in 1961, and for many years had been Editor of *The Savoyard*.

James was educated at Fettes College, Edinburgh, and then went to University College, Oxford on an open scholarship. He joined Lloyds Bank, rapidly achieving the position of Manager of the largest Liverpool branch. He moved to the National Bank of New Zealand, where he became London Manager. He served as General Manager of the Industrial and Commercial Finance Corporation, and as Managing Director of the National Film Finance Corporation. He was latterly a member of the Civil Aviation Authority.

He was always deeply interested in the theatre and film making. He had a great knowledge of the theatre and of music, and had been Chairman of the English Opera Group and Phoenix Opera. Over the last few years, his health had become a considerable problem to him. With cheerfulness and courage, he overcame his disabilities, and continued working as Director-General of the Air Transport Users' Committee and as General Administrator of the Trust until he died.

Frederic Lloyd

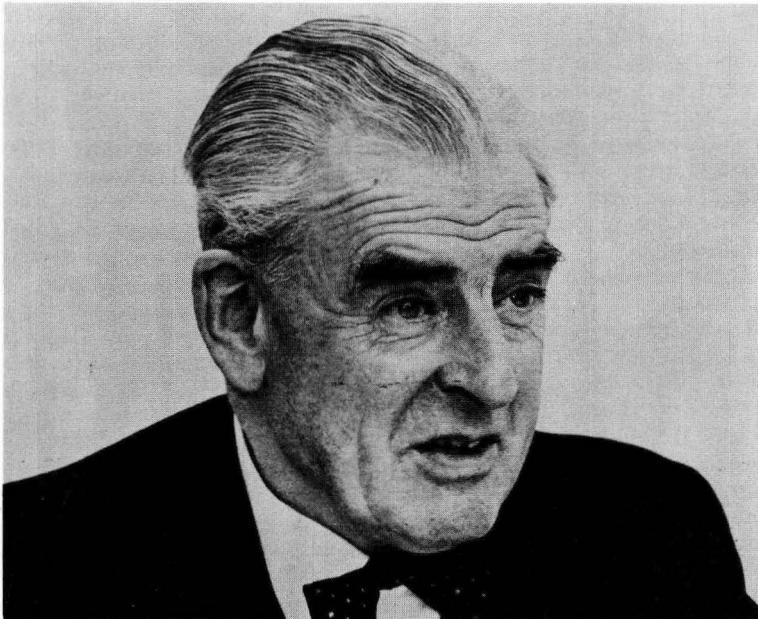
The following notice appeared in *The Times* on December 14th. We are grateful to *The Times* and to Sir Brian MacKenna for permission to publish it in *The Savoyard*.

B. MacK writes:

Your notice gave a necessarily brief account of the career of that remarkable man, James Haldane Lawrie, and I would add, if I may, these few words.

He had great courage, and gave striking proof of it when he resigned his job as Managing Director of the National Film Finance Corporation that he might himself produce films and plays. His first film, *Pacific Destiny* (based on Arthur Grimble's book *A Pattern of Islands*) was a sensitive production which is still remembered. The formation of the 1959 Theatre Company, with Casper Wrede and Michael Elliott, was by any standards a notable achievement, and two of its productions, *Danton's Death* by Buechner and Ibsen's *Brand* were among the best of that year.

There were law yerson bot h sides of his family. His Irish grandfather, Judge Adams, was one of the great wits of his day, whose sayings are still remembered in Dublin, and his father, Allan Lawrie, was for some years Deputy Chairman of the London Sessions. (He had the name "Haldane" from the Lord Chancellor, a friend of his father's family in Scotland) From these



James Haldane Lawrie

Photo: Vijay. *Financial Times*

ancestors Lawrie had inherited a good legal mind, which he had a chance of using later in life when he sat as a member of the Air Transport Licensing Board and of the Civil Aviation Authority, hearing licensing applications. He did this important work well; his colleagues, the operators, and others who appeared before him thought highly of his abilities and, I believe, liked him.

He had always had a lively interest in politics, first as a Liberal (he was a President of the Liberal Club at Oxford) and later as a Socialist. In 1932 he helped to found the XYZ Club, for the discussion of financial problems from a Socialist point of view, and acted as its Treasurer, and for forty-two years attended its dinners at the House of Commons and so came to know all the leading politicians of his party.

Friendship was a great part of Lawrie's life. He made friends everywhere in the course of that astonishing career, and kept them to the end.

He was the most generous of men, both with his time and his money. In good employment for years, he thought it wrong to keep for himself his inherited wealth, and gave away much of it to those who needed it more. Refugees from Germany and Austria in the pre-war years were among the many who had cause to be grateful to him.

He will be missed by the friends who survive him, and I dare say by the few enemies he made through his indignation, which was sometimes fierce; it was the other side of a most generous nature. He was in every way a very notable person.

JOHN REED O.B.E. WRITES:

Having already left the D'Oyly Carte, I was quite unaware of the death of James Lawrie and was shattered when I read of it in *The Savoyard*. Of the many things I shall miss of my days, years in the Company, James is one. Always when he came to see one of the operas, he would come around afterwards to see me. That's what I shall miss – his smiling face peeping round my dressing-room door. Come to think of it, I only ever saw him smiling.

He was always so complimentary about my performance, always so faithful to the Company. He had their interests at heart all the time. What can I say to you – other than I have lost a good friend, a great admirer and a most sincere, wonderful human being.

DOROTHY CARR WRITES:

Few of those who knew Jimmie Lawrie in the course of his varied career would imagine that he could become a D'Oyly Carte *aficionado*. But when he became General Administrator of the Trust and Editor of *The Savoyard*, he displayed all the enthusiasm and energy that were so characteristic of him whenever he took on a fresh assignment, and he found great satisfaction in tackling the problems presented

to him at Savoy Court. He loved people, and he loved the theatre; and the combination of these two traits gave him a strong interest in the D'Oyly Carte Company and in all its individuals. He was proud to be associated with an institution with such great traditions, and he did all in his power to further its success. No one could doubt he was a true friend.

DAVID AND ELAI E STEVE SON

WRITE:

Our friendship with him began most unpromisingly in 1974 with a letter of protest about an editorial comment in *The Savoyard*, but such were his persuasiveness and charm that we were soon writing a series of articles for him and enjoying it! We found him a delightful and prolific correspondent whose letters abounded in vigour, elegance and wit, and we quickly developed complete trust in his editorial judgement. He was courteous and appreciative, forthright and courageous, and an entertaining conversationalist with a keen intelligence, a lively humour and a great zest for life. We feel privileged to have known a remarkable man for a few years in just one facet of a varied and distinguished career. We shall miss him sadly.

JOAN ROBERTSON WRITES:

Quick of wit and intellect, he appreciated a like response in others, not abiding fools gladly. He would far prefer the reply "I don't know but I will find out" to an attempt to stutter and stammer a way through an inadequate answer. One look from those eyes which really were a piercing grey was enough to tell you where you stood!

He dictated quickly and fluently. Like most of the men every typist knows, he usually wanted his work "yesterday", but once he realised one could cope oneself with most of the run-of-the-mill correspondence, he was happy to leave the work to the person concerned – truly the sign of a great dictator!

A TRIBUTE I MUSIC AND SONG

A Musical Tribute for James Lawrie was given in February at the Lyric Theatre, Hammersmith – the setting of some of his greatest artistic triumphs. Music by Schubert, Britten, Schumann, Rachmaninoff, Verdi, Scott Joplin and of course Gilbert and Sullivan evoked his life and work. Among the artists taking part were Sir Peter Pears, Julia Goss, John Ayldon, James Conroy-Ward, David Mackie, Meston Reid, Anthony Smith and Roger Vignoles. Over 200 of his friends attended to pay tribute. The programme contained Christina Rossetti's lines:

*Better by far you should forget and smile
Than that you should remember and be sad.*

For all the things he did to establish a better environment for the theatre and the opera, for all he did for *The Savoyard*, James Lawrie will be remembered with the deepest gratitude. And with a smile.

Bruce Worsley

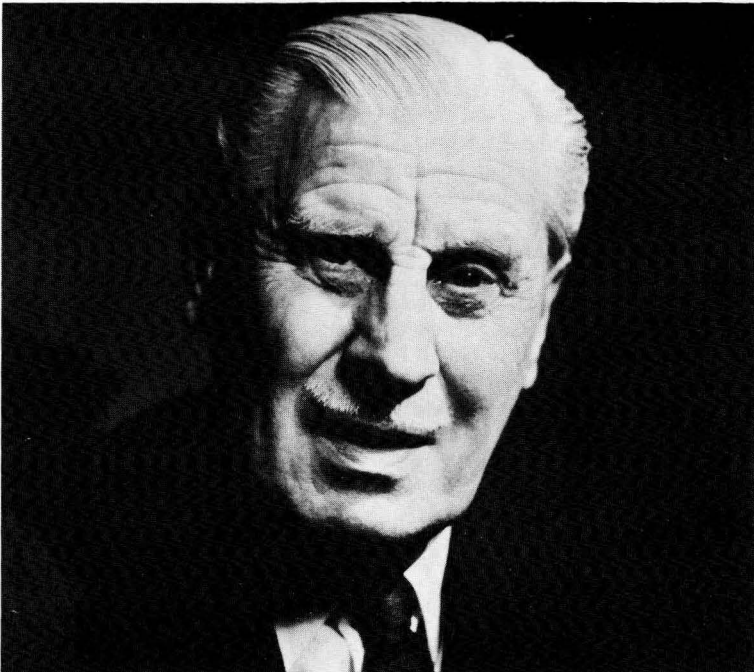
Bruce Worsley was perhaps one of the best known faces to audiences who came to see the D'Oyly Carte Opera Company between 1950 and 1967. He was always to be found in the front of the house, and you could see his white hair and immaculate figure standing to welcome the many friends he had, and also to answer questions and to talk to newcomers. He had a great capacity for getting on with people, and had an enormous circle of friends both in this country and in the United States of America.

He was born in Cheltenham, one of a large family, and during the first world war joined up in the Royal Flying Corps having said that he was older than he was. He had a very exciting and courageous career, and was wounded towards the end of the war. Having recovered he decided that he wished to go into the theatre and went on to the stage and found himself at the Old Vic. Lilian Baylis soon realised his value on the management side, and during the 1920's and 1930's he became Licensee and General Manager of the Old Vic helping to guide that organisation to achieve the success it did. When the second world war arrived in 1939 Bruce was called up into the Royal Airforce Reserve to train pilots. He also did a certain amount of flying, and used to say that he was the youngest pilot in the first world war and the oldest in the second.

In 1950, as considerable changes had taken place at the Old Vic, Bruce came to join the D'Oyly Carte Opera as Business Manager, and this was indeed a happy day for us. His enormous experience of theatre management was invaluable to a touring company, he had a cool head in a crisis, he was fair and just and everybody who knew him had a great affection for him. He was not only interested in the Company, its productions and singers and staff, but he was also a sportsman and played cricket for the D'Oyly Carte eleven. He once played in California against C. Aubrey Smith's eleven and on another occasion in Dublin against the Gentlemen of Ireland. He and I had many very happy moments together particularly in America, and during our first visit to Central City, Colorado, Bruce was made an Honorary Indian Chief! In 1967 as his health was beginning to fail, he made up his mind that he should retire, and this was a sad day for us all. However, he always kept an active interest in the Company, and invariably attended the D'Oyly Carte Trust Meetings until about two years ago when he became seriously ill.

His funeral took place at Hastings on February 22nd, and our sympathy goes to Katherine his widow who is also known to many people.

Frederic Lloyd



Bruce Worsley

Photo: John Blomfield

READERS' LETTERS

213 Vale Road,
Ash Vale,
Aldershot,
Hants.

Jon Ellison

Dear Sir,

To me, and I am sure to a great number of people, Jon Ellison was more than just a member of the chorus. Certainly it always seemed that he had been with the Company forever, and hopefully would remain so. There was scarcely a performance I attended when Jon Ellison was not there, either playing a small part or else well to the fore in the chorus, singing and acting his heart out with gusto.

There are some operas in the D'Oyly Carte repertoire in which Jon Ellison seemed to be a permanent fixture. What a rare and seasoned double-act he and John Reed had developed for the second act of *Ruddigore!* His perky Boatswain in *H.M.S. Pinafore* and eager-faced Waiter in *The Gondoliers* were equally endearing; and *Princess Ida* will never be quite the same without his solid Scynthus – slow moving, serious faced . . . and always there. Aracs came and Gurons went, but he went on forever!

Jon Ellison's light baritone was not a great voice, and he himself said that he did not come across very well on records. Certainly his performance on the Decca Phase 4 *H.M.S. Pinafore* set does not match George Cook's on the earlier 1959 recording. What does come across is his enthusiasm, as it always did.

He must have played all of the supporting baritone roles at some time in his quarter-century with D'Oyly Carte, and it would never have surprised me to see him come on as Sir Joseph Porter – or even as Little Buttercup; he would have managed it somehow. Radley Flynn was once described as "that most patient of understudies" – an epithet which could be applied with equal justice to Jon Ellison.

The warmth he generated on stage did not vanish when the curtain fell. He always seemed genuinely pleased to chat at the stage-door with a crowd of autograph-hunters.

Jon Ellison has left the D'Oyly Carte Company before. I for one hope that it will not be long before he is back once more.

Yours faithfully,
Mervyn Capel

The Company too was sorry when Jon left. He and his wife Joy Mornay (also a former Savoyard) now run a violet nursery in Shropshire. Most of their violets go for export.

23 Kirby Road, Leicester

The Oldest Savoyard?

Dear Sir,

It is just sixty-five years since I saw my first Gilbert & Sullivan opera, Clara Dow, Billington and Leicester Tunks were in the Company.

Has any "Savoyard" a longer record than this? To quote Lady Blanche: The is – The might be!

Yours truly,

G. R. Sherwin

Sixty-five years will take some beating! Did any reader see an opera before 1915 – or do you know of anyone who did? We shall also be very interested to hear from the oldest member of the Company. Just to stir a few memories, we print a photograph of Clara Dow as Patience.



9 Powys Avenue, Oadby,
Leicester LE2 2DQ.

The Grand Duke

Dear Sir,

This Society has selected *The Grand Duke* as a future production since it is the one opera in the history of this Society (formed in 1949) which has never been performed.

Unfortunately, we have learned that vocal scores and libretti are no longer being printed and we are seeking to obtain copies from members of other Societies who no longer require them.

Through "The Savoyard" maybe contact could be established with other Societies and singers who would be willing either to sell their copies or lend them to us? Perhaps any such kind people would be willing to contact me direct?

Yours faithfully,
Mrs. A. de Voil,
Hon. Secretary,
The Leicester Gilbert and
Sullivan Operatic Society

9707 Flintridge Court,
Fairfax, Virginia 22032.

And one more cheer more

Dear Sir,

As a member of the Trust of just one year's standing I want to express my appreciation for its fine publication, *The Savoyard*. For a new member who never actually saw the great performers of the past, it gives an added insight and appreciation for the traditions that surround these immortal operas.

I'm especially thankful for the articles on the history of Gilbert & Sullivan on records, such as the recent two-part article "H.M.S. Pinafore on the Gramophone" by Mr. Michael Walters. The recordings provided the neophyte enthusiast, such as myself, with an opportunity to experience first-hand at least part of the artistry of previous generations. Mr. Walters' excellent article helps to enhance this appreciation, and I hope you will see fit to carry additional items of that nature during the coming year.

There appears to be a growing interest in this country in the historical (particularly D'Oyly Carte) records. This interest should be stimulated in 1980 by the release of a number of 1930s D'Oyly Carte recordings by Caedmon Records under the Arabesque label. The *H.M.S. Pinafore* album, by the way, will feature a brief message by Sir Arthur Sullivan transcribed on to an 1888 cylinder.

Sincerely,

David N. Stone

15, Kennington Palace Court, Sancroft Street,
London SE11 5UL

George Grossmith

Sir,

Further to Mr. R. F. Bourne's pleasant article about George Grossmith readers may be interested to know though that Grossmith did, in fact, return, albeit very briefly, to play just one more part at the Savoy after that of Jack Point in *The Yeomen of the Guard*. This was as Ferdinand the Fifth in *His Majesty* by Burnand and MacKenzie which ran there for a mere 61 performances in 1897. But Grossmith did not really care for the piece and left the cast after only 6 nights.

Curiously enough it fell to him to open the finale of Act II. "Every thought of trouble over, I propose to live in clover" he sang. It was a happy and appropriate valed.

Yours faithfully,
J. G. C. George Esq. F.S.A. (Scot)
Garioch Pursuivant of Arms

THE CHIEFTAIN

Comic Opera in Two Acts.

Music by Arthur Sullivan.

A new version of the libretto
by David Eden, after F.C. Burnand.

Band parts prepared from
Sullivan's original manuscript,
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Who Sings What?

Dear Sir,

In January 1980 issue Michael Butler asks for elucidation of the sharing of the roles of Bill Bobstay and Bob Becket in the HMV recording of *H.M.S. Pinafore*. May I offer my own suggestion as to who sings what?

There are, of course, only two numbers with a separate part for the Boatswain's Mate (i.e. Bob Becket), namely the Act 1 trio and the Act 2 octet. With four roles shared between three singers, the real complication presumably comes in the octet. With Owen Brannigan involved here as Dick Deadeye, James Milligan would naturally take the lower-lying line (the Boatswain's Mate) and John Cameron the higher-lying line (the Boatswain). Otherwise there seems no reason for the singers to depart from their individual roles, with James Milligan playing the Boatswain and Owen Brannigan additionally singing the Boatswain's Mate in the trio. This reasoning seems to accord with what my ears tell me.

Another problem is presented by the HMV *Yeomen of the Guard*. When first issued, John Cameron was named as both Sergeant Meryll and the 2nd Yeoman, but subsequently the latter role was credited to John Carol Case. It certainly isn't Cameron who sings 'This the autumn of our life', but I have always maintained that it is Cameron who sings the 2nd Yeoman's contribution in the Act 1 finale.

Can anyone throw further light on these points?

Yours faithfully,
Andrew M. Lamb

38, Prince Regent's Close,
Brighton BN2 5JP

The Theatre Royal, Brighton

Sir,

The Theatre Royal at Brighton is one of the oldest and most distinguished provincial theatres in England. Your readers may be interested to know how and when Gilbert & Sullivan operas have been played there. The first of these operas to be seen there was *H.M.S. Pinafore* in 1878, but this was not by the D'Oyly Carte Opera Company. *The Pirates of Penzance* followed in 1881, *Patience* in 1883 and *Princess Ida* in 1884, all for a single week's performance.

The D'Oyly Carte Company made their first appearance in 1883 with *Iolanthe*. Other single operas, played for a week each, followed in the next 8 years, but it was not until 1891 that the Company brought several operas in their repertoire: *The Mikado*, *The Yeomen of the Guard* and *The Gondoliers*. These visits were necessarily only of a "second eleven" as the original productions were still running at the Savoy Theatre and the last of these, *The Grand Duke*, was not produced until 1896. In 1894 the opera given by this second company was *Utopia Limited*, but this opera has never again been seen in Brighton. In 1900 the Company brought Sullivan's *The Rose of Persia*.

When the No. 1 D'Oyly Carte Company made their appearance C. H. Workman was singing George Grossmith's roles and Fred Billington those of Rutland Barrington. From then onwards the Company paid annual visits. C. H. Workman's parts were first played by Henry Lytton in 1909. He continued playing them for another 24 years.

In the inter-war years the D'Oyly Carte Company generally timed their visits to Brighton to coincide with the "Sussex fortnight" (Goodwood, Lewes & Brighton races) in the last week of July and first week of August, just as they went to Oxford in "Eights week" and Cambridge in "May week". They usually brought with them their full repertoire of operas, including *The Sorcerer*, *Princess Ida*, *Trial by Jury* and *Box & Cox*. Their last pre-war visit to the Theatre Royal was in 1934 after which the Theatre turned over to a repertory company. Thereafter on their Brighton visits the D'Oyly Carte Company went to the Hippodrome Theatre.

The Company was not seen again at the Theatre Royal until 1971, when, among the operas which they presented, was *The Sorcerer*. Their last visit, which was in 1977, was notable for the fact that there was no performance in Brighton on the Wednesday night (June 16th) and the whole Company was conveyed to Windsor Castle to give a command performance of *H.M.S. Pinafore* before H.M. The Queen and her guests, as their predecessors in the Company had done for Queen Victoria on the 6th March 1891 with *The Gondoliers*.

So the Brighton Theatre Royal has covered the whole sequence of the D'Oyly Carte Opera Company's history throughout the century of its life.

Yours faithfully,
Anthony Dale

THE MIKADO IN DENMARK

In 1955 Jens Louis Petersen, a lifelong lover of Gilbert & Sullivan, translated *H.M.S. Pinafore* into Danish, and I went to the first performance of this production in Copenhagen, after that the relationship between the Danish theatre and the D'Oyly Carte Opera Company grew and in 1968 the Company was able to visit Copenhagen when we performed *The Mikado* and *H.M.S. Pinafore*.

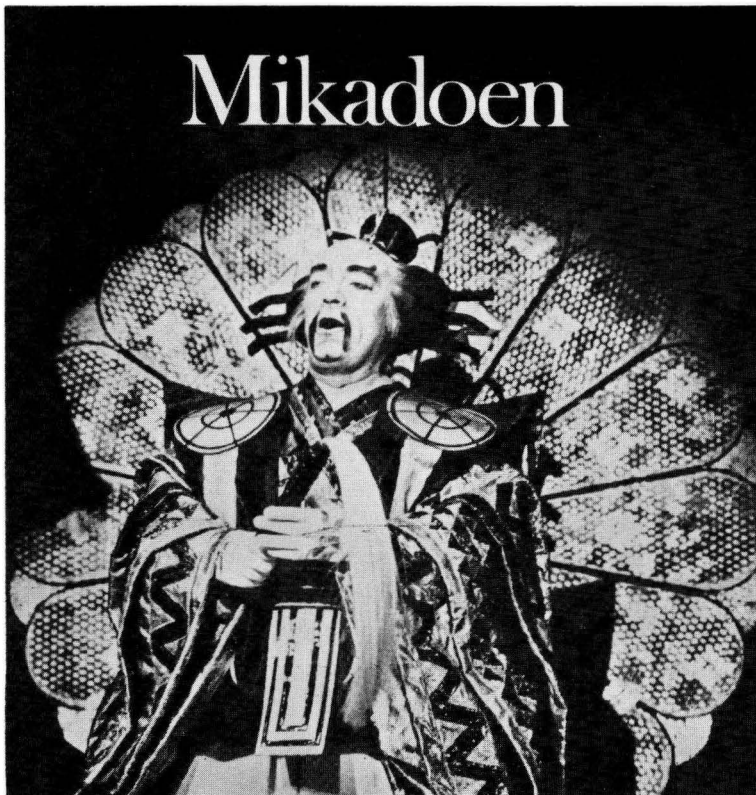
Mr. Petersen came to see me last year to say that the Danish Opera Company were going to undertake a production of *The Mikado* which he had translated into Danish. A discussion took place between us, and *The Mikado* in Danish opened at the Royal Theatre on Saturday January 29th. My wife and I were asked to attend the production which was under the direction of Michael Geliot, formerly in charge of the Welsh National Opera. I can only give him and the brilliant young conductor, Michael Schönwandt, who studied conducting at the Royal Academy of Music, full marks for putting on a show of which both Gilbert and Sullivan would have been proud.

Several things during the evening were considerably altered from the D'Oyly Carte production, but the standard and taste was quite excellent. It is essential to alter some of the phrases and words of the English libretto as, understandably, they do not make sense in Danish, but Mr. Petersen has always adhered as closely to Gilbert's words as possible, and Michael Geliot used a good deal of imagination which included Katisha's first appearance in a balloon, and in Act II the Mikado's arrival in a train, but all this fell splendidly into place, and the finale of Act II with the Mikado sitting on a throne before a cauldron of boiling oil and melted lead was indeed a spectacular finish.

I must congratulate Mr. Henning Rohde, the General Administrator of the Royal Opera Company for having encouraged this undertaking, and I would recommend anyone visiting Denmark to see the production if it is being performed.

The first night was a great occasion and Queen Margarethe and Queen Ingrid were both present.

Frederic Lloyd



DIARY OF FORTHCOMING AMATEUR PRODUCTIONS

Cheltenham – Cotswold Savoyards **Rose of Persia** 25 April-3 May Playhouse Theatre
Tunbridge Wells A.O. & D.S. **Patience** 27 April-2 May
Nottingham – West Bridgford O.S. **Sorcerer** 28 April-3 May Co-op. Arts Theatre
Seaton – Axe Vale A.O.S. **Yeomen** 28 April-3 May
Ashford (Middx.) Ashfordians **Yeomen** 28 April-3 May
Gt. Yarmouth G. & S.S. **Ida** 30 April-3 May Windmill Theatre
Ealing – The Young Savoyards **Gondoliers** 1-3 May
Stroud – Marling School **Ruddigore** 1-2 May Stroud High School
Lyme Regis O.S. **Mikado** 5-10 May Marine Theatre
Welwyn Thalians **Gondoliers** 5-10 May
St. Austell Parish Church G. & S.S. **Pinafore** 6-10 May Parish Hall
Tring – The Vale G. & S.S. **Pirates** 6-10 May Pendley Arts Centre
Preston – St. Leonard's G. & S.S. **Iolanthe** 6-9 May St. Mary's Hall, Penwortham
The Island Savoyards **Mikado** 6-10 May Shanklin Theatre
Parish of Cheam A.O.S. **Pinafore** 7-10 May Carshalton Hall
Wolverhampton – Tettenhall G. & S.S. **Ida** 7-10 May
Tynemouth G. & S.S. **Gondoliers** 12-17 May Playhouse, Whitley Bay
Dover O.S. **Yeomen** 12-17 May Town Hall
Nottingham – Bluecoat G. & S. Co. **Mikado** 12-17 May Co-op. Arts Theatre
Belfast – Fort William M.S. **Mikado** 12-17 May
Moseley O.S. **Trial/Pirates** 12-17 May Solihull Library Theatre
Birmingham – Phoenix Players **Mikado** 12-17 May Arden Hall
Herne Bay O.S. **Pirates** 12-17 May Kings Hall
Wellingborough School **Gondoliers** 12-17 May
Dee & Alyn G. & S.S. **Sorcerer** 12-17 May
Bromley O.S. **Pirates** 12-17 May
Lincoln G. & S.S. **Gondoliers** 12-17 May Theatre Royal
Walsall & Dist. G. & S. Club **Ruddigore** 13-17 May Darlaston Town Hall
Three Towns O.S. **Mikado** 13-17 May Lowton Civic Hall
Brampton Choral Society **Mikado** 13-17 May Brampton Park Theatre
Heysham Parish Choral Soc. **Yeomen** 13-17 May St. James Church Hall
Chelmsford – Trinity Methodist O.G. **Mikado** 13-17 May
Arborfield G. & S.S. **Mikado** 13-19 May
Chandos A.O.C. **Ruddigore** 13-17 May Intimate Theatre, Palmers Green
Kilmacolm L.O.S. **Gondoliers** 13-17 May St. Colomba's School
Stratford on Avon G. & S.S. **Mikado** 14-17 May Methodist Church Hall
Dunoon – Cowal Choral Club **Yeomen** 15-17 May Queen's Hall
St. Albans – St. Columba's College **Mikado** 15-17 May College Hall
Strode O.C. **Pirates** 15-17 May
Kidderminster – King Charles I Sch. **Mikado** 15-17 May

Rock Ferry A.O.S. **Ida** 19-24 May Floral Pavilion, New Brighton
 Norwich – Thorpe St. Andrew School **Pirates** 19-22 May
 Torbay G. & S.S. **Yeomen** 19-24 May Palace Avenue Theatre, Paignton
 Birmingham – Quinton O.S. **Gondoliers** 20-24 May Old Rep. Theatre
 Stoke on Trent – Centenary A.O.S. **Iolanthe** 20-24 May Mitchell Theatre, Hanley
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 Knaphill & St. John's O.G. – Woking **Iolanthe** 21-24 May Winston Churchill Co. Sec. Sch.
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 Chichester – Bishop Otter College **Iolanthe** 22-24 May College Hall
 Croydon – St. Thomas L.O.C. **Trial/Pirates** 22-24 May Stanley Halls, S. Norwood
 Chapel End Savoy Players **Yeomen** 27-31 May Kenneth More Theatre, Ilford
 Aberdeen – Robert Gordon's College **Mikado** 2-5 June
 Grosvenor Light Opera Co. **Ruddigore** 4-7 June Collegiate Theatre, 15 Gordon St., W.C.1
 London – Geoids **Trial** 4-6 June
 Dunfermline – Queen Anne High School **Pinafore** 9-14 June Carnegie Hall
 Isle of Arran G. & S.S. **Iolanthe** 12-18 June Brodick Hall, Arran
 Crawley – Holy Trinity C.S. **Patience** 16-21 June Holy Trinity School
 Ravenswood School Choir **Pinafore** 16-19 June School Hall
 Glasgow – Jordanhill College Sch. **Pinafore** 17-21 June Crawford Theatre
 Glasgow – Hutcheson's Grammar Sch. **Iolanthe** 17-20 June Assembly Hall
 Carnoustie High School **Patience** 18-21 June School Hall
 Edinburgh – James Gillespie's H.S. **Mikado** 23-26 June School Hall
 Southampton O.S. **Pinafore** 23-28 June Nuffield Theatre
 Twickenham – St. Catherine's School **Iolanthe** 2-5 July
 Macclesfield – King's School **Mikado** 7-12 July
 Worthing Congregational Players **Iolanthe** 12-19 July Church Hall
 Donnington Garrison A.O. & D.S. **Gondoliers** 20-27 Sept. Little Theatre
 For the September edition we should like details by 12th June.

D'Oyly Carte in Concert

A concert featuring 7 Principals of the Company, with the Chorus of the Devizes Light Operatic Society, will take place on Sunday 29th June at 8 pm in the Police Sports Hall, Devizes, Wiltshire.

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May 26-31 Empire Theatre, Liverpool

June 2-7 Astra Theatre, Llandudno

June 9-14 Opera House, Buxton

June 16-21 Coventry Theatre, Coventry

June 23-July 5 New Theatre, Cardiff

July 8-Aug. 2 Sadler's Wells Theatre

Subject to alteration

SUMMER SEASON AT SADLER'S WELLS THEATRE 1980

8/9 July H.M.S. Pinafore

10/11/12 July The Mikado

14/15/16 July The Gondoliers

17/18/19 July The Mikado

21/22/23 July The Mikado

24/25/26 July The Pirates of Penzance

28/29/30 July The Sorcerer

31 July/1/2 August The Yeomen of the Guard

CAST LISTS

The following supplements and up-dates the information published in the January edition of *The Savoyard*.

THE SORCERER

Aline is played by Evette Davis

Notary was played during London season by John Broad

Understudies for this Opera are: –

Sir Marmaduke Pointdextre *Michael Buchan*

Alexis Barry Clark

Dr. Daly Alan Rice

Notary *Bruce Graham*

John Wellington Wells *Alistair Donkin*

Lady Sangazure *Jill Pert*

Aline *Jillian Mascall*

Mrs. Partlet *Roberta Morrell*

Constance *Janet Henderson*

THE PIRATES OF PENZANCE

Barbara Lilley played the part of Mabel during some performances during the London season.

Victoria Duncan left at the end of London season. Madeleine Hudson has joined the Soprano line and Caroline Tatlow joins the Company in the Contralto Line.

THE MIKADO

Pitti-Sing now to be understudied by Pamela Baxter (formerly known as Pamela Searle)

She is also taking over the understudy parts of Iolanthe, Edith in *The Pirates of Penzance* and Vittoria in *The Gondoliers*.

Caroline Tatlow takes over the understudy part of Kate *The Pirates of Penzance*.

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HMV records (78) in original albums. The Yeomen of the Guard (abridged) 10'': 6 records £10. Mikado 12'': 11 records £25. The Gondoliers 12'': 12 records £25. Iolanthe 12'': 11 records £25. Near offers considered. Last 3 sets electrical recordings (1930s). If possible,

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Photos of Green, Fancourt, Rands, Adams, Pratt, Lytton and any others. Postcards, photos, programmes, press-cuttings, autographs, records (78 or LP). Anything is welcome. Phone Paul Wallace 01-445 5132.

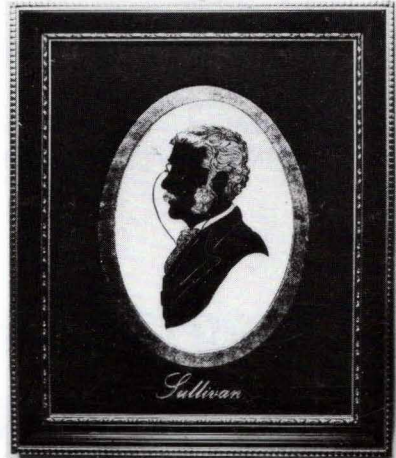
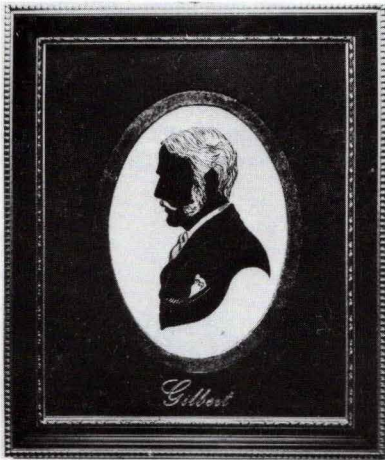
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INTRODUCTION

In the last edition, we changed the design of The Savoyard, with the aim of making it clearer and easier to read. Many readers have written in to say they like the new look. We also gave notice that we were considering a change of page size. We **have** considered – and decided we shall retain the present size. This will come as a great relief to people who have binders – or narrow letter-boxes.

What weighs more heavily is the problem of the ever-increasing costs of producing the magazine. Printing costs rose 20% last spring. Postal charges have risen repeatedly. It now costs £2000 to print and mail each edition – and that's not counting the envelopes, setting the type and any other incidentals.

The Trustees have decided with regret that we can no longer produce three issues per year. In future The Savoyard will publish in March and September. Also the advertising rates have

been brought into line with 1980 – they had not been changed since 1975! We are sure we still offer very good value to any advertiser who wants to reach people who like Gilbert and Sullivan. But we have taken into consideration our societies and individual members. Special reduced rates have been introduced to help them continue advertising with us.

So much for the housekeeping. What matters far more is what the articles say. This edition ranges widely – news and photographs of present members of the Company, some original critical articles, and many, many memories of early days. We hope you enjoy it. If you do, please tell your friends. It's very easy for them to join – they can just send in their names and address with the subscription. And if a thousand new members **do** join, we can certainly get back to three issues a year.

IF YOU WANT TO KNOW WHO WE ARE

LORRAINE DANIELS talks to David and Elaine Stevenson

Few young ladies of a score or so summers can have achieved the same prominence in their chosen profession as Miss Lorraine Daniels. A youthful veteran, unscarred by success in an intensely competitive field, she finds herself principal D'Oyly Carte mezzo-soprano within four years of leaving college – and happy to be in work!

Lorraine's life seems to have been directed towards a single goal with all the purposefulness of predestination. Born in South Hornchurch in Essex, she began ballet, tap and acrobatic dancing when only three years old. Progressing smoothly through the examination grades until the age of twelve, she was unfortunately compelled to abandon serious aspirations in that direction by a severe ankle sprain.

Instrumental skills began with piano and recorder studies when Lorraine was seven. A year later she extended her interests to the violin, and in due course also became proficient on the clarinet and guitar. From earliest days it was evident that she had inherited her mother's vocal potential, and she displayed an immediate and instinctive affinity for the stage.

Regular dancing, participation in charity concerts, singing and acting in school plays, and membership of a church choir all contributed to an increasingly well-qualified experience. Performances followed in school productions of *Oklahoma!* and *West Side Story*, and music lessons began to intrude on her lunch-hours while the piano dominated her leisure time.

SCHOLARSHIP

In her mid-teens, she was fortunate to be introduced to Diane Napier-Tauber, widow of the celebrated Richard Tauber, the encounter influencing her to compete for the Richard Tauber Scholarship. Inevitably she was too young to succeed, but the attempt led to her being admitted to Trinity College of Music as a weekday junior pupil. She studied at the College under Sir Frederic Cox before beginning full-time studies there in 1972.

Electing to concentrate primarily on singing, with the piano as her second subject, she hoped to perform professionally after graduation: if this proved impossible, she would teach. The course included incursions into the history of music, preliminary encounters with opera, and mastering the intricacies of three foreign languages. Lorraine was awarded a diploma for harmony, won the Elizabeth Schumann Lieder Competition in 1974, and gained the LTCL for singing and ACTL for piano.

In January 1976 aged twenty-one she left Trinity College to join D'Oyly Carte as a chorister following the customary audition. The repertoire was entirely new to her, but she was familiar with Sullivan's music through his arrangements for piano. Like so many entrants to the Company before her, she learned the time-honoured stage movements from the indefatigable Mr. Marsland and appeared in her first opera – *Patience* – within a fortnight.



Lorraine as Tessa in the *Gondoliers* Photo: Reg Wilson

TONGUE-TWISTERS

"Where shall I begin with such a pile of scores and how shall I ever pronounce so many Gilbertian tongue-twisters?" she wondered. Initial bewilderment gradually faded however as she learned how to tackle the work. Formal training and earlier stage and dance experience paid rich dividends, and she soon started to come to terms with the complex requirements of the operas for singing, acting and movement. She could understand the orchestra's point of view too.

A sound technique enabled her to deal with the heavy vocal demands made upon her, but she quickly discovered that the combined pressures of regular touring, frequent rehearsals and daily performances called for unsuspected reserves of energy and stamina.

Within weeks of joining D'Oyly Carte she left on the 1976 tour of the U.S.A., and in six months was understudying several small parts. In the following year she progressed to understudying the five major soubrette roles, and continued her swift advancement by promotion to full principal status when Jane Metcalfe left the Company in 1979. This was surely a classical example of being in the right place at the right time – and of being the right person!

Fans love to see former chorists taking the limelight, and Lorraine certainly found that she had benefited from her days in the chorus. They had given her useful insights into the style of the operas and the requirements of a specialised tradition. Like most professional Gilbert and Sullivan performers, she is convinced that the operas are not as easy to do well as is sometimes supposed.

Curiously enough it was dialogue which caused her most anxious moments, and audiences today who admire the beautiful clarity of her diction will be surprised with what effort it was acquired. For the stage, she had to suppress a regional inflection, which happily she has retained in private life – and for last nights of London seasons!

Since she took over the roles, Lorraine has developed her characterisation appreciably, and she generously pays tribute to the help of colleagues. Naturally she does not wish her portrayals to be replicas of those of her predecessors. She is the first to admit that she has much to learn, and looks forward to her performances maturing further as she becomes more relaxed and confident.

She would like to personalise the parts more fully, not necessarily changing movements, but giving more of herself in her characters as time goes by. Emphatically she enjoys the challenge of the operas and, except when severely overtired, finds her work intensely stimulating. "Oh, not another *Mikado*!" she may think on her way to the theatre, but once she is made up and in costume the familiar tingle of excitement refuses to be repressed.

As Pitti-Sing she emerges bruised but happy from the rough-and-tumble of Act 2. Even a precarious crown cannot spoil *Iolanthe* for her, and the extravagant role of Phoebe is among her favourites. Tessa, whose "When a merry maiden marries" lies with deceptive awkwardness for the mezzo, is perhaps her most tiring role – the gondoliers and their wives are seldom off-stage, have several costume changes, and do more than their share of dancing. Edith, mischievous and teasing, she finds an agreeable extension of her own personality. "She has a dirty chuckle," says one knowledgeable commentator, "which is half the charm of Phoebe." Mad Margaret has still to be tackled!

Not content with a wide diversity of characterisation, the Gilbert and Sullivan mezzo-soprano enjoys a correspondingly imposing vocal range from the low line of Pitti-Sing to the pre-eminence of Constance. Lorraine trained as a soprano, but informed opinion judges her a true mezzo. She has exactly the right vocal quality for her present roles. The future development of her voice will be of great interest.

Lorraine is a busy performer, appearing in all the operas of the current repertoire with the exception of *H.M.S. Pinafore*. In *The Yeomen of the Guard* she has the distinction of opening the opera in uniquely splendid isolation. Such spare time as she has is spent in cooking, knitting, embroidery, tapestry, macramé, swimming (she used to be a life-saver), and a little golf under the tutelage of the intrepid Miss Leonard.

She dislikes the case-packing upheaval of perpetual touring and the frequently uncertain quality of the next digs. All the same she loves to travel and to see the sights. In this respect D'Oyly Carte has been most obliging with a tour of Australia and two visits to the U.S.A. since she joined the Company. Among other exploits she has managed to fly down the Grand Canyon and to greet relatives in Australia whom she had never previously met.

The D'Oyly Carte wardrobe is much admired by Lorraine, for it helps her to feel and act in character throughout. Beautifully and expensively made, the costumes are built to last and to survive an indefinite period of wear and tear. In consequence many are heavy and can be hot to wear on-stage.

Lorraine has a new Pitti-Sing outfit, but the venerable age of many of the costumes testifies to the success of the formula. Clearly the services of a dresser are essential to cope with buttoned boots, spreading skirts, and a host of accessories when speed is often imperative. And how does Lorraine coax her long tresses inside a tightly-fitting wig?

HUG A FAIRY

The impressive fairy costumes for the new production of *Iolanthe* are externally rather prickly – "Hug a fairy and be cut to pieces," ruefully remarked one ex-member of the Company! In the course of hasty dressing-room departures, it has been known for the fairies to transport a quantity of assorted unmentionables on-stage, inextricably impaled amid the glitter!

It is of course no secret that D'Oyly Carte is exclusively populated by delightful people, but even in such amiable company Lorraine is conspicuous. As agreeable and attractive a young lady as one can reasonably hope to meet, she wins affection as much by her indiscretions as by her considerable accomplishments.

On-stage her instinctive shyness gives way to a calm reliability, reinforced by all her vocal and acting talents and the poise of a natural dancer. Impish good-humour helps to generate

the added sparkle which so often is the difference between a competent performance and a memorable one. "I enjoy the shows and hope it communicates," says Lorraine.

WELCOME TO SIR EDMUND LIGGINS T.D.

D'Oyly Carte Opera Trust extends a warm welcome to Sir Edmund Liggins upon his appointment as a Trustee. Sir Edmund was admitted a solicitor in 1931, and has practised in Coventry, being the senior partner of his firm for a large number of years. He was elected to the Council of The Law Society in 1963, where he acted as Chairman of several of its committees and served in the high office of President in 1975-76. He has held a number of other legal appointments, including that of President of the Warwickshire Law Society in 1969-1970.


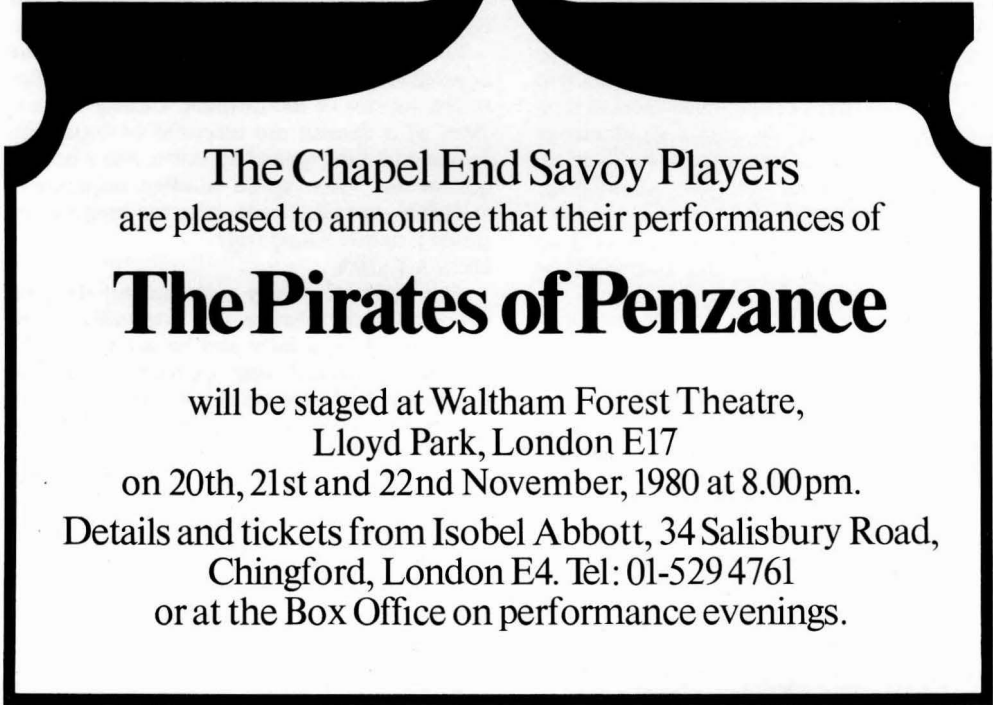
Busy as has been his professional life, Sir Edmund takes a keen interest in rugby football and cricket (he is a member of the MCC) and he regularly plays squash racquets.

Sir Edmund served with distinction throughout World War II, and commanded his local Territorial Royal Artillery battery.

As a man of many parts, Sir Edmund has long been a supporter of the theatre, both professional and amateur. This interest will be of great value in helping his fellow Trustees to meet the challenge of how to resolve some of the Trusts's present problems. He has been for many years a regular attender at D'Oyly Carte performances and a frequent visitor to the Royal Shakespeare Theatre, Stratford-upon-Avon. Lady Liggins was a professional actress prior to their marriage.

Sir Edmund has a vast experience of business and commercial matters, particularly in the West Midlands. The D'Oyly Carte Trust is extremely fortunate to have the benefit of his wisdom and experience at their disposal, and are grateful to him for accepting the invitation to become a new Trustee.

Colin Prestige

The Chapel End Savoy Players
are pleased to announce that their performances of

The Pirates of Penzance

will be staged at Waltham Forest Theatre,
Lloyd Park, London E17
on 20th, 21st and 22nd November, 1980 at 8.00pm.

Details and tickets from Isobel Abbott, 34 Salisbury Road,
Chingford, London E4. Tel: 01-529 4761
or at the Box Office on performance evenings.

RECOLLECTIONS OF HARRY NORRIS

Harry Norris, Conductor of the D'Oyly Carte Opera Company from 1918-29, died last year. His wife (Doris Hemingway, also a former member of the Company) has very kindly agreed for this article, written by Harry Norris in Canada in 1954, to be reprinted in The Savoyard.

People are always asking me what made me become the conductor of the D'Oyly Carte Opera Company in my younger days, why I stayed with them so long before settling down in Montreal, and whether the performances have changed much over the years.

Well, the answer to the first one is very simple. After I had graduated from the Royal Academy of Music in London I needed a job and I was almost about to accept a very good offer from my native New Zealand when Sir Landon Ronald, the famous composer, in reply to a request from Mr. Rupert D'Oyly Carte, recommended me as coach and principal violin. This was in 1913 and in 1918, after I had finished my war service, I returned to the New Company (formed to tour the provinces but now disbanded) but after three months I was transferred to the First Company where I became conductor. I stayed with the company until 1929 because, it was a steady job and the work never lost its interest and freshness.

When I joined the company Fred Billington was playing the Pooh Bah roles, Henry Lytton the Ko-Ko roles, Louie Rene was the contralto (Katisha), Leicester Tunks the Mikado, Clara Dow the principal soprano and Beatrice Boarer the soubrette. The pianist was a Mrs. Russell, who had been pianist when Gilbert and Sullivan were still producing their operettas. Mrs. Russell told me that Sullivan used to arrive at the first rehearsals with the orchestration in his head and only the melody and a figured bass written down on paper. Until she learned to sight-read figured bass Sullivan used to play the accompaniment himself.

Sullivan never wrote a piano accompaniment himself and well-known London musicians used to be engaged to make the piano reductions from the full score. The old man who played first double-bass in the orchestra we used in the London season had been with Sullivan and was one of his copyists. He told me that Sullivan could score so fast that, given a three-page start, he could keep three copyists going full blast.

Because of the lack of proper copyright laws and the extent of the pirating in those days the orchestra parts were never printed and, as a matter of fact, they have never been printed to this day. After I began conducting I would notice obvious wrong notes and James Gordon, the stage director who had been with

the company for years, revised the librettos while I revised the orchestra parts of the entire repertoire. Gordon was not only a direct link with Gilbert himself and familiar with all the original products. he was a fabulous student of Gilbertiana.

RULE THE ROOST?

It was discovered that the line "Now wouldn't you like to rule the roost" in *Princess Ida* was incorrect. Gilbert had written "rule the roost" but everyone ascribed this to a misprint and Lady Gilbert was asked to check in the original libretto. She reported that Gilbert had written "roast" but the consensus was that this was a slip of the pen. However, Mr. Carte went to the British Museum and came back with the information that the original phrase actually was "roast," the allusion being to the Squire and his family watching the roast while sitting around the fireplace, and that the word had been corrupted into roost in colloquial speech. Gilbert was an expert in semantics.

He and Sullivan did make mistakes, though. When *Patience* was in rehearsal they discovered that after *Patience* and Grosvenor had sung "Prithee, pretty maiden" (No 8 in the vocal score) and spoken some necessary dialogue they were still on stage with no excuse for getting off. Sullivan said, "I say, Gilbert, how are we going to get them off the stage?" Gilbert suggested that they write a few lines of coda to "Prithee, pretty maiden" so that the two players could sing themselves off after speaking the dialogue and this one-page song is still listed 8A in the score.

When I consulted Sullivan's original orchestra scores while checking the orchestra parts for copying errors (I corrected some 3,000 blue prints during the 1928-29 tour of North America) I found that although Sullivan scored at lightning speed there were few erasures or deletions in his scores. Like Mozart he had the whole thing worked out in his head and needed only to write it down on paper.

Another curious slip discovered in my time was the line of Dame Carruthers in *The Yeomen of the Guard* when she sings in the finale "Who is the man who in his pride, Seeks to claim thee as his bride?" I pointed out at a rehearsal that Dame Carruthers was one of the few people who were in on the secret of the husband's identity so it was decided to change the line to "Who is the man who in his pride,

Appears to seek thee as his bride?"

The matter of tradition in performance is a very knotty problem. No one likes change and all of us consider that to which we become accustomed as the arbiter of good taste. Most of us who have never seen anyone but Darrell Fancourt play the role of the Mikado in a D'Oyly Carte production (and he played it for something like thirty years) will think that any departure from his manner of playing the part is a departure from tradition, but actually Fancourt departed from tradition in playing the role with such frightening intensity.

BLUSHING MIKADO

When Fancourt first learned the part he had great difficulty with it. Jimmy Gordon, the stage director, arranged a special rehearsal with an old understudy who had been instructed by Gilbert himself and the understudy's interpretation was a quite quiet and subtle one, but sinister in its oiliness. Fancourt (who, incidentally, was a colleague of mine at the Academy and a fine Lieder singer) had a great voice and a very strong personality and he found it impossible to play the role in this way. He turned the Mikado into an immensely dignified and regal character which suited his dynamic and forceful personality.

I remember too how upset Jessie Bond, the original Mad Margaret, was when she attended a final rehearsal of a new production of *Ruddigore*. She was so perturbed at the changes in tempi and alterations in stage business that she left the theatre in a rage. There have been three different cachucas in *The Gondoliers* in my time. It is possible that the costume changes have influenced the movements – or it may be the other way round. Certainly the costumes have changed. My wife who joined the company in 1923, reminds me that the women's skirts in *Gondoliers*, for instance, have been shortened, permitting more freedom of movement, and she also tells me that the authentic Japanese costumes they had to wear in the 1924 production of *The Mikado* were frightfully heavy and that Bertha Lewis always had a terrible headache after playing Katisha because of the immensity and weight of the headdress.

Not many people know that *Cox and Box* was originally a longer production. When *The Sorcerer* was put into the repertoire of the company after the first war it was found to be too short for an evening's programme and a curtain raiser was needed to be used as *Trial By Jury* was being used with *H.M.S. Pinafore*. Mr. Carte decided to use *Cox and Box* and asked Mr. Gordon and me to cut it from over an hour to thirty minutes. We had to transpose some of the songs but we managed it.

Another change in the original score was the substitution of a phrase from "The Girl I Left

Behind Me" for what Sullivan wrote as the little piccolo embellishment of Pitti-Sing's "He whistled an air did he" in *The Mikado*. No one could tell me where Sullivan got his original phrase and it was not until I ran into an old man who played the seven-keyed flute in the orchestra pit at the theatre in Hanley, that the mystery was solved. "Why, sir," he said. "That was from the introduction of the Waltz Cotillion. Very popular at the time, it was."

We had a great many amusing accidents and incidents during my time as conductor of the D'Oyly Carte Company. Two in particular stand out in my memory as being extraordinary. We were opening at Golder's Green when, fifteen minutes before the performance, we discovered that the band parts had not been sent over from the Savoy Theatre. The orchestra players were all regular men, familiar with the operettas, but it was still a remarkable feat for them to play the whole of the first act from the vocal scores hastily recruited from the travelling trunks of the cast. The other outstanding incident occurred during a performance of *Ruddigore* when all the lights on the stage went out during the first act.

The theatre happened to be an old-fashioned one that still retained its original gas-jet footlights and we carried on with these. Of course the set could not be changed for the second act and lights came on again just as the figures should have stepped out of the portraits. As there were no portraits the audience were treated to the spectacle of most of the figures stepping out of the sea that forms the background of the first act.

DOWN! DOWN!

I suppose the outstanding incident in my wife's experience on stage came just after she had joined the company in 1923 and she was standing in chorus waiting to hail the entrance of the Mikado in the second act. The Mikado was preceded by four supers who marched on stage and stood still. The oldstager standing next to Mrs. Norris hissed "Down, down, you fools," meaning move downstage, but Mrs. Norris thought these instructions were directed at the chorus and immediately prostrated herself on the stage. It took her a long time to live that one down, but the company forgot it much sooner than she did.

These reminiscences could not end on a more appropriate note than that sounded by an experience I had when we were playing Liverpool during a widespread influenza epidemic. Just before one of the performances the stage manager told me we would have to play with five understudies. The manager of the company, noticing my distress at the alarming piece of information turned to me and said: "Don't forget, Norris, that we always have the two great artists with us – Gilbert and Sullivan."

HE WHO LAUGHED FIRST

By Ralph Helperin

Laugh, it is said, and the world laughs with you. But when the Mikado laughs – we want to know who, why and when. So we have a mystery, fellow Savoyards. A “whodunnit” – not by Agatha Christie or Ian Fleming, but a mystery just the same.

Well, I was certain I knew (and until recently on insufficient evidence to be sure) that Darrell Fancourt introduced the macabre touch in the famous song.



Darrell Fancourt. *The Mikado* 1919-1953.

It was a conversation many, many years ago that led me to my conclusion. The conversation was with that delightful and charming veteran of the Savoy, Sir Henry Lytton. He was “mister” then.

We met between the acts of *The Pirates* in 1929 during the first D’Oyly Carte visit to Chicago. I commented to Mr. Lytton on Fancourt’s very melodramatic interpretation of the Pirate King. He smiled and said quite gently, “It’s not the way Mr. Gilbert intended, I’m sure. The King should be a story book pirate, not a real one and blood thirsty to boot. But that’s the way Mr. Fancourt plays it, so –” He shrugged his shoulders and smiled again.

The stage manager called “Curtain.” I said good-bye and never again saw or talked to him.

But in subsequent years, I became more aware of the Fancourt style, for I saw him in every part he played, except Sir Marmaduke. All the roles were endowed with that Fancourtian melodramatic flourish which was his hall-mark – none genuine without it. Like sterling on silver.

The “laugh” question surfaced only in recent years. At once, said to myself said I, “Darrell Fancourt, of course.”

Now it turns out that I was right but my reason was wrong. I found this out at the Centenary in ’75 during a conversation with the highly knowledgeable Frederic Lloyd. Somehow or other our conversation drifted to Darrell Fancourt and Fred Lloyd told me this: . . . It was spring of 1920. Fred Hobbs, who played the Mikado roles, was leaving the company. (He later returned as company manager.) Mr. Rupert D’Oyly Carte and J. M. Gordon his stage director were seeking a replacement. Fancourt having been suggested, Carte and Gordon called on him to discuss a possible engagement.

Much to their surprise they found that the singer had never witnessed a Gilbert and Sullivan performance. So they sent him over to the theatre to see *The Mikado*.

INCANTATION

Several days later the three met again at Fancourt’s hotel. He was delighted with the production and felt sure he could do the part. “But one thing bothered me,” he said. “In that glorious song, just before ‘My object all sublime,’ the singer stopped and went into a series of eerie arm, hand and body movements. It looked something like an incantation or more likely a lament. It offended me because it was similar to the ugly movements I had seen performed by the character Fagin in *Oliver Twist*.”

“Mr. Carte,” he continued, “I must tell you my background is Jewish. Fancourt is a stage name. My real one is David Levinson. I just couldn’t go through those movements, it would bother me.”

The Savoy duo were impressed. They suggested that Fancourt come up, if he could, with a substitute piece of business.

“I already have an idea,” smiled Fancourt. Without an accompaniment he started the song. Finishing the words “Parliamentary trains” he spread his arms wide, raised his head, took a deep breath and then burst into a fiendish laugh. It was piercing. It was weird – humorous and lingering. It ended with a wild intake of breath and then an almost pianissimo, “My object all sublime.” The laugh was contagious. The contrast between it and the music that followed was scene-stopping.

Carte and Gordon were delighted. The innovation was fantastic. Fancourt was engaged. He opened in *The Mikado* and the laugh was applauded by an enthusiastic audience. The rest is history.

But what about the guests in the adjoining hotel rooms that afternoon? Certainly they must have been alarmed by the sounds that came through their hall. Little did they know that they – inadvertently – had participated in a historic moment.

*Ralph Helperin is a lawyer in Chicago, U.S.A. His interest in Gilbert and Sullivan dates back to a high school appearance in *The Pirates of Penzance*. Circa 1921.*

INTRODUCING THE COMPANY /55

HEATHER PERKINS

The first thing Heather Perkins does when she arrives at a theatre is to roll up the carpet in her room. “Hair on a carpet is most unpopular,” she says. “A vacuum cleaner just cannot pick it up.”

Heather Perkins has been Wig Mistress with the D'Oyly Carte Opera Company for just over 11 years. She comes from Little Brampton in Shropshire. She trained as a hairdresser in Mayfair, then ran her own salon, and then moved into theatrical hairdressing.

In *The Mikado* everyone on stage wears a wig. “That’s over 40 wigs to look after.” Every opera has its own special requirements. *The Gondoliers*, *Patience* and *Ruddigore* all need wigs with very different individual styles. Beards and moustaches are also Heather’s responsibility.

CRATES

Each wig is kept in an individual cardboard box. The boxes are packed into large grey wooden crates, a complete set for each opera. The crates also contain wigs for the understudies and spares – for use in emergency.

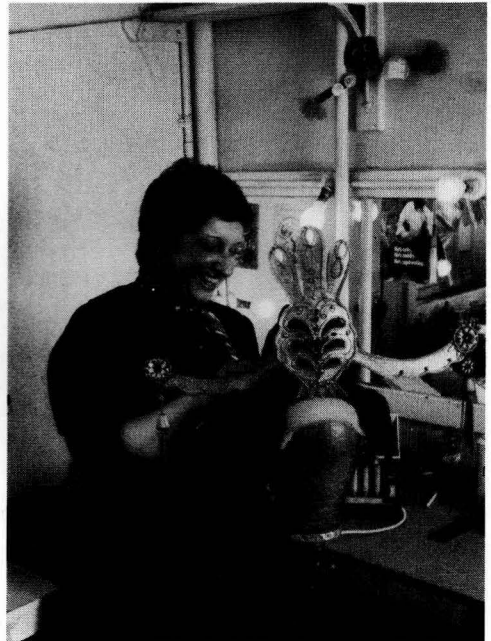
Heather dresses each wig afresh after it has been packed to tour. This normally means the wigs are dressed every day on tour. In a more settled location, such as Sadler’s Wells, the wigs are dressed for at least every fourth performance.

Water is a great hazard. “if a wig gets wet, the hair goes absolutely straight.” On tour to New Zealand, the crate for *The Mikado* was deposited in a large puddle at the airport and it needed frantic efforts to restore all those Japanese hair-styles.

In sunny Scarborough, a thunderstorm once drenched the wigs of *The Pirates of Penzance*. “The theatre was so small that we had to keep the wigs on the roof. I took the Pirate King’s wig out of the crate – it was dripping wet. What saved us was that the man in the restaurant next door let us borrow his ovens, and Julia Goss very kindly volunteered to help me although she was singing Mabel that day.”

METAL DETECTOR

A metal detector at an airport caused an unexpected problem. “When we left New Zealand, Vivian Tierney was scheduled to appear at a press conference in costume as Josephine directly we landed in Melbourne. I had dressed her wig and packed it set with metal rollers in a separate box. The metal detector became very suspicious of the rollers, and so did the customs men. They insisted on opening the box and they were quite surprised to find it was exactly what I said it was – a wig!”



Heather Perkins dresses Katisha’s wig.

Photo: Tim White

“If you stay long enough, you get to be part of the furniture,” says Heather. Through her 11 years of triumph and occasional near-disaster, Heather has become very much more than part of the furniture. She is a valued member of the Company.

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FORMER RESIDENCE OF W. S. GILBERT.

BATCHES OF DESPATCHES

Press Conference The London Summer Season was heralded with a press conference at the Savoy Hotel on July 1st when Dame Bridget, Frederic Lloyd, Albert Truelove, staff from the London office and singers from the Company met the press.

It was also Kenneth Sandford's '23rd birthday' – exactly 23 years since he joined the Company.

An interview with Dame Bridget was broadcast in the Artsweek programme of LBC the following Sunday. Questioned about changes in stage business, she recalled how people had been mystified to notice that Don Alhambra remained seated, even though in the presence of the two Kings of Barataria, during the second act of *The Gondoliers*. Eventually it was recalled that this custom had been introduced at a time when Sydney Granville had been suffering severely from arthritis. Needless to say, Don Alhambra **stands** respectfully during modern productions.

Kenneth Sandford also did an interview of Artsweek on July 13th. Two days later he was featured by Brian Matthew on BBC Radio 2. And the press coverage included two highly enthusiastic reports in the *Daily Telegraph* and London *Evening Standard*.



Kenneth Sandford, Dame Bridget D'Oyly Carte and Frederic Lloyd

Dates, dates John Davis writes to point out two discrepancies of date in the last edition. The night when the Company left Brighton to give the Command Performance at Windsor Castle was Thursday 16th June 1977. The Danish opening of *The Mikado* took place on Saturday 26th January 1980.

And, on the subject of sackcloth and ashes, Richard Temple of course did not play the Pirate King in the first New York production of *The Pirates of Penzance*. That distinction belongs to Signor Brocolini, born John Clarke of Brooklyn. Brocolini was more acceptable to opera-goers than Brooklyn in those days!

The little list grows. James Conroy-Ward's little list of people who would not be missed continues to grow. On opening day of the Olympic Games, "the Olympic boycott-ist" was included.



James Conroy-Ward as Ko-Ko.

News from the orchestra At the end of performances, Fraser Goulding leads the traditional round of applause for the orchestra. It is well deserved; the standard is now high, with a significant improvement during the past year. In the past, standards have fluctuated – "so like a band" said Gilbert in exasperation. Nonetheless, Edward German was a Second Violin with the Company in the 1880s and a little later Eric Coates was a Viola.

1979-80 has been a year of great change. Peter Newman, an outstanding violinist who has played in the Royal Liverpool Philharmonic Orchestra, takes over as leader. Geoffrey Short continues on the second desk of first violins. Rosemary Tyldesley has joined as a violinist. Andrew Adams joined last November as principal cello.

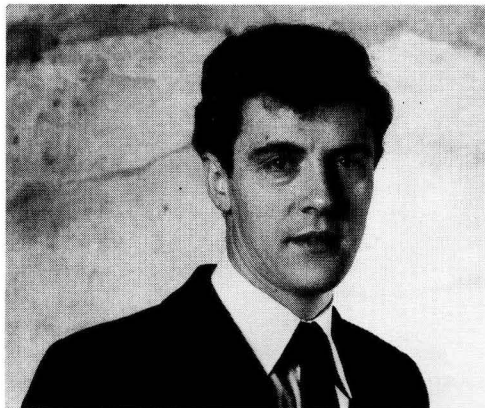
Double bass Lesley Drury recently married fellow double bass Edwin Hooson, who plays at the London Coliseum. There is quite a lot of matrimonial harmony in the air – principal flute Carol Butler is married to former clarinet Stephen Butler, and principal clarinet Michael Penny is married to cello Jan.

Neil Carlson (principal oboe) and Timothy Hawes (principal trumpet) joined last winter. Other new appointments include Phillip Walker on horn, Winston Leese on trumpet, and Susan Towner on flute and piccolo.

Peter Riley took root in the London office on May 1st after 16 years of touring with the Company. He is Deputy General Manager.

Peter started at the Theatre Royal, York in 1963 at the tender age of 16. During the winter of 1964, he was Production Buyer for Granada TV's *Coronation Street*. This programme regularly tops the British TV ratings in 1980 – "so at least I didn't put them out of business."

He rejoined the Company in March 1965. He is the youngest staff member ever engaged. He became Stage Manager in 1966. For the US tour of 1966, he was the youngest ever Stage Manager to take a tour of any sort into the United States!



Peter Riley

Photo: Tim White

He became Stage Director in 1970, and Technical Director in 1974. He paused in London during 1974-5 for the Centenary Season. In January 1979 he took over as Company Manager.

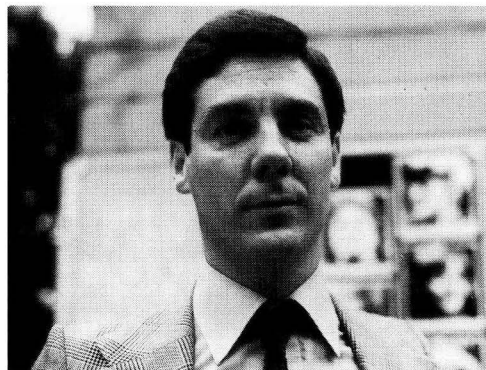
His new responsibilities will include press and publicity, the arrangement of sponsorship, and the ever-increasing workload at the London office.

"I shall certainly miss the touring. I really did enjoy meeting people as we travelled round. Mind you, I'm not going to miss it altogether. I shall still be out on the road fairly often, and an important part of my job in London is to maintain my links with the Company when it is out on tour."

USA 1982? Active negotiations are now under way with James Nederlander to arrange a tour to the United States in Spring 1982. Visits to New York, Washington and Boston are envisaged. It is also hoped to include Chicago and Philadelphia.

In spite of all you hear about the strengthening value of the £, it has become dauntingly expensive to tour the United States. Nonetheless, past visits have been so successful, enjoyable and productive of good friends that we certainly hope it will happen.

A leap from the stage Alan Spencer, chorister for 6 years and choreographer for the past 3, has just been appointed Staff Producer. He will no longer appear on stage, but he will of course continue the superb choreography work which has made such an important new contribution to the recent productions.



Alan Spencer

Chariots of Fire Three little maids from School will be seen in *Chariots of Fire*, the film biography of Britain's 1924 Olympic gold medallist Harold Abrahams that is to be released at the end of the year.

The athlete married Sybil Gordon, a member of the Company in the 1920s. The film shows how he first saw her when he came to see *The Mikado* at the Savoy Theatre. The D'Oyly Carte sequence was shot at the Royal Court Theatre, Liverpool last summer. Alice Krige, who appears as Sybil Gordon in the film, sang the part of Yum-Yum, flanked by Lorraine Daniels and Roberta Morrell.

The three little maids sequence was also filmed for the Polytel release *Music in Time*. In this, Barbara Lilley is restored to her place as Yum-Yum. This occasion was filmed at Sadler's Wells during the Summer Season.

It was the cow! On tour in Cardiff, John Ayldon came across an unusual motoring hazard. A large cow backed into his car when it was parked overnight, leaving an equally large dent. Well, at least it wasn't the cat!



John Ayldon as Dick Deadeye

Gala at Buxton The visit to Buxton in mid-June was the first ever by the Company. A special gala evening, with a performance of *The Mikado*, was attended by the Duke and Duchess of Rutland. Dame Bridget and Albert Truelove travelled from London to take part in the festivities.



Spencer Le Marchant M.P., Dame Bridget, Mrs Margaret Millican, Janet Warburton, Mr R. D. Millican, Albert Truelove

The evening began with a reception given by Spencer Le Marchant, MP for High Peak. After the performance, a gala supper at the Palace Hotel featured a Japanese menu – and equally non-occidental chopsticks.

This was the highlight of a magnificent week in the newly opened Buxton Opera House. All performances were to virtual capacity audiences.

On stage in Stirling The visit by the Company to the MacRobert Centre from October 20-25th will be the first ever to Stirling. We hope that all readers in this very musical part of the country will attend to make this as rousing a welcome as the Company received in Buxton. You don't have to be a native of Stirling to go along; Glasgow, Edinburgh, Dundee and Perth are all within fairly easy driving distance!

Florian's Street? Charles Low reports from Victoria, Australia that he came upon an echo of *Princess Ida* in Vienna. In his article *Dating of Action* published in *Savoyard* XV i page 26 (May 1976) he placed the action of the First Act in the Holy Roman Empire of Vienna. Whilst visiting Vienna in 1979, he came across a fair-sized street named Floriani Gasse (Floriani Lane). Could this be related to the Florian who is Hilarion's friend?

Jill Washington joins the Company as a principal soprano after a brilliant six-year career at the Royal Academy of Music where she completed the performer's course and the advanced course. She sang in Verdi's *Falstaff*, and Britten's *A Midsummer Night's Dream*. She also sings French songs, lieder, and, as Sullivan enthusiasts will be glad to learn, "Orpheus with his Lute."

She comes from Staffordshire, a county that has produced many fine singers for the Company. Her family are very actively involved with the Centenary Amateurs who perform the G & S operas in Stoke on Trent.

Lalita Carlton-Jones joined as Publicity and Marketing Officer in July. Lalita will be travelling ahead of the Company to arrange local press coverage, window displays, exhibitions in the towns where visits are about to happen.

Welcome back Geoffrey Geoffrey Shovelton rejoins the Company at the start of the Autumn tour. He left in April 1979, before the Australasian tour.

In the interim, he has made a very conscious effort to expand his singing repertoire. He has performed lieder and arias from grand opera in concert, as well as a great many songs from Gilbert and Sullivan.

"The other thing that has given me great satisfaction has been the time I have been able to spend with my family. Claire is 14, Dominic is just 10, and Bruno is 8. My wife Margaret is the ideal wife for a touring singer – she can cope with us all!"

Geoffrey has also been extremely active as a cartoonist. His most recent works include the cartoon on page 26. He has also published three Christmas cards – Gilbert and Sullivan scenes with seasonal additions – and a collection of G & S notelets. Details are given at the end of this edition.

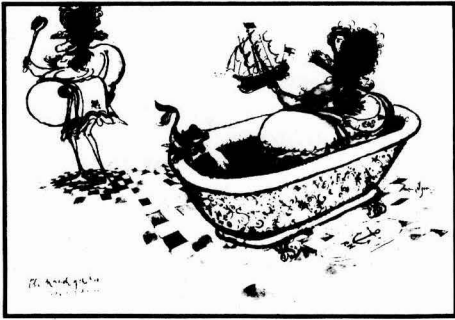
Leonard Osborn, Production Director, left the Company at the end of the London Summer Season. Wilfred Judd takes over as Production Director for the Autumn Tour.

We should like to say "Thank You" to Leonard for his tremendous, varied contribution to the operas, spanning almost 43 years. He joined the Company as a tenor chorister in November 1937. In 1940 he left for an even more pressing engagement (with the RAF). He returned as principal tenor, with hardly a pause for breath, in March 1946 and stayed until 1959. His roles included the Duke of Dunstable, Earl Tolloller, Colonel Fairfax, Dick Dauntless, Cyril and Mario Palmieri. He recorded all these and Nanki-Po and Ralph Rackstraw. He returned as Production Director in 1977, producing *Princess Ida* for the Sadler's Wells season.

Charity Concert Lorraine Daniels, Clive Harré and a large number of choristers sang at a concert given in July at the beautiful Stagenhoe Park House in Hertfordshire in aid of the Sue Ryder homes for the disabled. The concert was organised as part of the celebrations of the 80th birthday of the Queen Mother who sent a message of good wishes which was read out before the performance.

Chorister Richard Braebrook proved an expert stage manager. Property Manager Bob Lever did the lighting. Paul Seeley played the accompaniment. Richard sends a personal thank you to all the people who helped – in management and on stage.

PICTURE THESE IN FU



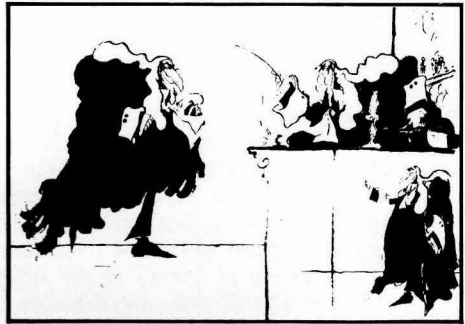
The Monarch of the Sea



Dick Deadeye



The Pirate King



The Judge



The Captain



The Major General



Little Buttercup

ALL COLOUR

The exclusive offer made to Savoyard readers in May remains open and now you can see the full set of Gilbert & Sullivan prints by world famous artist Ronald Searle. Unfortunately only black and white reproduction is possible here, *but in full colour the prints can only be described as magnificent*, this reproduction really does not do justice to their splendid detail.

The set of eight prints, Searle's working drawings for the feature film 'Dick Deadeye or Duty Done' feature characters from 'The Pirates of Penzance': Dick Deadeye, Little Buttercup, The Sorcerer, The Judge, The Monarch of the Sea, The Pirate King, The Captain and The Major General.

Of this, the original edition of the print, *just fifty sets now remain*; indeed it seems unlikely that they will ever again be reproduced as the expense involved in printing to this high standard would be prohibitive. Each is superbly reproduced in full colour on the highest quality paper and measures 19" X 14".

Why not invest in a unique piece of Gilbert & Sullivan history in this the centenary year of 'The Pirates of Penzance'? Treat yourself or a friend to a set of the eight prints for just £65.00 delivered — a fraction of their real value to discerning Savoyards — *but hurry, only fifty sets remain available*.



The Sorcerer

Send your cheque (overseas readers Banker's Draft or International Money Order please) to: D.J. Goodwin, 12 Norwoods Court, The Broadway, Amersham, Bucks, England. Cheques will be returned to unsuccessful applicants.

SULLIVAN'S STYLE

By David Mackie

David Mackie is Associate Conductor/Chorus Master of the Company.

This is the first of a series of occasional articles in which he will examine aspects of Sullivan's music.

A composer's style will be influenced by many things such as folk-song, hymnody and of course the music of other composers. He will also show a fondness for certain melodic and harmonic patterns. Sullivan's music, in common with that of all great composers and many of lesser rank, has readily identifiable fingerprints. By way of introduction, let us look at one of these: the repeated-note melody.

To speak of a "repeated-note" melody seems a contradiction in terms. We can only recognise melodies because each is different. How can melodies which consist of repetitions of one note be distinguished from one another? Strange as it may seem, they can. Many examples of this technique can be found in Sullivan's work. Perhaps the best-known is in his song *The Lost Chord* (1877) "Written in sorrow at my brother's death." The famous opening phrase is as follows

Seated one day at the organ I was
weary and ill at ease

It will be seen that there are no less than thirteen soundings of the first note. To avoid monotony however, Sullivan changes the underlying harmony at the beginning of each bar, and this together with the rhythmic interest produces a surprisingly memorable phrase. This trait of Sullivan is often seized on by his critics as showing a lack of inventiveness, but it takes an artist of exceptional ability to make a memorable phrase out of such unpromising material. It is fair to say that the phrase quoted above is as well-known as our National Anthem.

Another of Sullivan's "one-note" themes – equally memorable, but equally different – is the famous hymn-tune *St Gertrude*, usually sung to the stirring words "Onward, Christian Soldiers."

Onward, Christian Soldiers

Here, out of seven notes, no less than six are the same, yet this phrase too is instantly memorable.

For the purposes of comparison, it is useful to reduce melodies to their basic units, that is the different notes used, in the order they occur, with a distinction between the first appearance of a note and any subsequent repetitions. The rhythmic element, too, is removed. Our two examples thus reduced would look like this:

a. THE LOST CHORD
Basic unit

b. ST. GERTRUDE
Basic unit

So far, our examples have been taken from outside the G & S canon. This is a technique that Sullivan also uses to great effect in the operas; think of Sir Joseph Porter's entrance in *H.M.S. Pinafore* (1878)

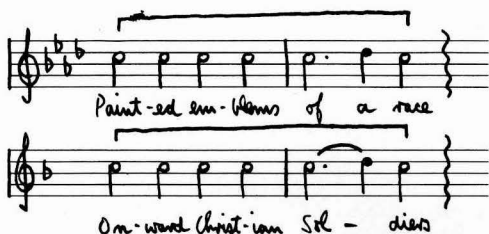
1. I am the *Monarch of the Sea*
2. The ruler of the *Queen's Navee*
3. Whose praise *Great Britain loudly chants*
4. And we are his sisters and his cousins and his aunts . . .

Reduced as before, these lines become:

1. 2.
3. 4.

It will be seen that 1 and 2 derive from the same unit and 3 and 4 from another unit. The "repeated-note" technique is obvious in all four, yet again the phrase is quite memorable and instantly recognisable.

In Act II of *Ruddigore* (1887) the ghostly ancestors step down from their frames to the strains of "Painted emblems of a Race." When we listen to this we may not be reminded of "Onward, Christian Soldiers" as one is sombre and in a minor key, the other bright and in a major key; nevertheless each is derived from an almost identical unit. (For purposes of comparison, I have transposed the *Ruddigore* example).



Many of the themes in the operas remind us in a similar way of other themes, either by

Sullivan himself (as in the above example) or by other composers. I hope in future articles to explore other facets of Sullivan's style (including the influence of other composers) and to show that many of these themes are inter-related and derive ultimately from just one or two basic stylistic features such as the repeated-note technique.

A money-saving first For the first time ever, subscription bookings are being offered on the Autumn Tour. These will be available in Aberdeen, Inverness, Glasgow and Leeds.

Details vary slightly according to location, but the principle is that if you book a number of seats at the same time and in advance, a considerable saving is offered. It will, for example, be possible to see all six operas in the repertoire for the price of four. This represents a saving of 33⅓% – or up to £12.20.

The system is an experimental one, designed to benefit our most loyal and regular supporters. We are trying to keep our seat prices as low as possible – in an era where everything else is going up in price. The more often you can come and see the Company, the more it will help us keep prices reasonable.

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Producer Peter Savage

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BLANCHE ROOSEVELT

*Paul Seeley, Orchestra Manager and Repetiteur of the Company,
traces the highly varied career of Blanche Roosevelt,
who created the role of Mabel in New York, 1879.*

In the autumn of 1879 it was announced that a young and beautiful soprano called Blanche Roosevelt was to join the Opera Comique company and sing the part of Josephine in *HMS Pinafore* prior to an engagement as principal with the company which would tour America. It was learned also that she was American by birth and had played principal roles in the Italian Opera Company at Covent Garden.

This impressive announcement belied the facts somewhat. True it was that she was American – her father was Senator Tucker of Wisconsin but her Covent Garden career was, to say the least, brief: in the spring of 1876 there had been five performances of *La Traviata* for which she had shared the principal role with Patti. She was known at that time as Mme Rosavella; following the custom of many singers, she had adopted an Italian form of her name.

VANITY

Following her marriage to a wealthy Italian aristocrat she also became Madame Macchetta. So in Sullivan's diary for 1879 one may find references to her as Mme Rosavella or as Mme Macchetta. It appears that Sullivan was partly responsible for her career with D'Oyly Carte. He had discovered her while on holiday in the south of France in the summer of 1879. Shortly before the American tour she was claiming in press interviews that the part of Mabel in the forthcoming *Pirates of Penzance* had been written by Sullivan with her specially in mind. But this – like many of her statements – was more the product of vanity than truth.

There is always a danger that too much may be read into the minimum of historical facts. However the few available facts seem to suggest either that she had no clear sense of purpose in her ambition or that she was persuaded to abandon her stage career. For her engagement with D'Oyly Carte ceased in 1880. She stayed on in America, not to continue a singing career, but to become that singular anomaly – a lady novelist.

She had on a number of occasions visited the poet Longfellow, and her first published work was a biographical volume entitled *The home life of Henry Wadsworth Longfellow* (1882). This was followed by a novel, *Stage-struck*, or, *She would be an Opera Singer* (1884).

In the course of her literary career she became acquainted with a number of notable

figures in the world of belles lettres and the arts – in particular Giuseppe Verdi, Victorien Sardou, and Gustave Doré. But probably of greatest significance was her relationship with that master of the French 'conte,' Guy de Maupassant, whose mistress she became in 1884.

She stayed with Maupassant at his house in Etretat in June 1884. François Tassart, Maupassant's valet, recalls with obvious affection that she "was as intelligent as she was beautiful." In his memoirs he tells of a visit he made to her bedside one day. She was about to undergo an operation and was fearful of the outcome. "Tell my friend Maupassant" (she said) "that if I die under chloroform my last thought will be for him . . ."

EXHAUSTED

Her fears proved to be unfounded and she recovered. In the summer of 1886, when Maupassant visited London as a guest of Baron Ferdinand de Rothschild, she accompanied him on an excursion to Oxford. On their return to London she took him to Tussauds and followed this by an evening at the Savoy for a performance of *The Mikado*. Maupassant, exhausted by his first – and, as it happened, only – visit to England, hastened back to Paris the very next day.

It appears that she spent the remainder of her fairly short life in the south of France. She was only 45 when she was killed in a carriage accident. Her main works, in addition to the Longfellow memoir and the novel *Stage-struck*, are a *Life and Reminiscences of Gustave Doré* (1885), a novel *The Copper Queen* (1886), *Verdi: Milan and Othello* (1887), *Elisabeth of Roumania – a study* (1891), a novel *Hazel Fane* (1891), *Familiar faces – Victorien Sardou: a personal study* (1892), and 'A Riviera romance' entitled *Rien ne va plus* (1899).

©P Seeley – July 80

Sources: H. Rosenthal 'Two centuries of opera at Covent Garden'

E Boyd 'Guy de Maupassant'

F Harris 'My life and loves'

F Tassart 'Souvenirs de Guy de Maupassant'

W.S.G. AT HOME

by Richard Traubner

The rewards of acting W. S. Gilbert are obvious to thousands of thespians around the world. But very few have actually portrayed the dramatist himself on stage. Several theatrical, cinema and television attractions over the years have offered actors impersonating William Schwenck Gilbert. Nigel Bruce was one of the first, on Broadway (*Knights of Song*) and in Hollywood (*Lillian Russell*); rather too stereotyped, perhaps, from his familiar bumbling roles to be effective as the precise martinet. Robert Morley was perhaps the best (in the film *The Story of Gilbert & Sullivan*) though *his* good-nature was a bit too unrealistic for some tastes. Some may remember the television Gilbert of Ernest Clark in *The Immortal Jesters* in the early '60s, while others may have seen the more recent Christopher Scoular in *Tarantara! Tarantara!*, and even Martyn Green lapsed into impressions of the author in his late-career divertissements in America.

New York recently saw an entire *Evening with W. S. Gilbert* with the actor/opera singer Lloyd Harris as the sole cast member; it opened on 28th February 1980 at the Cherry Lane Theater, Off-Broadway. Mr. Harris was recently with Light Opera of Manhattan company, treating this writer, among others to the best King Hildebrand he has ever seen. At the impressive age of 72, Mr. Harris's booming voice shows little signs of "fair wear and tear," and his singing sequences were the best part of the programme, ranging from the familiar (Private Willis's song) to the obscure ("In Yonder World," from Gilbert and Edward German's 1907 *Fallen Fairies*). With a real white moustache and additional facial hair, plus clothing accessories (by Linda Sampson) and set in a reproduction of the Grim's Dyke drawing room (by Douglas McKeown) that radiated Edwardiana, Mr. Harris looked startlingly like the latter-day Gilbert revived.

The "musical biography" was arranged from the songs, poems, lyrics, and letters of W.S.G. by John Wolfson, the American writer whose published studies of *Utopia Limited!*/*The Grand Duke* and of Sullivan's amorous escapades are (or will be) well-known to G&S lovers. Using a flashback format, from 1907 to 1877 and then gradually back to 1907, Wolfson covers the highlights of Gilbert's career in this historical treat. Several passages sound decidedly familiar, probably because the script-writers to *The Story of Gilbert & Sullivan* had access to the same letters, articles, anecdotes, and what-

ever. And while the real G&S fanatic may relish hearing all this history again, it's conceivable the general audience may not. But then, would general audiences really be attracted to this sort of *Evening*? Wouldn't it presuppose certain marked Savoyard tendencies?

With one exception, Gilbert the peerless lyricist was the star of the show, and hearing the Sentry's or the Pirate King's songs after a description of their creation proved illuminating – it also made one pay explicit attention to the



Lloyd Harris

Photo: Marbeth

meaning of the words, something not ordinarily done in the rote of an average G&S performance. The Mikado's song with "unfamiliar lyrics" from the ms, score and the 1898 edition of the full score, was given a bravura rendition, as was the "broken down critter" of the Grand Duke. More unfamiliar, and even more delectable, were "The Distant Shore;" that pot-boiler parlour ballad that Gilbert and Sullivan co-authored, melodramatically and passionately sung out by Mr. Harris, and the delightful *Fallen Fairies* number, written with

the same Edward German whose *Merrie England* Gilbert is heard to criticize earlier in the evening. Most hilarious of all was the one item with words **not** by W.S.G., "The Marquis of Mince Pie" ("from the State of Indigestion") by F. C. Burnand. This almost surreal pantomime number once again displayed the uncommonly loony bounce of the Burnand and Sullivan partnership, which still shines so brightly today in *Cox and Box*.



W. S. Gilbert

Alfred Heller, the musical director, was responsible (with Mr. Wolfson) for picking the piano excerpts that accompanied the blackouts separating the years. These, rather tantalizingly, included snippets of such Sullivan works as *The Merchant of Venice* and several deleted songs from *Pirates* and *Yeomen*. Richard Smithies staged the proceedings so the costume and year changes worked out smoothly.

Mr. Harris may not have been quite as irascible or arrogant as some may have imagined Gilbert, seldom portraying the author's bitter fury, and he was not perhaps as resoundingly British as possible. But one feels certain that the real Gilbert was not nearly as exciting a singer as is his present incarnation!

Richard Traubner writes frequently on operetta for The New York Times and other publications.

OFFENBACH -1980 AND AFTER

A number of events this year honour the centenary of the death of Jacques Offenbach. But his fame is still too narrowly based on his one opera and three or four of his many operettas. The Offenbach Society has therefore been formed to encourage the wider study, discussion and appreciation of his works. It presents its own concerts of both his vocal and instrumental music and encourages performances by others. It also holds evening lectures on his work and that of his contemporaries, and publishes a newsletter.

Membership is £3.50 per annum (£5.00 for husband and wife) and further details are available from A F Spencer-Bolland, 24 Fairlawn Grove, Chiswick, London W4 5EH. Telephone 01-836 2059.



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THE OLDEST SAVOYARD

“Cleve;”
Church Street,
Blagdon, Bristol.

Dear Sir,

The first G&S opera I saw was in 1899 when I was a lad of sixteen.

It was at the Princes Theatre, Bristol; alas, now no more. It was blitzed during the last world war.

Kind regards.

Yours sincerely,

Reg Young



Mr. Reg Young, born 12th October 1883. The oldest Savoyard?

When Mr. G. R. Sherwin of Leicester enquired in our last edition whether he was the oldest Savoyard as he saw his first opera in 1915, he certainly started something! Letters have come in from as far away as South Africa from Savoyards of longer standing!

Mr. Reg Young saw *H.M.S. Pinafore* with *Trial by Jury* in Bristol in early November 1899. What makes his record even more remarkable is that he started with a considerable handicap—his mother had joined the Plymouth Brethren and he was not allowed to visit the theatre at all during childhood. It was his headmaster who took him to see his first G&S performance.

Mr. Young certainly lives up to his name. He still plays the organ, and is indeed reserve organist for his local church. He has maintained an active interest in G&S, visiting D'Oyly Carte performances at the Bristol Hippodrome until very recently. He gave up driving his car at the age of 94 “so it is more difficult to get out in the evenings now.”

In the 1920s he conducted *The Yeomen of the Guard* and *The Gondoliers* with his daughter singing the part of Tessa in productions for the Great Western Railway opera society in Bristol. He still sings Private Willis's song from *Iolanthe* on social occasions.

Mrs. Lillian M. Maxwell (née Hallam) from Bromley, Kent writes that she saw her first G&S opera in 1907. “Three years later, I was one of the four bridesmaids at my cousin Bertha Lewis's marriage to Herbert Heyner at St Chad's Church, Chadwell Heath. Bertha was singing already with D'Oyly Carte, having joined the Company in August 1906, and our family always went to see them whenever they were in the vicinity. Incidentally, I still possess a newspaper cutting about the marriage ceremony, one paragraph of which reads: “The Wedding was solemnised at the early hour of 10.30 am, but notwithstanding this fact the ceremony drew a very large and fashionable audience who were entertained while waiting in the church for the Bride and Bridegroom with a splendid organ recital by the well-known English pianist and composer Mr. Yorke Brown of Queen's Hall fame.”



Bertha Lewis as Katisha

Eric Stanway of Leigh, nr. Reigate, Surrey was taken by his mother to see *The Gondoliers* in the spring of 1907. “*Iolanthe* followed, and I have been a keen follower of G&S all my life. Incidentally, I am 14 days older than *The Gondoliers*.”

Phoebe M. Brown of Wembley, Middlesex recalls that she was taken by her mother to the old Kennington Theatre in 1908. “The D'Oyly Carte Company were there for a short visit and we saw first *The Mikado* and then *The Gondoliers*.” She is a founder member of the Gilbert and Sullivan Society.

Mr. R. W. Atchley of Compayne Gardens, Hampstead, London N.W.6 saw his first G&S at the Savoy Theatre in 1909. “I used to stand at the Gallery entrance to get in for one shilling.”

Leslie Hackett from Rhos-on-Sea, Colwyn Bay, Wales writes that he saw his first opera (*The Mikado*) in 1909. "My memories at that date are Fred Billington, Henry Lytton, Leicester Tunks, Louie Rene, Clara Dow (what a lovely voice), and Beatrice Boarer. I have just seen the Company at Llandudno, and it was delightful to see a large audience still revelling in these beautiful operas."



Fred Billington as Dr Daly



Louie Rene as Lady Jane. 1907

All the way from Pretoria, South Africa – Mr. W. Allen recalls the visit of the Company to Belfast in 1909. "They gave six performances a week, a different one each day. A friend and I were at all six performances in 'The Gods.' It cost us half a crown each night." He asks if there is any possibility of the Company coming to South Africa. "Whenever an amateur company has put on a Gilbert and Sullivan opera, the hall has been full."

Mr. C. R. Clinker of Padstow, Cornwall saw *H.M.S. Pinafore* in 1911 when he was five years of age. "My father had already seen some early D'Oyly Carte performances and was already a devoted G&S enthusiast – as I have been for 69 years."

Bruce Freckingham from Wigston, Leicester writes: "My father drove us in our pony and trap, which was the stately way to travel in 1912 (I was then four years old) to see *The Mikado* at the old Leicester Opera House. Next door was a famous hostelry where we stabled the pony. After the performance we were having tea with our hostess when Messrs Billington and Lytton arrived with Miss Lewis. An instant friendship emerged which lasted until Sir Henry died in 1936."

Mrs. A. M. Wimble of Canterbury, Kent had seen *The Mikado*, *The Gondoliers* and *The Yeomen of the Guard* before she reached her fifth birthday in January 1913. "My recollections of *The Mikado* are quite vivid as his tall black headgear disturbed me and I shut my eyes firmly whilst he was on the stage!"

J. W. Mortimer from Bishop's Stortford, Hertfordshire in 1915 saw his first opera at the New Theatre in Cambridge – "long since demolished." He still pays regular visits to Sadler's Wells and supports five amateur companies up to 30 miles from his home.

Mr. W. J. Walsh from London S.E.5 writes to say that he believes he saw *The Yeomen of the Guard* at the old Kennington Theatre in 1915. "I went to *The Mikado* with another schoolboy, and we emerged at the end of the performance to find London undergoing its first ever Zeppelin air raid. The streets were full of people. No-one seemed to be very disturbed; they were only trying to catch a glimpse of the attacking airship. This I succeeded in doing just as I reached home when the clouds cleared momentarily. This was in July 1916. I remember Henry Lytton and Bertha Lewis being in both operas."

Memories of Bertha Lewis's fashionable wedding at the unfashionable hour of 10.30 . . . ponies in traps clip-clopping to the theatre . . . the sinister Mikado of Leicester Tunks . . . the occasional passing Zeppelin. Mr. G. R. Sherwin is certainly not the oldest Savoyard, but he deserves our thanks for prompting so many reminiscences of a marvellous age. That indeed is "greatly to his credit."

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READERS' LETTERS

21 Western Avenue,
Brentwood, Essex.

The Grand Duke

Dear Sir,

I wonder how many of the readers of this journal have seen a full performance of *The Grand Duke*. There seem to have been some seventy amateur performances since the Centennial year. My wife and I travelled from Brentwood to Ealing to see a performance and thoroughly enjoyed it.

I think that opinions of this piece are too much influenced by the original adverse criticisms. There was no synopsis provided; but I had no difficulty in following the plot. When the party from Monte Carlo's entry was imminent, I did just wonder "Hello, what's happening now?" This entry has been unfavourably compared with that of the Mikado; but, seeing *The Mikado* subsequently, I was in no way expectant of his entry which really, if you think of it, is more truly the entry of Katisha and is, in fact, only heralded by "The March of the Mikado's Troops."

I did not find that interest flagged, and the length of the performance seemed quite usual even though the performance included the Roulette song, "Come bumpers away," Well, you've a pretty kind of fellow," as well as, I believe, Ludwig's long song at the beginning of Act II "At the outset I may mention." I found the piece to be a cheerful, rollicking frolic.

Yours faithfully,

R. G. Love

213 Vale Road,
Ash Vale,
Aldershot, Hants.

Last Night

Dear Sir,

I should be most grateful if you will pass on to everyone concerned my hearty congratulations (and I am sure those of a great many other people) on the splendid evening's entertainment provided by the D'Oyly Carte Opera Company on Saturday February 16th.

I have been a regular D'Oyly Carter for fifteen years now, and in my time have attended six London 'Last Nights', but this year's slick, highly inventive and uproarious revue ranks as one of the best, possibly even surpassing last year's parody of *Grease*. The skill shown by the tap-dancing ladies of the chorus would put many Broadway-style troupe to shame. And I only wish that Carol Channing was as talented and entertaining as Pat Leonard.

The climax of the evening, with the ageless Kenneth Sandford leading the Company in the Maori war-dance was absolutely stunning. Alan Spencer and whoever arranges the music for these occasions deserve awards!

Yours sincerely,

Mervyn Capel

60 Leigh Road,
Fareham, Hants.

The Paignton Pirate King

Dear Sir,

I am pleased to give you information on my husband's great grandfather, Frederick Federici. That was of course his stage name. His real name was Frederick Baker, and he descended from a Deal (Kent) family with strong naval connections. His father Eric was a captain, and his grandfather Sir Thomas an admiral in the navy.

Frederick served in the army, but bought himself out when he met and married Elisa Fineli, a singer with the D'Oyly Carte Opera Company. They married at Stafford in 1879. Her sister was also a member of the company - I think her name was Bianca. This information was given by my husband's mother.

Yours sincerely,

Mrs. Betty Haughey



Public Square of Speisesaal. *The Grand Duke*. 1896.

Chorister Robert Eshelby has sent his thoughts, in verse, on:

MAKE-UP TIME

The base comes first, a pancake, flat,
To cover all the wrinkles,
Applied with sponge, a pale pink that
Hides blemishes and pimples.

The face a mask of powdery puce
The artist's empty page,
A dozen grease sticks now I use –
The youthful face to age.

A knowing touch, a line is drawn
In light-brown and lake mixture,
A highlight placed above, below
The wrinkles now a fixture.

You note, to render my disguise
Effective at great distance,
I paint large circles round my eyes
Then line them for assistance.

I use a highlight on my jaw
And thus create that older look –
My God, was that the overture?
I'd better close this blasted book!

I'll powder down and then I'll dress,
These tights will be the end of me,
I wonder if real peers possess
Tights with crutches at the knee?

Buckle up stock, slip into sleeves,
Knickerbocks up, cloak all at sea,
Knot up and tie-up, that buckle I'll leave,
Now on with the moustache – looks crooked to me.

I'll put on the specs as I go to the wings,
I've forgotten my gloves and the spirit gum
stings,
It's dark on the stage and my sword's blue not
red
Now it's up with the cloak
And my crown's on my head.

You see, I'm on the stage in time,
True artists must find time to master
Make-up, costume and, what's prime,
Great speed to overcome disaster.

Now all panic fluster's gone.
Fanfare's blazing from below,
Elder peer limps staggering on,
Loudly let the trumpets blow.



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AUTUMN TOUR 1980

September 15 The Empire Theatre, Sunderland
September 22 His Majesty's Theatre, Aberdeen
September 29 His Majesty's Theatre, Aberdeen
October 6 Eden Court Theatre, Inverness
October 13 Eden Court Theatre, Inverness
October 20 The MacRobert Centre, Stirling
October 27 King's Theatre, Edinburgh
November 3 King's Theatre, Edinburgh
November 10 King's Theatre, Edinburgh
November 17 Theatre Royal, Glasgow
November 24 Theatre Royal, Glasgow
December 1 Grand Theatre & Opera House, Leeds
December 15 Rehearsals at Sadler's Wells
December 22 Sadler's Wells until 21st February, 1981

CAST LISTS

Autumn Tour and London Season 1980-1
(Understudies shown in brackets)

THE SORCERER

Sir Marmaduke Pointdextre **Clive Harré** (Michael Buchan)
Alexis **Meston Reid** (Barry Clark)
Dr. Daly **Kenneth Sandford** (Alan Rice)
Priest **Bryan Secombe** (Bruce Graham)
John Wellington Wells **James Conroy-Ward** (Alistair Donkin)
Lady Sangazure **Patricia Leonard** (Jill Pert)
Aline **Barbara Lilley** (Jane Stanford)
Mrs. Partlet **Beti Lloyd-Jones** (Roberta Morrell)
Constance **Lorraine Daniels** (Janet Henderson)

H.M.S. PLYMOUTH

Sir Joseph Porter **James Conroy-Ward** (Alistair Donkin)
Captain Corcoran **Clive Harré** (Alan Rice)
Ralph Rackstraw **Meston Reid** (Barry Clark)
Dick Deadeye **John Ayldon** (Michael Buchan)
Bosun's Mate **Michael Buchan** (Clive Birch)
Carpenter's Mate **Bryan Secombe** (Bruce Graham)
Josephine **Barbara Lilley** (Suzanne Cullen)
Hebe **Roberta Morrell** (Susan Cochrane)
Little Buttercup **Patricia Leonard** (Jill Pert)

THE PIRATES OF PENZANCE

Major-General Stanley **Alistair Donkin** (Clive Birch)
Pirate King **John Ayldon** (Michael Buchan)
Samuel **Michael Buchan** (Alan Rice)
Frederic **Meston Reid** (Robert Crowe)
Sergeant of Police **Clive Harré** (Bryan Secombe)
Mabel **Jill Washington** (Jane Stanford)
Edith **Jill Pert** (Pamela Baxter)
Kate **Hélène Witcombe** (Caroline Tatlow)
Isabel **Madeleine Hudson** (Alexandra Hann)
Ruth **Patricia Leonard** (Jill Pert)

IOLANTHE

The Lord Chancellor **James Conroy-Ward** (Alistair Donkin)
Earl of Mountararat **John Ayldon** (Michael Buchan)
Earl Tolloller **Geoffrey Shovelton** (Barry Clark)
Private Willis **Kenneth Sandford** (Thomas Scholey)
Strephon **Peter Lyon** (Alan Rice)
The Fairy Queen **Patricia Leonard** (Jill Pert)
Iolanthe **Lorraine Daniels** (Pamela Baxter)
Celia **Michelle Shipley** (Margaret Williams)
Leila **Hélène Witcombe** (Felicity Forrest)
Fleta **Alexandra Hann** (Caroline Tatlow)
Phyllis **Barbara Lilley** (Suzanne Cullen)

THE MIKADO

The Mikado **John Ayldon** (Michael Buchan)
Nanki-Poo **Geoffrey Shovelton** (Tom Marandola)
Ko-Ko **James Conroy-Ward** (Alistair Donkin)
Pooh-Bah **Kenneth Sandford** (Bruce Graham)
Pish-Tush **Peter Lyon** (Alan Rice)
Go-To **Thomas Scholey** (Bryan Secombe)
Yum-Yum **Jill Washington** (Alexandra Hann)
Pitti-Sing **Lorraine Daniels** (Pamela Baxter)
Peep-Bo **Roberta Morrell** (Hélène Witcombe)
Katisha **Patricia Leonard** (Jill Pert)

THE YEOMEN OF THE GUARD

Sir Richard Cholmondeley **Clive Harré** (Clive Birch)
Colonel Fairfax **Geoffrey Shovelton** (Barry Clark)
Sergeant Meryll **John Ayldon** (Michael Buchan)
Leonard Meryll **Meston Reid** (Guy Matthews)
Jack Point **James Conroy-Ward** (Alistair Donkin)
Wilfred Shadbolt **Kenneth Sandford** (Bryan Secombe)
1st Yeoman **Barry Clark** (Robert Crowe)
2nd Yeoman **Thomas Scholey** (Alan Rice)
1st Citizen **Clive Birch** (Michael Hamlett)
2nd Citizen **Alistair Donkin** (Michael Hamlett)
Elsie **Barbara Lilley** (Jane Stanford)
Phoebe **Lorraine Daniels** (Hélène Witcombe)
Dame Carruthers **Patricia Leonard** (Jill Pert)
Kate **Janet Henderson** (Suzanne Cullen)

Other members of the chorus:

Michael Lessiter, Neil Thompson, Christine George

Geoffrey Shovelton has joined as Principal Tenor, Jill Washington as Principal Soprano. Christine George, Margaret Williams *as Sopranos*; Michael Hamlett, Tom Marandola, Alexander Platts and Neil Thompson *as Tenors*; Richard Wales starts in November. Harold Sharples, Evette Davis, Richard Braebrook, John Coe-Roper, Robert Eshelby, Paul Weakley, Jillian Mascall and Suzanne O'Keefe left at the end of the Summer Season.

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DIARY OF FORTHCOMING AMATEUR PRODUCTIONS

Hove – The Wandering Minstrels **Mikado** 9-13 September Blatchington Mill School
Bath – St Philips & St James D.G. **Mikado** 10-14 September Church Hall
Staveley A.O.S. **Patience** 15-20 September Village Hall
Telford – Donnington Garrison A.O. & D.S. **Gondoliers** 20-27 September Little Theatre
Witham – South Anglia Savoy Players **Ruddigore** 27-30 September Public Hall
Worcester G & S Soc **Mikado** 29 September-4 October Malvern Festival Theatre
Stockport – Romily O.S. **Yeomen** 29 September-4 October Forum
Taunton A.O.S. **Yeomen** 29 September-4 October Brewhouse Theatre
Middlesbrough – Rosedale G & S Soc **Ida** 29 September-4 October Little Theatre
Newark A.O.S. **Iolanthe** 2-4 October
South Anglia Savoy Players **Ruddigore** 4-5 October Theatre Royal, Waterford
Sidcup – St John's A.O.S. **Iolanthe** 6-11 October
Peterborough G & S Players **Yeomen** 6-11 October Key Theatre
East Cheshire A.O.S. **Patience** 6-11 October Rex Theatre, Wilmslow
Braintree & Bocking M.S. **Gondoliers** 6-11 October Braintree Institute
Abergavenny L.O.C. **Gondoliers** 6-11 October Borough Theatre
Newcastle – Walker Parish Church A.O.S. **Gondoliers** 6-11 October
Woodford A.O.S. **Gondoliers** 7-11 October Sir James Hawkey Hall
Castleford G & S Soc **Mikado** 7-11 October Civic Centre
Chichester A.O.S. **Pirates** 11-18 October Assembly Room
Crawley – Holy Trinity C.S. **Patience** 13-17 October Holy Trinity School
Wimbledon L.O.S. **Iolanthe** 14-16 October Public Hall
Feltham – Hatton O.S. **Iolanthe** 14-18 October Assembly Hall
Deeside G & S A.O.S. **Yeomen** 14-18 October Floral Pavilion, New Brighton
Sandy (Beds) Upper School **Sorcerer** 16-18 October
Oldham – Greenacres Ind Methodist Ch **Gondoliers** 18, 21-25 October Church Hall
Blyth – Beaconsfield O.S. **Ida** 18-25 October Phoenix Theatre
Harpenden L.O.S. **Gondoliers** 20-25 October Public Hall
South Manchester A.O.S. **Ruddigore** 20-25 October Renold Theatre
Milton Keynes G & S Soc **Mikado** 20-25 October
Windsor & Eton O.S. **Sorcerer** 20-25 October Fulcrum, Slough
Beaconsfield (Bucks) A.O.S. **Gondoliers** 21-25 October Curzon Theatre
Welwyn Garden City – Herts G & S Soc **Patience** 27 Oct-1 Nov Campus West
Witham Musical & A.O.S. **Iolanthe** 27 Oct-1 November Public Hall
Nuneaton Centre Theatre Co **Mikado** 20 Oct-1 November Arts Centre
Cirencester O.S. **Trial/Pinafore** 27 October-1 November Phoenix Theatre
Wolverhampton – Trinity O.S. **Sorcerer** 28 Oct-1 November Wulfrun Hall
Stamford G & S Players **Grand Duke** 28 Oct-1 November Stamford College
Benfleet O.S. **Ruddigore** 28 Oct-1 November The Paddocks, Canvey Island
Brentwood – St Martin's O.S. **Mikado** 28 Oct-1 November
Portsmouth – Denmead O.S. **Ruddigore** 28 Oct-1 November
London – Julian L.O.S. **Pinafore** 29 Oct-1 November Greenford Hall
Kingsbury A.O.S. **Gondoliers** 27 Oct-1 November Kingsbury High School
Hartley Arts Group **Trial** 29 Oct-1 November
Mirfield – Tingley Sylvians A.O.S. **Yeomen** 29 Oct-1 November Moreley H.S.
Brent Opera **Yeomen** 3-8 November
Scunthorpe G & S A.O.S. **Trial/Pirates** 3-8 November
Sheffield L.O.C. **Yeomen** 3-8 November Merlin Theatre
Ilford O. & D.S. **Mikado** 3-8 November Kenneth More Theatre
Leamington Spa O.G. **Yeomen** 3-8 November
Gosport A.O.S. **Iolanthe** 3-8 November
Bournemouth G & S O.S. **Utopia** 3-8 November Towngate Theatre
Opera Club of Reigate & Redhill **Pirates** 4-8 November Market Hall
Uxbridge & Dist M. & D.S. **Gondoliers** 4-8 November Winston Churchill Hall, Ruislip
Buttington & Dist A.O.S. **Mikado** 4-8 November Community Centre, Tiverton
Holbeach G & S Soc **Iolanthe** 5-7 November
Sheffield City Comic O.S. **Ida** 10-15 November Montgomery Theatre
Solihull – St Alphege G & S Soc **Yeomen** 10-15 November Library Theatre
Nottingham – Gilvan O.C. **Gondoliers** 10-15 November Guildhall, Derby
Southampton – Waterside A.O.S. **Ruddigore** 10-15 November Esso Cinema
Elgin O.S. **Mikado** 10-15 November
Birmingham Savoy O.S. **Ida** 10-15 November
Glasgow Olympian O.S. **Pirates** 10-15 November
Morrison – St David's Church O.G. **Pirates** 10-15 November
Luton – Manshead School **Mikado** 11-14 November School Hall

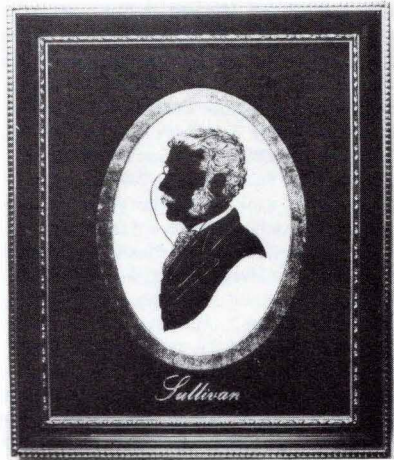
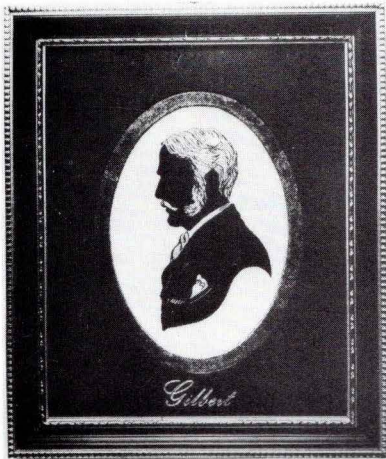
Sheffield – Beaver Hill School **Gondoliers** 11-15 November Upper School Hall
 Blackpool – Marton Parish Church **Ruddigore** 11-15 November Parish Hall
 Winchester A.O.S. **Gondoliers** 11-15 November
 Ramsgate A.O.S. **Gondoliers** 12-15 November Granville Theatre
 Tynemouth – King's School **Mikado** 13-15 November
 Huddersfield – Meltham Parish Ch G & S Soc **Ruddigore** 15-22 November Ch Hall
 Manchester – Margaretians A.O.S. **Trial/Pirates** 17-22 November Garrick Playhouse
 Rochester – Medway O.C. **Pinafore** 18-22 November
 Basingstoke – John Hunt of Everest School **Mikado** 19-22 November
 London – Chapel End Savoy Players **Pirates** 20-22 November Waltham Forest Theatre
 Bishops Stortford A.O.S. **Yeomen** 24-29 November Rhodes Centre
 Shipley A.O. & D.S. **Cox/Pirates** 24-29 November Bradford Library Theatre
 Cambridge A.O.S. **Patience** 24 Nov-6 December
 Axminster & District A.O.S. **Gondoliers** 24-29 November Guildhall
 Sutton Coldfield – Coleshill O.S. **Pirates** 24-29 November
 London – Southgate Technical College **Ida** 24-29 November
 London – St Mary's Hospital M.S. **Sorcerer** 25-29 November
 Petersfield A.O.S. **Iolanthe** 25-29 November Festival Hall
 Ipswich G & S A.O.S. **Yeomen** 26-29 November Gaumont Theatre
 Bury St Edmunds O. & D.S. **Mikado** 26 Nov-6 December
 London – The Young Savoyards **Ruddigore** 27-29 November Greenford Hall
 Cheltenham – Cotswold Savoyards **Pirates** 1-6 December Everyman Theatre
 Abbots Langley G & S Soc **Patience** 1-6 December
 Walton & Weybridge A.O.S. **Ida** 2-6 December Playhouse
 Nottingham University G & S Soc **Pinafore** 2-6 December New Theatre
 Worksop – Valley School **Pirates** 2-6 December
 Rochester – Sir Joseph Williamson's Mathematical Sch **Pirates** 3-6 December Sch Hall
 York – St Peter's School **Pirates** 4-6 December
 Lutterworth Grammar School **Pinafore** 8-13 December
 Sale G & S Soc **Pinafore** 8-13 December Garrick Playhouse, Altrincham
 Upminster – Cooper's School **Sorcerer** 10-12 December
 Reigate College **Trial** 21-24 January
 Liverpool – Crosby G & S A.O.S. **Ida** 26-31 January Neptune Theatre
 Liverpool – Bentley A.O.S. **Pirates** 3-7 February Neptune Theatre
 Dun Laoghaire Methodist D.S. **Gondoliers** 16-21 February Church Hall
 Newcastle – New Tyne Theatre **Yeomen** 16-21 February
 Barrow in Furness – Barrow Savoyards **Patience** 17-21 February Civic Hall
 Post Office London L.O.G. **Iolanthe** 18-21 February Civil Service Theatre
 Penrith Amateur Savoyards **Iolanthe** 19-26 February
 Southampton University L.O.S. **Mikado** 23-28 February The Avenue Hall
 Mirfield Elizabethans A.O.S. **Ruddigore** 23-28 February Ossett Town Hall
 Skipton & District A.O.S. **Pirates** 24 Feb-1 March Town Hall
 Ware O.S. **Pirates** 28 Feb-7 March Castle Hall
 Old Colwyn – Bryn Elian School **Mikado** 2-8 March Drama Hall
 Sheffield – Meersbrook Park O.S. **Iolanthe** 2-7 March
 Oundle G & S Players **Sorcerer** 2-7 March
 Lewisham O.S. **Mikado** 2-7 March Lewisham Concert Hall, Catford
 Glasgow – Orpheus Club **Grand Duke** 2-7 March King's Theatre
 Dunfermline G & S Soc **Patience** 10-14 March Carnesie Hall
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 Leeds G & S Soc **Trial/Pirates** 18-27 March
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 Gosforth U.R.C. M.S. **Ruddigore** 23-28 March
 Darlington – Bondgate O.S. **Trial/Pinafore** 23-28 March
 Ruislip Operatic **Iolanthe** 24-28 March Winston Churchill Hall

For the March edition we should like details by 8th January.

Gala Concert The Grosvenor Light Opera Company will present a G & S Gala Concert on 28th & 29th November at the Conway Hall, Red Lion Square, Holborn, London W.C.1
Thespis The libretto of *Thespis* by W. S. Gilbert has been set to new music by C. S. Nettleship. The premier production will be given by the Universities of Cardiff Gilbert and Sullivan Society at the Sherman Theatre, Cardiff in February 1981.

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THE SAVOYARD

PATIENCE CENTENARY ISSUE



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Front cover:

The beautiful May Fortescue who created Ella in *Patience*.

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INTRODUCTION

A lot has happened since last September. The refusal of grant by the Arts Council posed a severe threat to the future of the D'Oyly Carte Company. The situation was made worse by reports in the national press that the refusal was due to poor standards of production, and audiences that were both diminishing and elderly.

As we point out on pages 16 and 17, this is by no means a fair representation of what the Arts Council actually said.

Such reports are in one respect Gilbertian, in that they stand the prevailing situation on its head. However, Gilbert invariably added in a measure of truth and logic.

We believe that the D'Oyly Carte Company is now in very good shape indeed. The quality of production has always depended on the blend of youth with experience. Some very talented young people have joined within the last few years - both front and backstage.

Throughout the Sadler's Wells season, audiences have been magnificently large and responsive. Some may have come because

they particularly wish to show their support at this time. But the vast majority were there because they knew they were going to see a good production.

These audiences have certainly not been elderly. Our impression is that they include *more* young people than the average London theatre audience. We noticed a party from a school in Codsall, Staffordshire who had travelled all the way down by coach to see *The Mikado*. Too elderly at 17...?

Of course, history and tradition do play an important part in the appeal of the Savoy operas. Centenaries are coming up fast now. In this issue, we celebrate the opening of *Patience* on 23rd April 1881.

In the 1880s, those who set up excessively refined standards of judgement about the arts - in disregard of the general view - did so at considerable risk of ridicule. Let us hope that in the 1980s, that there will at least be enough people around who see the sense of maintaining musical theatre that people enjoy, remember... and love.

PAST PATIENCE

A glimpse of aesthetic burlesque

by Jane W. Stedman

Jane W. Stedman is Professor of English at Roosevelt University. She is an authority on Victorian literature. This article, contributed specially for this issue, is a summary of a chapter in her new book: W.S. Gilbert: A Classic Victorian and His Theatre. Publication data of this book will be announced later.

In the opening night programme of *Patience*, Gilbert and Sullivan's "New Aesthetic Opera," there was a disclaimer which has since become famous: "The Management considers it advisable to state that the Libretto of this Opera was completed in November last." That is, Gilbert asserted that he had not been influenced by the extraordinary success of a still-running anti-aesthetic play by F. C. Burnand. As the reviewer of the *Telegraph* remarked, Gilbert might often borrow from himself, but he had no need to borrow from anyone else.

Yet *Patience*, unlike any of the other Savoy Operas, came from a background of popular topical allusion, parody, and burlesque, beginning several years before the opera was produced and extending for at least three years afterward. As the *Illustrated London News* remarked (June 18, 1881), "There are aesthetes in every burlesque and comic opera produced." In fact, ILN might have added "in every pantomime, dance programme, and periodical," and not have been far from the truth. After *Patience*, however, no aesthetic satire of note was produced for more than a decade, and then Robert Hichens' picture of Oscar Wilde in *The Green Carnation* (1894) was very different in tone from the early '80's.

Beginning in the late 1870's, *Punch*, *Fun*, and lesser comic weeklies found much scornful

amusement in the Grosvenor Gallery, where modern art was displayed, and in the literature of serious aesthetic writers such as Swinburne, Rossetti, and Ruskin. For instance, a sketch in *Punch* (September 21, 1878) shows Rossettian aesthetes in limp poses, among them a character described as the author of *Dank Kisses from Mildewed Lips*. A *Fun* review of Burne-Jones's paintings at the Grosvenor Gallery told how the reviewer jerked angularly to the paintings, "assuming an appearance of utter and hopeless dejection" and gazing mutely. The best-known visual satirist was, of course, George du Maurier, whose long series of cartoons depicted artistic life in "dear old Kensington" and "passionate Brompton," where an aesthetic damsel might ask her dinner partner, "Are you Intense?" (*Punch*, June 14, 1879). Unlike many anti-aesthetic cartoons, however, du Maurier's were rarely grotesque. Indeed, he drew such exquisitely "arty" dresses that Gilbert once thought of asking du Maurier to design costumes for his own love-sick maidens - although eventually he did them himself.

Four plays making fun of aesthetes preceded *Patience* on to the stage. In December 1877, at the Gaiety, John Hollingshead produced *The Grasshopper*, his own hasty adaptation of Meilhac and Halévy's new play, *La Cigale*, which had opened in Paris the previous October. The original included some satire of



George Grossmith, the original
Bunthorne - Act I



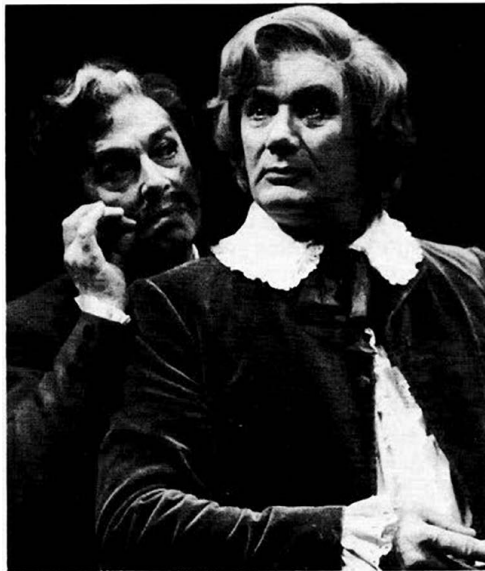
Arthur Helmore
as Basil Giorgione.
ILN - March 26,
1881.
Mander
and Mitchenson
Theatre
Collection.



Rutland Barrington, the original
Grosvenor - Act II



Kenneth Sandford as Grosvenor



John Reed and Kenneth Sandford

French artists – “*luministes*” – whom Hollingshead altered to a caricature of Whistler and his studio. *The Grasshopper* hopped merrily, and was revived in 1880 at the Olympic Theatre.

Meanwhile, in January 1878, Tom Taylor’s old play *Victims* re-appeared at the Court Theatre, slightly revised so that the mid-Victorian poets whom Taylor had ridiculed in 1857 now became aesthetes. Taylor’s “satire” merely echoed *Punch*, of which he was the editor. This revival was not a success with reviewers and audiences; it did not last long on stage.

Late in 1880 James Albery’s *Where’s the Cat?*, based on a German play, proved more successful, although almost plotless. *The Times* (November 24, 1880) called it “one of those incoherent absurdities rarely rising out of farce, and not seldom falling into pantomime, which owe such value as they may be found to possess solely to the vivacity and good spirits of the players.” One of those players, the young Beerbohm Tree, embodied whatever aesthetic comedy *Where’s the Cat?* possessed. As a poet, Tree gazed admiringly at blue and white china, fell into graceful postures, and admired sunflowers with such good-humoured style that audiences forgot the fact that this amusing stage business had little relevance to action. Gilbert, who was working on *Patience* when Albery’s play opened at the Criterion, immediately wrote to say that his libretto had been conceived before Albery’s work was performed.

But before Gilbert could bring out his own conception (which, as we know, lost time by being temporarily concerned with curates), Burnand’s three-act farce *The Colonel* hit the

stage with all the power of *Punch* behind it.

In 1880 Burnand has succeeded Tom Taylor as editor, and, like his predecessor, was now moved to dramatize some of the burlesque which had been appearing in *Punch*’s columns. On February 21, 1881, *The Colonel* took the stage at the Prince of Wales’s Theatre, less than three months before *Patience* opened at the Opera Comique. In several ways *The Colonel* is a more uproarious variation of *Victims*. Both have the same plot: a wife gulled by artistic *poseurs* who infest her house, cadging admiration and money to the dismay and disgust of her husband. In both plays a practical friend of the husband gets rid of the charlatans and reunites a once more loving couple. Each has a subplot: *Victims*, that of a poet’s neglected wife; *The Colonel*, that of its eponymous hero’s getting a new light from an old flame.

Burnand’s farce, however, was an adaptation of a French play which satirized religious hypocrisy, and there is an aesthetic Tartuffery about Lambert Streyke, a Professor of Aesthetics, and his painter-nephew, Basil Giorgione, who eat ravenously in restaurants while starving wanly among female admirers. One of Basil’s pictures has been rejected by the Royal Academy, a rejection Basil “joys in” since the Academy “does not appreciate tone.” The ladies find another of his pictures to be “A sublimated harmony” – “Ethereal.” “More than Ethereal!” exclaims Streyke; “It’s diaphanous.” Streyke, meanwhile, is raising money for a bogus new art gallery, intended “for the exhibition of the inspired works of gifted but inaccessible genius” – a scarcely burlesqued restatement of the Grosvenor Gallery’s purpose.

Into this circle of takers-in and taken-in comes Colonel Wood of the U.S. Cavalry. When told that Streyke is the founder of a school of High Art design, Wood remarks that "he looks designing." The Colonel proceeds first to bait Streyke and then to expose him. The ladies fall out of love with High Art and revert to what *Punch* called "the garments of civilization" - which reviewers found less becoming than their aesthetic draperies.

Burnand's play was wildly popular, meeting with a success beyond the author's desert, according to the *Athenaeum*. And, truth to tell, *The Colonel* was very funny, although, or perhaps because of, being invincibly Philistine. Tours and revivals went on for years; a second London company was formed, and Beerbohm Tree, playing Lambert Streyke, gave his second stage caricature of Oscar Wilde.

This then is the milieu of *Patience*. As Graham Robertson said (*Time Was*, 1931), aesthetic burlesque "was like living in a Harlequinade." But if Burnand as clown sent the Aesthetes down a butter-slide of farce, Gilbert, like Harlequin, changed whatever he touched. "This is at once the most subtle and incisive of all the contributions to the exhaustive satire of aestheticism," the *ILN* said of *Patience*.

To begin with, Gilbert's aesthetes are not *poseurs* for pounds as Burnand's and Taylor's were. Bunthorne may be motivated by a morbid love of admiration, and Grosvenor by a fanatic sense of duty, but both of them give something in return for the devotion of twenty lovesick maidens. They are also men of

property. This disinterestedness enables Gilbert to turn his attention to their poetry as poetry, and to demonstrate how Bunthorne lavishes his sophisticated verse technique upon unworthy subjects, while Grosvenor's moral lessons are couched in trivial forms.

By making military men as avid for adulation as poets, Gilbert avoids that triumph of Philistinism of which Taylor and Burnand were so fond. The Heavy Dragoons depend on gold lace and hessians; the aesthetes on velvet knee breeches and lilies - but the affectation is the same. And if uniforms fail, the officers take to velvet berets. Gilbert's rapturous girls give up aestheticism, not because aestheticism has been dishonoured, but because they are true to what they conceive to be the tenets of Archibald the All-Right. And Gilbert made sure that their everyday costumes were intentionally unattractive and tasteless. Bunthorne may be crushed again, but by circumstances, not shame. In short, *Patience* is a satire on aestheticism (and human nature), but a satire without a villain.



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John Ayldon - "The Heavy Dragoon"

THE POET AND THE PUPPETS AND PATIENCE

By Geoffrey Wilson

Oscar Wilde's first comedy *Lady Windermere's Fan* was produced at the St James's on February 20th 1892. A burlesque called *The Poet and the Puppets* soon followed at the Comedy, with words by Charles Brookfield and music by James Grover. It included a parody of the smoking room scene in Wilde's play. In the words of the *Daily Telegraph* of May 20th 1892, 'all the men come on, dragging chairs behind them. They sit in a semi-circle like the Christy Minstrels and commence cracking the stalest jokes and wheezes with the utmost gravity...'

A week later the *Pelican* commented that Mrs Oscar Wilde and Wilde's brother Willie enjoyed the fun from their stalls seats. It is not recorded that Wilde came to see the burlesque but he had asked to read the libretto and said some nice things to Brookfield about its wit. Not that this prevented Brookfield from helping the Marquess of Queensberry to bring down Wilde three years later. On the other hand Gilbert may well have gone to the Comedy. By that summer he was hard at work on *Utopia Limited* and may well have seized on the Christy Minstrel scene fresh in his mind as an excellent idea to introduce in Act Two.

One of the hits of *The Poet and the Puppets* was when Charles Hawtrey à la Rutland Barrington/Grosvenor gave the following potted Wildean biography in imitation of The Magnet and the Churn song in *Patience*, itself of course a satire on the aesthetic movement with which Wilde had been earlier identified:

A poet lived in a handsome style,
His books has sold and he'd made his pile.
His articles, stories and lectures too
Had brought success, as ev'rybody knew.
But the poet was tired of writing tales
Of curious women and singular males,
So, soon as he'd finished his Dorian Gray,
He set to work on a four-act play.
A four-act play, a four-act play.
A most aesthetic, very magnetic fancy, let
us say.

He filled his purse by writing verse
So why not a four-act play?

Gilbert's comment on the above is not recorded.

To round matters off, Brookfield joined the ranks of the Savoyards in 1897 with his new English libretto of *The Grand Duchess of Gerolstein*, which Richard D'Oyly Carte put on at the Savoy that year.

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PATIENCE – THE BEGINNING OF THE MIDDLE

by David Mackie

The Savoy operas, like the operas of Verdi, can be divided into three distinct groups – the “early” works, up to and including *The Pirates of Penzance* (1879), the “middle” group, from *Patience* (1881) to *The Gondoliers* (1889), and the final or “late” works, *Utopia Ltd.* (1893) and *The Grand Duke* (1896).

These divisions are not absolutely rigid; there are, for instance, elements of “middle” period in *The Pirates of Penzance* while much of *The Gondoliers* is really closer to the final period. It can even be argued that Gilbert and Sullivan reached their second period at different times for it is really its libretto that marks *Patience* as the first of the “middle” period works and possibly the first mature or definitive example of what most people recognise as “Gilbert and Sullivan.” For the first time we see Gilbert as a playwright rather than a librettist and this was no doubt governed by the nature of the satire. In the previous three operas Gilbert had provided conventional libretto in which much of the action is carried on via recitatives and other concerted pieces, often with several musical numbers following each other with no intervening dialogue. In *Patience* there is much less recitative than before and for the first time we have what is essentially a play with music.

As regards the music it is still “early” Sullivan. It has a freshness and spontaneity which belie his years (he was by this time almost 40) and it lacks the mellow qualities which came later and can be seen even in the next opera *Iolanthe* (1882). At the same time there are differences, particularly in the few recitatives that do occur; discounting the finale of Act I there are just three of these compared with eight in *The Sorcerer* (1877). The earlier recitatives, particularly in *The Sorcerer* and

H.M.S. Pinafore show a variety of influences from Handelian oratorio to the nineteenth century operatic conventions. In *The Pirates of Penzance*, which contains a large proportion of recitative, these disparate elements begin to coalesce and are handled with greater assurance and individuality. With the assurance came greater flexibility and there is more variety in the three recitatives in *Patience* than in the eight in *The Sorcerer*. The first of these, signalling the entrance of *Patience*, is the most traditional; the second, at Bunthorne’s entrance, is full of mock seriousness while the third, sung by Lady Jane accompanying herself on the ‘cello, has touches of droll humour that would not have been possible in the earlier works.

The influences of hymnody, folk-song and the operatic repertoire can all be seen in *Patience*, as in the earlier operas, but by this stage they too are beginning to coalesce. As with the recitatives the handling of these differing elements becomes more assured and it becomes more and more difficult to identify the various influences. The element of parody is less obvious than before, although with an ever-growing number of works to his credit he begins, unconsciously, to parody his own style. At the same time there are distinctive echoes of Mendelssohn, Gounod, Auber and others, and echoes too of those once-famous British operas – Wallace’s *Maritana* and Benedict’s *The Lily of Killarney*.

For the first time, and in sharp contrast to the previous opera *The Pirates of Penzance*, there are almost no large-scale arias, particularly for the soprano and tenor. *Patience* has two solo numbers but these have the formality and compactness of songs rather than arias, particularly the Act II number “Love is a plaintive song.”



Barbara Lilley as Patience



Winifred Lawson as Patience

The tenor originally had a song in Act I but this was deleted. (The band parts for this – but not, alas, the vocal line – have survived and a reconstruction has been published under the title “The Duke’s Song.”) From now on the operas tend to have a greater number of concerted pieces while even the solo numbers show less and less vocal virtuosity for its own sake. Act II of *Patience* contains songs, duets, a trio and a quintet – most of them preceded by dialogue. This was to be the pattern in the succeeding operas, particularly in the second Acts.

One feature carried on from the previous operas is the patter song, although unusually there are two in *Patience*. The second of these is sung by the obvious character, Bunthorne – “If you’re anxious for to shine in the high aesthetic line . . .” – but earlier there is an even more extreme example of the genre sung by Colonel Calverley. “If you want a receipt for that popular mystery,” is consequently very difficult to sing as it has to be undertaken by an altogether heavier voice than the customary light baritone. Another feature, which Sullivan later claimed to have invented, is the so-called “double chorus.” Early in Act I the love-sick maidens enter to the strains of “In a doleful train . . .” The dragoons then sing a very martial tune in complete contrast “Now is this not ridiculous . . .”. To confound their apparent

incompatibility Sullivan ends this number by combining them, showing that one is a counterpoint to the other. This technique can be seen in each of the previous operas eg “When the foeman bears his steel . . .” and “Go, ye heroes . . .” in Act II of *The Pirates of Penzance*.

In *Patience* Gilbert finally established the balance of words and music that is the keystone of their partnership. It is to Sullivan’s credit that he allowed his musical expression to be moulded in this way although it was in fact ideal for him as he was essentially a miniaturist. In the succeeding operas there were always opportunities to be more expansive as in the extended finales (the Act I finales of *Iolanthe* and *The Yeomen of the Guard* are particularly good) but it is often where composer and librettist are confined by a short lyric that their unique talents are best seen in combination. Such a number is “A magnet hung in a hardware shop,” in Act II of *Patience*. Here is a tale with a moral, told in a few short lines with probably a greater proportion of excruciating puns than in any other of his lyrics, set to the most enchanting and beguiling of tunes and sung by the velvet-clad Grosvenor to an admiring circle of love-sick maidens. In this little scene is encapsulated the quintessential charm of Gilbert and Sullivan – a charm that has not diminished with the years.

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IF YOU WANT TO KNOW WHO WE ARE

ALAN SPENCER talks to David & Elaine Stevenson

"Theatre to-day is movement," declares Alan Spencer. "Gone are the days when you could simply stand and sing." With the possible exception of grand opera, survival depends on good movement. It is an integral part of contemporary professional theatre, and Alan does not see why G&S audiences should not enjoy it to the full. As D'Oyly Carte Staff Producer it is now his job to ensure that they do.

"I am a singer; I do not dance" epitomises an attitude to which Alan is fundamentally opposed. As a singer, he understands a singer's problems, but in his view singing and dancing need not conflict. They should be complementary. Indeed D'Oyly Carte auditions now include dancing.

A native of Friern Barnet in North London, Alan began dancing when only six years old. By the age of nine he had progressed to ballroom dancing, and at fifteen he was teaching gold medal classes. In his family there was no theatre tradition, but he was actively encouraged to develop his talents as a performer. His mother has a good voice, and from earliest days Alan sang at school. He joined the school choir, took regular singing lessons, and was prompted to attempt solo work.

Through his twin brother Peter, he formed an interest in amateur operatics and performed with several local societies. Success in song and dance competitions turned his thoughts to a stage career. "I must have a second string to my bow," he decided, and prudently set out to acquire alternative qualifications. After a year as a computer analyst/operator, he entered teacher training college and emerged with a diploma in mathematics.

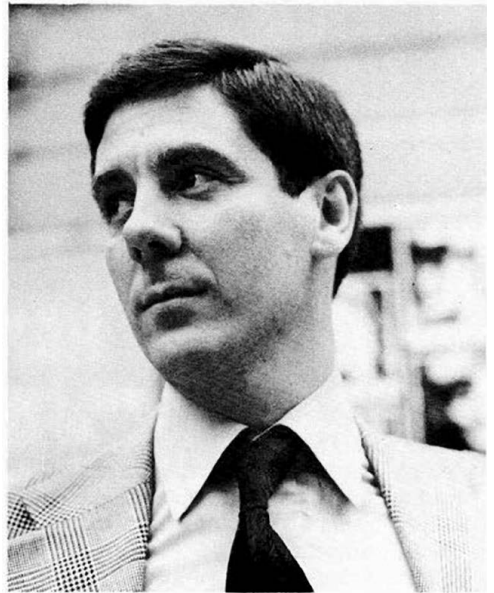
During college studies he persevered with singing lessons and kept up his involvement in amateur operatics. Becoming very interested in Laban Dance (an educational dance), he also seized an opportunity to perform for a time with a professional dancing group.

His singing teacher Joyce Howard referred Alan to her former professor, Roy Henderson, who had once trained Kathleen Ferrier. Professor Henderson drove his pupils hard. "He was a real task-master," says Alan "who only ever praised me about twice!" The tactics paid off. He worked hard and made good progress, while professional appearances in oratorio and on the concert platform helped to broaden his growing experience.

By now Alan was a maths teacher. In his spare time he took lessons in ballet and tap at the Dance Centre and formed his own dance group. For two years he was paid by the local

authority to choreograph evening classes of non-singers and non-dancers. "I enjoyed the challenge!" he recalls.

The busy years after leaving school had given him an exciting career choice. Should he concentrate on singing, dancing or teaching? In the event he was able to keep his options open for a further year. Seeing a Welsh National Opera advertisement for choristers, he applied and was accepted. Much to his surprise his school allowed him to join the opera company on secondment. It soon became obvious however that he could not maintain parallel careers indefinitely. Having enjoyed his work with W.N.O. so much, he resigned his teaching post at the end of the tour and in 1972 joined the Black and White Minstrels.



For a while affairs took a down-turn. Alan was pleased to have a taste of the professional variety theatre, but soon came to hate the twelve-shows-a-week Minstrels routine, with endless blacking up and innumerable costume changes. For two months he was out of work, serving in Moss Bros. with other 'resting' members of his profession. "Should I have left teaching?" he wondered. Putting misgivings behind him, he continued to train at the Dance Centre and auditioned almost daily. Among the many auditions was one for D'Oyly Carte.

In response to an advertisement for a dancer who could sing, Alan played in a Christmas show in Guildford. Musical director was Glyn Hale who was shortly to become chorus master and associate conductor for a certain well-known opera company. A series of jobs

followed – dancing for television, appearing as a film extra, and working with an experimental group at the Opera Centre – until a sudden telephone call resulted in a contract with D'Oyly Carte in 1975, the Company's centenary year.

"I was something of a jack-of-all-trades," says Alan "and very lucky to have a chance to put my various skills into practice." At a stroke D'Oyly Carte gained the services of a light baritone who could also sing second tenor, and a dancer with the creative and teaching abilities of a choreographer. It was an astute acquisition as time would prove.



Alan Spencer (second from left) in *The Mikado*

LAST NIGHTS

After joining the touring company in Birmingham, Alan soon had a unique opportunity to display his dancing expertise in *Utopia Limited* with the pas de deux work with Suzanne Beaumont. He was quick to see the potential of London season Last Nights. They provided an ideal vehicle for his talents.

Alan has the conviction to match his capability and is not afraid to push himself when necessary. "I am very ambitious," he admits "and ready to drive my colleagues almost as hard as I drive myself." On his own initiative he rehearsed a hat and cane cachucha routine for the next Last Night and enlivened *Ruddigore* for the occasion with a fan dance. Producer Michael Heyland gave his consent, and the following year saw a memorable tarantella from *The Grand Duke* performed with mops by four dancers. In recognition of his services, Alan was appointed choreographer.

He excelled in character portrayal and presented some delightful cameos, as in the ballad scroll business in the opening scene of *The Mikado*. In due course he delighted

audiences as Antonio and the Old Man (*The Sorcerer*), and he appeared as a guard (*The Mikado*) and a marine (*H.M.S. Pinafore*). "With my choreographer's pay," "I must have been the best paid super (extra) in the business!"

On-stage Alan had his share of anxious moments. His worst embarrassment happened in *The Mikado*. Running on with Katisha for the Act I finale, he found that part of the set had broken away leaving a gap in the platform. Katisha and the first guard saw the danger, but Alan was not so fortunate. "I fell headlong in front of Katisha," he recalls. "My spear stuck in the arch and broke in three pieces, my hat flew in one direction and my wig in another." Pausing only to remove the evidence, he fled as fast as his injuries would permit, leaving his colleagues to compose themselves for song!

DANCE CLASS

One of Alan's first initiatives as choreographer was to introduce a voluntary dance class for members of the Company. The sudden transition from rank and file to authority was not without its difficulties but the general response was enthusiastic. His lessons included ballet, modern and tap. They helped to create a greater poise and confidence on-stage and a more positive approach to dance.

"I am lucky that people will work for me," says Alan modestly. In reality luck is not the major factor. He likes teaching singers to dance and telling people what to do. It is important for them to enjoy themselves too and share the sense of achievement, and Alan is instinctively aware of this necessity. He tries to be positive and has the insight to know when to emphasise what is right rather than what is wrong. Artists respect his professionalism and see the value of developing their own skills.

The impact of Alan's efforts upon the repertoire is of course a matter of judgement. An element of experimentation is inevitable and he achieves success in varying degrees. However, people often tell him that stage movement to-day is slicker and more stylish than they remember in the past, and he is greatly encouraged by their opinion.

The challenge of a future new production is eagerly awaited by the newly appointed Staff Producer. In the meantime he strives for minor improvements within the framework of existing productions and for better overall execution in a basically stylised concept. His touch is perhaps most noticeable in *The Gondoliers* and *The Sorcerer*. "I am not a traditionalist, but a theatre person," he says. For him, a modern approach to theatre is not an option but an essential for survival.

Last Nights continue to bring welcome relief from routine. They provide an annual shop

window for the Company's unsuspected talents which Alan is fully competent to exploit. With the advent of Paul Seeley, he has gained the support of a musical arranger; in 1978 a slight change in the beat transformed 'Climbing over Rocky Mountain' into a hilarious roaring 'twenties number. Surpassing the success of the previous year is becoming something of a problem, but hard work and ingenuity still produce spectacular results.

Alan's career choice lay between teacher, singer and dancer. In teaching singers to dance he has managed to synthesise all three into a single output. He regards his voice as 'adequate', but now sees his future in choreography and direction rather than in performance – a difficult decision, for his love of performing is equalled only by the pleasure of seeing his work performed. Endlessly open to new ideas, he never wastes an opportunity to develop his professional aptitudes.

D'Oyly Carte audiences will not invariably identify his contribution to their entertainment, but will always appreciate it. The hallmark will be obvious to all who can recognise it.

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THE SAVOY CHOREOGRAPHERS

(i) - *John D'Auban* by David Powell

The quaint and eccentric dances which figure so largely in "traditional" productions of the Gilbert and Sullivan operas are a perpetual source of joy. When we consider that nearly all are the creations of one man, John D'Auban, we must surely recognise in him one of the most unjustly unsung heroes of Savoy history. All the full-length operas, from *The Sorcerer* to *The Grand Duke*, had dances arranged by D'Auban, with the single exception of *The Gondoliers*, which was delegated to his wife's brother, Willie Warde. Who were these men?

A regular visitor to the London music halls in the mid-1860's would sooner or later have encountered John and Emma D'Auban, "a smart young fellow" and his sister, who danced and sang duets, of which the most fondly remembered was called "Ain't She Wery Shy!" and was performed in "semi-quaker" costume. And there was another pair of duetists, John and Emma Warde, whose father William Warde was chairman at the Winchester. Their duets were of a more vigorous kind, "with the accent on the dancing, but both very comic, especially the brother." Their famous song was "The Gingham Umbrella." The two pairs also combined to form a quartette, "The D'Aubans and Wardes," for the performing of farcical (though wordless) sketches.

In December 1866, John D'Auban and the Wardes were amongst the performers in a pantomimic "sketch," *Where's the Police?* at the Alhambra music hall. Two years later, the Alhambra's stage director, John Hollingshead, became the manager of the new Gaiety Theatre, where on Boxing Day, 1871, he was to unite the talents of Gilbert and Sullivan in *Thespis*. But on December 21st, 1868, he contented himself with uniting Gilbert and his future choreographer. For in Gilbert's burlesque, *Robert the Devil*, the concluding piece on that opening night, John D'Auban and John Warde were "Principal Grotesque Dancers and Pantomimists." They danced "with amazing quickness and cleverness" and we may guess that both Hollingshead and Gilbert approved, since John D'Auban is found regularly at the Gaiety as performer and choreographer for the next twenty years, in between music hall and other engagements with his sister or with her and the Wardes. (The two brothers eventually married each other's sister.) And D'Auban was included in the carefully-selected team who put on the first work of the Comedy-Opera Company (Limited), namely *The Sorcerer*.

During the run of the opera, D'Auban underwent a supreme test of courage. The

famous amateur pantomime, *The Forty Thieves*, written by four leading comic dramatists, including Gilbert, and with Gilbert himself as Harlequin, was mounted on February 13th, 1878, at the Gaiety, and John D'Auban was "pantomimic instructor," a post which inevitably involved instructing Gilbert.

D'Auban even has a place in one of the less hackneyed Savoy anecdotes. During a rehearsal for *Iolanthe*, Gilbert and D'Auban were seen to be in conference. Gilbert then approached Alice Barnett, the Fairy Queen., "Now, Miss Barnett," he said, "if you are ready, Mr D'Auban will teach you a few dance-steps which we wish to introduce in your part." "Oh, thank you, Mr Gilbert," she replied. Then D'Auban took the stage, and performed some marvellous and literally inimitable gyrations. The massive Miss Barnett stared aghast and then exclaimed, "Oh - really - Mr Gilbert - I - I don't think - in fact, I'm sure I could never learn that." The rest of the cast roared with laughter at this wicked practical joke.



When D'Auban came to do the choreography for *Ruddigore* (an opera in which this aspect is particularly prominent) he had to provide "blameless dances" for the reformed Despard and Margaret, sober rulers of a Sunday school. Modern audiences, clamouring for an encore of this number, would surely agree that he did it very well. But at the time of the original production, "Our Captious Critic,"

writing a devastating but thoroughly enjoyable review of *Ruddigore* for *The Illustrated Sporting and Dramatic News*, was afflicted with *déjà vu* and split infinitives; "to deliberately serve up the bygone music hall drolleries of the dancing Quakers in a new and original opera is to go rather too far." Can we do other than conclude that D'Auban drew on the old duet in "semi-quaker" costume which he and his sister had performed so many times? (And might not Despard's umbrella be seen as a reference to John and Emma Warde's famous Gingham one?)

Choreography for *The Gondoliers* (1889 and revival in 1898) was entrusted to Willie Warde, perhaps because of indisposition or because the pantomime season was near at hand. But, with this one exception, D'Auban continued to choreograph all new and revived operas at the Savoy until the end of 1898, a record of twenty-one years' loyal service to D'Oyly Carte.

John D'Auban was born in 1842 (an exact contemporary of Sullivan) and died an octogenarian on April 15th, 1922. It is one of the tragedies of theatre history that, until the invention of modern methods of dance notation (notably the Benesh system, copyrighted in 1955), dances could not, like words and music, be satisfactorily recorded on paper, but depended on continuous transmission from dancer to dancer. In this state of affairs the compara-

tively trivial efforts of the breed of Victorian ballet masters to which D'Auban belonged stood no chance of preservation, except in the unique case of the Savoy operas, which have had the invaluable advantage of a continuous tradition of performance.

D'Auban's dances form a perfect choreographic counterpart of Gilbert's words and Sullivan's music. Some people find D'Auban's choreography "twee," but it only takes on that quality when it deliberately chooses to do so, as in *Patience* and *Princess Ida*. It abounds in fantasy. Think of the way the fairies used to bound on and off the stage in "Strephon's a Member of Parliament" (before *Iolanthe* was "re-grouped"). Who today would dream up anything so lunatic and yet so convincing? *Iolanthe*, indeed, was one of D'Auban's best efforts (from which the trio "If you go in" happily still survives). The fairies always were tripping hither, tripping thither, in the most splendidly inane but recognisably balletic fashion, thus suiting the action to the word. D'Auban knew how to do them, because it was the music hall and pantomime ballet that Gilbert was satirising (at the time there was no other ballet for him to satirise: this was D'Auban's world, and he knew how to provide for it both in earnest and in jest. That so many of his happiest jests survive we may indeed be thankful.

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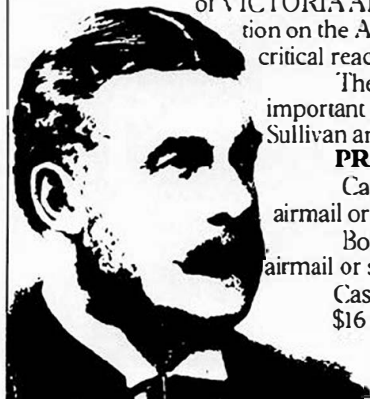
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THE ARTS COUNCIL and D'OYLY CARTE

1980 went out with a bang. On New Year's Eve, a news item appeared in *The Times*, stating that the Arts Council had refused a grant to the D'Oyly Carte Company. There was mention that a report by an Arts Council Committee had criticised certain aspects of the Company's work. There followed a great deal of discussion and comment in newspapers, magazines and on radio - and many highly indignant letters from the public.

The Arts Council has promised to publish the report in full. Publication date has not been announced. D'Oyly Carte will reply to the report when it appears. However, bearing in mind that *The Savoyard* is next due to appear in September, there are some points we can make now - without being "contrary to etiquette."

THE REPORT

D'Oyly Carte first applied for an Arts Council grant over 12 years ago. 18 months ago, as production and touring costs increased steeply, D'Oyly Carte re-applied. There was a suggestion that other works in addition to Gilbert & Sullivan should be included in the repertoire. D'Oyly Carte had certainly understood at this point that financial support would be forthcoming.

The Arts Council then suggested that an Enquiry should be set up by its Music Pancland Touring Committee. The Committee met 7 times - from July 1979 to September 1980. The brief was to examine the demand for Light Opera in the UK and to propose methods for meeting any demand so identified, with particular reference to touring possibilities. The Committee was asked to pay particular attention to the D'Oyly Carte Company.

In the report, the Committee lists some "shortcomings" in the Company's productions. Some criticisms are identical to those made by members of the Company management when they gave evidence at the meetings. For example, the report says the small size of the orchestra results in a rather thin sound, and that not enough rehearsal time has been given to a newly revived production. D'Oyly Carte asked 12 years ago for support from the Arts Council to maintain the size of orchestra and chorus, and to allow adequate rehearsal time.

However the key point about the report is that it was set up by the Arts Council as a "test." Is the Company worth supporting, or not?

The report recognises that the Company is uniquely successful in attracting revenue at box offices, and in maintaining financial control. It points out that 80% of the Company's income is from box office receipts, whereas the subsidised national opera companies get 25%

of their income through the box office, and rely on grants and sponsorship for the other 75%.

The Committee concludes: "The greatest fear, however, and in our view overriding all others is that D'Oyly Carte could disappear, and the loss would be felt in almost every major provincial city in the country as well as in London."

The report recommended that financial assistance of £50,000 to £100,000 per year be given for a period of, say, 3 years. This money should be used for specific expenditure - such as additional musicians, a new production, or a publicity and marketing operation, etc.

What the Council decided

The Arts Council met to discuss the report of its Committee in November. The Committee had specifically recommended that the Council should "receive sympathetically an application from the D'Oyly Carte Company for financial assistance."

The Council decided not to grant any assistance to D'Oyly Carte. It did not say why.

Press and Public Reactions

From New Year's Eve on, the decision was the subject of some lively discussion. Ko-Ko in *The Mikado* that evening drew tremendous laughter and applause when he added "the Arts Council-ist" to his little list of society offenders who never would be missed.

The Times in a leader 3 days later said of D'Oyly Carte "it is irreplaceable, and deserves a fair chance of survival." The *Daily Telegraph* also ran a report and a leading article. On January 4th, the *Sunday Times*, *Observer* and *Sunday Telegraph* all carried pictures of the



By a set of curious chances, James Conroy Ward arrives at t

Company in *HMS Pinafore* – with some uninhibited quotes. In particular, they replied to an Arts Council criticism that members of the Company are too old.

"I could tell you what I think about this," said 30-year-old Barbara Lilley, "but it wouldn't be printable. Old? The *average* age of this company is 30."

Deputy General Manager, Peter Riley, was interviewed in the BBC Radio Kaleidoscope programme. Letters from the public poured in. Reaction was shown spectacularly and warmly at Sadler's Wells Theatre. Record receipts were taken, the applause was louder and longer even than usual, and a fair number of D'Oyly Carte ties and other insignia were to be seen among the audiences.

Money

Once, it was possible for touring musical productions to make money. D'Oyly Carte certainly did. But today's costs of production and transportation have risen so rapidly that *any* touring company with a large cast and orchestra needs help.

As the report said, the Company handles its financial control tightly, responsibly and with the benefit of experience. In total, the Company each year needs about £200,000 in extra income. The report accepted that it would cost the Arts Council at least £1 million to set up the same programme with a different company.

The Scottish Arts Council, in contrast to the Arts Council of Great Britain, supported the visits to Aberdeen and Glasgow with a guarantee of £15,000 for each venue. £15,000 was required for Aberdeen, where seating capacity is comparatively limited. In Glasgow, income covered all but £7,000 of expenditure – thus £8,000 of the guarantee was *not* claimed. We believe this shows the Company would not

spend Arts Council money wastefully.

We must, of course, recognise that the Arts Council was itself facing severe financial problems last November. Early in December, the Council had to announce that it was ending grants to 41 organisations that it had previously supported. The feeling that they could not take on a "new" commitment at the time must have been strong. And yet, we believe, the case for the Council to give financial help to D'Oyly Carte is overwhelming.

There is only one D'Oyly Carte

Gilbert, Sullivan and D'Oyly Carte are unique in English-speaking music, words and theatre. The Company has maintained its link with Gilbert's productions. It is part of our heritage. It is also fun.

It enables visitors to Britain from all over the world to see what sort of people we are. In Sullivan's music, they hear echoes of Britain's melodies from ages ago. In Gilbert's writing, they find an exact use of the English language, a wealth of phrases that have become quotations, and our sense of humour. So also do the people who live in Britain.

With every year, the importance of the link with history becomes more apparent. To allow D'Oyly Carte to fade away through lack of a grant is as irresponsible as to drive a bulldozer through a historic building.

The Company tours more weeks and more miles than anyone else. The Arts Council has a specific responsibility to "make the arts accessible throughout the country." Many of today's young singers and musicians look to the Company as the only chance to learn the art of musical theatre.

Ten things you can do to help

1. Write to Kenneth Robinson, Chairman, The Arts Council of Great Britain, 105 Piccadilly, London W1.
2. Write to Paul Channon, Minister of the Arts, House of Commons, London SW1A 0AA.
3. Write to your local MP at the House of Commons.
4. Write to the Editor of your local newspaper.
5. Write to the Manager of your local theatre.
6. Organise a petition. The wording we suggest – We, the undersigned, deplore the action of the Arts Council in refusing support for D'Oyly Carte.
7. Come to the operas as often as you can. Public support is the most powerful argument in our case.
8. Encourage your friends to come along too.
9. Come on Mondays, Tuesdays and matinees – as well as Friday and Saturday nights.
10. Encourage your friends to join the D'Oyly Carte Opera Trust. The more members we have, the more powerfully we can speak on your behalf.



the Arts Council.

Photo: Mike Lawn, *The New Standard*.

PIRATES AGAIN ATTACK NEW YORK

by Richard Traubner

New York's past "warm July" (with temperatures climbing to 102°) was made more bearable with the New York Shakespeare Festival's universally admired production of *The Pirates of Penzance* in Central Park. Visitors saw the theatre's natural backdrop of rocky boulders, a lake, the moon and what looked like Tremorden Castle high on a cliff, reinforced by a small Rousseau-esque set surmounted with seaside-pier lights. Plus portraits of Queen Victoria and President Rutherford Hayes, both in command 101 years ago, when the work had its "official" premiere at the Fifth Avenue Theatre, then at Broadway and 28th Street. Everyone, from our current queen (Mrs. J. K. Onassis) down simply *had* to see the show, directed by Wilford Leach and starring a most unlikely cast that included pop queen Linda Ronstadt. This "hot ticket" transferred to Broadway on January 8, 1981.

Sullivan's music has been "revitalised" by William Elliott in an orchestration that omits strings and substitutes synthesizers, having correctly assumed that the original orchestration could not have been heard *al fresco* in the park. Most effective was a wistful guitar accompaniment for the interpolated "Sorry Her Lot" and the lovely exit-music arrangement of "Oh Here is Love." Linda Ronstadt has revealed a sweet soprano, amply coping with Sullivan's farmyard effects and only occasionally letting her belting style come through, as in "Go ye heroes." Teen idol Rex Smith, just a few years older than Frederic (going by years) is the perfect hero: virile, handsome, and with a downright sexy voice.

George Rose (sole Briton in the Broadway cast) is a boisterous, fleshy-cheeked rather than gaunt Major-General, having such a good time delivering his entrance song that it stops the show — so stunningly that it seems that the audience has never heard it before. This is the achievement of Mr. Leach's production: we've not seen a *Pirates* like this before. Patricia Routledge's glowing Ruth (last summer only) has given way to Estelle Parson's more schoolmarm-ish and less well-sung rendition. Tony Azito leads a wind-up-toy band of bobbies as the Sergeant.

We are left with the unmistakable star of the evening, who received such a torrent of enthusiastic notices that is expected he will take the leap to Hollywood as soon as whatever contract he has expires, if not sooner. And leap Kevin Kline undoubtedly will, as his Pirate King leaps about the stage with the bravado of the late Douglas Fairbanks. It is melodrama

carried to riotous extremes, and it is the G & S performance of one's lifetime.

As the Uris Theatre has more stalls than any other New York theatre, and a correspondingly large stage, I do think more effort might have been made to fill it with more scenery than the small superstructure now present. Velours drapes go only so far in suggesting the charming, real panorama offered by Central Park. Similarly, the microphonics one accepted in the park are more jarring here. The summer-show spirit of happy short-sleeved audiences is hard to recapture in this ugly house, with temperatures outside below freezing and heavy coats all around. But this *Pirates* surmounts these problems and manages to enchant because it remains so rationally untraditional. Those prompt-book semi-circles have been replaced by pirates leaping out of a real ship. A middle-aged Pirate King has given way to an incompetent Errol Flynn. And sheer vitality has



Linda Ronstadt as Mabel with Tony Azito as the Sergeant and his police. Photo: Martha Swope.

transformed "Come, Friends, Who Plough the Sea" from just swords raised in the air into the most thrilling production number seen for years. Is this the greatest G & S production ever mounted? Let me confess: I missed the orchestra at times, the refined D'Oyly Carte ladies chorus, the pistols at Frederic's head before the Paradox trio. But this New York *Pirates* is the most exciting G & S, in that it moves about so much that it excites the blood. It is also exciting to see audiences so enthused by the sheer genius of Gilbert & Sullivan.

Richard Traubner writes frequently on operetta for The New York Times and other publications.

The American Friends of D'Oyly Carte & Gilbert & Sullivan

If you live in the United States, we would like to invite you to join the newly formed American Friends of D'Oyly Carte & Gilbert & Sullivan. This society was founded last November. Frederic Lloyd and Peter Riley flew from D'Oyly Carte in London to take part in the foundation meeting.

People prominent in the American theatre and long-time friends of the Company and the operas are serving on the Formation Committee. They include Reginald Allen, US Trustee of the D'Oyly Carte Opera Trust, Richard Carden, Chief Executive Vice President of Barclays Bank International Limited, attorney Edward Finch, impresario Sheldon Gold formerly of the Sol Hurok organisation, theatrical agent Milton Goldman, impresario James Nederlander and attorney Arnold Weissberger.

The inaugural President and additional committee members will be announced shortly.

The American Friends will have centres of activity in New York, Boston, Washington, on the Eastern Seaboard and the West Coast. They will be very glad to hear from anyone in these areas who would like to help in setting up the activities.

Annual subscription is 25 dollars. If you would like to join as one of the first of our American Friends, please send your name, address and subscription to **Robert Anthoine, Winthrop Stimson, Putnam & Roberts, 40 Wall Street, New York, NY 10005.**

The next US Tour

Active negotiations are now under way with James Nederlander to enable the D'Oyly Carte Company to visit the United States on tour in the autumn of 1981 or spring 1982.

We are now looking for American organisations to support the tour with sponsorships – as they did during our last tour of the United States in 1976. Touring costs in the United States are high nowadays, but our performances are very keenly supported and we are confident that sponsors will realise the attraction of bringing D'Oyly Carte back to the States for a season of the world's best loved musicals.

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BATCHES OF DESPATCHES

Gordon MacKenzie became Company Manager last May. He joined the Company as a tenor chorister in 1954, later playing Francesco, First Yeoman and the Defendant. He became Assistant Business Manager in 1970, and Business Manager in 1979.

Gordon has a tremendous experience of touring. Highlights with the Company include a number of tours to the United States. He has, independently, topped a bill with Stanley Baxter and was in the first televised White Heather programme.



Gordon MacKenzie

50th Anniversary The Company played a lively part in the celebrations of the 50th Anniversary of the reopening of Sadler's Wells Theatre by Lilian Baylis on 6th January - Twelfth Night. *H.M.S. Pinafore* was staged at 7.30, then a celebration supper followed. Items from the Last Night of the previous season were specially revived for the cabaret, with the Glenn Miller-style "March of the Peers" from *Iolanthe* as one of the highlights.

Among the items from grand opera, almost all included at least one former member of the D'Oyly Carte Company. Thomas Round, Cynthia Morey and John Fryatt took part, as did no fewer than five members of the English National Opera chorus who had previously worked with D'Oyly Carte.

Andrew Read took over as Leader of the Orchestra at the start of the London Season on December 22nd.

Savoyards still At the end of this month, the offices of the Company and the Trust will move from the Savoy Hotel to Tabard House in Stamford Street, just south of Blackfriars Bridge. This ends a stay of 92 years which began when the hotel was opened in 1889. We shall remember our association with great affection and gratitude, and shall remain no less Savoyard in our new home across the river.

Cynthia Morey became Wardrobe Supervisor last September. She joined the Company straight from the Royal College of Music, first singing as a soprano chorister, and understudying the principal soprano roles.

Cynthia has a particular love for Gilbert and Sullivan. She is a Vice-President of the Gilbert and Sullivan Society. She has produced many of the operas. She was adviser for the Westward TV programme *The Pirates of The Pirates of Penzance* which was screened last Christmas. The part of Ruth in the programme was written specially for her.

Royal Command Lorraine Daniels, Roberta Morrell and the ladies of the chorus will be seen in the film *Chariots of Fire* which is scheduled for the Royal Command Film Performance on 30th March. As reported in our last issue, the D'Oyly Carte Company appears singing "Three Little Maids from School."

John P. Andrew writes from Umberleigh in North Devon that he has formed his own G & S club with a group of 20 friends.

David Skelly writes to point out that the visits by the Company to Buxton and Stirling in 1980 were not the first. We apologise also to the "Shocked elderly Savoyard" who points out that the organist at Bertha Lewis's wedding was Mr. Yorke Bowen, not Mr. Yorke Brown.

Patience is a tea-towel, in addition to being an opera and a virtue. The Trust still has a limited supply of the very attractive tea-towels with the Patience motif - a most acceptable gift in this centenary year. The post-included price is £1.50 (3.50 dollars for surface mail, 4.50 dollars air mail).

Jeffrey Skitch former principal baritone with D'Oyly Carte has been appointed head of Elmhurst Ballet School.

Grims Dyke Hotel has formed a club called Grims Dyke Friends. The Gilbert & Sullivan Soirées with the Heritage Singers continue on Sunday evenings. Special performances of Victorian and American Musical evenings are also arranged.

Billy Gaughan, a disabled fan writes to say how much he enjoyed the Company's performances in Glasgow. Gordon MacKenzie and Lalita Carlton-Jones arranged for him to meet Patricia Leonard, Meston Reid, John Ayldon and Alistair Donkin.

Stop Press Arts Council Report published mid-February. £1 from Arts Council - address on page 17.

Despatches of Matches Alan Rice and Alexandra Hann were married at St. Paul's Church, Covent Garden last August. They both joined as choristers in January 1979. "We didn't get on at all when we joined," Alan recalls. "However, we changed our minds when we reached Sydney on the Australian tour."

John Roper was organist at the wedding, and Harold Sharples sang Ave Maria during the signing of the register. Alexandra was attended by Helene Witcombe. The reception was held at the Savoy Hotel, and Alan and Alexandra spent their honeymoon in Jersey.

Robert Crowe and Janet Henderson were

married in Perth on August 16th. They met when they were students at the Guildhall School of Music. Robert joined as a chorister in January 1979, Janet auditioned when the Company came back from Australia and joined in September 1979.

Robert's beard in the wedding photograph is genuine, even though he had been on stage just 14 days previously. Clean-shaven for *The Mikado* in mid-July, he had grown stubble for the Village Idiot in *The Sorcerer* and had been allowed to line in his beard as a Yeoman in the last week at Sadler's Wells.

Bruce Graham and Paul Weekley were guests at the wedding.



Helene Witcombe, Alan Rice, Alexandra Hann.



Robert Crowe, Janet Henderson

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THE MIKADO

THE MIKADO - 1908 Walter Passmore & others. Odeon Label reissued Pearl GEMM 198.

This is not the best available recording of *The Mikado*. Nevertheless, this first "complete" recording of any G & S opera, and possibly the third earliest "complete" recording of any opera (Bauer's "Historical Records" lists only two earlier ones) is of such historical importance that it should have a place in every G & S enthusiast's collection. Its importance centres around the presence in the cast of Walter Passmore - though I cannot agree with John Wolfson's opinion expressed in his erudite sleeve notes that this recording is one of Passmore's best recordings - at least on the basis of these transfers.

One point which should perhaps be made clear is that pre-electric "78s" present great problems in transferring to LP as few of them actually play at 78 rpm. The correct speed can commonly be between 74 and 82 rpm.

Mr. Wolfson is of course keenly aware of this problem, and in preparing the transfers he and his colleagues will have carefully assessed and considered the acceptable speed for each side. I am not entirely convinced, however, that the decision was always correct. Walter Passmore's voice sounds to me to be too low-pitched and guttural in some of the items; the opening chorus seems to suffer from the same problem, and Walter Hyde on "Gentlemen, I pray you tell me" sounds quite baritone.

One surprising comment from Mr. Wolfson is that the recording contains a chorus, when it is quite clear that the so-called chorus in fact consists of the principal singers only; seldom are more than two or three voices to be heard.

One other point on which I disagree with Mr. Wolfson is the allocation of part of the role of Pish-Tush to Harry Thornton. An examination of the lists of singers for each number given on the sleeve reveals that the only place where he could sing part of the role is in the Trio "I am so proud." On listening to this number, however, I am convinced that Thornton is singing Pooh-Bah - his thick accent and rolled "r"s seem to me to be quite distinctive.

Harry Dearth gives by far the best performance considered in purely musical terms. He was born in London in 1876, trained at the Royal College of Music, and was widely known at the principal concerts and festivals in the U.K., singing both at Covent Garden and at the Royal Italian Opera. He played Friar Tuck in the 1910 revival of *Ivanhoe*. If, as Mr. Wolfson

believes, Dearth watched the opera on the stage at the Savoy (with Barrington in the cast) before making the recording, then Dearth's magnificent rendering of the interrupted cadenza in the Act I finale may be the nearest we (and posterity) will ever get to hearing the voice of Rutland Barrington.

For a singer of his importance, I find Walter Hyde's performance frankly disappointing. His voice sounds to me thin and strained in many numbers - particularly on his top Gs.

Listeners will notice that in a number of instances the words are different on this recording to those with which we are familiar. In fact almost all of these differences are not errors, but the words in use at the time, as reference to a very old copy of the vocal score will demonstrate. An anomaly, however, is that in the old vocal scores "So please you Sir" is printed as a quintette, with Pish-Tush joining Pooh-Bah, but on the record it is sung in its more familiar form as a quartette. The orchestrations are not Sullivan's but are evidently reorchestrated from the vocal scores; they are curious, even bizarre, my favourite being the entrance of *The Mikado*, accompanied by a "gong" which sounds like a saucepan being struck by a soup-spoon. Another delightful number is "Here's a how-de-do" complete with applause and an *encore* - which must surely be unique in recorded history.

Considered purely and simply as a recording of *The Mikado*, this one does not measure up to the later 1917 recording (not currently available) on HMV., or indeed to any later D'Oyly Carte recording. Its historic importance and interesting quirkiness, however, far outweigh any shortcomings, and by the standards of its day it is a remarkably clear and well made recording. Many 78 discs of much more recent vintage do not reproduce nearly so well.

Michael Walters.

INTRODUCING THE COMPANY / 55

JILL PERT

"Luckily I'm blessed with a musical memory," says Jill Pert. Jill understudies Patricia Leonard in the Principal Contralto roles. She has her own parts - Edith in *The Pirates of Penzance* and Inez in *The Gondoliers*. She also of course sings as a chorister in the other operas.

Jill was born in Loughton, Essex. At school she learned to play the piano and sang in the school choirs. When she was 15, her family moved to Canada. Her interest in music developed considerably after she left high school there. She began voice training lessons, then went to the University of Toronto where she gained her Bachelor of Music degree.

Jill came to London to work for a year at the London Opera Centre. She made her first appearance at Sadler's Wells, singing the part of Lady Deborah Crusoe (Crusoe's mother!) in Offenbach's *Robinson Crusoe*.

She returned to Canada to work as a freelance. Her first job was with the Canadian Opera Company - as part of the make-up crew, but the following year found her in the chorus, and soon she was playing small roles. She then sang in recitals, concerts, operas - "a huge variety, but I came to the conclusion that there was not enough work all the year round in Canada. I like to be busy."

Toronto Gilbert and Sullivan Society invited her to sing The Fairy Queen in *Iolanthe* in April 1978. Two days after the opera closed, the D'Oyly Carte Company reached Toronto on the North American tour, and the Society entertained them at a party. "I met Royston Nash and Leonard Osborn. They said I could audition if ever I was in London."

Jill auditioned in October, having allowed the Company just sufficient time to unpack from the tour. She joined the Company in January 1979. "In time for the Australasian tour, which I enjoyed tremendously."

Jill loves the contralto roles. "Critics have accused Gilbert of lacking sympathy for his aging ladies. But he certainly put a great deal into the parts for them. Drama. And fun. And a remarkably high proportion of the storytelling."

Off-stage, Jill does not look at all like an aging lady. A lot of make-up is needed for her to transform herself into Lady Sangazure or Dame Carruthers. "My time in the make-up crew at Canadian Opera stands me in good stead. I've also learned a lot since I joined D'Oyly Carte - talking to people about the roles, and watching how they make up. I believe that, for make-up to work properly, it's

vital that I build on my own features. It's not convincing if I paint in a line that isn't there. What works is when I exaggerate and extend a line."

For Jill, the make-up is part of the performance. "It has a calming and settling effect. It helps me build up for the moment when I walk on stage."

As a chorister covering principal roles. Jill has to know each opera from two quite different points of view. "We're very well rehearsed and prepared," she says. "When I am told that I am on, all I do is sit quietly in the dressing room and go through the part in my mind. I try to take it in my stride. I never go into a flat spin."

And, unlike Captain Corcoran, when Jill says **never**, that is precisely what she means.



Photo: Paul Seeley

THESPIS

by C. S. Nettleship

6th January 1872. *Penny Illustrated Paper*:

"*Thespis* is smartly written, tunefully set to music by Mr. Arthur Sullivan, capitably enacted and superbly mounted by Mr. John Hollingshead."

This account of the original production of *Thespis* in the Gaiety Theatre appeared a fortnight after the opening. Excellent notices continued to appear in the Press throughout the London pantomime season until the piece was given its final performance on 27th April, 1872.

Although *Thespis* was not successful in comparison with the 672 performances of the initial run of *The Mikado*, Gilbert himself asserted that "*Thespis* was in no sense a failure" and, in fact, a revival was planned for the Christmas of 1875. Why then, was this revival abandoned and no subsequent revival contemplated?

The answer perhaps lies in unfavourable press notices which objected to the dress (or undress!) of the actresses:

"... It is a pity that in such an improvement on ordinary burlesque some of the dresses of the actresses should be more than ordinarily indecent." *The Examiner*.

In a speech given by Gilbert in 1906 he outlined the principles by which he and Sullivan had operated in the creation of their operas.

"... no man should play a woman's part and no woman a man's. Finally we agreed that no lady of the company should be required to wear a dress that she could not wear with absolute propriety at a private fancy ball."

Obviously, this decision must have been made after *Thespis*. They probably thought that *Thespis* was better forgotten.

Consequently the music was lost except for two fragments. One of these, "Climbing over the Rocky Mountain" was reworked for *The Pirates of Penzance*. Attempts have been made – noticeably by the Opera Group of London University in 1962, to reconstruct *Thespis* using music from existing works by Sullivan.

A new performing edition including an entirely original score prepared by me was produced by the Universities of Cardiff Gilbert and Sullivan Society in February 1981, with full orchestra, scenery and costumes.

The new libretto is based on a version published in 1911 (the year of Gilbert's death) as part of a set of *Gilbert's Original Plays* and was in fact a proof version which Gilbert did not correct. Consequently there are many discrepancies and even portions of libretto missing. In my own performing edition I have made numerous corrections and reconstructed as far as is possible the missing parts by reference to

contemporary news reports.

The new music is not imitation Sullivan (although numerous pieces did turn out very 'Sullivan-esque' – especially the patter songs) but is an attempt to recreate the spirit of Sullivan's music. Most musicians acknowledge that Sullivan's genius lay principally in parody:- of Mendelssohn and Wagner in *Iolanthe*, – of Handel in *Princess Ida*, – of Italian opera in *Trial By Jury* and *The Sorcerer* and so on.

In *Thespis* you will find similar parodies but I do not propose telling you of whom and where.

You will find in the new vocal score all the familiar combinations – solos, duets, trios and larger ensembles, choruses, orchestral



Ellen (Nellie) Farren

numbers and the extended concerted finale – a familiar trademark of the Savoy operas.

In the initial sketches of the new score, started some ten years ago, much difficulty was experienced in the allocation of parts and voices. Mercury was a particular problem being the obvious prototype of the 'patter-song' parts in the later G. and S. operas. However, in the original *Thespis*, Mercury was played by Ellen Farren – the favourite lady of the Gaiety. So the decision had to be made! Whether to write Mercury as a baritone, (and risk the ensembles being bottom heavy) in order to emphasize the role's link with the

comedians, or to write the part for a woman and maintain Gilbert's original intentions, (albeit a practice which he was so vehemently to condemn later). After numerous attempts at a baritone Mercury, this idea was abandoned and a female Mercury was retained. The main problem was, indeed, the ensembles. The quintet and the quartet in Act One were just too 'bottom-heavy'!

The part of Sparkeion was not so much a problem. Gilbert's original was also played by an actress but the replacement of her by a tenor was not only more satisfactory in terms of

drama but also contrasted better musically with Nicemis, the principal soprano.

With these alterations the principal line-up consists of two sopranos, three mezzo-sopranos, two contraltos, two tenors, four baritone, two brass baritone and one bass, making sixteen singing principals plus two non-singing parts. This total of eighteen parts was equalled in size only by *Utopia* and *The Gondoliers*.

I have not mentioned anything about the plot. It is sufficient to say that if you like G. and S. you will like *Thespis*.

PART OF THESPI'S SCORE DISCOVERED

by Jerry March

In his interesting article in *The Pirates of Penzance* centenary issue, Michael Walters pointed out that Gilbert's story about the origin of the chorus "Climbing over Rocky Mountain" could not be true. Gilbert, in a letter written on 14th August, 1902 to a Mr Percy de Strzelecki, stated that he and Sullivan decided to use the chorus from *Thespis* when, after coming to America, Sullivan discovered that he had left behind the music for the original chorus, supposedly written for that place in the opera.

Because it is based on a letter written by Gilbert himself, this story has been accepted by most people and has appeared in many books, though Gilbert in the same letter said that until 1902 "I had forgotten the circumstance myself"; and had showed other faulty recollections such as the number of times *Thespis* was performed.

PIERREPONT MORGAN LIBRARY

The original full manuscript score for *Pirates*, in Sullivan's handwriting, is in the Pierrepont Morgan library in New York. A consultation of this manuscript amply bears out Mr Walters' contention. It is quite obvious that the first part of the "Climbing over Rocky Mountain" chorus (until just before the first entrance of Edith) was originally part of the *Thespis* manuscript, and that Sullivan simply cut it out and inserted it into the manuscript of *Pirates*. The second part of the chorus, from the entrance of Edith, was treated differently. Here Sullivan copied out the music afresh, at about the same time as he wrote the rest of the *Pirates*. Evidence for these statements is:

1. Sullivan used different music paper for different parts of *Pirates*. Some had 16 staves per page, some 18, and some 22. The first part of the "Climbing" chorus is on 22-stave paper; the second part on 18-stave paper, though the number of staves with music on them is the same (Sullivan drew bar lines through only 19

of the 22 staves).

2. There is an obvious difference in the handwriting. I believe both were written by Sullivan, but in the first part of the chorus the writing, both notes and words, is much more carefully done; a different pen was certainly used. The writing in the second part is very much like that in the rest of the *Pirates* manuscript.

3. The words of the first part of the *Thespis* number are mostly the same as those in *Pirates*, but there are some differences. Where these differences exist in the first part, the original words of *Thespis* are in the manuscript, and have been lightly crossed out (so that they still are quite legible) and the new words written above. Namely, "lads and lasses till the mountain tops the mountain" has been crossed out, and "little lassies till the bright sea shore" written just above. The original *Thespis* words are not found in the second part of the manuscript.

4. On the first page of the number, the manuscript indicates the instruments and voices on each stave. Two staves are allotted to the chorus. The top chorus stave is clearly marked "Soprano" and the lower stave "Tenor-bass." This is crossed out. The chorus in *Thespis* was for men as well as women, while in *Pirates* only the women sing it.

5. One of the instrumental staves was originally marked triangle and snare drum. The snare drum is crossed out. There is no snare drum anywhere else in the *Pirates* manuscript.

6. The heading of the entire number was originally "Chorus with solos." The last two words of this are crossed out and replaced with "of girls."

SNARE DRUM

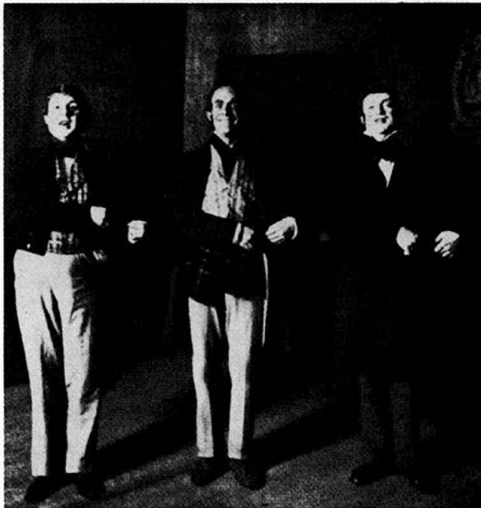
From the above evidence the first part of the "Climbing" chorus, now located in the *Pirates* manuscript I, was originally part of the *Thespis* manuscript; of that there is no manner of doubt, no possible doubt whatever.

COX & BOX: or, The Long-lost Music

By David Russell Hulme

Cox and Box, or The Long-lost Brothers, Sullivan's earliest excursion into the realms of operetta, remains the best known of the pieces in which he collaborated with a librettist other than W. S. Gilbert. Yet today the little "triumviretta," libretto by F. C. Burnard, is most familiar in a version considerably shorter than that which delighted audiences in the 1860s and '70s.

The current performing version dates from 1921 when the D'Oyly Carte Opera Company, in need of a short curtain raiser, added the piece to their repertoire. Since *Cox and Box* as it stood ran for about an hour, a good deal of pruning was necessary to make it suitable for this purpose. The task was entrusted to Harry Norris, the company's musical director, and J. M. Gordon, the famous stage director of that period. This was not the first time for the operetta to be presented in shortened form. Richard D'Oyly Carte had brought such a version to the stage of the Savoy Theatre on December 31st 1894, keeping it there for 66 performances as a companion piece to *The Chieftain*, Sullivan and Burnard's reworking of *The Contrabandista*, the two-act operetta produced following their fruitful partnership in *Cox and Box*.



Leo Darnton (Box), Darrell Fancourt (Bouncer), Sydney Granville (Cox).

The earliest published edition of *Cox and Box* was the vocal score issued in "Boosey & Co.'s Comic Operas and Musical Farces." The date usually given for publication is 1871, although doubt is cast on the accuracy of this by the existence of a presentation copy inscribed

"May 1869" in the Pierpont Morgan Library, New York. A pencilled note on the title page of the manuscript full score (i) suggests that the vocal score was actually ready much earlier: "V.S. del. July 1867." The piano reduction, made by Sullivan, follows the manuscript full score with only a few points of difference. The most important variation concerns a short section of "The Gambling Duet" (a piece omitted in the Norris/Gordon version), whilst others mainly involve performance indications.

Only a piano was used to accompany *Cox and Box* in its original format, as a private party-piece. Seemingly accompaniments were never fully worked out, Sullivan preferring to extemporise one when occasion demanded. The orchestral score, with the exception of the overture, was prepared for a charity performance given at London's Adelphi Theatre on 11th May, 1867. The overture, dated July 23rd 1867, was first performed with the operetta in a further charity performance, at Manchester's Theatre Royal, on 29th July that same year. Thomas German Reed, who had acquired the rights to *Cox and Box* after the Adelphi performance, mounted the piece commercially at St. George's Hall, London. It opened on 29th March, 1869, and ran for 300 performances, but with an accompaniment of only piano and harmonium. How close the Adelphi version is to the earlier private performances it is difficult to say. It would be reasonable, however, to assume that the details of the music had been fully worked out prior to the preparation of the orchestral score, especially in view of the fact that labours in the direction were only completed a few hours before the first performance with the band.

Rollins and Witts record that for the revival in 1894 *Cox and Box* was given in a shortened form (ii). Since a revised vocal score was not issued following the appearance of this curtailed version and no documentary evidence is at hand, it is not possible to discuss with certainty the extent to which the piece was cut and modified. However, the manuscript full score contains numerous pencilled instructions and amendments in two different hands. Most of these can be attributed to Norris but the rest, some of which duplicate Norris's alterations, may well relate to an earlier production than his. Since I have found no evidence to suggest that the work was cut when presented by German Reed, a reasonable proposition would be that the deletions, together with the other notes in the same hand, date from 1894.



J.M. Gordon



Harry Norris

The existence in the manuscript full score of cue lines inserted by François Cellier, musical director at the time of the 1894 revival, certainly suggests that this copy was the one from which he worked. Comparison with other samples of Norris's musical and longhand script enable one to note, with reasonable certainty, the extent of his contributions to the *Cox and Box* manuscript full score. However, the identity of the person responsible for the remaining modifications is by no means as clear. George Baird, one of Sullivan's regular copyists, is a possibility; but this suggestion is only put forward after comparisons with inconclusive fragments in Baird's hand.

The alterations which I suggest date from 1894 are not extensive, involving the transposition of certain sections and the deletion of repeated material which remains intact elsewhere in the score. Norris, however, cut a good deal of music which did not reappear in the piece and specified further transpositions. He was also responsible for retouching the orchestration in several places – adding brass parts in bars 77 to 82 of the Overture, for example – his efforts in this direction being retained in the standard available band parts. Unfortunately Sullivan was disconcertingly casual when it came to his minor adjustments of instrumentation, often changing a part without entering the revision into the full score. Given the possibility that Norris had access to authoritative band parts – perhaps those of the 1894 revival, when Sullivan might easily have slipped in a few changes – one cannot dismiss the modifications as wholly spurious. Certainly Sargent, whose efforts to present authentic orchestrations at the 1926 Princess Theatre season (which included *Cox and Box* with *H.M.S. Pinafore*) are well known, seems to have permitted them to stand.

Following the production of the newly revised *Cox and Box* in 1921 Boosey and Hawkes published their 'Savoy Edition' of the operetta (a vocal score, with libretto, re-using Sullivan's transcriptions) between the months of August and October of the same year. This probably presents *Cox and Box* as first staged by Norris and Gordon, although the version most recently performed by the D'Oyly Carte Opera Company, and the one with which the band parts correspond, differs in a few points. The most important difference is the omission of the sung finale. This does appear in the band parts, however, as an alternative to the melodrama used for many years to end D'Oyly Carte performances. The extent of the other cuts can be discovered by comparing the 'Savoy Edition' with D'Oyly Carte recordings.

The purist may object to the editorial activities of Norris and Gordon. Personally I feel that their radically revised *Cox and Box* is justified by the reasonable assumption that, had it not come into existence, the little "triumviretta" would have lain neglected, in company with so much of Sullivan's other music. This is not to say that the curtailed version should supersede the original. In the Norris/Gordon edition *Cox and Box* has proved itself a popular and successful curtain-raiser: let it continue to do so. Those performers interested in the revival of Sullivan's neglected stage works, however, might well direct attention to the authentic *Cox and Box*.

- (i) I am grateful to the Trustees of the Pierpont Morgan Library, New York, for supplying me with a microfilm of the manuscript full score.
- (ii) C. Rollins and R. J. Witts, *The D'Oyly Carte Opera Company in Gilbert and Sullivan Opera*, London, Michael Joseph, 1962, p. 15.

DIARY OF FORTHCOMING AMATEUR PRODUCTIONS

Studley – Astwood Bank A.O.S. **Mikado** 2-7 March Palace Theatre Redditch
Old Colwyn – Bryn Elian School **Mikado** 2-8 March Drama Hall
Sheffield – Meersbrook Park O.S. **Iolanthe** 2-7 March United Reformed Church Hall
Oundle G & S Players **Sorcerer** 2-7 March Victoria Hall
Swindon G & S Society **Yeoman** 2-7 March Wyvern Theatre
Lewisham O.S. **Mikado** 2-7 March Lewisham Concert Hall
Rochdale Phoenix O.S. **Mikado** 2-7 March Kirkholt Community Centre
Glasgow Orpheus Club **Grand Duke** 2-7 March King's Theatre
South Shields G & S O.S. **Ruddigore** 2-7 March Marine & Technical College Theatre
Wolverhampton – Codsall High School **Mikado** 2-6 March
Ware O.S. **Pirates** 3-7 March Castle Hall Hertford
Liverpool Bentley A.O.S. **Pirates** 3-7 March
Royal Holloway College Savoy O.S. **Mikado** 4-7 March Founder's Hall
Bath – Newton Park College **Patience** 5-7 March Assembly Hall
Weymouth Grammar School **Trial/Pinafore** 6-7 March Weymouth Pavilion
Molesey O.S. **Mikado** 8-14 March
Kirkcaldy G & S.S. **Iolanthe** 9-14 March Adam Smith Centre
Crewe A.O.S. **Mikado** 9-14 March Lyceum Theatre
Basingstoke A.O.S. **Iolanthe** 9-14 March Haymarket Theatre
Blandford Camp M. & D.S. **Pinafore** 9-14 March Princess Mary Hall
Bath O. & D.S. **Patience** 9-14 March
Dunfermline G & S.S. **Patience** 10-14 March Carnegie Hall
Ruthin & District A.O.S. **Gondoliers** 10-14 March Town Hall
Wigan – Orrell & Dist. G & S S. **Iolanthe** 10-14 March
Portsmouth Polytechnic D. & M.S. **Patience** 10-14 March Park Building
Heckmondwike Players **Pirates** 10-14 March Heckmondwike Grammar School
G & S Society of Edinburgh **Yeomen** 10-14 March King's Theatre
Nottingham University G & S.S. **Patience** 10-11 March Great Hall
Manchester University G & S S. **Patience** 10-15 March Renold Theatre
Elstree School **Pinafore** 12-14 March Gym Hall
Manchester – Chorlton High School **Iolanthe** 13-14 March
Leicester G & S O.S. **Grand Duke** 16-21 March Little Theatre
Birmingham Savoyards **Iolanthe** 16-21 March Old Repertory Theatre
Newcastle University G & S S. **Pinafore** 17-21 March The Playhouse
Borehamwood O.S. **Gondoliers** 17-21 March Hertsmere Civic Hall
Shoreham – King's Manor School **Iolanthe** 17-21 March
Shaftesbury Schools Choral Society **Iolanthe** 17-21 March Shaftesbury Arts Centre
Bristol Whitefield School **Mikado** 17-20 March
Leeds G & S S. **Trial/Pirates** 18-28 March Civic Theatre
Newcastle upon Tyne – Dame Allan's Girls School **Gondoliers** 18-20 March
Edinburgh Academy **Mikado** 18-21 March The Prep. Hall
Hurstpierpoint College **Pirates** 18-21 March The Theatre
Warwick School **Trial/Pinafore** 18-21 March Guy Nelson Hall
Nottingham – Arnold Hill School **Pirates** 19-21 March
Brighouse Girls' Grammar School **Mikado** 19-21 March Rydings Hall
Limerick – Cecilian M.S. **Pirates** 20-29 March Crescent Theatre
Oldham – Hope Entertainment Society **Ruddigore** 21-28 March Assembly Hall
Ware – St. Edmund's College **Mikado** 21-22 March
Northwood – Merchant Taylors School **Mikado** 21-23 March
Southend on Sea O.S. **Gondoliers** 23-28 March Cliffs Pavilion
Marlow A.O.S. **Utopia** 23-28 March
Gosforth United Reformed Church M.S. **Ruddigore** 23-28 March Church Hall
Darlington – Bondgate M.S. **Trial/Pinafore** 23-28 March Bondgate Church Memorial Hall
Northampton G & S Group **Ruddigore** 23-28 March 1980 Royal Theatre
Langholm A.O. & D.S. **Mikado** 23-28 March Buccleuch Hall
Plymouth G & S Fellowship **Trial/Pinafore** 23-28 March Hoe Theatre
Newcastle University G & S S. **Pinafore** 23-27 March New Tyne Theatre
Melksham – George Ward School **Iolanthe** 23-28 March
Ruislip Operatic **Iolanthe** 24-28 March Winston Churchill Hall
London – Manor House Hospital O.S. **Sorcerer** 24-28 March The Institute
Doncaster – Arncliffe Grammar School **Sorcerer** 24-28 March
London Alley's School **Patience** 24-28 March
Hinchley Manor O.S. **Iolanthe** 25-28 March Surbiton Assembly Rooms
Falkirk – Forth Valley G & S Group **Trial/Pinafore** 25-28 March
Chipping Sodbury School **Pirates** 25-28 March Drama Hall

Nottingham – Clarendon College **Trial** 26-28 March
 London – St. Thomas' L.O.C. **Ruddigore** 26-28 March The Stanley Halls
 Blyth – Beaconsfield A.O.S. **Mikado** 28 March – 4 April Phoenix Theatre
 Gosport – Brune Park O.S. **Pinafore** 30 March – 5 April Brune Park School
 Glossop O.S. **Patience** 30 March – 4 April
 Upper Clyde O.S. **Pirates** 30 March – 4 April Lanark Memorial Hall
 Carmarthen O.S. **Ruddigore** 30 March – 4 April St. Peter's Civic Hall
 Bolton – New Rosemere A.O.S. **Pirates** 30 March – 4 April St. Paul's Parochial Hall
 Birmingham – Hodge Hill School **Ruddigore** 30 March – 4 April
 Kings Langley L.O.C. **Iolanthe** 30 March – 4 April Community Centre
 Windermere – Lakes School **Ida** 31 March – 3 April
 Hull High School for Girls **Patience** 31 March – 2 April
 Banstead & Nork A.O.S. **Iolanthe** 31 March – 4 April Bourne Hall Ewell
 Ripon Grammar School **Trial** 1-4 April
 Norwich – Thorpe St. Andrew School **Iolanthe** 1-3 April
 London – Chiswick School **Pirates** 1-4 April Lower School
 St. Peter's Ealing A.O.S. **Iolanthe** 1-4 April
 Hatfield – Bishops Hatfield Girl's School **Mikado** 1-3 April
 Maidstone School for Boys **Iolanthe** 2-4 April
 Bristol – Filton High School **Pirates** 2-4 April
 Worthing O.S. **Ida** 4-11 April Assembly Hall
 Derby – Melbourne & District O.S. **Mikado** 6-11 April Public Hall
 Dursley O. & D.S. **Mikado** 6-11 April Lister Hall
 Blackwood A.O.S. **Mikado** 6-11 April Miners Welfare Hall
 Grimbsy Savoy O.S. **Pinafore** 6-11 April Cleethorpes Memorial Hall
 Erith O.S. **Gondoliers** 6-11 April Erith Theatre
 Petts Wood & District O.S. **Patience** 6-11 April Civic Theatre Hall Orpington
 Chard L.O.S. **Iolanthe** 6-11 April Guildhall
 Seaton – Axe Vale A.O.S. **Pinafore** 7-11 April Town Hall
 Coventry Savoy O.S. **Patience** 7-11 April College Theatre
 Burgess Hill O.S. **Patience** 7-11 April Martlets Hall
 Warwick – Kineton High School **Iolanthe** 8-10 April
 Belfast – Fortwilliam M.S. **Patience** 8-10 April
 Wolverton & District G & S S. **Patience** 8-11 April Stantonbury Theatre
 Maidenhead O.S. **Gondoliers** 9-11 April Desborough Hall
 East Berkshire O.S. **Patience** 10-11 April
 East Norfolk A.O.S. **Mikado** 20-25 April Broadland School Hoveton
 Derby – Rose Hill M.S. **Pinafore** 21-25 April Guildhall
 Brentwood O.S. **Gondoliers** 24-25 April Chelmer Institute of Higher Education
 Tunbridge Wells A.O. & D.S. **Yeomen** 27 April – 2 May Assembly Hall
 Tenbury A.O.S. **Mikado** 27 April – 2 May Regal Community Centre
 Blackpool St. John Vianney O. & D.S. **Patience** 27 April – 2 May Upper School Hall
 Newcastle New Tyne Theatre & O.C. **Yeomen** 27 April – 2 May
 Leicester – Spencefield A.O.S. **Sorcerer** 27 April – 2 May Y.M.C.A. Theatre
 Risley O.G. **Mikado** 28 April – 2 May Intimate Theatre – Palmer's Green
 West Bridgford O.S. **Mikado** 4-9 May Co-op Arts Theatre
 Croydon O. & D.S. **Gondoliers** 4-9 May Ashcroft Theatre
 Worcester – Great Witley O.S. **Ruddigore** 4-9 May Swan Theatre
 St. Austell Parish Church G & S S. **Ruddigore** 5-9 May Parish Church Hall
 Lyme Regis A.O.S. **Trial/Sorcerer** 5-9 May Marine Theatre
 Sedburgh School **Gondoliers** 5-9 May Powell Hall
 Heysham Parish Choral Society **Sorcerer** 5-9 May
 Birmingham – St. Edmund Campion School **Pirates** 6-8 May Hall
 Wallington O.S. **Gondoliers** 6-8 May Carshalton Hall
 Central Newcastle High School **Pinafore** 11-16 May Hall
 Huddersfield & District G & S S. **Ruddigore** 11-16 May Venn Street Arts Centre
 Southwick O.S. **Patience** 12-16 May Barn Theatre
 Walsall G & S Club **Yeomen** 12-16 May Darlaston Town Hall
 Sittingbourne – Applegate **Pirates** 12-16 May Town Hall
 Island Savoyards **Yeomen** 12-16 May Shanklin Theatre
 Poynton G & S S. **Ruddigore** 12-16 May
 Chelmsford – Trinity Methodist Drama & Music Fellowship **Gondoliers** 12-16 May
 Stevenage Lytton Players **Mikado** 12-16 May
 Wooler – Glendale Choral Society **Mikado** 13-16 May
 London – Grosvenor Light Opera Co. **Yeomen** 13-16 May Collegiate Theatre, 15 Gordon St., W.C.1.

Nottingham - Bluecoat G & S Co. **Ruddigore** 18-23 May Co-op Arts Theatre
Harrogate & District G & S S. **Iolanthe** 18-23 May Harrogate Theatre
Torbay G & S S. **Mikado** 18-23 May Palace Avenue Theatre Paignton
Birmingham - Quinton O.S. **Yeomen** 19-23 May Old Repertory Theatre
Cheltenham - Cotswold Savoyards **Patience** 5-13 June Playhouse Theatre
Chesterfield G & S S. **Mikado** 10-13 June Civic Theatre
London - The Young Savoyards **Utopia** 11-13 June Greenford Hall
Glasgow - Hutcheson's Grammar School **Patience** 16-19 June Hall
Perth High School **Pirates** 17-20 June Hall
London - G.E.O.I.D.S. **Ida** 19-20 June Cripplegate Theatre
Southampton O.S. **Ruddigore** 30 June - 4 July Nuffield Theatre
Hove - Wandering Minstrels **Ida** 8-12 September Blatchington Mill

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- 23 February: Royal Shakespeare Theatre,
2 March: Congress Theatre, Eastbourne
9 March: Kings Theatre, Southsea
16 March: Kings Theatre, Southsea
23 March: New Theatre, Oxford
30 March: Tameside Theatre, Ashton-under-Lyne
6 April: Tameside Theatre, Ashton-under-Lyne
13 April: Alexandra Theatre, Birmingham
20 April: Alhambra Theatre, Bradford
27 April: New Theatre, Hull
4 May: Haymarket Theatre, Leicester
11 May: Grand Theatre, Blackpool
18 May: Grand Theatre, Blackpool
25 May: Theatre Royal, Norwich
1 June: Theatre Royal, Norwich
8 June: Theatre Royal, Brighton
15 June: Theatre Royal, Brighton
22 June: Theatre Royal, Brighton
29 June: Cliffs Pavilion, Southend-on-Sea
6 July: Big Top, Jesus Green, Cambridge
13 July: Big Top, Jesus Green, Cambridge.

CAST LISTS

London Season 1980-1.
(Understudies shown in brackets)

RUDDIGORE

- Robin Oakapple **Peter Lyon** (Alistair Donkin)
Richard Dauntless **Meston Reid** (Barry Clark)
Sir Despard **Kenneth Sandford** (Bruce Graham)
Old Adam **Michael Buchan** (Michael Lessiter)
Sir Roderic **John Aylton** (Alan Rice)
Rose Maybud **Jill Washington** (Alexandra Hann)
Mad Margaret **Lorraine Daniels** (Pamela Baxter)
Dame Hannah **Patricia Leonard** (Jill Pert)
Zorah **Jane Stanford** (Janet Henderson)
Ruth **Helene Witcombe** (Felicity Forrest)

Margaret Williams took the part of Celia in *Iolanthe* from January on. Michelle Shipley left in February.

WANTED

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THE SAVOYARD

THE SAVOY THEATRE 1881-1981



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From the ILN 15 October 1881

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INTRODUCTION

The present time is crucial indeed for the D'Oyly Carte Company. Substantial support has to be raised by next February, or the Company will cease to exist. We describe elsewhere in this issue the efforts that have been made to "Save D'Oyly Carte". We hope that you, together with our friends and supporters throughout the world, will do everything you can – as soon as you can.

This edition is also an occasion for celebration. Next month the Savoy Theatre reaches its hundredth birthday. The theatre was built with money raised by the operas. It was built specifically as a showcase for the

operas – and as a suitable home for their audience. It set a new visual style, fresh standards of comfort, safety and care for the theatre-going public.

D'Oyly Carte is worth saving for its tradition. In the Savoy Theatre, D'Oyly Carte gave Britain and the English speaking world the opportunity to enjoy the musical theatre – and be proud of it.

D'Oyly Carte is worth saving for its future. The Company is enthusiastic, both young and young in heart, and keenly committed to improvement.

It will not be easy to raise the money. But let's do all we can to help the show go on.

100 ELECTRIFYING YEARS

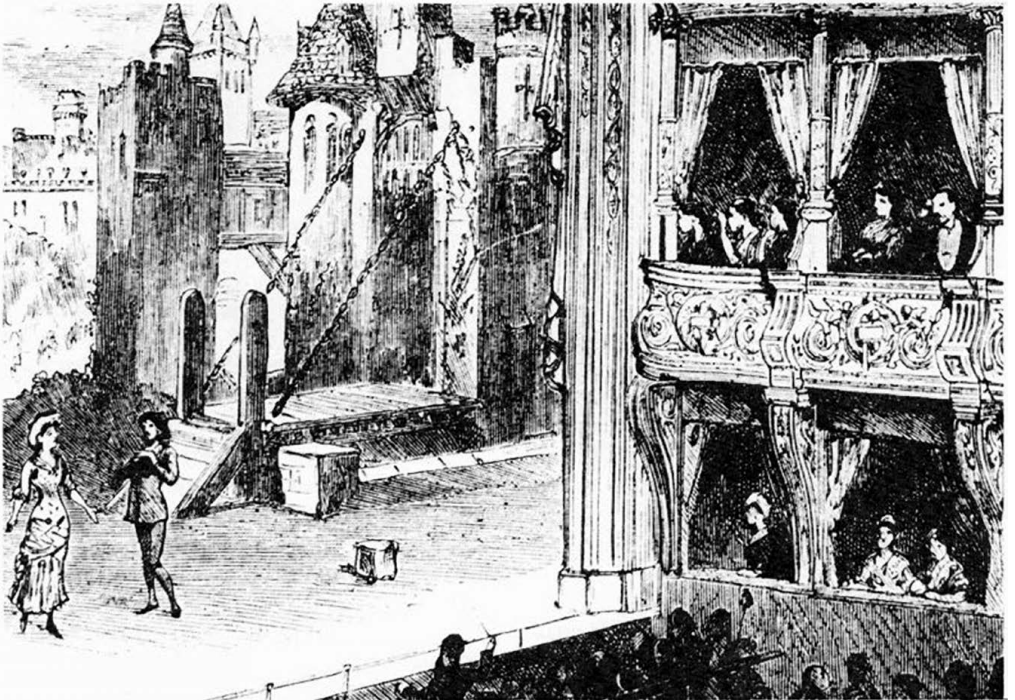
At 8.45 pm on Monday 10th October 1881, after the National Anthem had been sung in right loyal fashion, the lights went up at “the new handsome and commodious Savoy Theatre.” So reports the *ILN* of October 16th. As the lights were switched on, “there was a hum of expectation and anxiety throughout the house. The effect was instantaneous. A start, a tremor, and a pause, and then suddenly the auditorium was literally brilliant with the novel light . . . The electric light was cheered to the very echo, gazed at, admired and then cheered again . . .”

It is hardly surprising that the electric lighting almost stole the show on that first night. As *Building News* reported on 23rd September, this was the first instance of any public building being lighted permanently in all its departments by the electric light. “This has been undertaken by Messrs Siemens and Co, and the lights adopted are those introduced by Swan of Newcastle and known as the “Swan Incandescent Light”, the power necessary to generate the electric current for so many lights being supplied by powerful steam engines placed in a separate

building on the vacant land adjoining the theatre. These “Swan” lights are of a beautiful colour, and in no way impair the atmosphere of the theatre, and emit no heat; they are not of the piercing brightness of the electric light as seen in the streets and elsewhere.” In fact, there were about 1200 lights in the theatre.

The opera presented was *Patience*. On that first night Rutland Barrington as Grosvenor had temporarily lost his voice, but George Grossmith as Bunthorne sparkled as brightly as the new technology in his scene with the massive Alice Barnett (Lady Jane). Walter Browne, having replaced Richard Temple a month earlier, was reported to sing Colonel Calverley’s patter song with “excellent distinctness.”

As we celebrate the Savoy’s centenary, every theatre-goer, and not just the Savoyards, should recognise that the new theatre was very special indeed. Richard D’Oyly Carte, with Gilbert and Sullivan, had set out to provide a showplace – visually attractive, suitable for the operas, and with new standards of comfort, enjoyment, safety and convenience for the audience.



Opening night. The Graphic 17 December 1881

In 1877, Carte had looked over a site within the precincts of the ancient Royal Palace of the Savoy, once John of Gaunt's "fayrest mannor in Europe" – associated also with Chaucer and Henry Fielding. The area was known as Beaufort Buildings, but was still virtually undeveloped. The Victoria Embankment had been completed only in 1870. The site sloped steeply down from the Strand.

Building became a very fraught matter. In 1877 Carte employed Walter Emden, an architect whose work includes the Garrick and the Duke of York's theatres. Emden was adjudicated bankrupt in April 1878, but continued with the project.

Carte bought the site freehold early in 1880 for £11,000. Before purchase, Emden received an assurance from the Board of Works that they would open a new street on the south side, provided Carte contributed half the cost. Carte sent them his cheque in March 1880. But the Building Acts Committee and the Board then raised various objections. Carte wrote in a letter in *The Times* on 22nd May: "I am struggling in the meshes of red tape". He listed six stages that the plan had already had to pass through, followed by a further five – to culminate in the Lord Chamberlain's Office. "This is always supposing that I have not in the interval been driven to lunacy or suicide." On June 4th, and following yet further opposition, the Board gave its agreement.

As that problem subsided, another loomed. Emden, who had originally estimated £12,000 for building, told Carte on June 2nd that the lowest possible cost would in fact be £18,000. Carte thought this price was too high, ordered Emden to stay his hand, and dismissed him on June 8th. Emden sued for £1,790 for services already rendered and £3,000 for wrongful dismissal. This litigation continued until November 1881.

The tide turned when Carte engaged C.J. Phipps as his architect about a year before the eventual opening. Plans were drawn up and executed with speed and efficiency. Even so, it is interesting to note that as late as September 1881, October 3rd was being advertised as the date for opening. October 6th was also advertised. These final delays were almost certainly due to problems with the electric system. A com-

plete system of gas-lighting had been provided, but only "for use in case of emergency". It wasn't needed.

Carte announced his theatre in a letter to the *Daily Telegraph* in 1881. "On the Savoy Manor there was formerly a theatre. I have used the ancient name as an appropriate title for the present one."

The new theatre had 1292 seats. There were 18 excellent private boxes. The theatre was built without pillars, ensuring a clear unobstructed view from every seat. The interior design, by Collinson & Lock, was revolutionary in that it provided an austere and disciplined setting for the operas. Simple Renaissance plaster modelling was shaded in tones of white, yellow and gold – an absolute contrast to the hordes of cherubims, angels and partially draped ladies that were modelled on walls and ceilings of other theatres of the day. Instead of the usual painted act-drops, there was a gold-coloured satin curtain. Gilbert had a very clear idea of how his operas should be presented – he saw them as "operas of repose". The Savoy was the



Ramsgate Amateur Operatic Society

will present a revival of

THE MOUNTEBANKS

by W.S. Gilbert and Alfred Cellier

at the Granville Theatre, Ramsgate

12th-15th May 1982

Booking details in

next issue of Savoyard



first theatre with an environment where he could do this.

Phipps made a virtue of the fact that the site was sloping. Because the Savoy was on an island site, all parts of the theatre could be made easily accessible. It was the only island site theatre in London. Ease of access was further enhanced by having the entrances to the Upper Circle and Gallery from the Strand, the Stalls, Balcony and Pit being reached from the Embankment. The Savoy was the first London theatre built after the Fire Act of 1878, and showed a greater concern for safety than ever before. All parts of the theatre had at least two exits. The stage was completely separated from the auditory by a brick wall going right up to the roof. All entrances, passages and staircases were of fire-resistant materials. The fire hydrants were of a new, improved form, with the new Metropolitan Brigade gauge thread that enabled hoses to be connected more rapidly. It was the first time that this thread had been used for any private building.

The positioning of the theatre on the site allowed a virtually private road to be cre-

ated. Outside, a 70 foot covered way allowed 6 or 7 carriages to arrive simultaneously – parking at first nights was also a problem in the 1880s!

Carte's care for the audience was seen in innovations that survive to this day. He introduced the first ever queue, replacing the old hurly burly system whereby the strongest got the seats and the weakest did not even get as far as the wall! Ticket vouchers were printed with seating plans on the back. The first theatrical programmes as we know them today were printed for the Savoy theatre, replacing the old crudely printed playbills. The programmes were provided free of charge.

Another surprise for the first night audience was that the whisky served in the bars was real whisky, and the coffee was coffee, not chicory. Carte also abolished the custom of tipping attendants – this innovation too has survived, though it has not yet reached, for example, Paris!

So, all in all, there was quite a lot to celebrate on 10th October 1881. And those of us who are Savoyards have our own particular reason to mark the date.

Petersfield Amateur Operatic Society

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W. S. Gilbert  Arthur Sullivan

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Musical Director
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Costumes by Utopia Costumes

Producer
Michael Harding

Tickets, Block Bookings, Travel Details:
Ruth Firth, Mill House, Pulens Lane,
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C.J. PHIPPS

ARCHITECT OF THE THEATRE

Four men besides the cast took curtain calls on the glittering first night at the Savoy Theatre. Gilbert, Sullivan, D'Oyly Carte... and C.J. Phipps.

Charles John Phipps FSA was born in 1835 in Bath. His first major work was the rebuilding of Bath Theatre in 1862, after the old theatre had been destroyed by fire. Moving to London, he quickly won the pre-eminent position as a theatrical architect. He designed and directed the building of 12 London theatres, including the Savoy, Gaiety, Comedy, Shaftesbury and Princess's. He was responsible for over 40 theatres in the provinces. He also designed Leinster Hall in Dublin, the Star and Garter at Richmond and the Savoy Turkish Bath.

A high compliment to his work came when he was chosen to design the RIBA's own premises at 9 Conduit Street. Anyone who sees this building (today occupied by Christian Dior) cannot fail to be reminded that his native city was Bath.

The Savoy Theatre was the 34th theatre he designed, coming in the middle to late part of his career. It is a testimony to the unique chemistry generated in the partnership of Gilbert, Sullivan and D'Oyly Carte that the Savoy was the finest and most



C. J. Phipps Building News 1890

innovative of all his theatres. Certainly, critics of his time considered it to have "outdone all the architect's previous works".

Phipps died in May 1897, aged 62. Though ill with afflictions of heart and kidneys, he continued active in the theatre right to the last. He had felt sufficiently strong to run down to Dover to inspect the building of one of his theatres, took a severe chill, and died three days later. Less than three weeks before his death, his last London theatre, Her Majesty's, had opened in the Haymarket.

Halcyon Days have produced a Savoy Theatre centenary box, with the scene of the audience enjoying *Patience* designed and coloured by Barbara Brown. The edition is limited to 500 – the price is £35.

The Gondoliers Musical Box has a tiny Swiss movement playing "Take a Pair of Sparkling Eyes" Edition limited to 1000 – price £165. Part of the proceeds from the sale of the boxes will be donated to D'Oyly Carte.

Details from: Halcyon Days, 14 Brook Street, London W1Y 1AA.

Increase your appreciation of the operas and meet fellow-enthusiasts by joining

The Gilbert and Sullivan Society

Details from

Honorary Secretary, 273 Northfield Avenue, London, W5

Meetings held from October to May.

THE GILBERT AND SULLIVAN JOURNAL also available to

non-members for £3.00 per annum from Mr Ron Giffin,

54 Camborne Road, Morden, Surrey

PRODUCTIONS THAT SHONE AT THE SAVOY

The opening 10 years of the Savoy Theatre were monopolised by Gilbert and Sullivan. The last 8 operas premiered there – after *Patience*, *Iolanthe* opened on 25th November 1882 and *The Grand Duke* on 7th March 1896. *The Mikado* (672 performances from 14th March 1885) achieved the longest run. Revivals too were much in evidence. *The Sorcerer* with *Trial by Jury* was revived as early as October 1884. By 1898, *The Mikado* with three revivals had had 469 revival performances.

From *The Nautch Girl* in 1891, Richard and Helen D'Oyly Carte presented a fair number of other operas, some with libretto by Gilbert, some with music by Sullivan, some with neither. These include works that are still of interest today, notably *Haddon Hall* (1892), *The Chieftain* (1894) and *The Rose of Persia* (1899).

In the twentieth century, D'Oyly Carte productions of Gilbert and Sullivan at the Savoy Theatre have been spectacular, successful... but surprisingly few. Three operas had revivals in 1900 and 1901. The first Repertory Season, under direction of W.S. Gilbert, ran from December 1906 to

August 1907. Gilbert was knighted during this season. The second Repertory Season ran from April 1908 to March 1909.

The new Savoy Theatre opened on October 21st 1929 with a 22-week season by the Company. Henry Lytton, Leo Sheffield, Martyn Green, Bertha Lewis, Winifred Lawson and Marjorie Eyre all took part. The theatre had been totally redesigned – with only two tiers above the stalls, instead of three. Instead of 18 boxes, there was only one – the Royal Box. A completely new system of indirect lighting was used. The air-conditioning installed was such a revolutionary idea that the introductory brochure describes it as “washing and warming the air”. Architect Frank A. Tugwell achieved an increase of almost 50% in the auditorium by eliminating many of the original corridors and offices. Designer Basil Ionides, a great authority on Oriental art, decorated throughout in *Mikado* style.

The Company returned in 1932-3, in 1941 for an 8-week summer season, in 1951 for a 13-week Festival of Britain season, and for 13 weeks in 1954. There was a 15-week

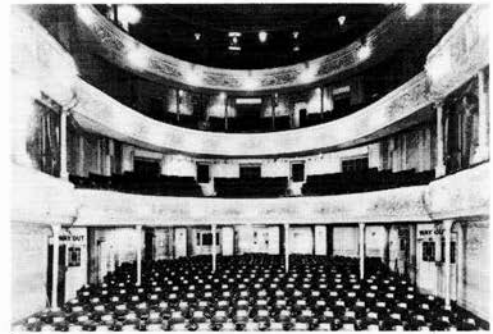


The new interior in 1929

season from December 1961, and a 16 week season from December 1963. Savoyards of that era will remember Thomas Round, Alan Styler, Donald Adams, Jennifer Toye and Gillian Knight. And also John Reed, Kenneth Sandford and Beti Lloyd-Jones.

Finally (so far!), to mark the centenary of *Trial by Jury*, 13 G & S operas and *Cox and Box* were presented in two hectic weeks from 25th March 1975. William Douglas Home's short play about Gilbert, Sullivan and D'Oyly Carte *Dramatic Licence* was presented with *Trial by Jury*.

Even the most ardent G & S fan may wonder what *else* has been presented in the Savoy's first 100 years. That must be the subject of a study in another magazine, but let us, invidiously, pick out some highlights. Granville Barker and H.B. Irving were great names in the second decade of this century. *Journey's End* by R.C. Sherriff was the final presentation in the old theatre in 1929. Robert Morley was *The Man Who Came to Dinner*, which lasted from December 1941 until August 1943. Margaret Lockwood appeared in *Spider's Web*



The original interior

from 1954-56. Elaine Stritch sailed in for Noel Coward's *Sail Away* in 1962. Andrew Cruickshank was in the long-running *Alibi for a Judge* (1965-7). The longest run of all was *The Secretary Bird* with Kenneth More; it had 1463 performances from October 1968 to June 1972. More recently, Tom Conti was seen in *Whose Life Is It Anyway?* (1978-9), John Alderton and Pauline Collins in *Rattle of a Simple Man* (1980-1). As we go to press, Francis Durbridge's *House Guest* with Susan Hampshire and Gerald Harper is going very strong.

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FORMER RESIDENCE OF W.S. GILBERT.

IF YOU WANT TO KNOW WHO WE ARE

GEOFFREY SHOVELTON talks to David and Elaine Stevenson

"D'Oyly Carte will survive!" declares Geoffrey Shovelton. Northerners are fighters, and not even the Arts Council can dismay them! He has a great respect for the Company, and is convinced that its work is often misunderstood and underrated by the critics.

All the same no company is perfect, and he would like a hard look taken at ways of improving the product. "We did jolly well last time," must be the attitude. "Let's see if we can do even better now."

The Company has the task of capturing and magnifying the magic of the world of the operas. D'Oyly Carte audiences do not simply attend the theatre; they go to meet old friends in the characters on-stage. There is the atmosphere of an 'at home' about performances, and the audience tradition passes easily from one generation to the next. "Its loss is unthinkable," says Geoffrey. "It is quite irreplaceable."

Part of his survival kit would be a television presentation of highlights from the shows. This would give excellent publicity and draw attention to some of the lesser-known operas.

"I would also love to see close involvement with schools in a continuing educational programme," he says. There would be immediate and long-term benefits for the Company, with an important enhancement of the general image. It would look active, imaginative and healthy, and attract interest accordingly. "This is something D'Oyly Carte could do supremely well," he maintains. "Besides the charisma of tradition, touring gives us the great advantage of visiting widespread areas of the country. And Gilbert and Sullivan provides youngsters with the ideal introduction to musical theatre."

A start was made in London last winter. Sadler's Wells was filled with children, many of them in a theatre for the first time. They came to see a demonstration including performing skills, use of stage lights, and changing of sets. As a theatre workshop package it would be developed into a complete educational experience, with a complementary range of talks available to

schools. Who but a former teacher would recognise the opportunities?

"We could become synonymous with education in the theatre," he observes. "A theatre workshop would integrate so closely with curricular activities that it would not be difficult to interest local education authorities in advance of our touring schedule." He envisages a prospectus describing facilities, with resource material suitable for a variety of age groups about the Company and individual operas. Projects would be suggested for implementation before, during and after visits to the theatre.

Born an only child in Atherton near Manchester, the young Shovelton had a loud voice and very fast speech. The former he attributes to relatives in the cotton industry. "Noise in the mills was so intense," he explains, "that communication had to be by sign language or yelling at the top of the voice. I grew up thinking everyone talked as loud as that!"

As a boy he was a prolific reader, and artistic skill was in evidence at an early age.



As Earl Tolloller



As Nanki-Poo



As Colonel Fairfax

Readers will recall his caricatures of colleagues and may also have seen his Christmas card designs. An elder cousin encouraged him to start scraperboard, calligraphy and drawing in ink. He is also competent in water colours, but prefers line drawing.

After graduating from Hull and London Universities, Geoffrey embarked on a career in education. For several years he was senior geography master in a grammar school. Meanwhile he continued to play the piano and organ, and his growing vocal talent blossomed under the direction of Dino Borgioli and Roy Henderson. Studies included voice production, oratorio, lieder and opera, and in 1964/65 he won prizes in international competitions in Belgium and Holland.

Winning distinctions in competition with experienced young professionals from the opera houses of Europe was an outstanding achievement. However, the strain of a dual career was taking an inevitable toll, and he felt frustrated at being unable to devote himself fully to either. The break came in 1971 when he had the choice between a lectureship at a college of education and a contract with Scottish Opera. "I miss teaching very much," he confides, "but not so much that I am anxious to return to it!"

After performing with Basilica Opera and the Chelsea Opera Group, Geoffrey joined D'Oyly Carte for the first time in 1975. He enjoys Gilbert and Sullivan immensely. Favourite roles are Nanki-Poo, Fairfax and Cyril. There is some fine singing for Nanki-Poo – and some pleasing work with Yum-Yum in Act 1! Fairfax demands careful character insight and chal-

lenges the actor. By contrast the extrovert Cyril has a flamboyant kissing song, an exquisite trio, and lots of clowning in female undergraduate robes. The song "Gently, gently, Evidently We are safe so far" was never more appropriate than when the show once resumed at this point after a bomb scare!

"Characterisation is a team consideration" he maintains. His aim is to create a strong, positive character who will blend with the other characters on-stage. In technique, he is fastidious with diction and seeks to modulate tone, delivery and pace to suit the character. The singing voice is less easy to vary, but careful thought is given to style and phrasing. Costumes, he feels, should be worn with all the assurance of everyday dress.

D'Oyly Carte audiences have a greater influence on performances than most other opera audiences in Geoffrey's view. "We do not perform merely in the presence of an audience," he argues. "We perform **to and for** an audience, and the sensitivity this develops keeps performances alive." Timing also assumes great importance. "I am happy to adapt details of my concept of a part" he says "if audience reaction shows there is a more effective way of playing them from their point of view."

Now living near Eastbourne, he enjoys the wholehearted support of his wife Margaret in a sometimes cruelly demanding profession. Heroically she puts up with continual absences, and looks after Claire (14), Dominic (10), Bruno (8) and all household problems while Geoffrey is away.

A handsome man with an imposing stage presence, he has all the attributes for success in opera, with some valuable additional skills for good measure. "You're too good to be true," declared one transatlantic acquaintance who found his enthusiasm too much to believe. Others find it hard to accept that he gets paid for something he enjoys so much. "But what do you do for a living?" they ask!

Like his colleagues, he endlessly pursues the elusive goal of artistic perfection. Constantly polishing all aspects of performance, he quests for new skills to do his work to the optimum. For the achievements of the D'Oyly Carte Opera Company he has a genuine admiration.

JOHN REED AT THE SAVOY

John Reed returned to the Savoy Theatre in April in his one-man show *A Song to Sing, O*. He appears as George Grossmith, being interviewed in his dressing room by an American reporter on the day of his last performance for D'Oyly Carte.

The set was the D'Oyly Carte set for *Cox and Box*. Costumes were supplied by Eileen Andrews of D'Oyly Carte Wardrobe. "I was amazed and relieved that I can still get into them." The play was written by Melvyn Morrow. Production Manager and Co-ordinator on behalf of the Savoy Theatre was Albert Truelove.



As Grossmith recounts the story of his career, the comedian's songs from the Savoy operas come naturally into the action. John Reed has lost none of his style and sparkle in favourites such as "The Nightmare Song", "Tit Willow" and "A Private Buffoon". Yet the overriding impact of the evening is that of the character of GG himself – a likeable, funny and very talented man.

"I always envied Grossmith for having the chance to create the roles," says John Reed. "I would have liked to create at least one myself. But by creating Grossmith on stage, at least I am creating a role. And I believe we must have something in common – after all, we played the same parts for a long time."

The songs Grossmith wrote himself are highly enjoyable. "See Me Dance the Polka" is the best known; John Reed performs it brilliantly to close the first act. "The Muddle Puddle Porter" and the "French Verbs" song were also very well received.

Though no longer in the D'Oyly Carte Company, John Reed remains active in Gilbert & Sullivan worldwide. His show at the Savoy was sandwiched in between playing Ko-Ko in Valletta, directing *Trial by Jury* and *HMS Pinafore* in Plymouth, followed by two months of directing in Boulder and Central City, Colorado.

John is also writing his autobiographical account of life with the D'Oyly Carte Company. Entitled *Nothing Whatever to Grumble at*, it will be published by Faber and Faber. "Nothing?" one might ask. "Well, hardly ever," John will reply.

John Reed never attempted to produce a carbon copy of George Grossmith in the comedian roles, nor indeed of any other predecessor. "What really matters is the audience – and audiences change. So I always related my performances to the audience, and I firmly believe that one neither can nor should stick in the mud." Nonetheless, two incidents spanning almost 30 years illustrate how closely John Reed follows in the Grossmith tradition.

"Soon after I joined the company, Miss Carte brought me a photograph of George Grossmith because she thought we looked so alike. And it's true, we both have the same sort of triangular face."

Last April, Mrs Rosa George came backstage. She is George Grossmith's granddaughter, and named after his wife Rosa. Born in 1907, she remembers when Grossmith would hold her on his knee and sing all those songs to her. "She hugged me and said I had brought it all back."

BATCHES OF DESPATCHES



*Vivian Tierney
as Josephine*



*Jennifer Toye as
the Plaintiff*



*Lyndsie Holland
as the Duchess
of Plaza-Toro*

Welcome back, Vivian Vivian Tierney who sang Josephine on the tour of Australia and New Zealand in 1979 is rejoining the Company in September. Vivian is a native of Manchester, and her first appearance will be at... the Palace Theatre, Manchester.

Zoom in to video As the interest in home video grows throughout the world, plans are advanced for the recording of operas with the Brent Walker group. *The Mikado*, *Iolanthe*, *The Pirates of Penzance*, *HMS Pinafore*, and *The Gondoliers* are scheduled to be produced in a London studio this winter. We hope to include a detailed account of the videotaping in the next issue of *The Savoyard*.

London Convention At the G & S Society Convention in London on May 30th, pages of this magazine became the libretto for a musical entertainment. David Mackie, whose second article on Sullivan's Style appears in this issue, lectured entertainingly on the subject, illustrating with musical examples on the piano. Would anyone like to set *Diary of Amateur Productions* to music?

In the evening Albert Truelove and Cynthia Morey produced a superb concert with recent D'Oyly Carte singers. The "surprise" guests were John Reed, Adrian Lawson, Billy Strachan, Michael Wakeham, Julia Goss, Lyndsie Holland and Jennifer Toye. Naturally enough, they sang the G & S numbers in the first half admirably, and

then there were a whole succession of delightful surprises in the second half as they sang Victorian music hall songs. A much bewhiskered Albert Truelove presided as M.C. The entertainment was made possible by the generous sponsorship of Barclays Bank.

Mr L.V. Deane according to *The Times* obituary in May, whilst Superintendent of Police at the height of the disturbances in Amritsar in 1947, quelled a rioting mob by sending in his police band playing Gilbert & Sullivan.

Vivienne Risley of Hayes is hoping to organise a concert in aid of the Save D'Oyly Carte appeal. She needs a venue within ten miles of Ealing, preferably in Central London. If anyone can help, please contact her on 01-573 4614.

Centenary Plate Isabel Randell has produced a beautiful plate commemorating the centenary of the Savoy Theatre. Each plate is individually hand-painted and is of finest bone china banded with gold. The design includes facsimile signatures of many famous stars. The edition is limited to 100. The price is £100 of which a percentage will be donated to the D'Oyly Carte Opera Trust. Details from: Isabel Randell Designs, 3 The Grange, Claines, Worcester.

LAST NIGHT 1981

by David Skelly

Fraser Goulding entered the orchestra pit. Alan Riches walked on, said "Good evening, ladies and gentlemen", received a rapturous round of applause and disappeared. After the overture to *Patience*, the curtain went up on the Act Two finale of *The Sorcerer* – with modifications! The curtain went down, curtain calls were taken and houselights went up. Company Manager Gordon MacKenzie then announced that the Company would give a 15 minute show with a two hour interval. He also announced he wanted to do his one man show, but had been unable to get a grant.

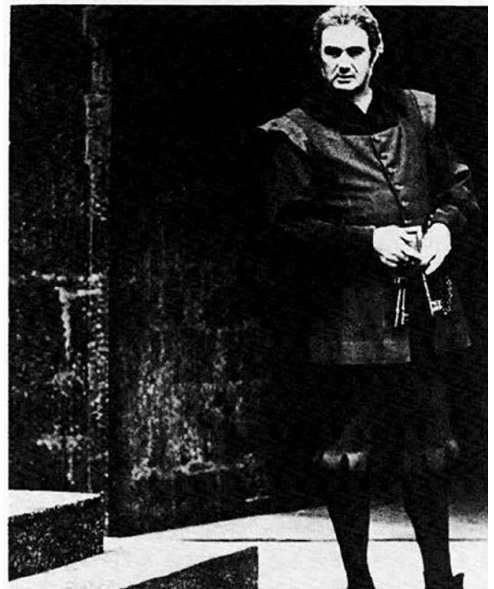
The curtain then went up on the opening chorus of *Sorcerer*. Beti Lloyd-Jones then played Mrs Partlet in Scouse and Lorraine Daniels played Constance in the refined accent of Mrs Thatcher. Kenneth Sandford came on as Dr Daly, looking almost as elderly as the Arts Council would have us believe. He was interrupted by a choir of Jill Washington, Lorraine Daniels, Peter Lyon and Geoffrey Shovelton. He had to shout to make himself heard over the Match of the Day theme while Alexis and Sir Marmaduke played tennis. Barbara Lilley as Mrs Mopp with a chorus of cleaners tapped through "I cannot tell what this love may be". Sir Marmalade (John Ayldon) in a pot of Savoy marmalade with Patricia Leonard sang a lament on the fate of the Company to the tune "Now wouldn't you like to rule the roast?" One memorable line was "We're in a jam and ought to be preserved". James Conroy-Ward sang the Sorcerer's song in top hat and tails. Clive Harré, Peter Lyon and Meston Reid sang the Rataplan trio from *Cox and Box*. Sir Roderic (John Ayldon) sang "The ghost's high noon". Alexis sang "O love" above the din of the rest of the cast trundling trollies, blowing whistles and buzzers, and throwing streamers and balloons. Thus ended the first half.

After the Court Music from *Utopia Limited* we were transported to a Wild West saloon bar. Jill Washington sang "Little Maid of Arcadée". Ken Sandford sang "O why am I moody and sad?" He, James Conroy-Ward (Davy Crockett) and Peter Lyon (Tonto) discussed the Company's

plight in dialogue from Act 1 of *The Mikado*. Red Indians then heralded a more humane Sitting Bull (John Ayldon) with Patricia Leonard. "From every kind of man obedience I expect, I'm the Emperor of Cheyenne". "And I'm his daughter-in-law elect!"

The Arts Council report (a death certificate on the Company) was read. Geoffrey Shovelton (Lone Ranger), Clive Harré and Meston Reid sang "Gently, gently". Wounded Peter Lyon sang "Alone and yet alive". "Although of native maids the cream" was sung by Jill Washington and Lorraine Daniels. The theme to *The Magnificent Seven* heralded a hoe down medley arranged by Paul Seeley: I am the captain of the Pinafore; This helmet I suppose; I have a song to sing o and Our Great Mikado. The men then danced "The jolly jinks of Pfennig Halfpfennig", a tour de force which was given a well-deserved encore.

As a reprise of "I have a song to sing o" was played, the curtain descended on Ken Sandford, alone on stage and holding the Arts Council report. Curtain calls and warm applause followed. Thank goodness this Last Night was not the last farewell of this young, enthusiastic and talented company.



Kenneth Sandford — alone and yet unaxed

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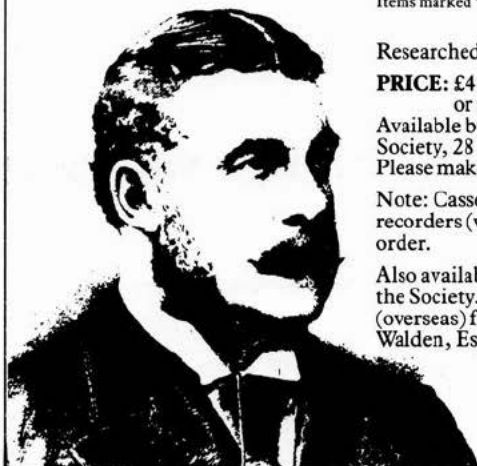
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THE FIGHT TO SAVE

Six months is a long time in a crisis. Since *The Savoyard* went to press for the March edition, tremendous efforts have been made to assure the survival of the D'Oyly Carte Company. So much has happened that it would be impossible to chronicle it all even in a large book, let alone a small magazine. No doubt other matters will arise between press date and publication date. No matter! Here briefly is the story so far:

The crisis was precipitated when the Arts Council refused a grant to the Company last December. A report by the Music Panel and Touring Committee of the Arts Council had recommended that £50,000 to £100,000 a year for three years should be granted to help with specific projects and improvements.

The refusal focused attention on the fact that the Company can no longer afford independently to tour with the operas. Costs have risen so steeply that there are now many venues where costs cannot be covered even if every seat is sold.

The Trustees announced that, unless substantial support was forthcoming, the Company would be compelled to close on July 18th at the end of its provincial tour.

The "Save D'Oyly Carte" appeal was quickly launched. At the same time, a new organisation The Friends of D'Oyly Carte was founded to give the many supporters of the operas the opportunity to play a more positive part in keeping the Company on stage.

The appeal got off the ground speedily. In the first week, members of the Company appeared in the BBC TV programme *Pebble Mill at One* – the Company was playing in Birmingham at the time. Advertisements were placed in the national newspapers. Special Save D'Oyly Carte leaflets were distributed at theatres where the operas were presented. There was an immediate generous response from the public. This was matched by an equally generous reaction by the cast. Even though their future was very uncertain indeed, they agreed not to audition for parts with other companies until there was time to see whether the D'Oyly Carte Company could continue.

Saved – for now!

The Trustees met on April 30th, and it was announced that the Company could continue at least until February 1982. This was the first positive piece of good news.

Money started to come in from D'Oyly Carte supporters by many different ways and means. 5-year-old Tracey Mitchell of Ashton-under-Lyne emptied her money box and sent £1. Two very generous individual donations came in – £2000 from London and £1000 from Manchester.

Support was literally worldwide. Lieutenant Mary M. Kell of the US Navy has been sending money regularly. The John Rurah Public School in Maryland collected during their performance of *HMS Pinafore*; music teacher George Gonderman sent in 228 dollars on their behalf. Cairo and Nairobi have joined the ever-growing list. In Britain, help has been received from places as far apart as the Scilly Isles and Shetland.



Alastair Donkin



Peter Lyon

6 things you can do

Cheques, please, payable to "Save D'Oyly Carte".
The address is: Save D'Oyly Carte, Tabard House,
116 Southwark Street, London SE1 0TA.

1. Send a donation.
2. Get your local society or group to give a performance for the appeal.
3. Hold a small social event – eg coffee morning or

VE D'OYLY CARTE



Lady choristers make a very appealing appearance on Blackpool beach

Some money has been raised in surprising ways. One enterprising group held a "sponsored silence", raising about £20 by not singing Gilbert & Sullivan. Miss Vokins collected £87 in the course of a coffee morning. Brian Hillerby of Mexborough has mounted the most tremendous one-man fund raising campaign with raffle after raffle, and posters in his shop window. He has already sent a cheque for £500, and more is on the way.

Nor has the cast merely sat back and waited for others to collect money on their behalf. Alistair Donkin and Christine George sent a letter to local opera societies and groups asking them to perform in aid of the appeal – this idea is already proving highly successful. Deeside Gilbert &

Sullivan A.O.S. raised £1,200 with a concert at the end of June. Peter Lyon sang with Cotswold Savoyards, and over £2,000 was raised. John Ayldon took part in a concert at Bexley Civic Centre in July, organised by Norman Le Fort. This raised £600, and it is hoped to present another concert soon.

Friends indeed!

Mailing of the *March Savoyard* was held back two weeks to include a leaflet announcing the formation of the Friends of D'Oyly Carte. The Friends will replace the Associate Members of the Trust, but there's a lot more to it than just a change of name. Friends will have the opportunity to be involved with the Company, and to help in the fight for survival. We look forward to the creation of local area groups to run their own social events and occasional fund-raising activities. We hope in future to present special performances in major cities based on our London Last Nights, and also to offer "Meet the Company" evenings on tour wherever we go. Of course, we recognise that some Friends will not be able to get out actively – we shall mail copies of *The Savoyard* to Friends, and we plan to supplement this with regular newsletters in between. The first in this series was sent to Friends last July. So whilst we are sorry that

to save D'Oyly Carte

cheese and wine party.

4. Arrange distribution of "Save D'Oyly Carte" leaflets locally, at a production or in a local shop. Leaflets available from address above.

5. Hold a jumble sale or sale of work.

6. If you or your group fund-raise regularly, please choose "Save D'Oyly Carte" as your next project. We need your help. We need it now.

the annual UK subscription has had to go up to £7, an increase had become necessary anyway, and we are confident you will be getting more for your money from now on.

The leaflet sent in March invited people to help by joining early as Friends of D'Oyly Carte. The response has been excellent – in fact, nearly half of our existing membership had joined by the end of July. Many sent additional donations to the "Save D'Oyly Carte" appeal. If you have not yet joined the Friends of D'Oyly Carte yourself, there should be a membership leaflet included with your copy of the magazine – provided our system has worked. If it has not, please write to Margaret Bowden, Friends Administrator. And if it has, please send in your subscription as soon as you can. We absolutely depend on the fullest possible support from our Friends.

Where are we now?

The appeal was launched with two specific targets. To clear the deficit on our year's running costs, we need £200,000. We need this money by February 1982. Longer term, we aim to raise £1 million to be invested so that it can produce an income that can be used to provide continuing financial support in future years. We must avoid having to make an SOS appeal repeatedly.

By the end of July, over £50,000 has been raised. This response is generous, and encouraging. But we are not yet out of danger. We shall continue to seek support from commercial sponsorship. We shall try to convince the Arts Council that D'Oyly Carte merits support because of our unique position in Britain's artistic heritage, and because of the fact that we tour longer and more widely than any other company in Britain.

But to a large extent, D'Oyly Carte's survival will depend on the continuing individual efforts of people who like the operas and the performers and the tradition.

The next few months, as Christmas draws near and the evenings draw in, are favourable times for having concerts and collections and jumble sales, and for signing cheques. These next few months will also be decisive in the fight to save D'Oyly Carte.

THE D'OYLY CARTE DECREASERS

by John Ayldon

On September 20th 1980 a diet club was formed at the Empire Theatre for anyone in the D'Oyly Carte Company who felt the need to shed a stone or two before reaching Sadler's Wells in December. Twelve apostles of the "Fight the Flab" Campaign were forthcoming, artistes and staff. Soon they were known affectionately as "The Dumpy Dozen", and the club was under way. Everyone agreed that the twelve should be called "the D'Oyly Carte Decreasers" (or DCDCs, for short) and a Slimming Song was composed (to the tune of "We are the Ovaltinies"), to be rendered at each weekly meeting, as follows:

We are the DCDCs

Happy girls and boys.

We turn our backs on all that fatten

Pull our belts in as they slacken.

If we should start to weaken

Hear our rallying call

"Because we are the DC Gang,

We'll slim before the Fall."

The Club motto, delivered at the end of each session, was to be: "A moment on the lips, a lifetime on the hips."

Each meeting, held at 1.30 pm on Saturday before the matinee, began with a weigh-in (scales were provided by a member). Each person's weight was recorded in an individual file. The rules were that if anyone had increased weight on any Saturday, they would pay a forfeit of 50p per lb into the kitty. This had started at £12, with £1 subscription from each member. If weight stayed the same or was lost, there was no forfeit. Everyone stated their goal weight to be reached by 13th December. A DCDC "Champ of the Week" badge was provided for the member who shed the most weight, also a "Piggy of the Week" award (a small plastic red pig, to be displayed on the dressing table) for the member with the most weight gained. The champion was also to provide chocolates for the entire gathering – as a special treat. They were always readily devoured with glee!

The Club provoked keen interest from the remainder of the Company, with collea-



John Ayldon — we slimmers are a jollier crew than you, perhaps, suppose

gues anxiously awaiting the weekly news of losses or gains. Weigh-ins often proved hilarious, with members shedding watches, jewelry, etc to lose those extra ounces. Many also wore lighter clothing, and some even stripped down to undergarments on a particularly bad week, accompanied by shrieks of joy or gasps of horror!

“Confession time” was equally amusing. One member stopped off for fish and chips. He felt so guilty he threw away half the chips! One passed a confectioners en route for an evening paper, determined to buy a chocolate bar on his return journey, only to be confronted with shutters down and the door being locked – “retribution, like a poised hawk, came swooping down upon the wrong-doer.” Two artistes, recognized as “Company gourmets”, found the experience quite trying, but triumphed in the end. One lady raided the larder at midnight, only to end up with violent indigestion! One visited a sauna before weigh-in and, being so dehydrated, drank two pints of water, only to show a gain of 1½ lb!

Needless to say, the Club was a tremendous success. At the final weigh-in on Friday 12th December, two members had lost 33 lb and 30 lb respectively. The total kitty money amounted to £37. It was decided to use this for a fish and chip supper at Nash’s Tudor Fish Restaurant in Leeds (renowned for its delicious high-calorie food) after *The Sorcerer* on that Friday. A presentation was made to the Champion of the Tour. It was agreed to recommence the Club in January, after the eating and drinking rigours of Christmas and New Year.

Special thanks are due to Heather Perkins, our wig mistress, for helping to organise the Club. She is our Champion of

Champions, having lost a total of 7 stones between May 1979 and January 1981. She acted as an inspiration to us all.

The Club was restarted in mid-January and acquired several new members. Subscription was increased to £2 per person.

Those members who by that time had reached their goal weight decided to stabilize and many continued to lose. Heather increased her loss to 7½ stones. The kitty was used for general celebrations, after a very successful tour, in Cambridge.



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HAPPY ANNIVERSARY, BETI

This month Beti Lloyd-Jones celebrates 25 years with the D'Oyly Carte Company. She joined as a chorister on September 3rd 1956. She comes from a highly musical family in North Wales. Her great grandfather was a well-known composer. Both her parents were singers. Beti herself first went on stage when she was four years old. She took part in local festivals and eisteddfodau, and broadcast on Children's Hour. She was trained by Madame Nellie Lewis who had been Clara Butt's accompanist.

By December, Beti was already understudying Joyce Wright. On her very first day Joyce was taken ill and Beti had to go on for her. "I started on Boxing Day and did a whole week." In 1958, she took the role of Saphir. She played Inez for 11-12 years and has appeared in all the contralto parts at one time or another. Currently she is Mrs Partlet in *The Sorcerer*.

"Very few of us had cars 25 years ago. We nearly all would be there for the train calls. We would have two or three coaches reserved for us. We were all very short of money – the girls would bring along food for the boys. Our wages were £10 a week, and we had to live entirely from that."

In those days, there was still a certain formality between choristers and principals. "I became second understudy for Ann Drummond-Grant. I clearly recall the day when Miss Grant gave me permission to call her 'Drummie'. Yet, as a Company, we were very close."



As Inez

Beti suffered a serious car accident in March 1962. She was in hospital until August. "When something like that happens, the Company back you up all the way. Many travelled long distances to visit me in hospital. Not a day went by without someone getting in touch. Letters, cards, all sorts of things."

When Beti returned to the stage, her leg movements were severely restricted. She had difficulty kneeling; the other choristers would surreptitiously help her. She discovered that *Patience* is an opera with a lot of kneeling in it.

Looking back over the 25 years, Beti believes that whilst there have been superficial changes, the important things about being in the Company have changed very little. "Still the same feeling of happiness while we're working. And we're still a family. In time of crisis, we stand back to back against all opposition. I think it's marvellous."

Beti sums up her first 25 years without any hesitation at all. "Very happy years. I don't regret a single moment."



As Mrs Partlet

INTRODUCING THE COMPANY / 56

CLIVE HARRÉ

"No-one in my family had ever been theatrical or musical. My parents probably were slightly aghast." With a perfectly secure job in a warehouse training to be a company representative, and aged 23, Clive Harré decided he was irretrievably hooked on singing opera. He progressed from the chorus of Woodford AO & DS in Essex to the Royal College of Music, where he was taught by Redvers Llewellyn. He studied at the London Opera Centre for three years, then freelanced, appearing with Phoenix Opera, Opera Rara and Opera Unlimited. He toured Britain with Opera for All (sponsored by the Arts Council!), learning his trade by singing three roles, shifting scenery and looking after the costumes.

Clive joined the D'Oyly Carte Company in August 1979, rehearsing with Leonard Osborn before the start of the autumn tour. He sings four principal roles – the Sergeant of Police, Sir Richard Chomondeley, Sir Marmaduke Pointdextre and Captain Corcoran (commanding HMS Pinafore). In these paramilitary roles, he has served longest as Sergeant of Police, clocking up 100 appearances during the last London season.

He sees the roles as very sharply differentiated one from another. "Captain Corcoran is very demanding. He's on for virtually the whole of the Second Act. The only period of rest is Josephine's aria. And 'Never mind the why and wherefore' is very much encored – rightly and enjoyably so. The Captain is a military figure of course, but he's also very human. I believe that he is perfectly happy to relinquish his command and that he will settle down happily with Buttercup. I wish Gilbert had written a sequel to the opera – I should like to see how they get on together."

Sir Richard Chomondeley was of course a real person. "I was fascinated to read about him in the history of the Tower. He was fairly young when he took over the position, and it was a post of great power and importance."

Sir Marmaduke requires a considerable vocal range, from top F sharp down to A. "He is very correct and strong on etiquette.



As the Sergeant of Police

Yet beneath his aristocratic exterior, I have to suggest real romantic passion. Sullivan's music for the part is rich in light and shade, varying swiftly from wildness to serenity."

The Sergeant of Police is demanding in a totally different way. "He is a humorous caricature. Yet he must also come across as a real human being – otherwise he's going to be terribly flat. He's quite a jolly little man. His beat is normally quiet and peaceful. He usually deals with children, scrumping apples and that sort of thing. Then suddenly he finds he's expected to do battle with a band of pirates. This makes him absolutely terrified. And that's why 'When the foeman bares his steel' is so funny. I think it's a tremendous role to play. I never get tired of doing it – each time, I can find something different about him and the things he does."

Clive began as an opera fanatic. He remains one. "D'Oyly Carte is unique because we take our operas out on the road for such a long time. We are out on tour far more than anyone else. I am convinced we bring enormous enjoyment to many, many people!"

THE SAVOY CHOREOGRAPHERS

(ii) — *Willie Warde* by David Powell

Willie Warde was born in 1857, and was thus the baby of the Warde family. It was as a baby (of fifteen months) that he made his first appearance on stage, in a music hall farce, *Young and Old Stagers*. When he left school he returned to the halls as a dancer. His first outstanding success was at the Standard Theatre, Bishopsgate, as Harlequin in the Christmas pantomime. In 1877 he joined John Hollingshead's company at the Gaiety, where, with very brief absences, he was to remain as a performer for over twenty-five years.

At Christmas 1878 the Gaiety made one of its rare excursions into the realm of pantomime. (G. and S. devotees have good reason to be thankful for this policy: had Hollingshead regularly produced pantomimes at Christmas, there would have been no *Thespis* in 1871, and thus, perhaps, no G. and S. partnership.) Warde was the obvious choice for Harlequin in *Jack the Giant Killer*, and from now on he was given a succession of parts in the dramas, comedies and burlesques (especially burlesques) that made up the Gaiety repertoire. His parts were generally small ones, but always such as to exploit his skills as

dancer, comic singer, and eccentric-character-actor. By the late '80's Hollingshead could regard Warde as part of the theatre's "fixtures and goodwill".

Willie Warde's most notable absence from the Gaiety was in 1884. The ballet *Coppélia* (condensed into one act) was given its first London performance that November, at the Empire Music Hall, with Warde as a highly-praised Dr Coppélius. But late-Victorian audiences had little time for the classics of ballet, and he never again had the chance to shine therein. Had things been different he might have shone indeed.

It was in 1889 that Warde first did choreography for the Savoy: *The Gondoliers*. His dances were familiar to generations of D'Oyly Carte fans, until they were swept away by Anthony Besch's entirely new production of the opera in 1968, though they can still be seen in amateur productions. The famous dance which accompanies Antonio's song is an exhilarating piece. And it has touching historical associations, for Antonio was one of Martyn Green's earliest parts with the Company, and one which obliged him to practise for hours on end the illusion of dancing normally when only able to put weight on one leg. It was this same dance which Sir Malcolm Sargent once nearly killed by insisting on taking the music at a snail's pace. He maintained that the chorus words could not be heard otherwise. Martyn Green triumphantly pointed out that they were "Tra, la, la, la" and thus disaster was averted. I hope it does not seem churlish to praise the old version of this particular dance at a time when Alan Spencer's beautiful performance as Antonio in the new production is still fresh in the memory. Long may he continue to delight us as the latest of the Savoy choreographers.

During the 1890's Warde took over from D'Auban as the Gaiety's regular choreographer. From 1896 he performed the same function at Daly's, where "Dances by Mr W. Warde" became part-and-parcel of Edwardian theatre-going. From 1899 he even took over for a while at the Savoy, which was one of D'Auban's last strongholds.



Willie Warde

Thus *The Lucky Star* and *The Rose of Persia* both had dances by Warde, though D'Auban returned to do *The Emerald Isle*.

As a performer he made a great hit in the topical ballet *Round the Town* at the Empire Music Hall in 1892. He was so well liked as Mr Rapless (the Oofless Swell) that his part was later expanded by the addition of a Salvationists' pas de deux, performed with Katie Seymour. This eccentric dance (with further echoes of Despard and Margaret?) became one of the successes of the theatrical season.

In the early 1900's Warde was most often to be found acting in the musical comedies at Daly's, but before and after the Great War he appeared at various other theatres. We may single out his appearance in J.M. Barrie's *Pantaloons* in 1905. Like Gilbert's *The Fairy's Dilemma* of the previous year (though the two plays are as different as their authors) it was inspired by the harlequinade of pantomime. That the harlequinade was now moribund was obvious (it had been ailing even in Gilbert's younger days), yet to sensitive lovers of the theatre such as Barrie and Gilbert it still held a fascination quite out of proportion to its state of health and apparently deriving from some ancient magic quality that refused to be exorcized. The (straight) actors in Gilbert's piece were instructed by a veteran pantomimist, Whimsical Walker, the clown. Barrie's play was partly peopled by real pantomimists, including Warde as Harlequin. Warde belonged to almost the last generation of performers for whom a thorough training in the dying art of the harlequinade was possible. He had not often exercised his talents as a harlequin since his early 20's, though at the benefit performance for Nellie Farren (the original Mercury in *Thespis*) given at Drury Lane in 1898, the pièce de résistance was a harlequinade in which Willie Warde was Harlequin, "and there has never been a better".

Born too late to find scope for his talents in pantomime, and much too late (or early) to do so in classical ballet, either as dancer or mime, Willie Warde inevitably developed his career on makeshift lines. Even at the time it was possible to feel a sense of wasted talents, though in an almost balletless age the remedy could not be discerned. This is the tribute of Seymour

Hicks, who appeared with Warde at the Gaiety from 1894 to 1897: "One of the greatest artists I have ever met in my life, who, though appreciated to a great degree, has never, in my opinion, been given half the praise due to him, was Willie Warde. His character sketches were Meissonier-like. His pantomime was of the simplest but perfection, and I never saw this real artist on the stage that I did not regret his lack of voice; for had he been able to speak – and by that I mean carry through a long part – in dialogue, he would have been the counterpart of the famous Monsieur Got in our theatre life and a figure very large in the public eye."

Willie Warde died on August 18th, 1943. The only work of his that outlived him was his *Gondoliers* choreography. These dances are very "Savoy opera" in style, sharp and cerebral in the D'Auban tradition, and cannot be taken as representative of the softer, more sensuous style which Warde later evolved for his musical comedy work. But they are still to be treasured, as our one precarious link with a remarkable artist.

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SULLIVAN'S STYLE

by David Mackie

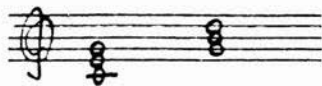
The second of a series of occasional articles

In the first of these articles (vol. xix, no.2) we looked at Sullivan's use of the repeated-note technique. Another characteristic trait is his fondness for tunes that are wholly or partly triadic. A triad is a 3-note chord formed by taking alternate notes of a scale; triads are in fact the basis of harmony. Here is a scale starting on C



A triad on C consists of notes C, E, G, or 1, 3 and 5; a triad on G consists of notes G, B,

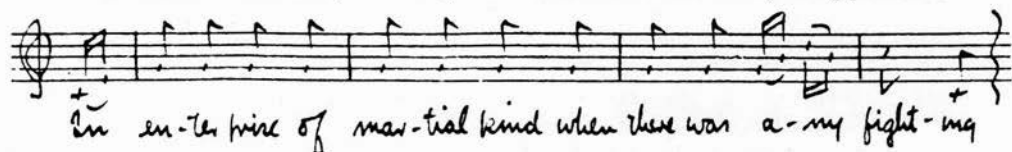
D, or 5, 7 and 9. Here are the triads on C and G



When triads are used melodically the notes are sounded separately, thus:



We now have something approaching a tune and at this point we turn to Sullivan for an example. In Act 1 of *The Gondoliers* (1889) we find a song for the Duke of Plaza-Toro, "In enterprise of martial kind..." Its opening phrase is



Reducing this to its melodic units we find that it consists of



... in other words, triads a and b as outlined in Fig. 3 separated by another example of the repeated-note technique. The final unit, c, is neither triadic nor "repeated" but is simply a way of rounding off the phrase.

Leaving aside units b and c we find that the opening consists of a simple triad followed by repetitions of the last note of that triad. This is a formula much favoured by Sullivan and examples can be found throughout the Savoy Operas, eg

a/ "For a British Tar is a soaring soul" (*HMS Pinafore*, 1878)

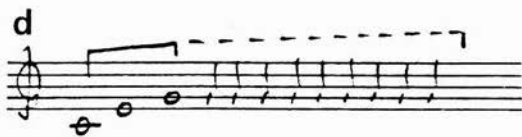
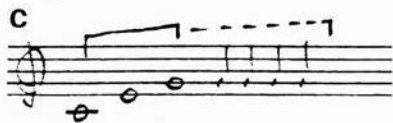
b/ "When you're lying awake with a dismal headache" (*Iolanthe*, 1882)

c/ "Brightly dawns our wedding day" (*The Mikado*, 1885)

and d/ the example we have already taken from *The Gondoliers*.

A comparison of these examples shows how all four derive from the same basic material.

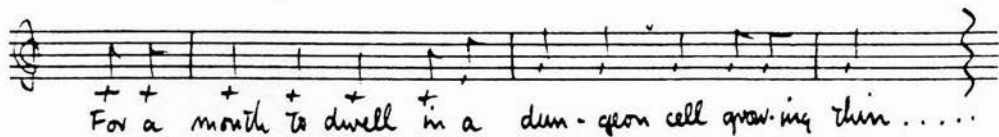




Not all triadic melodies need begin this way, however, and a further two examples show another combination of triad and repeated-note. At the beginning of Act 2 of *The Sorcerer* (1877) John Wellington Wells explains the absence of Lady Sangazure



and in the finale to Act 1 of *Princess Ida* (1884) we find that redoubtable trio of Arac, Guron and Scynthus singing.

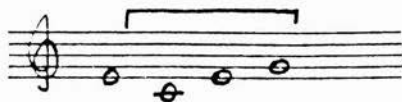


These turn out to be derived from a unit consisting of repeated-note, triad, repeated-note, thus:

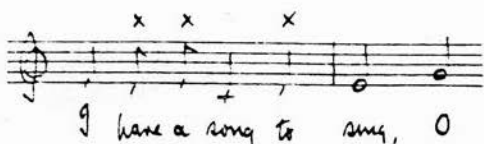


So far, our examples have shown tunes derived from the triad in its simplest form. Triadic melodies may, however, use the notes of the triad in any order and with repetitions. They may even contain notes that are not part of the triad, but these are usually of secondary importance particularly if the strong accents fall on the notes that are part of the triad. Such a melody is "I have a song to sing, O!" from *The Yeomen of the Guard* (1888).

If we discount the 2nd, 3rd and 5th notes our example can be reduced to



... which is clearly derived from a triad. It is said that Gilbert was partly responsible for this tune as Sullivan had found the lyrics difficult to set, partly due to the metre. Gilbert supposedly hummed the tune of an old sea shanty from which Sullivan fashioned the tune we know today. Whatever the truth of this, the provenance of the melody need not concern us. In its final form it stands as yet another example of the triadic melody, a form to which Sullivan was much addicted.



THE VOICE OF RUTLAND BARRINGTON

Following my review of the Walter Passmore *Mikado* in which I inferred that no recording existed of Rutland Barrington's voice, Mr David Short of Cardiff telephoned to inform me that he had a cylinder of Barrington, and very kindly sent me a cassette copy.

This proved to be extremely fascinating listening. Any initial fears I had about its genuineness were dispelled by the fact that the cylinder is announced in the practice of the time – "Mr Rutland Barrington will now sing... etc". The cylinder is Edison Bell cylinder no 6630. Research revealed that it is perfectly well known to cylinder collectors, being duly listed in the Phonograph Society's compilations. It appears to be Barrington's only record. What is remarkable is that no Gilbert & Sullivan scholar seems to have been previously aware of its existence.

The song is "The Moody Mariner" – an eminently forgettable piece of irrelevance, as is Barrington's interpretation of it. What is important is the actual sound of his voice. I had always assumed that the reason why Barrington had (apparently) not made any records was because his voice was of the thick, fluffy quality which did not record well on the acoustic gramophone. In fact, the voice is totally unlike what I had expected. It is of a crisp astringent tone – the sort of voice which **ought** to record well.

The voice bears considerable similarities in tone to the more familiar voices of Walter Passmore, Henry Lytton and Leo Sheffield. The similarity with the latter raises particular implications of interpretation, not obvious before. Sheffield's voice is unlike the voice of any other singer who **recorded** Pooh-Bah. This leaves the impression that

he was a somewhat isolated phenomenon. It now appears that his interpretation came direct from Barrington. Sheffield made his stage debut in the repertory seasons of 1906-7 and 1908-9 at the Savoy Theatre. Barrington returned to sing in the second of these, singing (for example) Pooh-Bah to Sheffield's Pish-Tush and Don Alhambra to his Luiz. Sheffield thus had every opportunity to hear the oracle and form his style on him. Thus the tradition was carried on.

The cylinder seems to have been made some time between 1904 and 1913. I have not, so far, been able to date it more precisely than that.

Michael Walters



Rutland Barrington as Sir Despard Murgatroyd

New Shirts New T-shirts and sweat shirts with the D'Oyly Carte motif have just come in. Both are machine washable. T-shirts, red with black motif, are £3.50. Sweat shirts, charcoal with white motif, are £6.95. VAT and UK postage are included. The shirts can be ordered from the D'Oyly Carte Opera Trust at Tabard House. When ordering, please state size (small, medium, large or extra large).



D'OYLY CARTE

GILBERT AND THE CLASSICS

OR: LATIN WORDS AND GREEK REMARKS

by Paul Seeley, Orchestra Manager and Repetiteur of the Company

*At this juncture I may mention
That this erudition sham
Is but classical pretension,
The result of steady 'cram'.
(The Grand Duke)*

Let us begin with a famous classical quotation: *Brekeke-kex-ko-ax, ko-ax*. In Victorian days schoolchildren with even the most superficial knowledge of the classics may well have been heard chanting those words, but how many today would recognize in them the croaking chorus from the *Frogs* of Aristophanes, known and mentioned even by Gilbert's Major-General?

Victorian culture was profoundly influenced by the culture of the ancient Greeks and Romans, and it is a sad fact that with fewer and fewer schools offering a thorough classical education future generations will find it more and more difficult to appreciate fully the art of J.W. Waterhouse and John Ruskin, the poetry of Tennyson, and the wit of W.S. Gilbert.

* * *

It is stated in one old legend that when men ceased to believe in the gods of Olympus some of the gods returned to the world as strolling players, and that they were only able to resume their divine powers on midsummer's day. Gilbert recast this legend by having a group of strolling players take over Olympus and rule in place of the gods. The result was the first Gilbert and Sullivan collaboration: *Thespis*; or, *The Gods Grown Old*.

In *Thespis* and later in *The Grand Duke* (which also uses the association of strolling players with ancient Greek culture) it is quite evident that Gilbert has been influenced by the classics. But in some of his other works his use of the classics is extremely subtle.

Consider, for example, how he used the legend of Hercules.

Hercules

Hercules (or Heracles) became renowned for the so-called Labours of Hercules, twelve superhuman feats of strength.

For these and other glorious accomplishments it was decreed by Zeus, the Father of the Gods, that after his death Hercules should rank as an Olympian. To achieve this Olympian status Hercules was adopted by the goddess Hera. Zeus appointed him porter of heaven and, as a further reward, Hera married him to her daughter Hebe.

In *The Sorcerer* the page who acts as a sort of porter for John Wellington Wells is called Hercules. But it was a Porter of a totally different kind who marries Hebe in *H.M.S. Pinafore!*

Even when Gilbert makes but passing references to antiquity he does so by choosing something entirely appropriate to the context. The Mikado is described as "the Lucius Junius Brutus of his race" because Lucius Junius Brutus was prepared to have his own sons put to death on a matter of principle.

There are examples, too, of Gilbert using classical allusion to show either how learned or how ludicrous some of his characters are. It is quite acceptable for a plaintiff's Counsel to consider how Peckham became "an Arcadian Vale" but when a common sailor describes how he is "plunged . . . into the Cimmerian darkness of tangible despair" Gilbert provides himself with a comic situation which he is able to exploit to the full. And it is the ludicrous side of sham sophistication that Gilbert exploits in *Patience*.

Patience

One of the main themes in *Patience* (and in the later operas) is the contrast of natural beauty with unnatural beauty. Gilbert presents the natural, the truthful, the honest (in *Patience* and *Yum-Yum*, etc.) in comparison with the artificial, the cosmetic, the self-deceptive (in *Lady Jane* and *Katisha*, etc.). But Gilbert is really presenting his own ideal of womanhood in comparison with the ideals of fashionable Victorian society.

The fashionable ideal was a woman who "may neither dance nor sing" but be "demure in everything" (*Princess Ida*); "for English girls are good as gold, / extremely

modest (so we're told),/ demurely coy – divinely cold –/ and we are that – and more” (*Utopia Ltd.*). Gilbert’s ideal – as described in Mr Goldbury’s song in *Utopia Ltd.* – is the exact opposite. The fashionable ideal is derived from the Victorian taste in Classical sculpture: like Pygmalion’s Galatea a respectable lady was expected to be white-skinned, pure, and passionless, with a moulded or chiselled beauty – white-skinned because white suggested nobility, whereas a healthy red was considered vulgar. “Red and yellow! Primary colours!” The Gilbert/Goldbury ideal of a girl in whom “body and mind are hale and healthy” is based on the true ideals of the Romans – *mens sana in corpore sano*.

This last quotation is from Juvenal, one of a number of Classical authors mentioned in the Savoy Operas. The others are Anacreon, Aristophanes, Ovid and Horace. When one studies the nature of the literary output of these poets it is tempting to wonder whether Gilbert considered himself to be fulfilling the role of a Juvenal or an Aristophanes in Victorian England.

Satire

“Schoolboys have a master to teach them, grown-ups have the poets.” These words of Aristophanes (trans. D. Barratt) could apply to Gilbert as much as to the Classical authors he mentions. The devices that a poet may use include allegory, parody, parable, and satire – and Gilbert uses all

these. Gilbert, like Aristophanes, teaches us to think critically about our politicians and institutions; like Horace, he teaches us to cherish our heritage and to love what is natural; and, like Ovid and Juvenal, he teaches us to shun hypocrisy and vanity and to seek the real values in life.

Like so many of his contemporaries Gilbert had a wonderful sense of style and he was able to use classical allusions in a meaningful way. It is unfortunate that when faced with classical allusions some producers nowadays, perhaps believing that their potential audiences are as ignorant as they, feel that they have to update such texts by removing such references and then in some measure of compensation by inserting silly gimmickry; the results are bland, meaningless, and often vulgar. But such a fate could befall *The Mikado* as easily as it could *Orpheus in the Underworld*. When in *Iolanthe* the Queen of the Fairies looks at Private Willis she wonders whether any man could possibly find her attractive and how a woman of her position and authority could be associated with sensual and erotic feelings. All this is revealed by her reference to the “amorous dove”, for in ancient times the dove was considered a fickle and sensuous creature, and it was for this reason that it became sacred to Venus, goddess of erotic love, and therefore what today we might call a sex symbol. How neatly Gilbert conveys all this in a simple question: “Resemble I the amorous dove?” That’s style.

DIARY OF FORTHCOMING AMATEUR PRODUCTIONS

Hove – Wandering Minstrels **Ida** 8-12 September Blatchington Mill
 Bath – St. Philip & St. James Church Drama Group **Iolanthe** 9-12 September Church Hall
 Staveley Amateur Operatic Society **Trial/Sorcerer** 14-19 September Village Hall
 Newcastle upon Tyne – New Tyne Theatre & Opera Co. **Patience** 16-19 September New Tyne Theatre
 Wakefield Amateur Operatic Society **Mikado** 21-26 September Unity Hall
 Coulsdon – Whitethorn Avenue Melodists **Yeoman** 23-26 September Church Hall
 Redditch Music & Operatic Society **Pirates** 23-26 September Abbey High School
 Taunton Amateur Operatic Society **Sorcerer** 27 September – 2 October Brewhouse Theatre
 Middlesbrough – Rosedale Gilbert & Sullivan Society **Iolanthe** 28 September – 3 October
 Newark Amateur Operatic Society **Mikado** 30 September – 2 October Palace Theatre
 Market Drayton Amateur Operatic & Dramatic Society **Pinafore** 30 September – 3 October
 Tickhill, nr Doncaster – Sir Arthur Sullivan Soc **Cox and Box** 2 October Tickhill School
 Peterborough Gilbert & Sullivan Society **Grand Duke** 5-10 October Key Theatre
 Shrewsbury Amateur Operatic Society **Trial/Pirates** 5-10 October Music Hall
 Yeovil Amateur Operatic Society **Yeomen** 5-10 October Johnson Hall
 High Wycombe – Wycombe Savoy Opera Company **Gondoliers** 6-10 October St. Mark’s Church
 Oldham – Greenacres Independent Methodist Church **Patience** 10, 13-15 & 17 October Church Hall
 Chichester Amateur Operatic Society **Ida** 11-18 October Assembly Room

Welwyn Garden City – Hertfordshire Gilbert & Sullivan Society **Utopia** 12-17 October
 St. John's Sidcup Amateur Operatic Society **Sorcerer** 12-17 October St. John's Hall
 Sheffield Light Opera Company **Utopia** 12-17 October Merlin Theatre
 Milton Keynes Gilbert & Sullivan Society **Ida** 12-17 October Wilton Hall Bletchley
 Castleford & District Gilbert & Sullivan Society **Utopia** 13-17 October Civic Centre
 Shepton Mallet – Centre Light Opera Company **Mikado** 13-17 October The Centre
 London – Post Office Light Opera Group **Yeomen** 14-17 October Civil Service Theatre
 Holbeach Gilbert & Sullivan Society **Mikado** 14-16 October George Farmer School
 Lechester & District Choral & Operatic Society **Ida** 19-24 October
 Deeside Gilbert & Sullivan Amateur Operatic Society **Patience** 20-24 October Floral Pavilion
 Kidlington Amateur Operatic Society **Gondoliers** 21-24 October Gosford School
 Sheppey Phoenix Choir **Mikado** 26-31 October Sheppey Little Theatre
 Birmingham – Erdington Operatic Society **Mikado** 26-31 October Marsh Hill School Theatre
 Lancaster – St. Joseph's A.O.S. **Patience** 26-31 October St. Joseph's Hall
 Poynton Gilbert & Sullivan Society **Gondoliers** 21-31 October Poynton High School Hall
 Wolverhampton – Trinity Operatic Society **Mikado** 27-31 October Wulfrun Hall
 Cranbrook Operatic & Dramatic Society **Iolanthe** 27-31 October Cranbrook School Queen's Hall
 Denmead Operatic Society **Yeomen** 27-31 October Purbrook Park School
 Stamford Gilbert & Sullivan Players **Patience** 27-31 October Stamford College
 Haverhill & District Operatic Society **Gondollers** 27-31 October
 Mirfield – Tingley Sylvians Amateur Operatic Society **Iolanthe** 28-31 October Morley High School
 North Harrow – St. Alban's Church Light Opera Company **Sorcerer** 29-31 October
 Driffild Gilbert & Sullivan Light Opera Society **Pirates** 29-31 October
 Scunthorpe Gilbert & Sullivan Amateur Operatic Society **Mikado** 2-7 November Civic Theatre
 Macclesfield – Bollington Light Opera Group **Ida** 2-7 November Civil Hall
 Benfleet Operatic Society **Utopia** 2-7 November Appleton School Theatre
 Bromley Operatic Society **Ruddigore** 4-7 November Holy Trinity Convent
 Stonehouse – Our Lady's High School F.P.A. L.O.S. **Mikado** 5-7, 9-14 November Motherwell Civic Theatre
 Huddersfield – Meltham Parish Church Gilbert & Sullivan Society **Pirates** 7-14 November
 Blackpool – Marton Parish Church Operatic & Dramatic Society **Sorcerer** 7-14 November
 Solihull – St. Alphage Gilbert & Sullivan Society **Sorcerer** 9-14 November Library Theatre
 Halifax Gilbert & Sullivan Society **Trial/Pinafore** 9-14 November The Playhouse
 Birmingham Savoy Operatic Society **Mikado** 9-14 November
 Derby – Gilvan Operatic Society **Yeomen** 9-14 November Guildhall
 Liskeard & District Operatic Society **Ruddigore** 9-14 November
 Medway Opera Company **Mikado** 10-14 November Chatham Town Hall
 Sheffield – Beaver Hill School **Patience** 10-14 November School Hall
 Belfast – St. Louise's Comprehensive College **Mikado** 14-17 November
 Waterford – De La Salle Music Society **Mikado** 15-21 November Theatre Royal
 Dublin – Rathmines & Kathgar Music Society **Mikado/Ida** 16-21 November
 Newcastle – Walker Parish Church Operatic Society **Ida** 16-21 November Church Hall
 Newport – Duffryn High School **Mikado** 16-21 November
 Worcester Gilbert & Sullivan Society **Iolanthe** 16-21 November
 Rossendale Amateur Operatic Society **Mikado** 18-21 November Public Hall Haslingden
 London – Chapel End Savoy Players **Sorcerer** 19-21 November Waltham Forest Theatre E17
 Rochdale – Hallfold Gilbert & Sullivan Amateur Operatic Society **Gondoliers** 21-28 November
 Bedford Amateur Operatic Society **Iolanthe** 23-28 November Civic Theatre
 Nottingham University Gilbert & Sullivan Society **Cox/Sorcerer** 23-28 November New Theatre
 Colwyn Bay Operatic Players **Pirates** 23-28 November Prince of Wales Theatre
 Haltemprice Gilbert & Sullivan Society **Ruddigore** 23-28 November Hessle Town Hall
 Petersfield Amateur Operatic Society **Grand Duke** 24-28 November Petersfield Festival Hall
 Shipley Amateur Operatic & Dramatic Society **Patience** 24-28 November Bradford Library Theatre
 London – St. Mary's Hospital Music Society **Iolanthe** 24-28 November St. Mary's Hosp. Med. Sch.
 Ryde (Isle of Wight) High School **Pirates** 25-28 November Esplanade Pavilion
 Clontarf Parish Music Society **Sorcerer** 1-5 December
 Walton & Weybridge Amateur Operatic Society **Iolanthe** 1-5 December Playhouse Walton on Thames
 Ipswich Gilbert & Sullivan Amateur Operatic Society **Iolanthe** 2-5 December Gaumont Theatre
 Hounslow Light Opera Company **Ruddigore** 2-5 December Cranford Community School
 Farnham Royal – Caldicott School **Pirates** 4-5 December The Gymnasium
 Godalming Operatic Society **Ida** 1-13 February Godalming Borough Hall
 Douglas Choral Union **Mikado** 2-6 February Gaiety Theatre
 London Julian Light Opera Society **Mikado** 3-6 February
 Fleetwood – Rossall School **Pinafore** 9-11 February
 Lutterworth Grammar School **Yeoman** 15-20 February
 Preston – St. Augustine's Amateur Operatic Society **Yeomen** 22-28 February
 The Barrow Savoyards **Pirates** 22-28 February Barrow Civic Hall
 Hemel Hempstead Amateur Operatic & Dramatic Society **Yeomen** 1-6 March Dacorum College

Liverpool – Bentley Amateur Operatic Society **Iolanthe** 2-6 March Neptune Theatre
 Stockport Our Lady's Amateur Operatic Society **Utopia** 8-13 March
 Kirkcaldy Gilbert & Sullivan Society **Cox/Sorcerer** 8-13 March Adam Smith Centre
 Southampton Operatic Society **Patience** 9-13 March The Guildhall
 Gilbert & Sullivan Society of Edinburgh **Pirates/Zoo** 9-13 March King's Theatre
 Canterbury Christ Church College Musical & Dramatic Society **Pirates** 10-13 March The Hall
 University of London Opera Group **Grand Duke** 10-13 March University of London Union Building
 Oldham – Hope Congregational Sunday School **Ida** 20-27 March Assembly Hall
 Burton on Trent Abbot Beyne School **Gondoliers** 24-27 March Chadwick Building
 Gloucester – The Crypt School **Mikado** 24-27 March
 Gosforth – United Reformed Church Music Society **Gondoliers** 29 March - 3 April
 Ormskirk Amateur Operatic & Dramatic Society **Mikado** 29 March - 3 April
 Farnham – Weydon County Secondary School **Mikado** 31 March - 3 April

For the March issue we should like details by January 8th.

READERS' LETTERS

St Paul's Preparatory
 School,
 Colet Court,
 Lonsdale Road, SW13

Young Savoyards

Dear Sir,

I note in your editorial you mention a school party from Codsall, Staffs, aged 17. I have organised parties from Colet Court to Salder's Wells for the last five years, ages 8 to 13, and usually manage about £500 to £600 worth of tickets. Mind you, they bring their parents as well sometimes!

Best of luck. It would be a sad day for thousands of people if G & S were left to amateurs and others.

Yours sincerely,
 I.T. Hunter
 Director of Music

Dunseverick Primary
 School,
 215 Whitepark Road,
 Bushmills, N Ireland.

D'Oyly Carte in Education

Dear Sir,

We are a small rural Primary School in North Antrim and, despite our size and situation, we are keen to offer the children new experiences of all natures which might increase their all-round awareness.

Thus I was delighted when Geoffrey Shovelton offered to come and recount some of his experiences as a professional singer.

Needless to say, his visit was a complete success, his tremendous personality complementing his knowledge of and care for children and, of course, his love of his chosen profession. The information, the anecdotes and his infectious enthusiasm have put opera on the map here. In wishing the D'Oyly Carte a successful future I would emphasise the value of such visits as Geoffrey's tours.

Yours,
 J. Logan
 Principal



Nancy McIntosh created the role
 of Princess Zara in 1883

34 Melrose Road,
 Merton Park, SW19

Princess Zara

Dear Sir,

Obviously Princess Anne and Captain Phillips have named their baby daughter in graceful compliment to the beautiful eldest daughter of King Paramount the First of Utopia Limited, that South Sea realm – one of the Gilbert and Sullivan, if not Gilbert and Ellice Islands – with rich Great Britain (that monarchy sublime to which some add, but others do not, Ireland) enjoys such happy relations.

Yours sincerely,
 Geoffrey Wilson

1 Fairdene Road,
 Coulsdon, Surrey

Thespis

Dear Sir,

Mr Jerry March is quite right in noting that the autograph full score of *Pirates* contains pages from a *Thespis* manuscript. These pages, up until the first change of key signature, are however not in Sullivan's hand. The script is that of one of the composer's regular copyists. It was

usual to have a copy taken from the autograph and many of these copies are still in existence. It would have been from one of these copies that Sullivan tore the pages in question. Mr Marsh suggests the rest of the number was "copied out afresh". I would suggest that this remainder was substantially reworked by Sullivan. Why else would he engage in laborious penmanship when he was already well behind schedule?

Yours sincerely,
David Russell Hulme

9 Kithurst Close,
East Preston,
Littlehampton,
West Sussex

Cox and Box

Dear Sir,

In his article on *Cox and Box* in the March 1981 issue David Russell Hulme rightly states that the date of publication of the earliest vocal score is usually given as 1871. However, in my review of Percy Young's biography of Sullivan in *The Musical Times* of January 1972 I pointed out that this was wrong by two years, and 1869 is the date given in my article on Sullivan for *The New Grove Dictionary of Music and Musicians*. My source is the music advertisements of *The Illustrated London News* - a usually reliable guide to date of publication of popular music of the time. The vocal score, separate numbers and 'Birds of the Night' are first listed as available in the issue of 26 June 1869 - a date that tallies closely with the date of May 1869 to be found on the presentation copy in the Picpoint Morgan Library, to which David Russell Hulme refers.

I might add that the figure of 300 performances of *Cox and Box* at St George's Hall, quoted by Mr Russell Hulme, is no more than an approximation. As I showed in an article in *The Gilbert & Sullivan Journal* of January 1968, the actual total reached no more than 287 - even including a provincial tour of the production.

Yours sincerely,
Andrew Lamb

The earliest edition of *Cox & Box* catalogued in the British Library was issued by Boosey & Co. It bears an acquisition stamp dated 16th August 1871. It has been assumed that this was the first edition and that a copy was sent to the British Museum shortly after publication. This edition was probably brought out in 1871. The edition held by the Pierpoint Morgan Library, dated 1869 in Sullivan's hand uses a larger paper size and different plates. It seems most likely that the edition is the first.

The Sir Arthur Sullivan Society's production of *Cox & Box* will include all the music in the published vocal score. It is scheduled to be performed at Tickhill on 2nd October, with two other performances in Hull.

FOR SALE

Geoffrey Shovelton designs

Christmas Cards: A Gilbert and Sullivan design, colour, card approx 4½" x 6", envelope inc. 15p each.

Still available: last year's designs, *Yeomen* (red), *Iolanthe* (grey-blue), *Pinafore* (blue), same size, now reduced to 15p.

Also still available and never outmoded!

Notelets (Bunthorne in green and *The Duke of Plaza-Toro* in brown). 5 of each in pack, still only 95p per pack.

Postage and packing on 1-9 cards, 31p, on 10 cards or notelets: 34p, on 11-20 cards or notelets: 54p; larger quantities please estimate.

Cheques payable to and order from Miss Jean Dufty, Ref: Savoyard, Flat 6, 75 Oakfield, Sale, Cheshire M33 1ND. Tel: 061-973 9965.

Savoyard. All copies from Jan 1973 to Sep 1980 inclusive. Not in binder. Offers please to Pamela Stacey, 23 Gladstone Road, Wimbledon, SW19 1QU.

Savoyard. Vol I to XVIII 3 complete, with 3 binders. Complete 1929 HMV recording *Yeomen* (with album). Complete 1930 HMV recording *Patience*. Abridged *Gondoliers* (6 records in album: Columbia.) Offers please to Miss B.E. Smith, 118 Turnpike Link, Croydon CR0 5NY.

Dorothy Gill. Photographs, press cuttings, etc. Offers please to fan since childhood: Margaret Jones, Ednyved, 17 Parkland Grove, Ashford, Middx.

THE D'OYLY CARTE OPERA COMPANY

AUTUMN 1981

September 7 Palace Theatre, Manchester
September 21 Theatre Royal, Nottingham
November 18 Adelphi Theatre, Strand,
London WC2 until 27th February 1982.

Rehearsals and video taping will take place after the end of the visit to Nottingham on 3rd October.

All principals on the Summer Tour will be with the Company for the visits to Manchester and Nottingham.

Barbara Lilley will probably leave in October as she is expecting a soprano. (Babies almost always sing soprano.) Our congratulations and very best wishes to Barbara and her husband Peter Lyon.

Vivian Tierney has joined as *Principal Soprano*. Robert Crowe, Alexander Platts, Bryan Secombe, Richard Wales, Janet Henderson and Madeleine Hudson left at the end of the Summer Tour.

Philip Creasy, Robert Gibbs and Sean Osborne have joined as *Tenors*, Peter James-Robinson as *Baritone*, Linda Darnell, Riona Faram and Ann-Louise Straker as *Sopranos*.

Full cast lists for Autumn 1981 will appear in the next edition.



The Duke of Plaza Toro:
The Gondoliers.
The verse is based on an idea
submitted by Tony Joseph,
an associate member of the
D'Oyly Carte Opera Trust.

In enterprise of banking kind
Our place is first and foremost.
The opera's needs we keep in mind;
They surely go on tour most!
And so today we sponsor them
To sing both bright and dark lays
That celebrated, animated, dedicated
Sponsoring
Bank by name of Barclays.

Chorus:

On this occ-a-si-on, ha, ha!
We wish you joy and fun, ha, ha!
That celebrated, animated, dedicated
Sponsoring
Bank by name of Barclays.

BARCLAYS

Barclays Bank is the principal sponsor of D'Oyly Carte.



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Advertising Rates: Back page (two colours) £90. Whole page £75. Half page £45. Quarter page £30. For Sale & Wanted: £4 for four lines, £1 for each extra line.

Reduced Rates for Societies: Whole page £35. Half page £20. Quarter page £15. For Sale & Wanted: £3 for four lines, 50p for each extra line.

Front cover:

Patricia Leonard. Queen of the Fairies. *Iolanthe*. Photograph by Paul Seeley.

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INTRODUCTION

For the time being, D'Oyly Carte has stopped stage production. It is hard indeed to put into words the sadness that this news has brought to so many members, friends and supporters of the Company.

Over and over again, we have heard people say that the operas have brought them more enjoyment than any other form of art.

The D'Oyly Carte traditions are still very active and alive. This magazine reports some of the new ideas put into practice by the Company within the past few months.

This was not an old and ailing organisation, devoid of creativity. There are many enthusiastic and very talented young

people, who have blended and benefited from the Company's unique theatrical experience.

D'Oyly Carte has come back from the brink before. We all know how brilliantly the 1920s productions succeeded; we should perhaps remember that for more than ten years before that, there had been no productions in the main West End theatres at all.

The D'Oyly Carte operas must return. They mean too much, to too many people, to be allowed to disappear through the trapdoor of history, in the manner of John Wellington Wells.

D'OYLY CARTE: THE

On December 7th, the D'Oyly Carte Opera Trustees met. Shortly afterwards they announced that the London season from November 18th to February 27th would be the last for the Company. They added that soon after the London season, there would open, in co-operation with the D'Oyly Carte Opera Trust, the immensely successful Broadway production of *The Pirates of Penzance* at Drury Lane Theatre, giving Gilbert and Sullivan devotees the opportunity to see one of the operas produced in a different way.

The Trustees undertook that, during the run of *Pirates* at Drury Lane, they would examine whether there would be any possibility of reviving the D'Oyly Carte Company, either in its present form, or in any other acceptable way in the future.

Thus, after almost 107 years of virtually continuous production, the curtain came down on the Company in February 1982. It was a sad day, not only for lovers of Gilbert and Sullivan and for admirers of the D'Oyly Carte Company, but indeed for everyone who values the British tradition, the world of musical theatre, and the English language. The operas have added to the lustre of all three.

Money of course was the problem. The Trustees were faced with the fact that the all-the-year-round schedule of productions was resulting in a shortfall of about £250,000 a year – and that, without subsidy, the Trust could not possibly continue to accumulate losses of this size.

Thus, with no productions scheduled for the immediate future, D'Oyly Carte is in suspended animation. The Trust continues in operation. In contrast with the situation at London's Old Vic Theatre, for example, where the company closed and the costumes were auctioned off, D'Oyly Carte remains in existence. Costumes, sets, archives, band parts and all the other assets are retained, making it possible to return to stage productions in the future. We hope that future will be soon.

The curtain has fallen, but it is the end of Act One – not the end of D'Oyly Carte: Later in this article, we shall try to indicate what possibilities lie ahead.

FRIENDS AND SUPPORTERS

The announcement came in the middle of the London season at the Adelphi. This continued without pause, with generous financial help from Barclays Bank, the Greater London Council, the Ellerman Trust, the Save D'Oyly Carte Fund, the Friends of D'Oyly Carte Fund and many others.

In total, about £70,000 was raised by the Save D'Oyly Carte Fund – a tremendous and spontaneous show of support by the opera-loving public. Very little money was available to appeal through paid advertising; distribution of appeal leaflets was handled largely by local groups, societies and individuals. Much came in as donations through the post.

11-year-old Jason Bretherton of Sale, having seen *HMS Pinafore* at the Palace Theatre in Manchester, was inspired to undertake a sponsored swim. He raised a splendid £40. Kevin Jeckalls of Norfolk contributed £52.30 as the result of a coffee evening – he must have brewed quite a lot of coffee. New Scotland Yard proved that a policeman's lot could be quite a silent one, holding a sponsored silence for the fund.

Members of the Company put in tremendous amounts of work to help with the fund-raising. Appeals were made from the stage during curtain calls on tour. After one by James Conroy-Ward in his native Manchester, £800 was collected.

Alistair Donkin joined the Centenary Savoyards in concert near his home at Market Drayton, Shropshire, helping to raise a sum of £320. The Derby Gilbert & Sullivan Company of Spondon contributed £430 after a concert attended by Peter Riley. Sevenoaks Players did an evening of *Instant Pirates* for the fund.

The Friends of D'Oyly Carte raffle raised over £6,500. The ten very attractive prizes were drawn on stage at the Adelphi by Sir Harold Wilson on Monday December 14th. The first prize of a £700 Ellerman Sunflight holiday for two was won by Mr D. Dalton of Wolverhampton. The full list of winners was given in the Friends of D'Oyly Carte newsletter circulated last December.

Certainly, the Save D'Oyly Carte appeal

ACT ONE FINALE

played a vital part in keeping the Company on stage through the autumn visits to Manchester and Nottingham, and for the London season. No-one who has sent a donation, attended a concert, sold a raffle ticket or licked a stamp should feel that the effort was wasted. The enthusiastic response to the appeal was directly responsible for prolonging the life of the Company beyond July 1981. Even more important, it demonstrated to press, public and Government that there is still a very keen and widespread interest in the Gilbert & Sullivan operas.

THE LONDON SEASON

The last London season was rich in innovation and special occasions. As can be seen from the cast lists at the end of this magazine, a number of distinguished ex-D'Oyly Carte and other opera singers made guest appearances. John Reed returned to play the Lord Chancellor and Sir Joseph Porter to delighted audiences.

Valerie Masterson sang Mabel in *The Pirates of Penzance* on 21st and 22nd December. Traditionally, the Monday and Tuesday before Christmas are by no means the easiest times to fill seats. On this occasion, the theatre was absolutely booked to capacity and the audiences were rewarded with truly memorable performances. Trustee Sir Charles Mackerras guested as Musical Director on the following evening.



Valerie Masterson as Mabel

The new production of *The Mikado* by Wilfred Judd attracted very widespread interest, and was well received by the London critics. It offered a genuinely new look at this best known, most popular and most produced of the operas. The style of dialogue was more colloquial. The dancing was original, lively and highly effective. It was indeed sad that those Arts Council committee members who accused the Company of tired and wooden performances could not have attended this production *en bloc*. Kenneth Sandford, now well into his 25th year as Pooh-Bah, gave yet another interpretation of this many-sided character, typifying the way that the Company is **better** able than newcomers to make worthwhile innovations, precisely because it knows the operas so well. A Gilbertian paradox, but nonetheless true for that.

When an institution as long-established as the Company closes, there is inevitably much sadness. However, the G & S tradition has always been to mingle comedy with



Nanki-Poo helps Sir Harold Wilson make the draw

tragedy. There were some good-humoured end of term moments.

During the last performance of *The Pirates of Penzance*, Major-General Stanley's daughters entered "Climbing over Rocky Mountain". As the song continues, individual girls trip on and off stage, as if



Hélène Witcombe
as Kate

collecting sea shells. Hélène Witcombe as Kate sings the lines: "Here we live and reign alone/In a world that's all our own." She suddenly realised that she was indeed alone, as all her sisters had tripped off. Of course, they returned in time to tread the measure at the end of her verse.

Yet inexorably, notices were distributed to members of the Company midway through January, and the farewells had to be said.

WHAT NOW?

As we go to press, things are very much in a stage of investigation and planning.

The first problem remains finance. There will be a fresh appeal to the public for funds. Lord Forte has offered to help and to lead a campaign to raise money for the continuance of the Company. He will provide £10,000 to pay for this campaign. In addition, he has undertaken to provide £50,000 towards the cost of producing the operas on stage. These offers were welcomed by the Trustees in their statement last December.

The appeal will of course take place in co-ordination with the administrative staff at Tabard House. The Friends of D'Oyly Carte will also play a key part in the fund-raising – and if some of the keys are musical, so much the better.

Very active efforts will be made to attract substantial commercial sponsorship. D'Oyly Carte is a uniquely attractive sponsorship package; it offers the prestige of a major aspect of Britain's artistic and cultural heritage – and it is also *enjoyable* to go to. The Company will also continue to request support from national government

sources, and from local authorities when touring in their regions.

Inevitably, much of the money will have to come from the public. We make no apology for appealing a second time to musical theatre lovers' generosity. We know that these are hard times; but we are convinced that there are many, many people throughout the world who really do want to help – we have only reached a very small proportion of them so far. In the medium term, it is possible to raise sufficient capital to put D'Oyly Carte on an impregnable financial foundation. The effort is worth making.

The hopes are directed towards a new future. It seems likely that any UK touring activity will have to be concentrated into a shorter season, visiting major provincial centres and London, but we hope still within feasible reach for supporters throughout the country.

Another element in the new D'Oyly Carte operation may well be the inclusion of star singers with substantial reputations and pulling power. An indication of how successfully this can work was to be seen in the guest appearances by Valerie Masterson during the Adelphi season – her name not only helped to fill the theatre, it also attracted many people who were **not** D'Oyly Carte regulars, and we have sufficient confidence in our product to believe that when people have enjoyed one Gilbert & Sullivan opera, they will come back for more.

Finally, we hope readers will notice that this issue of *The Savoyard* is produced with just as much gusto as usual. There is every intention to keep it going; indeed, we hope that the next issue which will contain a special section for the centenary of *Iolanthe* will be an interesting one. The magazine now is a vital means of communication for the Friends of D'Oyly Carte, and it is the Friends who will serve as the focal point for public support that will enable D'Oyly Carte to go on stage again.

As we said, the show so far has lasted for 107 years. The Act One Finale was played with style, with moments of both sadness and laughter, and with some of the most melodious music ever heard on the British stage.

We are convinced the curtain will rise again.

A MORE MALIGNED MIKADO ...

by Joy Joseph

Last week I decided to try and escape from some of the grimmer realities of teaching in a comprehensive school by introducing a class of 12 year olds to the delights of G & S. We consequently spent a lesson studying, and listening to, "A More Humane Mikado". We learnt what elliptical means, what parliamentary trains were, expressed disbelief that a woman who pinches her figure should be punished at all ("that's **her** look-out, ennit?") and tried in vain not to scream the roof off at Donald Adams's "laughs".

I then set a homework, asking them to think up Mikado-like punishments for various modern "crimes". I have just marked the results. In most cases, boiling oil and melted lead would seem like a tonic bath when compared to the vindictiveness of 2C!

One blond little cherub of about four feet nothing wrote a page and a half all about the hangings (for "things like cake-stealing and train robberies") and floggings that took place in "the olden days", and thought "the Mikado would have liked that". Many of their suggested punishments involved cutting appropriate bits of the criminals off, and several thought that "being run over by a train" was the most suitable punishment for trespassing on the railway. One embryo Lord Chief Justice included not only that one, but also the following:

1. For people who cross the road between parked cars: "I think the Mikado would let cars run over the person until he or she was dead."
2. For children who annoy old ladies: "Let old people throw bricks at them."
3. For litter-bugs: "They should be made to eat all the litter they had dropped."
4. For bank robbers: "They should be locked in a safe until they are dead."
5. For people who wreck pavements: "They should drop paving slabs off of a house on to their heads."

And it wasn't only the boys who were such fiendish punishers. One little maid suggested that people who write slogans on their hands should be fastened to the ground, stripped, and forcibly tattooed all over. While another thought that a thief



John Ayldon

should have his hands tied and then be beaten with an axe!

However, a few of the suggestions were somewhat closer to the original "innocent merriment" theme. The lavatory wall graffitist "should be locked in one all day" (though come to think of it, that's almost a fate worse than death at our place). Teen-agers who throw stones at old ladies "should be dressed in old ladies' clothes." A barber who takes too much off "should have to cut the hair of 200 hippies, until they were bald." Those who copy other people's homework should be made to copy out a whole Shakespeare play, or, in another version, the *Encyclopaedia Britannica*. The railway trespasser should be taken a 25 mile ride on a train and made to walk back. And people who cause accidents through drinking and driving "should be made to walk across a motorway at night after drinking a full bottle of whisky." As the lad who wrote that is quite capable of becoming Minister of Transport in about 30 years' time, drinkers beware!

I've been wondering whether to try a version of Ko-Ko's little list next time. The trouble is, I just **know** who the little blighters will all put right at the very top.

IF YOU WANT TO KNOW WHO WE ARE



JAMES CONROY-WARD talks to David and Elaine Stevenson

“I am a bit of a perfectionist,” admits James Conroy-Ward. “Boredom in my work is out of the question. For me, every night is like a first night: because I perform well on Monday, it does not follow that my Wednesday performance will be equally satisfying.”



Despite the approval of audiences, colleagues and critics, he feels thoroughly miserable if he has not played to the uncompromising standards he sets for himself. “I am my own sternest critic,” he concedes. In the frenzied activity of a busy touring company, he has learned to cut his losses to some extent, but his sights are still set remarkably high.

James was born in Timperley, Cheshire. He received no direct encouragement towards a stage career, but the theatre was unquestionably in his blood. His father had been on the stage, and as a music hall comedian his grandfather had shared the bill with George Grossmith. From the age of five, James was a regular visitor to the Palace Theatre in Manchester, and although very young, he was profoundly impressed by the aura of great artists like Ivor Novello, Noel Coward, Cicely Courtneidge, Judy Garland and many others.

He was later to appear himself at the Palace Theatre with an amateur society and eventually as a professional artist. “It was a great joy for me” he recalls “to return with the D’Oyly Carte Company for the reopening of the theatre.”

As a boy soprano, James sang as head choirboy at the local church, and Altrincham Grammar School introduced him to the Savoy operas. Successes in school productions included the roles of Katisha and Mad Margaret! With the prospect of G & S rehearsals at four o’clock, afternoon Latin lessons seemed interminable.

The Pirates of Penzance was the opera in which he first took part, and by coincidence it was in the same opera that he was to gain his first principal role with D’Oyly Carte.

In fact James made his debut for D’Oyly

Carte as a ‘super’ at the age of 12. During a season at the Manchester Opera House he was paid 10/6d per week as the Midshipman in *H.M.S. Pinafore*, and as Ko-Ko’s assistant he carried the executioner’s axe in *The Mikado*.

“On leaving school, I desperately wanted a theatrical career,” he says. If there were any doubts, a brief venture into personnel work helped to dispel them. After winning a scholarship to the Royal Northern College of Music, he gained a performing and teaching diploma and was awarded the Imperial League of Opera Prize. College holidays were all spent performing at York Repertory and Granada TV. The London Opera Centre followed, culminating in 4½ years at Covent Garden. There he played small parts and cameos besides singing with the chorus.

In his teenage years, early enthusiasm for Gilbert & Sullivan declined with wider musical discoveries. However, with maturity came a fresh appraisal. “I realised that the pieces were unique and absolute pearls in their own right” he concludes. “They cannot be classified with any other art form, with the possible exception of Offenbach – who incidentally did not have a librettist as good as Gilbert.”

It was thus an informed and appreciative artist who auditioned for D’Oyly Carte in 1973. The Company recognised his abilities at once and offered him a contract to sing in the chorus and understudy the comedy roles in all the operas. Soon he also acquired the parts of the Major-General, Major Murgatroyd, the Foreman and Antonio. It was a schoolboy ambition come true – and intensely hard work!

Having set the operas in perspective, James is disappointed when others fail to

do so. "Drama critics, music critics and dancing critics often judge us from a limited standpoint," he claims, "without always acknowledging the unique blend of ingredients." Might not the same charge be levelled at the Arts Council?

An eminent Manchester music teacher once remarked to James that G & S 'was not really singing'. Following a closer analysis teaching female roles, he phoned James to say he has completely changed his mind, perceiving the considerable technical difficulties. James believes that members of the Company should not underrate their impressive combination of skills: besides singing, they are required to move well, render dialogue convincingly, and dance



more than ever before. They also have to manage the awkward transition from dialogue to song which frequently poses problems for singers of grand opera.

James approaches Savoy tradition with care. In the operas he finds a delightful intermingling of Victorian charm with satire that is never dated. He sees tradition as a matter of style and as a process of evolution. The pieces are no longer played as he remembers them in the 'fifties, yet the characteristic style has remained.

"I favour a natural approach to productions," he maintains, "as long as a degree of theatricality is preserved." By way of illustration he cites Ashton's later ballets, where great truth and feeling co-exist with an unequivocal theatrical experience.

The new production of *The Mikado* has demanded a lot of re-thinking from the whole cast. Ko-ko has emerged as a complex, chameleon character who gets his way by wheeling and dealing. For James the challenge is fascinating and rewarding. How sad that it was not staged until the closure of the Company was imminent.

Married with one son, James lives in Wimbledon and in his spare time enjoys fell walking and reading autobiographies. He has succeeded in coming to terms with stage nerves and in channelling their impact constructively. "I concentrate on a radiation of joy within, I hope this will communicate to the audience" he explains. "It begins as a discipline but can mature into reality."

Paradoxically, comedy is a very serious business indeed. Careful planning and timing are essential, and James welcomes more rehearsal time to polish and perfect his work – though he realises this is not always financially possible.

Spontaneous humour is not lacking, however. James is an accomplished mimic, and has taken his turn at falling over on-stage, dropping his fan – and (almost) his trousers! During one performance of *The Pirates of Penzance* he twice received complaints that his trousers were unbuttoned. In fact they were chastely fastened! (A fig-leaf of the imagination perhaps?)

James delights in the comic character roles which he felt privileged to inherit from John Reed in 1979. His memorable portrayals include Jack Point, Ko-Ko, John Wellington Wells, the Lord Chancellor, Sir

Joseph Porter and King Gama (in Canada). "My favourite role is the one I happen to be doing best at the time," he declares, "but I do have a soft spot for Sir Joseph." In his interpretation the character has become slightly more snobbish.

One of the problems of characterisation for the principal comedian is to decide how far to step out of character in order to engage in the eccentric dances of the encores. James feels complimented in his performance when people fail to recognise him at the stage door after a show – particularly after he has been playing one of the older parts.

James pays warm tribute to the prestige acquired by the Company, and to its part in a great theatrical tradition. He loves the music and wit of the operas, and the splendid roles which they contain.

There are current rumours of D'Oyly Carte re-emerging in another guise. "I hope the Company will venture forward" he says "through imagination, evolution and re-organisation to reach a new, all-time peak of achievement." And nothing would please him more than to share in such a future.

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**ADRIAN LAWSON'S
BAB BALLADS**

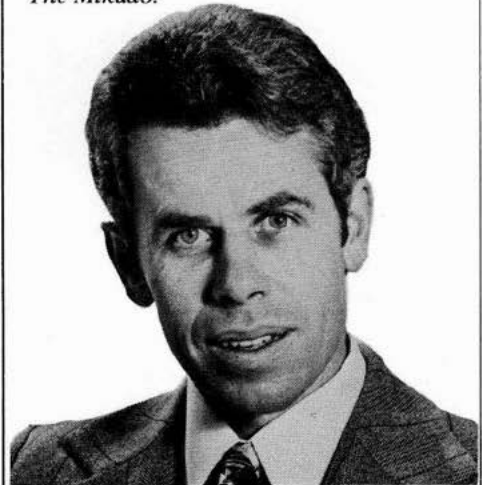
Last November Adrian Lawson performed an evening of Bab Ballads for the Gilbert & Sullivan Society, with Irita Kutchmy accompanying him on the piano. He has devised a most stimulating entertainment, alternating from the Ballads themselves to echoes in the operas. Sometimes the links are real – from Captain Reece with his daughter, ten female cousins and a niece direct to Sir Joseph Porter's song from *HMS Pinafore*. Other transitions are superficial – from the last line of "To My Bride" 'Come, Sybil, prophesy – I'm all attention' provides an 'Attention!' to introduce Private Willis and his song. Some of the passages are in direct opposition to each other, and sure enough, Lawson gives us Gilbert's Ballad with the Dream of Topsy-Turveydom as explanation.

The many-sided character of Gilbert comes through clearly during the evening. Lawson shows the brightness and levity and wit. He also evokes the sadness and the sentiment of a true Victorian in the ballad "At a Pantomime".

What a pessimist Gilbert could be! The ballad "Haunted" concludes:

And now that I'm nearly forty-nine,
Old age is my chiefest bogey;
For my hair is thinning away at the crown,
And the silver fights with the worn-out brown;
And a general verdict sets me down
As an irreclaimable fogey.

In fact, by Gilbert's 49th birthday in November 1885 his hair was not as thin as all that. Oh yes, and he had just written *The Mikado*.



INTRODUCING THE COMPANY / 57

MARGARET BOWDEN

Margaret Bowden went to see *The Mikado* at Golders Green Hippodrome when she was ten. *Ruddigore*, *Iolanthe* and *The Gondoliers* quickly followed. "Mum and Dad were both very interested," she explains. "But only in those operas. I had to wait until I was at an age when I could take myself, before I saw the others."

On leaving Henrietta Barnett School, Margaret's first two jobs had strong D'Oyly Carte connections, though she did not realise it at the time. She worked for Barclays Bank Trustee Department, then for the Metropolitan Water Board, next door to Sadler's Wells. She married and left to have her son, John. He is now 17 and a Grade 8 trumpeter.

Margaret helped in a local infant school, and gained a teaching training place. She then saw an advertisement for a part-time job with D'Oyly Carte. "And that was that!" She joined as assistant to the Company's accountant Margaret Jones in June 1974. She soon took more responsibility and became full-time. She continued as John Harper's assistant when he joined in September 1978. In April 1981, she became Administrator of the Friends of D'Oyly Carte when it was formed.

Her duties are as numerous as those of the kings of Barataria. She undertook the major task of recruiting the entire new membership. The Bankers Order system will undoubtedly prove a huge boon in the long term, but in the short run there have been problems with some of the standing orders. Margaret apologises to any Friend whose membership was delayed in this way.

She also reclaims tax on covenanted subs. "Very worthwhile for the Friends, but this too involves some detailed work." She is responsible for the mailing of this magazine, the operation itself being carried through by Margaret's assistant, Susan Reid. "Susan joined last July, as a result of a notice in the first ever Friends' Newsletter."

Margaret produces the newsletter to appear in between editions of *The Savoyard*. She answers the wide variety of telephone calls that come in from the Friends.



Margaret Bowden (left) with Susan Reid

She organised the first ever 'Meet the Company' event, held at the Adelphi Theatre in January. At the peak of the Friends raffle, she and Susan were sorting tickets and stubs till all hours of the night.

A vital part of her work is advice and help to local groups of Friends. "These are now really starting to get off the ground. People are setting up all sorts of meetings and events locally."

In her spare time (!), Margaret collects G & S mementoes. She, her husband and son holiday each year in the Scilly Isles—she has done some happy hunting en route in Penzance. Her cat, costumed in black, with white trimmings and paws, is rather reminiscent of a certain ex-tailor in Act I of *The Mikado*. He answers to the name of 'Ko-Ko'.



Lorraine as Mad Margaret



Lorraine as Lorraine



Gillian Knight as Little Buttercup

BATCHES OF DESPATCHES

Lorraine Daniels was congratulated at the stage door during the London season on her playing of Mad Margaret in Act I of *Ruddigore*. "But do tell me," asked the lady member of the audience, "is that **really** your own hair?" Just to avoid any possible shadow of doubt, here are two photographs of Lorraine, **before** and **after**.

The Penlee lifeboat disaster took place very close to Penzance. At two of the performances of *Pirates* in December, D'Oyly Carte staff collected for the dependants' fund, using the barrel from *Pirates* and other props from *HMS Pinafore*. Over £1,000 was raised and sent to the fund. Our own troubles did not blind us to the sadness of others.

Mrs Muriel Gumbel JP, Deputy Chairman of the Greater London Council, entertained principal members of the Company to a reception on January 9th. The GLC grant of £30,000 played an important part in the financing of the operas.

Gillian Knight and her husband Trevor Morrison came in to see *HMS Pinafore* just before Christmas. Gillian said how much she enjoyed the performance, and seeing her friends in the Company.

Videotaping of the operas When the last edition went to press, plans were well advanced for videotaping five D'Oyly Carte operas by the Brent Walker group. However, Brent Walker later changed their plans and decided that the operas required a different approach. They took the view

that, to maximise commercial potential, they would use internationally known stars, and do studio productions rather than videotaping the action on stage.

The Company was disappointed that it did not prove possible to record its operas on tape, especially in the light of subsequent events. However, we should make it clear that the Brent Walker decision in no way precipitated the Company's difficulties. In fact, Brent Walker entirely covered the Company's costs for the period in which we would have been acting for them – the resulting free time not only resulted in valuable extra rehearsals for the London season, it also made it possible to develop the new production of *The Mikado*.

Tabard House was launched with a wine and cheese party in the new premises last September. The whole Company was invited – at least 101% came. An informal raffle was won by Sir Harold Wilson; he immediately autographed the bottle of sherry and handed it back for auction. £48 was raised for the Company's appeal.

20th birthday Twenty years ago next month, the first *Savoyard* appeared. It was sixteen pages long, exactly half the present size. There was a message from Sir Malcolm Sargeant. 1962 was itself a time of crisis. It was the first year when the copyright of the operas had lapsed. However the entry of new companies into the field enhanced interest in the D'Oyly Carte productions; higher box office receipts were reported for the season at the Savoy Theatre.



At the start of the Adelphi season, the Company gave four concerts in the piazza of Covent Garden. The concerts were well attended and a substantial sum was raised for cancer research.

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THE MAGIC OF GILBERT AND SULLIVAN

by Philip Argent

The Operas from the earliest days to the present have formed the backbone and mainstay of amateur societies in almost every town in Britain. This has over the years, probably more than any other influence, sown the seed throughout the country of a widespread appreciation and love of melody.

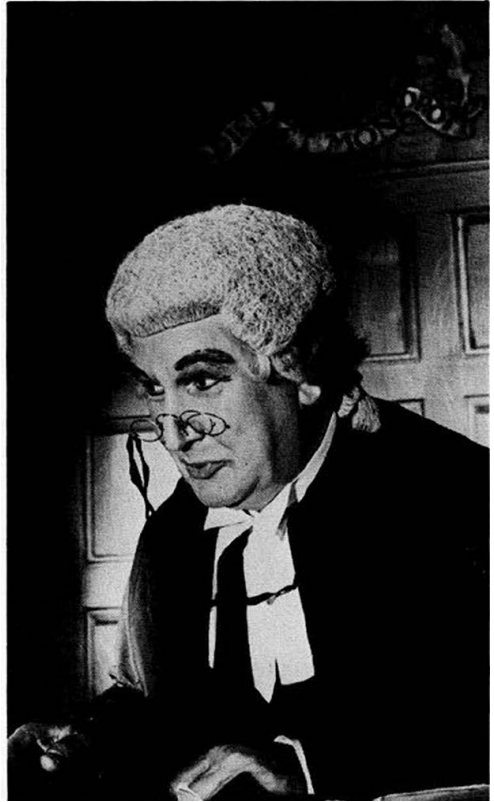
To me G & S represents a perfect marriage between our national humour, expressed in beautiful and the purest English, and music, often haunting, generally sparkling, invariably matched perfectly to the mood of the script – but above all, always melodious.

I first came under the spell as a very small new boarder watching rehearsals for *The Pirates of Penzance* at school (Newport, Essex) in 1923. Later, in 1926, to my intense delight, I found myself in the chorus of *Iolanthe*; and later still, in 1931, I had the added pleasure of being in the chorus of *The Gondoliers* in the Bishop's Stortford Operatic Society.

All this inevitably had to be followed by numerous visits to the D'Oyly Carte. Over a period of years I feel that I acquired a multitude of new friends – though they are unaware of it!

How sad it all seemed when a special favourite left the cast. "No one else can ever be quite the same," one usually thought. Happily this did not always prove to be the case. One particular instance comes readily to mind. I always so enjoyed Darrell Fancourt's great "presence" and his unforgettable portrayals, especially that of the Colonel in *Patience*, and I was very distressed when I learnt of his retirement. Before my next visit to *Patience* I did not experience the usual gleeful anticipation. I need not have worried. To my intense surprise – and delight – I found it hard to believe that the Colonel was not Darrell Fancourt. It was Donald Adams and I have been grateful to him ever since!

I had other similar fears, most of which also proved to be groundless, such as when I first saw Richard Watson giving such unforgettable portrayals of the roles previously done so well by Sydney Granville. We all have our special favourites, but to me



Richard Wilson in *Trial by Jury*

Richard Watson with that wonderful "fruity" voice was quite outstanding as Sir Despard and as Shadbolt (my very favourite character), not to mention the Learned Judge in *Trial by Jury*. I have, over the years, been accompanied to the Operas by so many dear friends who have enjoyed sharing my fun. We've been to amateur productions at towns as far apart as St. Albans and Leatherhead and many more; and to the D'Oyly Carte at Streatham, Golders Green, Sutton, Woolwich, Sadler's Wells, the Prince's and, of course, to the Savoy.

I have only to hear a tune from one of the Operas to be immediately transported back over the years to one of those memorable occasions – perhaps to a rehearsal in the Hall at Newport, or possibly at Bishop's Stortford with old friends; perhaps to those G & S sing-songs round the piano at weekends; or to those long car drives brightened by hilarious attempts to sing the patter songs; but most probably to a visit to

one of the Operas with a good companion to enjoy – as I once heard it described – “the life of England set to the music of England.”

Some of those good companions are still with us and continue to derive pleasure from the Operas. Others, alas, are with us no longer; but I like to think that their past

enjoyment in this respect is abiding and has helped to ensure that they are now happy ghosts.

No! It is not only the sparkling music and the delightful humour, but all the happy associations I have mentioned which, for me at least, make up the magic. My thanks to you both, Gilbert and Sullivan!

THE GILBERT & SULLIVAN SOCIETY  **SIR ARTHUR SULLIVAN SOCIETY**

Joint Meeting

Concert by musicians of the Sir Arthur Sullivan Society, Thursday 13th May 1982 at 7.15 pm at **Friends House, Euston Road, London NW1**. Tickets £1.50 (non-members) from Betty Dove, 31a Kenmere Gardens, Wembley, Middlesex HA0 1TD. Cheques/po's payable to The Gilbert & Sullivan Society. Please enclose sae. Members pay £1 at the door.



Ramsgate Amateur Operatic Society
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THE MOUNTBANKS

by W.S. Gilbert and Alfred Cellier

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ELLA QUARTLY

Ella Quartly joined D'Oyly Carte in November 1915. Born on 1st January 1895, she sang and acted from early childhood. "I started singing at the Band of Hope. I was lucky enough to have a good music master – Mr Timothy at my school – Stroud Green & Hornsey High. She was trained at the Guildhall School of Music by the famous tenor and teacher Arthur Thompson. She finished her course in 1915 and started to look for a job. "It was wartime – nothing doing!" However Thompson said: "I'll write to my friend Walter Hann and ask him to give you an audition. She got the next vacancy.

Gilbert's stage director J.M. Gordon still ruled the roast. "A very nice old boy. A fatherly sort of man. He was thoroughly decent in every way. He was narrow, and he was strict. I shall never forget him saying: **Miss Quartly, I saw you YAWN on the stage!** I still don't know why I had yawned; I loved the operas and I was never bored."

By the time Ella left the Company in February 1919, her career had blossomed promisingly. She was playing the parts of Peep-Bo, Leila, Chloe and Vittoria. But she had decided to get married. "Mr Carte was very nice to me. He said 'Does this mean you are going to leave us?' He also asked if my husband could afford to keep me." As a leaving gift, choristers Eric Stanley and John Furley How compiled an album of autographs and photographs from just about everyone front and back stage at the time.

To look through this album with Ella Quartly is a tremendous pleasure. Her memories are affectionate, clear, sharp and by no means always uncritical. "Bertha Lewis was the best Katisha I have ever seen. She had a lovely presence on stage. I can remember many occasions when understudies went on, and they were absolute flops in comparison. But I didn't think much of her production." The technical side of voice production was taken very seriously indeed.

Henry Lytton contributed no fewer than six signed photographs, writing 'I have a song to sing O' beside Jack Point. "It was a very affecting piece of acting. Often there were tears in our eyes."

Frederick Hobbs – "a fine looking man, but inclined to sing flat." Fred Billington's



Ella in *Patience*



*I have a song
to sing O
St. Martin's
Henry A. Lytton*

'S ALBUM. 1919



Mabel Sykes



J.M. Gordon



Dorothy Dane



Kittie Twinn

photograph is there – unsigned, for Billington had died in 1917. Leicester Tunks contributed a photograph of himself as Captain Corcoran. Leo Sheffield – “a good artist, and a nice man”. Sydney Granville – “Granny. We all liked him; he was a principal but he treated you as if you were one of them. He was very Lancashire. His wife Nan Bethell was also a real Lancashire lass. She had made her name in *Hindle Wakes*. She was tremendous fun.”

“My best friend was Kittie Twinn, who married Frank Steward. She was a beautiful woman, very musical – her father was well known in Nottingham musical circles. She had joined the Company some time before me, she was a great friend and we stayed in touch right up until the time she died.”

Business Manager Henry Bellamy brings back two special memories. “In November 1915 we spent all night travelling behind a troop train on our way from the Midlands to Edinburgh. Mr Bellamy stayed in the first carriage with us, addressing prayers to the engine. We arrived at Waverley Station at 7am. The principals were booked into hotels, but we had to find our rooms.”

The Company arrived in Dublin on Easter Sunday 1916. They found themselves in the middle of the Easter Rising. “When we went to the theatre on the Monday morning, we saw all these men wearing uniforms. One of my friends went up to a policeman to ask him the way to St Stephen’s Green. As they talked, he was shot and he died at her feet. We stayed for a week – at the end of it, Henry Bellamy dressed up as a Red Cross man to bring our pay round. This was absolutely necessary – none of us had any money left.

“We came home in a camouflaged ship. I brought some photographs for a newspaper photographer – he asked me to put them into a taxi after I got back to London. It was all a terrible experience – I was very young.”

Ella was paid £2 a week when she joined. Understudy roles brought an extra 2/6d. With her four roles, her salary had risen to nearly £3 by 1919.

Ella was known as ‘O’. Some dedications use the old-fashioned O that looks like a 2. Mabel Sykes, a fine soprano from Huddersfield, not surprisingly signed herself ‘Bill’. There is a photograph of Joe Ruff, (2nd Yeoman) standing outside the Theatre



Elsie Coram



Ella in *The Gondoliers*



Mrs Ella Goodacre with her album

Royal, Newcastle-on-Tyne. The Turks Head Hotel is seen in the background across the street. The picture was most probably taken in December 1918. "Joe Ruff and George Sinclair were two enormous beery men. Absolute pillars of the chorus. They made a great stir in the March of the Peers in *Iolanthe*. We needed a few men like that. It was wartime, and some of the men left were of rather poor physique. Joe was a clever musician."

Elsie Coram – "A clever girl. She made my wedding dress for me." Walter Blizard – "well into his 60s, but he **would** follow me round. I think he had a crush on me."

In those pre-Arts Council days, some of the artists were quite elderly. "Fred Drawater had been there for years and years. His wife was in the Wardrobe." Amy Royston – "she was the eldest of the lot. She would rush in during the very last minute of the Overture and slap on a wig over her ancient face. We used to laugh!" Allen Morris and his wife (Nell Raymond) were permanently 29. "He was a very clever artist. He was already old when I knew him, his voice had almost gone, yet I saw him sing a tenor part marvellously. He knew how to fake it and get through."

Musical director Walter Hann and leading violin Marguerite Mostyn signed their good wishes. So did J.M. Gordon. So did scene shifter George Steyne. So did Phyllis Dicksec, Mcfanwy, Sylvia Cccil, Tessa,

Snellson, Enes Blackmore, Rose Hignell, J.W. Turnbull, Dorie Russell ("my understudy"), Edward McKeown, Nancy Ray, Fred Edgar, Violet Tomlin, Maude Hutchinson, Gladys Sinclair, Dorothy Dane, Arthur Lucas, Paul Arnold, Arthur Hackett, Leslie Hinton, Charles Leslie, Annette Bidgood, Billy Morgan, Molly Mundle, Betty Grylls, Mary Evelyn and Cecile Hope.

So did Wardrobe Mistresses Mrs E.A. James and Margaret Bull and their predecessor Annie Russell. "She happened to be there and she signed it. She had been connected with the Company for a long time. I understand the artists had to make sure they kept on the right side of her!"

There are charming photographs of Catherine Ferguson and Nellie Briercliffe, who signs herself 'Budgie'. Helen Gilliland had run out of photographs, offering the quotation: 'But I'd rather have half a mortal I do love, than half a dozen I don't'. That omission has now been repaired. Browsing in a bookshop in Cecil Court by St Martin's Lane, I happened on a signed photograph of Helen Gilliland. I have added it to the collection. It thus arrives after a wait of 63 years, the period that Frederic was required to wait for Mabel (*if* Gilbert had forgotten that 1900 was not a leap year).

To judge by the freshness and detail of Ella Quartly's powers of recall, 63 years does not seem so long.

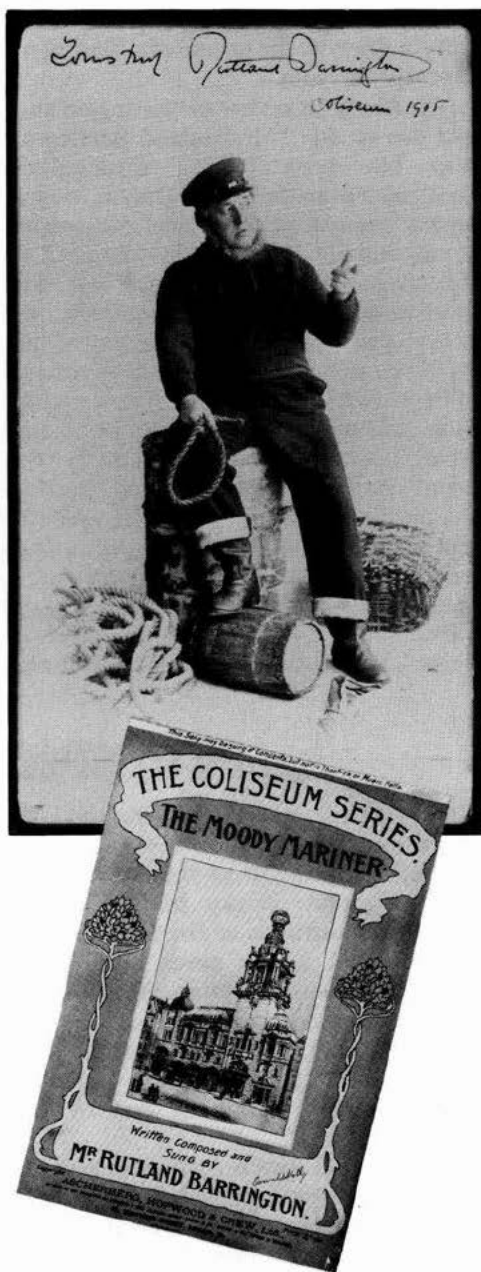
BJ

THE VOICE OF RUTLAND BARRINGTON

by Gerald Glynn

As Rutland Barrington's biographer I read with very great interest the article in last September's *Savoyard* about the cylinder recording of Barrington's voice, which had been brought to the attention of my friend Michael Walters. Michael was unable to date the cylinder precisely – nor can I! – but I can throw some light on the history of the song and where and when it was sung publicly by R.B. The words were in fact written by Barrington himself, and the music was composed by Walter Slaughter, musical director of Oswald Stoll's London Coliseum.

The Coliseum had been opened in December 1904 by Stoll as the largest, most ambitious, most extravagant theatre ever built for Music Hall, i.e., vaudeville-type entertainment. Second only in London to Drury Lane Theatre in capacity, it was the very first theatre in Britain to have a revolving stage – the very largest in the world at that time, costing over £70,000. Stoll's aim was to provide music hall entertainment of a "superior" type and to this end he recruited artists from the "legitimate" musical stage as often as he could. In April 1905, Barrington, having left Daly's Theatre in the previous month on the closure of *The Cingalee*, was offered an eight weeks' contract by Stoll with an option of a further eight weeks if he did well. The programme that Barrington devised was as follows: First, he would sing the song in question "The Moody Mariner" – then would follow a reading of a W.W. Jacobs story ("The Rival Beauties") and then to finish, another of his own songs "Across the Silent Way" – music also by Slaughter. He was to appear at the 3.00 p.m. and 9.00 p.m. performances (the Coliseum did four shows a day, the others being at 12.00 noon and 6.00 p.m.) The famous *Savoyard* found himself in what was for him unusual company – also on the bill with him were acrobats, comedians and "Peppo's Monkeys – a diverting troupe of Simians." Also on the bill was a very great favourite of the day, comedian and singer Bert Gilbert, while Madame Esty contributed the mad scene from *Lucia de Lammermoor* (sounds hard going even for a "superior" music



hall!) and Queenie Leighton, ex-Gaiety Girl, performed in a "New Nautical Scene – The Cruise of the Great Britain."

It would seem from this "bill" that Barrington and Miss Leighton were the only ones from the "legitimate" that Stoll was able to entice at this particular time, but before his stint at the Coliseum was over the

old Savoyard was to be joined in the programme by Walter Passmore (in a *Hamlet* skit) and Courtice Pounds who appeared in a little sketch based on the Rip van Winkle story, written by the resourceful Barrington especially for him.

The *Era* in its review of Barrington's act, had this to say: "Mr Rutland Barrington, who has been playing distinguished gentlemen from the East at Daly's... is making his first appearance at the Coliseum in a scena, entitled "The Moody Mariner." Of this cynical personage, we may say "with scorn he derides the life of the jolly-hearted sailor," and standing outside a sort of "ark on the sands," he reminds one very strongly of Peggoty. He girds at submarines, and the song and impersonation should be an even greater success than they were on the first night." As the weeks progressed, Barrington introduced topical verses (at which he was an adept) into this song, and not the least successful of these was on the Saturday the F.A. Cup Final was played at the Crystal Palace between Aston Villa and Newcastle United. R.B. had arranged for the half-time

score to be telegraphed to the Coliseum and so he was able to announce in verse that the Villa were a goal ahead at that stage. As he himself wrote, "I don't think I ever had a greater success with a verse."

Editor's Note The article on the Moody Mariner prompted an immediate response from the Raymond Mander and Joe Mitchenson Theatre Collection. They placed the song at the London Coliseum in April 1905, and generously made available the two illustrations on this page.

They also enclosed the programme, showing that Rutland Barrington played the part of Uncle Bill in the song-scena, with Master Archie Gordon as Little Tommy (his Nephew).

There is some mystery about who composed the music for "The Moody Mariner". Both the sheet music and the programme credit Barrington - "Written and Composed by Himself". In the first volume of autobiography *Rutland Barrington by Himself*, Barrington says: "Walter Slaughter wrote the music for me." And Barrington was not usually given to false modesty.

It is true that Barrington had a reputation for tone-deafness. ("How tunelessly Mr Barrington is singing!" "It's only first-night nerves. It will soon pass.") But in fact his mother had given him a thorough musical training; he was a fluent sight-reader and accomplished pianist. He could have composed the song, Himself.

For the benefit of those readers who may not yet have heard the final result of the 1905 Cup Final, it was: Aston Villa 2 Newcastle United 0.

THESPIIS REVISITED

Some of the dialogue has vanished. All the music, except for "Little Maid of Arcadcc" (published as sheet music) and "Climbing Over Rocky Mountain" (salvaged for *The Pirates of Penzance*) was lost or destroyed. It has never been in the D'Oyly Carte repertoire. Yet *Thespiis*, briefly presented at the Gaiety Theatre for Christmas 1871, refuses to die. Last year's production at the Universities of Cardiff offered a new version of text by C.S. Nettleship.

Thespiis, A Gilbert & Sullivan Enigma by Terence Rees was published in 1964. It remains a most impressive collection of history, background material and textual reconstruction. For example, Gilbert later said the Gaiety production was under-rehearsed; Rees meticulously demonstrates by reference to contemporary journals how over-committed the participants were at the time.

Thespiis offers particular insights into the Gilbert & Sullivan partnership. Think of *Thespiis* when next you hear "Climbing over

Rocky Mountain" and admire how well words and music fit together, even at these very first steps. Enjoy Gilbert's topsy-turvydom on stage - the strolling players who take over the running of the world from the gods are not unlike a pair of gondolieri who assume responsibility for the kingdom of Baratania. There are already some marvellous Gilbertian feminine rhymes. The "North South East West Diddlesex Junction" song is also well worth reading.

The hardback version of Dr Rees' *Thespiis* has been out of print for some years. The new paperback edition offers an excellent introduction to the opening chapter of the Gilbert & Sullivan story. Perhaps its most important point is to demonstrate how Richard D'Oyly Carte was later to add a vital catalytic element. How much more effectively the partners were to entertain their audiences when they had their own choice of cast and style.

The paperback *Thespiis* is available from C.D. Paramor, 25 St Mary's Square, Newmarket, Suffolk. £3.50 + 70p UK postage.

OBITUARIES

JOAN ROBERTSON

Joan Robertson, who for twenty-three years worked for the D'Oyly Carte (twenty-one of them as my secretary) died suddenly on 26th November 1981.

Joan had a most cheerful and friendly disposition and, quite apart from being an extraordinarily capable secretary, she had the added gift of being able to get on with people; she never forgot a face or a name and during her long period with the D'Oyly Carte she was responsible for the auditioning which used to take place – generally either in the Savoy Theatre or Sadler's Wells – and many nervous singers must have been calmed by her cheerful and reassuring remarks.

She was also very much involved in the publication of this magazine. The late James Lawrie was the editor but all the groundwork and preparation was undertaken by her and she virtually was the back-room girl who got all the blame if anything went wrong and comparatively little of the praise. She also helped Frederic Lloyd with the planning of provincial tours and most of the theatre managers knew her well. She was energetic and extremely capable.

In 1977, having reached the age of sixty, Joan decided to retire – mainly to look after her mother who, at the age of ninety, still survives her. Joan had a busy and happy retirement and only the day before her death was busy working for the church in which she was deeply interested and her untimely death was a shock to everybody. Although the D'Oyly Carte Company did not see a great deal of Joan in the last few years, she still had a great interest and affection for it and attended the concert given to mark the Centenary of the Savoy Theatre.

Frederic Lloyd

DR. LOUIS BOYD NEEL

Dr. Louis Boyd Neel was educated at Dartmouth and Cambridge. He intended to go into the Navy, but changed his mind and became a Doctor. He was House Surgeon at St. George's Hospital and also at King Edward VII's Hospital for Officers where he struck up a friendship with the then aged

Sister Agnes.

In 1932 his great love of music caused him to give up his medical career and become a professional conductor. He had done much amateur work when he was at Cambridge. He appeared at the Salzburg Festival in 1937, and conducted the first performance of any opera at Glyndebourne in 1934. He formed his own orchestra and toured this country and Europe until 1939. When war broke out he returned to medical work and went into the Navy. Towards the end of the war he became very much involved with the fitting of artificial limbs, but when peace was restored, having undertaken a long lecture tour in the Mediterranean at the request of the Admiralty, he returned to music and conducted at Sadler's Wells from 1944-1946. He had always been very interested in the D'Oyly Carte Opera Company, and was invited to conduct two London seasons in 1948 and 1949, and was very much respected by the Company and the public for his sympathetic interpretation of the operas.

The Boyd Neel orchestra continued to tour widely in Europe, and for some years were an important part of the Edinburgh Festival. Having conducted many times in North America he was invited to become Dean of the Royal Conservatory of Music in Toronto in 1953, and there he remained until his retirement from this office a few years ago. He conducted many concerts in Canada, and right up to his final illness was extremely active playing squash and swimming regularly.

He wrote a very interesting book called *The Story of an Orchestra* which was the history of how he formed his string orchestra, but this is probably now out of print.

During the D'Oyly Carte Company's visits to Toronto he was always about, and was very helpful over matters to do with the orchestra, entertaining members of the Company. He expressed a great wish to join the Company in the visit made to Australia in 1979, but, unfortunately, this was not possible.

He was awarded the C.B.E. in 1953 and was an Honorary Member of the Royal Academy of Music.

CLASSIC SHADES OR SHADY CLASSICS?

by David Powell

Gilbert, whose legal mind was ever ready to spot an anomaly, could not but have been amused by the fact that, although the Victorians put the Greek and Latin classics on the pedestal of adoration, those classics needed to be thoroughly purged before they were considered fit for close inspection. This was the Ultimate Classical Joke, which Gilbert was so eager to crack that he twice introduced it into his librettos under circumstances which are themselves singularly anomalous.

In *Princess Ida*, when Melissa asks what classical authors to read, the list which Gilbert makes Lady Psyche reel off is of course shamelessly rigged, all the authors being noted for their obscenity, or eroticism, or both. Aristophanes and Juvenal both had to be “carefully expurgated for the use of schools”; and though Ovid is better classed as a “naughty” than an “obscene” author, the fact that he wrote an *Art of Love* sufficed to give him at least the reputation of obscenity. As for Anacreon, what says the dictionary under “Anacreontic”? “After the manner of Anacreon: free, convivial, and erotic.” Psyche’s advice to “get them Bowdlerized” is scarcely surprising, then, though it neatly underlines the awkwardness involved in making the classics the foundation of one’s educational system.

In the *Dramatis Personae* of *Princess*

Ida, Psyche is “Professor of Humanities”, the humanities in this sense being synonymous with the Greek and Latin classics, which are still studied at Oxford under the name of *Literae Humaniores*. Yet in Gilbert’s play *The Princess*, of which *Princess Ida* is simply an operatic version, Psyche was “Professor of Experimental Science”. Not only is this a more pointed contrast to Lady Blanche’s Professorship “of Abstract Philosophy” but it accords much better with Psyche’s early enthusiasm for natural history, astronomy and prestidigitation, and with her position as the (unduly) dispensing chemist who superintends the Castle Adamant laboratory. We are now left to assume that Psyche is so much the polymath that she pursues these scientific interests merely as a recreation. Such are the difficulties Gilbert has involved us in for the sake of The Joke. For what reason can he have had to alter Psyche’s Professorship except that he wants her to give us her brief bit of classical advice?

In early editions of *Utopia (Limited)*, Princess Zara, who is almost as humourless, though not as frigid, a bluestocking as Princess Ida, and who certainly has the same faith in everything drily academic, from calculus to “languages Alive and dead”, looks off in the direction in which her aged suitors have gone, and delivers herself thus: “I’m



Jessie Bond as Melissa



Nellie Briercliffe as Melissa



Marjorie Eyre as Melissa



Rosina Brandram as Lady Blanche

really very sorry for them! How strange it is that when the flower of a man's youth has faded, he seems to lose all charm in a woman's eyes; and how true are the words of my expurgated Juvenal—

Festinat decurrere velox
Flosculus, angustae, miseraeque
brevissima vitae
Portio!"

Construe! "As a fleeting flower, our most brief portion of poor and unhappy life hastens to pass away." An appropriate and unexceptionable sentiment, which might

have come from the pen of the Psalmist. But Zara did not find it in her **expurgated** Juvenal, for it comes from one of the poems which would always be omitted in its entirety from any carefully pruned edition of the poet: the notorious Ninth Satire, which takes the form of an interview with a male prostitute. So much for Girton! Or is Zara forgetting that her quotation is from one of the poems to which Captain Fitzbattleaxe introduced her during that "long and eventful voyage" from England? In fact both Zara and Gilbert seem to be fully aware of what they are saying. The context demands a tag on the subject of fading male beauty, and as poets have nearly always been (for better or worse) men, such sentiments are extremely hard to come by except in poems of a certain sort.

By the 1890's, Gilbert's joke-cracking machinery was suspected of having become complicated to the point of near-incomprehensibility. The present case is no exception. For in order to understand the innocent-girl-meets-wicked-classics joke in its latest guise we not only have to take in a Latin quotation and remember its origin, but we also have to reckon with the simultaneous joke of saying-one-thing-and-suggesting-another. The supreme example of this is in the *Pirates*, where we cannot hear of "a first-rate opportunity To get married with impunity" without thinking of a fate worse than marriage. So here "expurgated" is a Gilbertian surprise for "unexpurgated".

But, supposing that we are up to appreciating the fun of this, has not Gilbert involved himself in an anomaly of amazing proportions by presenting The Joke in so stark a form? He and Sullivan were supposed to be purveyors of entertainment to people who were likely to faint on seeing a performer dressed in the clothes of the opposite sex, or who would run screaming from a theatre in which an Offenbachian vulgarity was uttered. Was it kindly, think you, to slap these good people in the face with Juvenal's Ninth Satire in all its unmentionable nastiness? The lines in question seem to have been cut from the opera during its original run (the evidence is not very clear), but was this because nobody saw the joke, or because Gilbert was afraid someone **might** do so?

RUTHVEN'S DEFECTION RE-EXAMINED

by Phyllis Ann Karr

Sir Ruthven Murgatroyd's comparative lack of popularity with Savoyards seems to grow largely from his "selfish" act of running away and leaving the Curse to his younger brother.

It is not impossible that Despard's "heart of a little child" has been oversentimentalized. The hearts of little children are not necessarily as innocent as all that. Ruthven himself may have been a little child when he ran away. (Diana Burleigh has suggested in private communication that he was another such infant prodigy as appears in certain Bab Ballads.) My own impression has always been that Despard throws himself into the "hands steeped in infamy" part of the business with more gusto than Robin. If Despard does have such an inclination, it may well have showed up in boyhood and provided a mitigating circumstance in Ruthven's defection.

In Act I, Despard seems still to be going strong after ten years, not a short career for a baronet of Ruddigore. In Act II, Despard and Margaret, already bored with respectability, appear to come angling for their old positions, as Edwin W. Ferrall has pointed out in "From Baronet to Basingstoke" (*Gilbert & Sullivan Journal*, VIII, 16 Jan. 1965). Poor, half-mad Margaret may not realize all the consequences of her brother-in-law's reformation, but Despard surely must. If Despard intends a disappearing act of his own to avoid re-inheriting the title, it seems superfluously vengeful of **him** to stop in first and persuade his brother to reform and die. To argue, as some do, that the thought of getting back the Curse never even crosses Despard's mind – that the scene is to be understood strictly as a burlesque district-visitor sequence – and at the same time to continue holding the defection against Ruthven strikes me as measuring Ruthven by one standard and Despard by another. Either both characters should be examined as logically and "realistically" as possible, or both should be understood as pure burlesque. If Despard does not realize that by urging his older brother to glory and the grave he is coaxing the Curse back



Peter Lyon, fourteenth in the D'Oyly Carte line, is the first lyric baritone to sing Robin Oakapple

to his own shoulders, then maybe Ruthven did not realize that by running away he was dooming his younger brother! (Maybe he even ran away before Despard was born. Gilbert gleefully tramples logicalities of age in other works.)

Leaving aside the question of Despard's character, mitigating points may still be made for Robin.

If we accept the First-Night lyric "For thirty-five years I've been sober and wary," Robin was fifteen when he ran away. If we discard the song, he was probably younger. So he defected as a scared child or a scared adolescent. This may not excuse him for remaining hidden as a responsible adult, but my case does not rest here.

As mentioned above, ten years seems to have been a longish tenure for a baronet of Ruddigore, squeezing in twenty-one baronets between the time of James I and that of George III. Far more younger sons must have succeeded their older brothers than usual in titled families. Thus, chances were very good that Despard would eventually come into the title whether Ruthven

ran away or not. Ruthven's alternatives would have been:

1. To spare Despard any danger of succession by murdering him.

2. To produce a legitimate son. Ruthven's later attempt to disinherit his unborn son suggests that he might have found this even more reprehensible than leaving the title to his brother. It must also have involved grief to a Lady Ruthven Murgatroyd, whether or not she had been willing to marry the father of her offspring in the first place; and at almost every turn Robin shows sensitivity to a woman's point of view. Nor would a single son have absolutely guaranteed Despard's permanent freedom. Additional sons would increase their uncle's margin of safety, but also the parental pain of Ruthven and his wife.

Or Ruthven could have committed suicide before inheriting, but this would hardly have spared Despard.

Despard had alternatives, too. He could have spared himself any danger of succession by committing suicide, or he could have staged his own death and run away. If Ruthven could conceive and manage this independently, Despard ought to have been able to do it as well. Indeed, Robin might not have been the first heir over the centuries to run away and hide. (Cf. D. Graham Davis, "Some Tantalising Teasers," *Gilbert & Sullivan Journal*, Feb. 1943, Emergency Issue No. 12.) Ruthven may have been selfish not to take Despard into his plans for escape; but he may have had cause to fear that Despard would tattle. Or his chance may have risen spontaneously.

Robin was in the moral dilemma of hurting somebody no matter what he did. If he accepted his heritage, he might be forced to prey on many victims, possibly including a wife and children, and sooner or later somebody else, probably his brother or son, would bear the Curse anyway. If he ran and hid, he personally would injure a single victim, his brother. The Curse would go on as long as heirs could be found, but if Ruthven and Despard were the last available heirs, the line might die sooner (with proportionate relief to the general populace) if Ruthven simply dropped out, and if he dropped out, what practical difference whether by "manly" suicide or survival?

Perhaps Robin did choose the most self-

ish and cowardly course, but I submit that only other Murgatroyd heirs could know such a dilemma from the inside, and that only they have any right to judge or cast stones.

D'Oyly Carte Photographs

Principals and supporting artists – photographs by Paul Seeley.

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Friends of D'Oyly Carte Auction

One of our Friends has made the excellent suggestion of an Auction in *The Savoyard* for the benefit of the Friends of D'Oyly Carte. To start the ball rolling, he has donated four lots:

Lot 1 Complete *Savoyard*. Both indexes and all issues, including the rare and out of print ones.

Lot 2 Gasbag (University of Michigan G & S Society publication). From Vol I 1 (March 1969) to Vol XII 8. 119 issues in all. Lively and entertaining, packed with G & S scholarship, speculation and background. Duplicated A4, with many photographs and cartoons.

Lot 3 Nine recordings of G & S operas by the University of Michigan from 1972-79.

Lot 4 D'Oyly Carte programmes – 15 mostly from Princes Theatre & Golders Green Hippodrome, 1956-61.

Lot 5 *Iolanthe*. 1923 HMV 78 recording, still in its original case. Donated by Mr Bruce Staniforth.

Lot 6 *The Gondoliers*. 1927 HMV 78 recording with Henry Lytton & Bertha Lewis. Donated by Mr Cyril Rogers.

Lot 7 *The G & S Lexicon* by Harry Benford. Illustrated by Geoffrey Shovelton. Ten copies available, each signed by Geoffrey. Please bid for one copy – the ten highest bids will be successful.

Please send bids to arrive by 30th June 1982 to Friends Auction, D'Oyly Carte, Tabard House, 116 Southwark Street, London SE1 0TA. Prices and buyers will be announced in next issue (unless anonymity requested). Offers of items for next auction will be gratefully received.

D'OYLY CARTE FOR SCHOOLS

by Elaine Draper

Let us not forget that the schoolchildren of today are the audiences of tomorrow. Last autumn D'Oyly Carte began a programme of "School Specials", specifically planned to introduce a new generation to the world of theatre.

There was one such Special in Nottingham and four during the London season at the Adelphi. In Manchester the project was still under development, however there were introductory visits by members of the Company to five schools who as a result brought parties to the Palace Theatre.

A handsome multi-activity teaching aid is distributed to teachers whose schools take part. This project pack, based on *The Pirates of Penzance*, includes work designed for both pupils and teachers. All the artwork has been contributed by Geoffrey Shovelton (himself a former teacher), and it's excellent. For the pupils there are puzzles, cartoons, a synopsis of the plot, a biography of W.S. Gilbert, simplified sheets of music for the piano and a cut-out stage with characters that can be coloured and moved around. For teachers there are more detailed notes about Sullivan and Carte, a history of the Company, project ideas and suggestions for follow-up work in creative writing, drama and art. Shell UK made a generous grant which enabled us to produce these materials.

When the pupils arrive at the theatre they are welcomed by Geoffrey Shovelton who co-ordinates the entire programme. He introduces them to the relevant parts of the auditorium and demonstrates the illusions and tricks made possible by the gauze



Meston Reid appeared in the ILEA magazine to publicise the Specials

– the theme of illusion is maintained by showing the miracles that can be worked with wigs, costume and make-up. The children's understanding of the world of theatre is greatly increased by being able to witness scene changing and stage dimensions and by having the Company sing to them and encouraging them to join in.

Costs are kept low – £2 in Nottingham and £2.50 in London, yet the financial benefits to the Company are worthwhile, for large theatres are difficult to fill at matinee performances. We originally reserved 350 seats for the Nottingham Special, but interest was so great we actually had to find room for 700 – the London Specials too are being supported to capacity.

The artists and back-stage staff must be commended for the time and effort they have devoted to the schoolchildren of Manchester, Nottingham and London. They have voluntarily involved themselves in considerable amounts of extra work on days when they were already committed to two performances. We are all extremely appreciative of this fact and I know that there are very few companies who could match the generosity of D'Oyly Carte in helping the theatrical education of audiences of the future.



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London Season 1981/2
(Understudies shown in brackets)

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Alexis **Meston Reid** (Barry Clark)
Dr. Daly **Kenneth Sandford** (Alan Rice)
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John Wellington Wells **James Conroy-Ward**
(Alistair Donkin)
Lady Sangazure **Patricia Leonard** (Jill Pert)
Aline **Pamela Field** (Jane Stanford)
Mrs. Partlet **Beti Lloyd-Jones** (Roberta Morrell)
Constance **Lorraine Daniels** (Caroline Tatlow)

H.M.S. PINAFORE

Sir Joseph Porter **James Conroy-Ward/John Reed**
(Alistair Donkin)
Captain Corcoran **Clive Harré** (Alan Rice)
Ralph Rackstraw **Meston Reid** (Barry Clark)
Dick Deadeye **John Ayldon** (Michael Buchan)
Bosun's Mate **Michael Buchan** (Clive Birch)
Carpenter's Mate **Michael Lessiter**
(Bruce Graham)
Josephine **Vivian Tierney/Pamela Field**
(Suzanne Houlden)
Hebe **Roberta Morrell** (Susan Cochrane)
Little Buttercup **Patricia Leonard** (Jill Pert)

THE PIRATES OF PENZANCE

Major-General **Alistair Donkin** (Clive Birch)
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Samuel **Michael Buchan** (Alan Rice)
Frederic **Meston Reid** (Tom Marandola)
Sergeant of Police **Clive Harré** (Bruce Graham)
Mabel **Vivian Tierney/Valerie Masterson**
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Edith **Jill Pert** (Pamela Baxter)
Kate **Hélène Witcombe** (Caroline Tatlow)
Isabel **Alexandra Hann** (Margaret Lynn-Williams)
Ruth **Patricia Leonard** (Jill Pert)

IOLANTHE

Lord Chancellor **James Conroy-Ward/John Reed**
(Alistair Donkin)
Lord Mountarat **John Ayldon** (Michael Buchan)
Lord Tolloller **Geoffry Shovelton** (Barry Clark)
Private Willis **Kenneth Sandford** (Thomas Scholey)

Strephon **Peter Lyon** (Alan Rice)
Fairy Queen **Patricia Leonard** (Jill Pert)
Iolanthe **Lorraine Daniels** (Pamela Baxter)
Celia **Margaret Lynn-Williams** (Christine George)
Leila **Hélène Witcombe** (Felicity Forrest)
Fleta **Alexandra Hann** (Caroline Tatlow)
Phyllis **Pamela Field/Sandra Dugdale**
(Suzanne Houlden)

THE MIKADO

The Mikado **John Ayldon** (Michael Buchan)
Nanki-Poo **Geoffrey Shovelton** (Tom Marandola)
Ko-Ko **James Conroy-Ward** (Alistair Donkin)
Poo-Bah **Kenneth Sandford** (Bruce Graham)
Pish-Tush **Peter Lyon** (Alan Rice)
Go-To **Thomas Scholey** (Michael Lessiter)
Yum-Yum **Vivian Tierney** (Alexandra Hann)
Pitti-Sing **Lorraine Daniels** (Pamela Baxter)
Peep-Bo **Roberta Morrell** (Hélène Witcombe)
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Sir Roderic **John Ayldon** (Alan Rice)
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2nd Yeoman **Thomas Scholey** (Alan Rice)
1st Citizen **Clive Birch** (Michael Hamlett)
2nd Citizen **Alistair Donkin** (Michael Hamlett)
Elsie Maynard **Lauren Livingstone**
(Jane Stanford)
Phoebe **Lorraine Daniels** (Hélène Witcombe)
Dame Carruthers **Patricia Leonard** (Jill Pert)
Kate **Jane Stanford** (Suzanne Houlden)

DIARY OF FORTHCOMING AMATEUR PRODUCTIONS

Hemel Hempstead Amateur Operatic & D.S. **Yeomen 1-6 March** Dacorum College
Oundle Gilbert & Sullivan Players **Yeomen 1-6 March** Victoria Hall
Sheffield - Meersbrook Park Church O.S. **Cox/Sorcerer 1-6 March** Church Hall
Wells Operatic Society **Mikado 1-6 March** Regal Theatre
Liverpool - Bentley Amateur Operatic Society **Iolanthe 2-6 March** Neptune Theatre
Derby Colleges Music Society **Ruddigore 2-6 March** Lonsdale Road College
Durham - New College L.O.G. **Pirates 2-6 March** Garland Theatre, Framwellgate Centre
Boreham Wood Operatic Society **Pirates 2-6 March** Civic Theatre
Leeds Gilbert & Sullivan Society **Yeomen 3-13 March** Civic Theatre
Basildon Amateur Operatic Society **Ida 3-6 March** Towngate Theatre

Weymouth Grammar School Operatic Society **Patience** 5-6 March Weymouth Pavilion
 Kirkcaldy Gilbert & Sullivan Society **Cox/Sorcerer** 8-13 March Adam Smith Centre
 Stockport – Our Lady's O.S. **Utopia** 8-13 March Our Lady's Social Centre
 Astwood Bank Amateur Operatic Society **Ida** 8-13 March
 Gilbert & Sullivan Society of Edinburgh **Pirates/Zoo** 9-13 March Kings Theatre
 Oldham – Blue Coat School **Ida** 9-13 March
 Southampton Operatic Society **Patience** 9-13 March The Guildhall
 University of London Opera Group **Grand Duke** 10-13 March U.L.U. Building
 Canterbury – Christ Church College M.D.S. **Pirates** 10-13 March The Hall
 London – Wimbledon Light Opera Society **Pirates** 10-13 March Merton Civic Hall
 Nottingham University G.& S.S. **Grand Duke** 10-11 March University Great Hall
 Chipping Sodbury School **Yeomen** 10-13 March
 Shotts – St. Patrick's Amateur Opera Group **Pirates** 10-14 March
 Chepstow – Army Apprentices College M.& D.C. **Pirates** 14-20 March Assembly Hall
 Leicester Gilbert & Sullivan Operatic Society **Iolanthe** 15-20 March Little Theatre
 Birmingham-Knowle O.S. **Ida** 15-20 March Solihull Library Theatre
 Londonderry Amateur Operatic Society **Mikado** 15-20 March The Guildhall
 University of Newcastle upon Tyne G.& S.S. **Yeomen** 15-20 March New Tyne Theatre
 Reading Operatic Society **Mikado** 16-20 March The Hexagon
 Birmingham Savoyards **Pinafore** 16-20 March Old Repertory Theatre
 Glenalmond – Trinity College **Cox/Trial** 17, 19, 20 March
 Oldham – Hope Entertainment Society **Ida** 20-27 March Assembly Hall
 Brighton – Lewes Road United Reformed Church O.& D.S. **Ida** 20-27 March
 Plymouth Gilbert & Sullivan Fellowship **Sorcerer** 22-28 March Athenaeum Theatre
 Southend on Sea Operatic & Dramatic Society **Trial/Pirates** 22-27 March Cliffs Pavilion
 Darlington – Bondgate Operatic Society **Iolanthe** 22-27 March Bondgate Memorial Hall
 Swindon Gilbert & Sullivan Society **Sorcerer** 22-27 March The Wyvern Theatre
 Norwich City College Student Federation M.& D.S. **Gondoliers** 22-27 March Drama Centre
 Kettering – The Regent Players **Ruddigore** 22-27 March
 Sponne School **Yeomen** 22-27 March
 Marlow Operatic Society **Mikado** 23-27 March
 Northallerton Grammar School Music & Drama Society **Yeomen** 23, 24, 26, 27 March
 Uxbridge – U.T.E.C. Theatre Club **Pirates** 24-27 March Uxbridge Technical College
 Dorking – Ashcombe School **Mikado** 24-27 March
 Burton on Trent Abbot Beyne School O.S. **Gondoliers** 24-27 March Chadwick Building
 Gloucester – Crypt School **Mikado** 24-27 March
 Dunstable Amateur Operatic Society **Cox/Pinafore** 24-27 March Queensway Hall
 Loughborough Grammar School **Yeomen** 24-26 March
 Brighton College **Iolanthe** 24-26 March
 Aylesbury High School **Sorcerer** 24-26 March
 London – St. Peter's Ealing Amateur Operatic Society **Pinafore** 24-27 March Church Centre
 Colchester Royal Grammar School **Pirates** 24-27 March
 Knaresborough – King James's School **Iolanthe** 24-26 March School Hall
 Wem – Adams School **Pirates** 25-27 March
 Bath College of Higher Education M.S. **Pinafore** 25-27 March Assembly Hall
 Tolworth Girls School **Iolanthe** 25-27 March School Hall
 Seaton – Axe Vale Amateur Operatic Society **Iolanthe** 28 March – 2 April Town Hall
 Erith Operatic Society **Patience** 28 March – 3 April Erith Playhouse
 Gosforth United Reformed Church M.S. **Gondoliers** 29 March – 3 April Church Hall
 Falkirk – Forth Valley G.& S.Soc. **Gondoliers** 29 March – 3 April Town Hall
 Stourbridge Gilbert & Sullivan Club **Cox/Sorcerer** 29 March – 3 April Town Hall
 Ormskirk Amateur Operatic & Dramatic Soc. **Mikado** 29 March – 3 April Civil Hall
 Rotherham – Wath Comprehensive School **Iolanthe** 29 March – 2 April
 Glossop Operatic & Dramatic Society **Yeomen** 29 March – 3 April
 Grimsby Savoy Operatic Society **Gondoliers** 29 March – 3 April
 Burton on Trent – Ashbeian Operatic Soc. **Pirates** 30 March – 3 April Ivanhoe Comm. Coll.
 Coventry Savoy O.S. **Pirates** 30 March – 3 April The College Theatre
 Wool – D'Urbervilles Dramatic & O.S. **Iolanthe** 30 March – 3 April D'Urberville Centre
 Oundle – Prince William School Dramatic Society **Pinafore** 30 March – 1 April
 Germany – Verden Gilbert & Sullivan Society **Pirates** 1-3 April
 Norwich – East Norfolk Amateur O.S. **Iolanthe** 12-17 April Broadland School, Hoveton
 South Molton & District Choral & Operatic Society **Pirates** 12-17 April
 Pinner & Hatch End Operatic Soc. **Gondoliers** 13-17 April Hatch End High School
 Lutterworth Opera Group **Pirates** 14-17 April Lutterworth Community College
 Arklow – Avonmore Musical Society **Gondoliers** 14-18 April St. Mary's College Hall
 Worthing Operatic Society **Gondoliers** 17-24 April Assembly Hall
 Northampton Gilbert & Sullivan Group **Pinafore** 19-24 April Royal Theatre & Opera House

Porthcawl Amateur Operatic & D.S. **Mikado** 19-24 April Grand Pavilion
 Tenbury Amateur Operatic Society **Utopia** 19-24 April Regal Theatre
 Chesham Light Opera Company **Yeomen** 19-24 April Elgiva Hall
 Castle Bromwich – Phoenix Players **Gondoliers** 19-25 April Arden Hall
 Newcastle upon Tyne – New Tyne Theatre & Opera Company **Ida** 21-24 April
 Betchworth Operatic & Dramatic Society **Mikado** 21-24 April Village Hall
 Leicester Operatic Players **Ida** 26 April – 1 May Little Theatre
 Loughton Operatic Society **Iolanthe** 26 April – 1 May Lopping Hall
 West Manchester Amateur Operatic Society **Pirates** 26 April – 1 May Sale Town Hall
 Westcliff High School for Girls **Gondoliers** 26 April – 1 May
 Gosport Amateur Operatic Society **Trial/Pinafore** 27 April – 3 May David Bogue Hall
 Parish of Cheam Operatic Society **Ruddigore** 28 April – 1 May Carshalton Hall
 Belfast – Dominican College **Trial** 30 April – 2 May Assembly Hall
 Marple Operatic Society **Pinafore** 3-8 May Romiley Forum
 Camberley Savoy Singers **Mikado** 2-6 May
 Batley Gilbert & Sullivan Society **Ida** 3-8 May Cross Bank United Church Schoolroom
 West Bridgford Operatic Society **Ida** 3-8 May Co-operative Arts Theatre, Nottingham
 Worcester – Great Witley Operatic Society **Sorcerer** 3-8 May Swan Theatre
 St Austell Parish Church G. & S.S. **Patience** 4-8 May Church Hall
 Great Yarmouth Gilbert & Sullivan Society **Grand Duke** 5-8 May Windmill Theatre
 Blyth – Beaconsfield O.S. **Patience** 7-15 May
 University of Manchester Gilbert & Sullivan Society **Pirates** 8-14 May
 Herne Bay Operatic Society **Mikado** 10-15 May Kings Hall
 Huddersfield & District Gilbert & Sullivan Society **Ida** 10-15 May Venn Street Theatre
 Bromley – Ravensbourne Light Opera Society **Iolanthe** 10-15 May
 Clacton Amateur Operatic Society **Pirates** 11-15 May Princes Theatre
 Ramsgate Amateur Operatic Society **Mountebanks** 11-15 May
 Cheltenham – Cotswold Savoyards **Zoo/Cox/Trial** 15-22 May The Playhouse
 Birmingham – Quinton O.S. **Iolanthe** 17-22 May Old Repertory Theatre
 Nottingham Bluecoat Gilbert & Sullivan Co. **Gondoliers** 17-22 May Co-operative Arts Theatre
 Sawston Light Opera Group **Gondoliers** 20-22 May Sawston Village College
 Harrogate & Dist Gilbert & Sullivan Society **Cox/Sorcerer** 24-29 May Harrogate Theatre
 Torbay Gilbert & Sullivan Society **Sorcerer** 24-29 May Palace Avenue Theatre, Paignton
 Romford Red Triangle Amateur Operatic Society **Ruddigore** 8-12 June Queen's Theatre
 Aberdeen – Robert Gordon's College **Pirates** 7-11 June
 Glasgow Jordanhill College School O.S. **Ruddigore** 15-19 June Crawford Theatre
 Glasgow – Hutcheson's Grammar School **Mikado** 15-18 June
 Berwick on Tweed – Glendale Choral Society **Ruddigore** 16-19 June Glendale School
 Dunfermline – Queen Anne High School **Mikado** 16-19 June
 Fort William – Lochaber High School **Pinafore** 20-25 June
 Colchester – The Gilbert School **Gondoliers** 15-17 June
 Houston (Texas) Gilbert & Sullivan Society **Trial/Pinafore** 16-18 June
 London – Grosvenor Light Opera Co **Utopia** 13-16 July New Theatre, Kings Coll, Strand, WC2

For the September issue we should like details by 8 July.

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READERS' LETTERS

21 Barony Street,
Edinburgh EH3 6PD

Anyone for Tennyson?

Dear Sir,

Paul Seeley's article on Gilbert and the Classics was both erudite and entertaining. But on one allusion I think he is giving Gilbert the laurels which are rightfully the property of Tennyson. In *The Princess* Book 2, we find Lady Psyche responding to the enquiries of her brother and his friends about her identity. She answers:

"Peace! And why should I not play
The Spartan mother with emotion, be
The Lucius Junius Brutus of my kind?"

We know Gilbert had read *The Princess*, and can surmise that it might well have still been comparatively fresh in his mind when he was writing *The Mikado*. It seems more probable that when seeking a comparison with the Mikado's Abraham-like qualities he simply paraphrased Tennyson, rather than mentally reverting to the classic original. And with his unflinching sense of the appropriate, chose *not* to compare the Mikado to the Spartan mother.

Actually the Mikado was far sterner than

Lucius Junius Brutus, since he was willing to consign his offspring to a fate far worse than mere death. Not to mention the hardihood required to name a helpless infant Nanki-Poo.

Yours faithfully,
Kathleen Glancy

15 Eberston Road East,
Rhos-on-Sea,
Colwyn Bay LL28 4DR

Beti-Lloyd Jones

As one who saw my first opera over 70 years ago, like many others I looked forward each year to seeing favourite members of the Company, not only the principals but also the members of the chorus. It was delightful therefore to read in *The Savoyard* that Beti Lloyd Jones has completed 25 years service with D'Oyly Carte.

I must have seen her when she first joined. Congratulations Beti on a wonderful record and thanks for the pleasure you have helped to give so many of us over the years.

With affection,
Leslie Hackett

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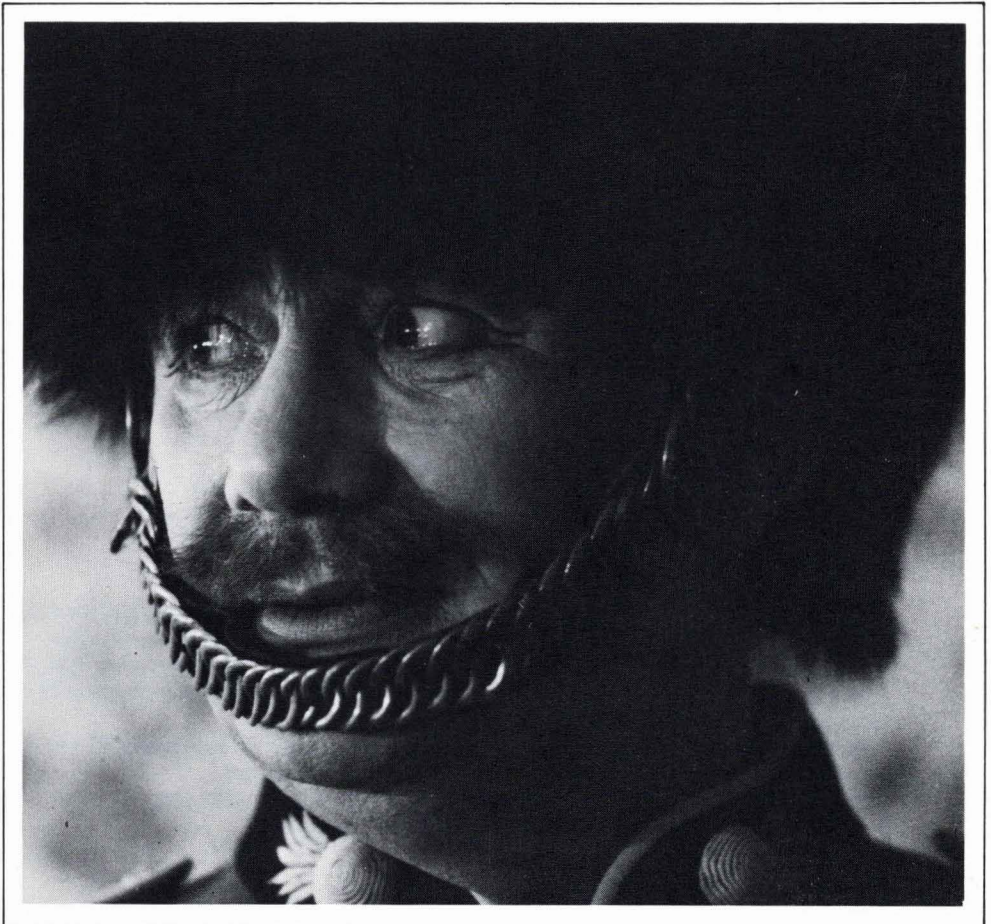
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THE SAVOYARD

IOLANTHE CENTENARY ISSUE



Issued by The D'Oyly Carte Opera Trust Limited

1 Savoy Hill
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Annual subscription for Friends of D'Oyly Carte. UK £7. USA and Canada \$20 (or \$25 to cover air mail for *The Savoyard*). Other countries £10 (or £12.50 if *The Savoyard* is air mailed outside Europe). These subscriptions run from October 1st to September 30th. The subscription of a Friend 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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Reduced Rates for Societies: Whole page £35. Half page £20. Quarter page £15. For Sale & Wanted: £3 for four lines, 50p for each extra line.

Front cover:

Kenneth Sandford. On sentry-go as Private Willis, 1957-1982.

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INTRODUCTION

On 25th November 1882, the curtain went up on *Iolanthe* at the Savoy Theatre. We celebrate the centenary in this issue.

Of all the Savoy operas, *Iolanthe* was written most specifically for the ephemeral moment. Politicians of the day, the toings and froings of the Liberal-Unionists – surely nobody could expect them to be entertaining even twenty years on.

As one of our Trustees has remarked, ‘a week is a long time in politics’.

Yet *Iolanthe* has lasted. At the time of

Britain’s most recent General Election in May 1979, for some reason or other the line about ‘This comes of women interfering in politics’ almost brought the house down. So it did again during the last London season. And when the Queen of the Fairies advised Strephon on how to resolve his political dilemma – ‘You shall be returned as a Social Democrat’ – this up-to-the-microsecond comment was enthusiastically applauded.

Yes, a week is a long time in politics.

A hundred years is also a very short time.

PERIS, PERIS, PERIS

by Professor Jane W. Stedman

'We are dainty little fairies,/Ever singing, ever dancing' might be a Victorian theme song, for no other era has been so prolific in works featuring fays, foolish or otherwise, elves, sylphs, sprites, and the odd gnome or two. Fairies swarmed on Victorian Christmas cards, glittered on Christmas stages, and colonized Kensington Gardens, enchanting children and adults alike.

Victorian fairies were good – unless left off the guest list for royal christenings – and their spells included moral lessons. For example, in Nelson Lee's *Life of a Fairy*, Princess Industry wears a diamond necklace of Simple Truth, a brooch of Modesty, and a bracelet of Charity, set with emeralds of Gentleness. Her shoes are Wisdom, buckled with Perseverance, and her protectress is the Water Queen – Britannia. Lee optimistically dedicated his story to the young Prince of Wales.

There were many sources of fairy lore: the tales of Perrault, Andersen, the Grimms, and the overflowing *Cabinet des Fées* from which J. R. Planché took delightful extravaganzas. Shakespeare's *Midsummer Night's Dream* and *The Tempest*



A Midsummer Night's Dream at the Gaiety, 1875



Hélène Witcombe as Leila, 1982

were available for travesty, Mendelssohn, or illustration by Millais, Richard Dadd, and other painters. Robert Schumann and lesser composers set Thomas Moore's *Lalla Rookh*, one tale within which showed a Peri trying to enter Paradise.

The Victorian love of stage spectacle brought Fairyland to everyone. Transformation scenes were rich as bankers' dreams. Flying fairy ballets hung in mid-air (too near the gas for safety). Electric light illuminated fairies from the moment Gilbert put battery-operated stars in their hair. A year later Ariel wore lighted wings and danced on water in a Burnand burlesque. Finally, in *Peter Pan*, Tinkerbell was impersonated by electric light itself.

Good stage fairies fostered fruits, flowers, and young love. For instance, Nectarine in E. L. Blanchard's *Faw Fee Fo Fum* (1867) addresses her band:

Guardians of Beauty, Ministers of Mirth,
Ye fairy forms that watch the fruits of Earth!

Bright have ye made the jewelled earth appear,
Rich with the produce of a fruitful year.

In *Cinderella*, another Blanchard pantomime, Queen Scintilla calls upon her 'faithful elves who haunt this moonlit

wood,/Whose duty 'tis to guard the true and good. . . .'

These supernatural beings spend their time protecting and rewarding mortal lovers and transporting them to Fairyland, there they become Harlequin and Columbine in fields of bluebells or crystal palaces. So devoted are fairies to these duties that they indeed 'almost live on lover!'

Sometimes, like *Iolanthe*, fairies themselves fall in love with mortals and are often punished by banishment or death. Marie Taglioni floated across the ballet stage as 'La Sylphide', who loses her wings and her life through mortal love and perfidy. Anderson's Little Mermaid gives up her voice to gain her legs, but her beloved mortal marries someone else. In several versions of an *Arabian Nights* tale (sometimes combined with *Lalla Rookh*), a peri falls in love with Prince Camaralzaman while a djinn is smitten with Princess Badoura. Deprived of human love they console each other.

In H. J. Byron's *Camaralzaman and the Fair Badoura; or, The Bad Djinn and the Good Spirit* (1871), Maimoune exclaims:

A Peri actually down right 'spoony'
In love, and over head and ears I vow.
In Peri-land, Oh! won't there be a row,

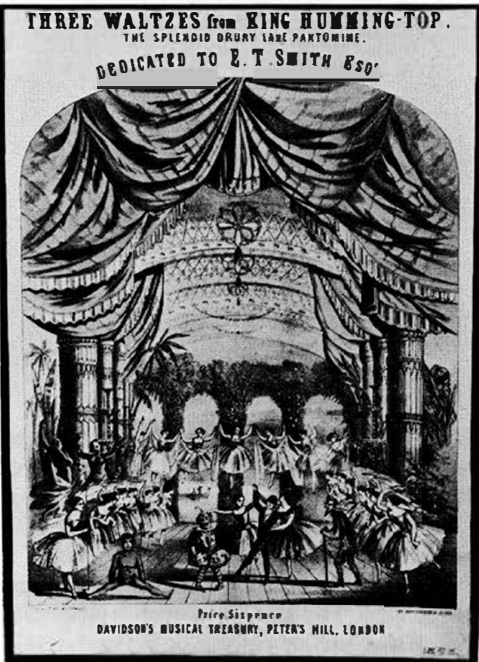
and a row there is. The Peri Queen banishes Maimoune until the end of the burlesque, but pardons her then because 'forgiveness ought to be the fashion,/Towards the conclusion of a piece in rhyme. . . .'

William Brough's *Namoune (Lalla Rookh; or, The Princess, the Peri, and the Troubadour; 1857)* is likewise banished until she performs three tasks, one of which is to help *Lalla Rookh* marry the man she wants, whom the peri wants too. *Namoune* asks, 'Say, may a Peri ne'er love with propriety,/Beneath her spirit level in society?' She decides that 'Love makes all equal – scorns of rank the rules;/Makes kings and beggars equal – equal fools.'

Perhaps the bitterest Victorian treatment of fairy love is Gilbert's poetic drama *The Wicked World* (1873), in which mortals introduce the ambivalent power of sexual love into Fairyland, demoralizing and nearly destroying it before returning to their own wicked world below. (In Gilbert's self-burlesque, *The Happy Land*, the destructive element is party government.)

It is easy to see how *Iolanthe* gathers together many of these magical strands. It begins in a fairy glade with the recall of a banished fairy, who has married a mortal. It ends after she offers to sacrifice her life again. *Iolanthe* aids Strephon and Phyllis, while the Queen of the Fairies promotes Strephon's parliamentary career. Using numerical extension, a favourite comic device, Gilbert makes *all* the fairies fall in love with mortals, whom they take to Fairyland after man's law finds a way around fairy law. Of course, Gilbert could not resist also exploring the problems which might arise from perpetual youth or from not quite ept guardian fairies – although the peris' meddling in politics is really no worse than the Peers'.

Both Gilbert and Sullivan had dealt with Fairyland long before they collaborated on *Iolanthe*. At Leipzig, Sullivan had drawn an overture from *Lalla Rookh*, and his fame began with his incidental music to *The Tempest*. Gilbert's fairies flew into the Bab Ballads and stayed with him through a long theatrical career. His *Foggerty's Fairy* appeared at the Criterion Theatre eleven months before *Iolanthe* opened at the Savoy. Based on a Gilbert story, this farce featured an unforeseeing fairy, Rebecca,



King Humming Top, Drury Lane, 1853
Mander & Mitchenson Collection



May Fortescue as Celia

who gives Frederick Foggerty a potion which will erase events and their consequences. At first Frederick imagines he is in a pantomime, but Rebecca assures him that it is an unobjectionable extravaganza. Nevertheless, blotting out one set of circumstances leads Foggerty into worse difficulties until he demands that Rebecca return things to their original state. She is reluctant to admit her mistake, because she fears her punishment will be relegation to the back row of the ballet 'among the stout ones'. But she agrees.

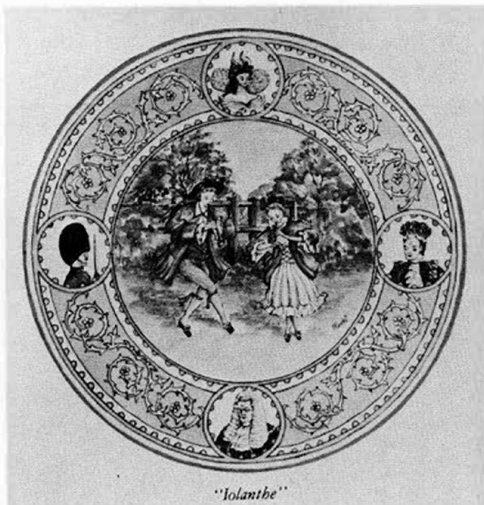
Although *Foggerty's Fairy* was not a success (too complicated for the audience), Gilbert could not relinquish the fun of an incompetent fairy. Finally in 1904, he put a really mixed-up supernatural being on stage in *The Fairy's Dilemma*. Fairy Rosebud's duty is to smooth away difficulties from the paths of worthy young lovers. Alas, these have become hard to find, and if she cannot find at least one respectable pair to aid, she will be out of work. (Shades of Ko-Ko!) Rosebud, therefore, zealously interferes in the lives of two sets of lovers, mismatches them, and takes them to the Revolving Realms of Radiant Rehabilitation. At the last moment they compel her to restore them to themselves and each other. Rosebud marries Demon Alcohol and goes into typewriting.

The following December, J. M. Barrie's *Peter Pan* first appeared, and Fairyland had found a twentieth century dramatist. In this play there are eternal youth, a fairy willing to die for a one-time mortal, a 'journey airy' to the Never Land – combined with pirates who yearn for a mother and perhaps have taken the long way round from Penzance.

Two other Barrie plays, *The Admirable*

Crichton (1902) and *Dear Brutus*, are more directly Gilbertian, for each is organized around a lozenge plot. In the first, masters' and servants' real abilities are demonstrated when they change places on a deserted island. In the second, Barrie's dramatis personae enter Lob's magic wood, where, like Foggerty, they have a second chance at what might have been, which for some includes different mates. Morning and return from the wood brings them back to 'reality'. But since Barrie was more sentimental than Gilbert, some of his characters may try to make their might-have-beens into will-be.

Five years after *Peter Pan* and *The Fairy's Dilemma* reached the stage, Gilbert's last opera appeared – *Fallen Fairies*, a musical version of *The Wicked World*. But fairies with adult passions were out of fashion. In spite of marvellous beetle-wing and moth-eye costumes, *Fallen Fairies* was not a success, and the title is perhaps symbolic. The Victorian fairy had folded her wings and faded away from the stage she had so long adorned – all except Iolanthe, who is still young after a hundred years.



Iolanthe & Mikado plates Following the beautiful plate that Isabel Randell produced for the centenary of the Savoy Theatre, she has now designed plates for *Iolanthe* and *The Mikado*. Each plate is individually hand-painted and is of finest bone china. The edition of each is limited to 100. An attractive colour leaflet and details are available from: Isabel Randell Designs, 3 The Grange, Claines, Worcester.

SULLIVAN AT PENCARROW

by Peter Riley



In July, Kenneth Sandford, John Ayldon, Meston Reid, James Conroy-Ward, Lorraine Daniels and Vivian Tierney gave a week of Gilbert and Sullivan concerts at Pencarrow, near Wadebridge in Cornwall. David Mackie was Musical Director. The performances marked a centenary. In July 1882, Arthur Sullivan arrived at Pencarrow as a guest of Lady Andalusia Molesworth. I saw his signature in the Visitors' Book when I visited Pencarrow earlier this year. Sullivan had gone there with Lady Andalusia's express undertaking that he would be free to spend as much time on his work as he wished.

To Pencarrow, *Iolanthe* owes an immense debt. Gilbert and Sullivan had discussed the plot as early as October 1881. Sullivan knew a new piece would be needed to replace *Patience* at the Savoy in autumn 1882, but his way was always to leave composition to the last possible moment (or later). With the death of his mother, Maria Clementina, in May, his spirits must have been low indeed. 'Home, feeling dreadfully lonely', he wrote in his diary on the day of her funeral, June 1st. He began working on *Iolanthe* within three days of this event, but the task of writing lively, light-hearted music must have weighed heavily upon him. In addition, he was again plagued by his recurring kidney illness. His progress must have been very slow.

I believe that as Sullivan heard the hooves clapping on the drive through the stately woods and gardens of Pencarrow, as he glimpsed the Palladian frontage of the house, and saw the magnificent family portraits and the fine panelling inside, he was able for the first time to transport his

mind into an Arcadian landscape, and visualise a unique procession of noble lords.

After almost two months of next-to-nothing, his inspiration burned bright at Pencarrow. He composed the Act I finale in the first two days of August. The Fairy Queen's Invocation to Iolanthe was written on August 3rd. He began the March of the Peers after breakfast on August 4th and had completed it by the afternoon of August 5th.

Sullivan's hostess at Pencarrow, Lady Andalusia Molesworth, was a remarkable lady. Throughout her life and even after, she was discreet about her age. When she died in 1888, the *Morning Post* reported merely that she had been born in 'the very early years' of the century. Thus, in 1882, she was near or just past 80. Herself the granddaughter of a baronet, she had in her early years a fine natural soprano voice, a passion for music, and a remarkable degree of beauty and charm. She had studied music with a view to singing professionally. She married a Mr Temple West before she could start her career. He died soon after their marriage, and she remained a widow for some years, marrying Sir William Molesworth in 1844.

Although Pencarrow had been built in



Lady Andalusia Molesworth

the 1770s, it was Sir William who gave it much of its stately style. After his marriage in 1844, he had the interior extensively altered and decorated. Though to Sullivan, Pencarrow must have seemed the ultimate in lordliness and conservatism, this was not in fact the case. Sir William was a baronet, not a lord. He sat in the House of Commons. He was, to quote Strehon, a 'con-founded Radical'. He entered Parliament in 1832 as a Reformer. He was a supporter of George Grote, a follower of Thomas Hobbes and Jeremy Bentham. He served as Member for Cornwall, then Leeds, then Southwark. He owned the *London & Westminster Review* whose editor was John Stuart Mill. In 1853, he became Minister for Public Works – he was the man who decided to open Kew Gardens to the public on Sundays. He became Secretary of State for the Colonies in 1855 – as early as 1838, he had been urging fairer treatment for Canada. Unfortunately he died just four months after taking office.

Before his marriage, Sir William had been reserved and withdrawn. Lady Andalusia had used her great charm and energy to establish their houses, both at Pencarrow and London's Eaton Square, as centres of fashionable society. This position she maintained by her own merit, after the death of Sir William. The King of the Belgians and the Prince of Orleans were among the Royalties who were guests at her sumptuous dinners. The Prince of Wales continued to visit her right through the last days of her final illness.

In her social gatherings, she remained faithful to her early interest in music and art. One frequent visitor was Sir Michael Costa, conductor and composer, Director of Her Majesty's Opera, and knighted in 1869. Sullivan's own career in some ways was almost a re-run of Costa's. Another visitor was James Robinson Planché, dramatist, writer of burlesques and Christmas pieces, and English librettist for Offenbach. Gilbert followed Planché in many of his activities – and some of his best jokes. So Lady Andalusia knew the world of musical theatre well. She used her wealth to help struggling artists – then as now, finance for the arts was in short supply.

Perhaps her greatest social skill was that she understood her guests as individuals,

and responded to them very sympathetically. By 1882, Sullivan already enjoyed a huge reputation – nowhere more so than in Cornwall, for he had written a seafaring work in *HMS Pinafore* and a Cornish opera in *The Pirates of Penzance*. The temptation to flaunt him as a social catch to her friends at Pencarrow must have been a very real one. But Lady Andalusia still knew and cared enough about music and musicians to realise that what Sullivan needed during his visit to Pencarrow was peace, quiet and a chance to get on with his work. These she provided in generous measure.

On the Thursday afternoon after composing the March of the Peers, Sullivan met a fellow-guest in the gardens of Pencarrow. He engaged Sullivan in conversation, but all Sullivan could say was that it would be a good year for the cider.

Lady Andalusia had been famous for the brilliance and eloquence of the conversations she hosted; as a conversation piece, Sullivan's remark is unimpressive. I like to think that she realised that in the music Sullivan wrote at Pencarrow, he was offering a far more eloquent 'Thank You' for her hospitality.

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Announcement

As we go to press, we understand that the Appeal under the aegis of Lord Forte, to which reference was made from the stage of the Adelphi Theatre on 27th February, will be launched in September.

With no immediate source of income in prospect for D'Oyly Carte from stage productions, it has been decided that the major part of the existing operation will have to be closed. D'Oyly Carte will move from Tabard House in the autumn to new headquarters in Covent Garden. General Manager Peter Riley will leave the Company in October.

Feelings of affection and loyalty to the Company as a family are strong, both front and back stage. No-one could have shown more skill, determination and effort than Peter and the other members of his staff. They worked long hours and did their absolute best to get D'Oyly Carte back on stage.

We publish the interview with Peter Riley unedited because it gives an insight into Peter's way of working, and his belief in the quality of Gilbert and Sullivan and the D'Oyly Carte Company.

The Trust remains in existence. Costumes, sets, photographic archives and other historic material are being preserved. The service of hiring band parts to amateur societies will continue, and it should be noted that the present production of *The Pirates of Penzance*, which is filling Dury Lane Theatre, is presented in association with the D'Oyly Carte Opera Trust. While this production on new lines is continuing, the D'Oyly Carte Trustees decided this was an opportunity to take a rest after 106 years in existence.

The **Friends of D'Oyly Carte** will continue. This edition co-incides with the renewal of your annual subscription – we hope very much indeed that you will continue to support us.

Communications for us will reach us either through Tabard House or at the Trust's registered office at 1 Savoy Hill, London WC2.

With your backing, we can and will continue *The Savoyard* magazine. There is still a lot of news about performances and activities by past members of the Company. There are still a great many attractive photographs we should like to print. There is still a wealth of information to discover about the Company's history.

The Savoyard

is the best supported Gilbert and Sullivan magazine in the world, by far. With your help, it will play an important part when the works come back on stage with the unique excitement and quality that has been built by the D'Oyly Carte tradition.

We are absolutely convinced that the word is not 'if', but 'when'.

AN UNIDENTIFIED GILBERT SOURCE?

by David Mackie

The Grand Duke (1896) was Gilbert and Sullivan's last opera. Like its predecessor *Utopia Ltd* (1893) it failed to catch the public's attention and has remained something of a curiosity. Its most famous number in undoubtedly 'The Roulette Song' although this was cut shortly after the opening night. Two other numbers which shared this fate were the Grand Duke's patter song 'Well, you're a pretty kind of fellow' and the Baroness's *brindisi*, or drinking song, 'Come, bumpers – aye, ever-so-many'; the text of this third number is as follows:

1. Come, bumpers – aye, ever-so-many –
And then, if you will, many more!
This wine doesn't cost us a penny,
Though it's Pommery, Seventy-four!
Old wine is a true panacea
For every 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 a threepenny bit!

Chorus

So bumpers – aye, ever-so-many –
And then, if you will, many more!
This wine doesn't cost us a penny,
Though it's Pommery, Seventy-four!

2. I once gave an evening party
(A sandwich and cut-orange ball)
But my guests had such appetites hearty
That I couldn't enjoy it at all!
I made a heroic endeavour
To look unconcerned, but in vain,
And I vowed that I never – oh never –
Would ask anybody again!
But there's a distinction decided –
A difference truly immense –
When the wine that you drink is provided
At somebody else's expense.

Chorus

So bumpers – aye, ever-so-many –
The cost we may safely ignore!
For the wine doesn't cost us a penny
Though it's Pommery, Seventy-four!

This, remember, was written in 1896. Let us



Rosina Brandram, the first Baroness

now go back thirty-five years to 1861. On July 24 of that year there retired from the operatic stage Guilia Grisi (c. 1811-1869), one of the finest sopranos of her day. The event was recorded by a poem which appeared in *Punch* (July 27, 1861) and was reprinted in *The Musical World* (vol. 39, p.471). Entitled The Abdication of the Queen of Song is ran somewhat thus:

1. One 'bumper' at parting, though many
A crammed house to hear her have met:
For her farewell the fullest of any
Remains to be filled by us yet.
Of the charms that her genius hath in it,
Each performance a fresh one
brings forth,
And hardly until the last minute
Shall we realise fairly its worth.
So, fill we a bumper, and treasure
The thought that we've heard her
last note:
'Tis meet we who owe her such pleasure,
To her farewell our presence devote.

2. This evening will see our 'Star' sinking
 From the scene by her genius made
 bright,
 While our ears her last accents are
 drinking
 Ere she fadeth for aye from our sight.
 Gone our Valentine, our Desdemona,
 And Semiramis, stateliest queen,
 Gone our Norma! – shall we not
 bemoan a
 Sweet syren as Grisi hath been?
 But fill we a bumper, and treasure
 The thought that we've heard her last
 note:
 'Tis meet we who owe her much pleasure
 To her farewell our presence devote.

The similarities are all too obvious; is it mere coincidence? or did Gilbert really have the earlier piece in mind when he wrote 'Come, bumpers – aye, ever-so-many'? and did it make such an impression on him in 1861 that he remembered it thirty-five years later? He would almost certainly have had volumes of *Punch* in his library at Grim's Dyke and may well have chanced on it during the gestation period of *The Grand Duke*. (If for no other reason, the pun and excruciating forced rhyme in the second verse would surely have attracted his attention!) It is not even clear if *The Abdication of the Queen of Song* is an original piece or a parody of some other piece – possibly well-known but as yet unidentified. If this is the case, Gilbert may have parodied the original in blissful ignorance of *The Abdication of the Queen of Song*.

As it appears in *Punch* it is unascribed although a column in the same issue (entitled 'Our Dramatic Correspondent') refers to it in a way that suggests that the columnist himself may have been the author, viz:–

'... A 'bumper at parting' one can't doubt that there will be, for it is something to remember to have seen the last of Grisi...' Recent information, kindly supplied by *Punch*, seems to confirm this; *The Abdication of the Queen of Song* appears to have been written by Henry Silver who also contributed to the column 'Our Dramatic Correspondent'.

So – who was Henry Silver? In his *Records and Reminiscences* (1904) Sir

Frank Burnand mentions him in connection with his own early associations with *Punch*, dwelling on one memorable occasion when he, Burnand, was introduced to Thackeray, in the company of the entire *Punch* staff – including Silver. Unfortunately, he says nothing of Silver's literary ability or his contributions to the columns of *Punch*.

The only book which deals with *The Grand Duke* in any detail is John Wolfson's *Final Curtain* (1976) but it contains no reference to Henry Silver or *The Abdication of the Queen of Song*; there is, indeed, only scant reference to 'Come, bumpers – aye, ever-so-many' itself and no suggestion that it might have been based on another piece. The Gilbert papers might throw some light on this, but a comparison of the two lyrics certainly suggests that in the salute to Madame Grisi we have a hitherto unidentified Gilbert source.

Footnote. I am grateful to the proprietors of *Punch* for allowing these verses to be reprinted, and to Miss Caroline Parton of *Punch* Library for supplying me with the identity of 'Our Dramatic Correspondent'.

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THE LAST LAST NIGHT

by Anthony Williams

The usual excitement preceding the Members' Night performance – the last night of the London Season at the Adelphi Theatre – was marred by the knowledge that this would be the last ever public performance by the original D'Oyly Carte Opera Company. This notwithstanding, the excitement grew as the auditorium filled to capacity.

This year a programme was available and told of 'an evening of excerpts from the D'Oyly Carte repertoire; *Cox and Box* 1866, *Thespis* 1871,' and so on to *The Grand Duke* 1896.

Following an introduction by the Town Crier and the playing of the National Anthem, Fraser Goulding conducted the D'Oyly Carte Orchestra in the Overture to *The Yeomen of the Guard*, which was warmly applauded.

The curtain went up to reveal a set, which, one may say, was inspired by the Savoy Operas as a whole, and a few things besides. The backcloth was from Act I of *The Sorcerer*, but changed, at the appropriate time, and remained as that from Act I of *HMS Pinafore*. There were various props placed around the stage. At Stage Right sat the stuffed camel from *Utopia Limited*

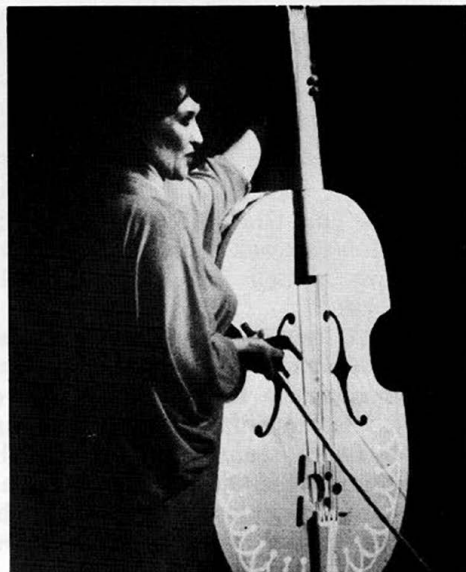
adorned with flowers and a can of Fosters Lager (left over from the Australian Tour?), whilst at Stage Left could be seen Lady Jane's 'cello and some scenery from *Iolanthe* (one of the pieces with which Phyllis, and the Lords Tolloller and Mountararat conceal themselves). Also on stage were Luiz' drum, the block from *Yeomen* and a Union and a Pirate Flag. For the First Act all principals wore evening dress and the members of the chorus wore costumes from *HMS Pinafore*.

Peter Lyon, Meston Reid and Clive Harré appeared and sang 'Rataplan' from *Cox and Box*, after which Meston Reid introduced 'Dame Bridget D'Oyly Carte's Young Ladies in 'Climbing over rocky mountain' from *Thespis*, led by Jill Pert and Hélène Witcombe. The actual arrangement, for ladies only, was that of *Pirates*.

Geoffrey Shovelton then appeared and introduced John Reed in the Judge's Song from *Trial By Jury*; with members of the chorus, after which John Aylton, in introducing the next piece, stated that this was one of his 'Top Ten' favourites, namely Dr. Daly's Ballad from Act I of *The Sorcerer*, whereupon Kenneth Sandford appeared in a Dinner Jacket and riding upon a bicycle,



Three little maids –
Roberta Morrell, Lorraine
Daniels, Vivian Tierney



Patricia Leonard
as Lady Jane

and remained thus for the whole song. Lorraine Daniels bewailed her fate in singing 'Dear Friends, take pity' with Bruce Graham and chorus, which was followed by the Company in singing 'What is this strange confusion'. *HMS Pinafore* was represented by James Conroy-Ward singing 'I am the monarch of the sea' and 'When I was a lad', followed by the Trio 'Never mind the why and wherefore' with Vivian Tierney and Clive Harré. Michael Buchan and Patricia Leonard introduced Alistair Donkin who sang 'I am the very model of a modern Major-General' from *The Pirates of Penzance*, and Vivian Tierney followed with 'Poor wandering one'. As an encore, the audience were encouraged to participate in this by Patricia Leonard who produced a large Song-Sheet with support from the ladies of the chorus. John Reed prefaced the excerpts from *Patience*; Lady Jane's song from Act II 'Silvered is the raven hair' was sung by Patricia Leonard, followed by Jill Washington singing 'I cannot tell what this love may be'. The Quintet 'If Saphir I choose to marry' was sung by James Conroy-Ward, Geoffrey Shovelton, John Ayldon, Patricia Leonard and Lorraine Daniels. Kenneth Sandford then sang the fable of the magnet and the churn, following which Patricia Leonard and John Reed sang the Duet 'So go to him'.

Act I of the performance closed with excerpts from *Iolanthe*, for which the orchestra was conducted by Alexander Faris; the male chorus, now in white *Pinafore* costumes, sang 'Loudly let the trumpet bray', then Geoffrey Shovelton, John Ayldon and John Reed sang 'If you go in' which was followed by the Finale 'Young Strephon is the kind of lout' featuring the whole Company.

The Entr'acte consisted of a Concert Overture composed by Paul Seelcy. Act II revealed 'a ruined chapel by moonlight' which had been turned into a pavement-style café complete with stylish chairs and tables. The backcloth from Act II of *The Sorcerer* was used to good effect. The costumes worn by the members of the chorus were kindly loaned from the English National Opera's production of *Die Fledermaus*, Act II.

The excerpts opened with Cyril's Song 'Would you know the kind of maid' from Act II of *Princess Ida*, sung by Geoffrey Shovelton, who was then joined by Meston Reid and Clive Harré in the singing of the Trio 'I am a maiden'. John Ayldon, Vivian Tierney, Meston Reid and Geoffrey Shovelton performed the Quartette 'The world is but a broken toy', followed by Beti Lloyd-Jones and Lorraine Daniels in the Duet 'Now wouldn't you like to rule the roast'.



Jill Washington



Marjorie Eyre (Mrs Leslie Rands) photographed at the last Last Night



Kenneth Sandford
Clive Harré and
Patricia Leonard

The Mikado was next to be represented; Peter Lyon sang 'Our great Mikado', then Vivian Tierney, Roberta Morrell and Lorraine Daniels sang 'Three Little Maids'. *Ruddigore's* excerpts consisted of Lorraine Daniels singing Mad Margaret's Solo from Act I, after which she was joined by Kenneth Sandford for the Duet 'I once was a very abandoned person'. They, in turn, were joined by Peter Lyon for the Trio 'My eyes are fully open' then Sir Roderic Murgatroyd, in the shape of John Ayldon, appeared to sing 'When the night wind howls'. The Company then sang the Madrigal from Act I.

John Ayldon introduced a 'comic opera' entitled *The Yeomen of the Guard*; James Conroy-Ward and Kenneth Sandford joined in the Duet 'Hereupon we're both agreed', after which the Trio 'A man who would woo a fair maid' was performed by Geoffrey Shovelton, Jane Stanford and Lorraine Daniels, then the Finale to Act I was performed by the whole Company. To add to the confusion of this scene, Barry Clark ran to-and-fro across the back of the stage brandishing the Pirate and Union

flags. John Ayldon and Geoffrey Shovelton parodied the dialogue between the Lords Mountararat and Tolloller relating to their having been 'Savoyards together' which led into the Song 'Take a pair of sparkling eyes' sung by Meston Reid. He was joined by Peter Lyon in singing 'We're called Gondolieri'. The Gavotte 'I am a courtier' was performed by James Conroy-Ward, Patricia Leonard, Vivian Tierney, Peter Lyon and Meston Reid. The less well-known opera *Utopia Limited* was introduced by Geoffrey Shovelton, who invited the audience to hear Clive Harré perform Mr. Goldbury's Song from Act II 'A wonderful joy our eyes to bless'. John Ayldon then introduced *The Grand Duke* but was interrupted by some ladies of the chorus, led by Beti Lloyd-Jones, singing a variation 'In a full dole queue'. Patricia Leonard appeared as the Baroness von Krakenfeldt and sang 'Come bumpers - aye, ever so many', where the effects of the Pommery 'Seventy-Four' became apparent during the singing of the second verse. Kenneth Sandford and Lorraine Daniels performed the Duet 'Pretty Lisa' from Act I.

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After a short speech from Gordon Mackenzie, Frederic Lloyd came on stage to thank the audience for their support and, on behalf of Dame Bridget D'Oyly Carte, informed them of the current situation regarding the Company. Dame Bridget then said farewell from her box, both she and the audience feeling the sadness of the occasion as she waved to acknowledge the clapping and cheering.

As an encore to the evening's performance, the Song 'Eagle High' from Act I of *Utopia Limited* was sung by the whole Company, followed by the Finale to Act II of *The Mikado*. The final chorus of the evening, of this the last Members' Night, was 'We leave you with feelings of pleasure' from *The Gondoliers*.

No doubt each member of the audience would have chosen a different list of favourites, but the selection overall had been carefully and sympathetically made. The resulting extravaganza was truly delightful; the evening was prolonged by repeated curtain calls and the very warmest applause.



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WHO WAS HELEN LENOIR?

by Paul Seeley

Helen Lenoir. Richard D'Oyly Carte's secretary and personal assistant, was to become his second wife. Although she was a key figure in the management of the D'Oyly Carte Opera Company in its early years, very little has been written about her life and career, and the little there is can in most instances be traced back to the biographical details recorded in her obituary notices (as, for example, in *The Times* of 6 May 1913). Briefly, these facts are as follows: she was the daughter of George Black, Procurator Fiscal for Wigtown; she studied mathematics at London University; she had a career as a teacher, then as an actress when she adopted the stage name of Helen Lenoir; she joined D'Oyly Carte's staff just before the production of *The Sorcerer* in 1877.

This sequence of events becomes open to doubt when one considers three documents which by law should be correct in every detail – her death certificate and the certificates relating to her marriages to Richard D'Oyly Carte in 1888 and to her second husband, Stanley Boulter. According to the death certificate she was 55 when she died in 1913. From this and the details on the

marriage certificates one can easily calculate that she must have been born about the beginning of May 1859, which means that she must only have been 18 when she joined D'Oyly Carte in 1877! How could she have been a university student, teacher, and actress before then? Quite obviously the facts have to be checked.

This is where the problems begin. At the commencement of my investigation I was prepared to accept that the facts in the available documents and records were correct, but I considered the possibility that the details in the obituary notices could have been put into the wrong order, that, for example, her academic career must have taken place **after** she joined D'Oyly Carte. But enquiries at the University of London yielded nothing.

I then discovered that the quoted biographical details were substantiated by an irrefutable source – Richard D'Oyly Carte himself. In 1885 he was asked by a friend, the music critic Hermann Klein, to prepare a number of statements about himself and his opera company. This he did, and the statements appeared in the form of an interview in the *Sunday Times*. And of his





assistant Helen Lenoir he said: 'Before she came to me Miss Lenoir had passed with honours examinations at the University of London that would have entitled her to the BA degree, had it then been given to women.'

The investigation moved to Scotland. Statutory registration of births in Scotland commenced in 1855 so it should have been a straightforward matter to find the birth of a Helen Black in Wigtown in 1859. But it was not – because she could not be found.

The situation was now becoming more puzzling. Only one course of action remained – to discover as much as possible about her family background from the parish and public records of the Royal Burgh of Wigtown. This produced some interesting and surprising results.

Her father, George Couper Black, was born in 1820, the son of procurator fiscal John Black and his wife Susan, daughter of the Scottish poet, Robert Couper M.D. On 20th March 1850 George Black was married at Exeter to Ellen Barham, a woman three years his junior who was born at Penzance. George was at this time a writer and solicitor before the sheriff court of Wigtownshire. On the death of his father he was appointed procurator fiscal. The couple had four children: Matilda Sarah, who was born on 21st January 1851; Susan, born 12th May 1852; John, born 28th April 1855; and Alfred, born 7th October 1858.

Several questions come to mind: What has happened to Helen Black? Assuming she was born in 1859, was she adopted? Or

if one of the two daughters was really Helen, which one was it? As there is absolutely no suggestion elsewhere that she was an adopted child, it seemed a sensible plan to try to answer this last question.

In seeking an answer to this question the method adopted was one which readers of Conan Doyle will know as the 'working hypothesis'. The assumption is that 'Helen' (born either Matilda Sarah or Susan) must at some stage in her career have lied about her age. Now people who lie about their age will obviously lie about their year of birth, but the chances of their lying about the month and day are very slender. Helen Lenoir should have been born in May; Susan Black was.

So the hypothesis is that Susan Couper Black, born 12th May 1852, became Helen Lenoir when she joined the acting profession. (Lenoir is of course a straightforward translation into French of Black). Helen Lenoir would therefore have been 25 when she joined D'Oyly Carte in 1877 – certainly a more credible age in view of her reported past experience.

All I had to do was to find evidence in support of the hypothesis.

In January 1940 an article about her appeared in the *Wigtown Free Press*, in which was stated:

'She was the second daughter of the late George Couper Black, a former procurator fiscal in the Machars, and a cousin of Mr John Black, agent of the British Linen Bank at Wigtown. Her father died a young man and was succeeded in the procurator fiscalship by his brother, the late Mr Ebenezer Stott Black, father of Mr John Black. For professional purposes Miss Susan Couper Black took the name of Helen Le Noir (sic), and she became the secretarial assistant and later the wife of Richard D'Oyly Carte.'

Perhaps I have become cynical about the veracity of reports in the press, but I was not prepared to accept this as proof of the hypothesis. Documentary evidence had to be found.

The only possible source of such documentary evidence that remained was the University of London. If all else was correct the authorities there should have records relating to the academic career of Susan Black for the period of the early 1870s. After considerable enquiries the hypothesis was confirmed.

It appears that until 1878 the University of London was an Examining Board only, and did not offer courses or degrees to women students. The only details extant about women students are records of examination successes. In 1871, after a course of private tuition, one student passed the General Examination for Women (Honours Division); the same student in 1873 passed the Special Certificate in Mathematics, and in 1874 the Special Certificate in Logic and Moral Philosophy.

The name on the registers was Helen Susan Black.

Editor's Note: Two years before Paul Seeley wrote this article, Charles Couper Dickson of Leicester (a relative of Helen D'Oyly Carte) had compiled a family history. He had discovered that she was 'the little Susan Couper Black of our family carte-de-visite photographs'.

Mr Couper Dickson corresponded with Helen's great-niece, Miss Majorie Andrew, living in South Australia. He made use of the Black family records to produce a private biographical sketch of Helen Lenoir. He has sent copies to members of her fam-



Susan Couper Black (centre) aged 10 with Matilda 11 and John 7

ily, including Dame Bridget D'Oyly Carte who also kindly contributed information.

It seems, incidentally, that the *Wigtown Free Press* was wrong to suggest that the change of name was for 'professional purposes'. By her London University days, she was already known as Helen Susan. Mr Couper Dickson writes: 'I guess she simply preferred Helen to her baptismal name (her Couper Grandmama's), which she finally dropped.' Her elder sister, Matilda, was known as 'Hilda' - it seems most likely that Hilda and Helen were two names used within the family because they sounded well together.

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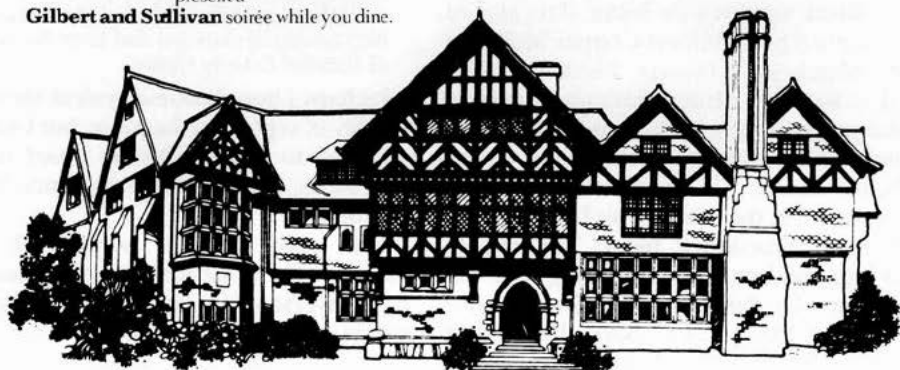
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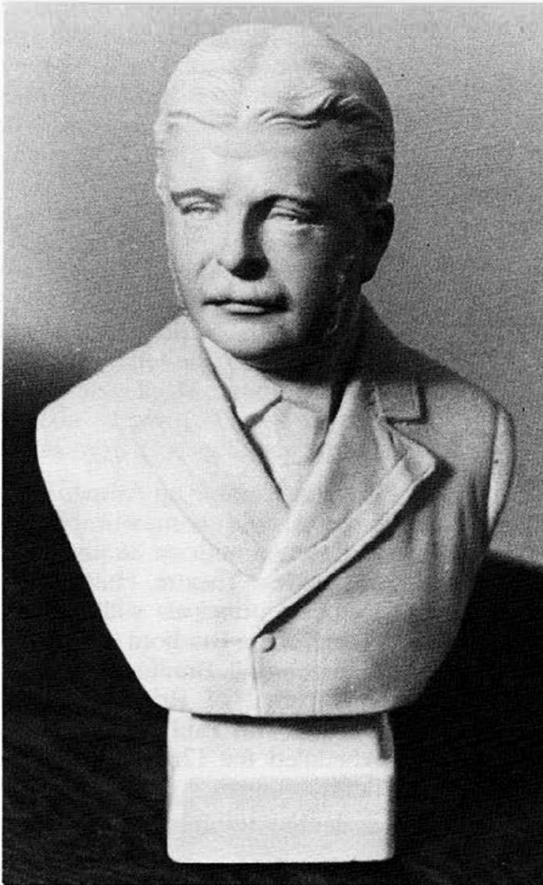
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BATCHES OF DESPATCHES

Even more batches With the Company dispersed, news comes in even more plentifully and from further afield. The high level of activity is itself an indicator of the talent, popularity and *energy* of the people who appeared with D'Oyly Carte. It is impossible to chart *all* activities, but here are some.



Peter Riley, Richard Todd and Ian Gow MP outside Number 10

Celebrity protest In the last week of the Adelphi season, a petition protesting at the failure of the Arts Council to give a grant to D'Oyly Carte, and deploring the closure of the Company, was presented from 543 celebrities in music and theatre. Apart from anything else, the petition would have been an autograph hunter's dream!

'The English have lost something. They have let a tradition just fall to the floor,' said Sir Geraint Evans as he handed in the petition at Number 10 Downing Street. It was received by Ian Gow MP, Parliamentary Private Secretary to the Prime Minister. 'I'm a fan myself,' he said.

The petition was devised and organised by Janet Reeve, a Friend of D'Oyly Carte. She put in a tremendous amount of enthusiasm, time and effort.

The Sound of Music Suzanne Houlden (formerly Suzanne Cullen) has been in *The Sound of Music*, Felicity Forrest in *Evita*. Sean Osborne had a lead part in *West Side Story* in Perth. He will also be in *Aladdin* at Bury St Edmunds.

Gypsy Princess Barry Clark, Vivian Tierney and Caroline Tatlow were in *The Gypsy Princess* at Salder's Wells last spring. Barry Clark, Pamela Baxter and Caroline Tatlow appeared in *The Grand Duchess of Gerolstein*.

Concerts John Ayldon, Meston Reid, Clive Harré, Patricia Leonard and Lorraine Daniels were together last March in concert at Islington Town Hall. John Ayldon and John Reed appeared at Aberdeen with Lorraine Daniels, in Southampton with Patricia Leonard, at another concert in Southampton with Vivian Tierney, with Geoffrey Shovelton, Patricia Leonard and Vivian Tierney at Poole, with Alistair Donkin and Vivian Tierney in *Pinafore from Scratch*. Peter Lyon and Barbara Lilley appeared in concert at Bournemouth.

John Ayldon, Geoffrey Shovelton, Beti Lloyd-Jones and Vivian Tierney sang at Manchester Free Trade Hall. Meston Reid was in concerts with June Bronhill at Northampton and Bognor. James Conroy-Ward gave *Ballads, Songs and Snatches* in Norfolk. Jill Pert and Caroline Tatlow were in *Trial by Jury* and concert in Eastbourne. Alistair Donkin and Barry Clark were in a Rodgers and Hammerstein concert at the Fairfield Hall, Croydon. And the concerts organised by Richard Condon and Gordon Mackenzie at Norwich, Brighton and Ipswich involved many former members both front and backstage.

Concerts coming up Former D'Oyly Carte principals and chorus will appear in concert at Bournemouth on Sunday 3rd October; at the New Theatre, Hull from 18th-23rd October; principals will appear with the chorus of the Bradford G & S Society at St. George's Hall, Bradford on 6th November.

A recital of British music by Linda Darnell with Paul Seeley at the piano is scheduled for 17th September in Mansfield.



Vivian Tierney led the audience in 'Poor wand'ring one' on the last night

Royal Albert Hall Music from *Pinafore*, *Pirates*, *Patience*, *Iolanthe*, *The Mikado* and *The Gondoliers* will be sung in a huge extravaganza at the Royal Albert Hall on Monday 11th October 1982.

The chorus of over a thousand voices, led by the Royal Choral Society, will be the largest ever assembled there. Top stars from the world of music and the theatre will take part. The event is presented by the Solid Rock Foundation, in association with Dame Bridget D'Oyly Carte and the D'Oyly Carte Opera Trust.

All G & S Societies and Friends are very warmly invited to join in, as participants and audience. There will be three rehearsals. Full details from: Simon Mumford, Solid Rock Foundation, 11 Cross Keys Close, London W1.

Photographs The cover photograph of Kenneth Sandford, last night pictures and most of the recent cast photographs are by Paul Seeley. Colour and black & white shots are available to Friends – if you would like a price list, please send sae to him at 137 Wilmer Road, Heaton, Bradford, W. Yorks.

Our pirate band Andy Read, former leader of the D'Oyly Carte orchestra, is playing keyboard for the production of *The Pirates of Penzance* at Drury Lane. Lesley Hooson (bass) and Carol Brown (flute) are also there. Neil Braithwaite and Michael Lessiter are singing as back-up singers.

Alan Spencer directed *The Pirates of Penzance* for Bradford G & S. Meston Reid filled in at short notice as Captain Fitzbattlexe in Utopia Limited for the Grosvenor Light Opera Company at Kings College, London.



Lorraine Daniels and Meston Reid,
last performance of *The Yeomen of the Guard*

Also, G & S Alan Rice appeared in *HMS Pinafore* at the Queen Elizabeth Hall. Frank Thornton was Sir Joseph Porter. Philip Creasy sang in the RLPO G & S Prom; Vivian Tierney was in G & S for All at Brent Town Hall.

Opera Tom Marandola has been singing at Glyndebourne and Kent opera, Philip Creasy and Robert Gibbs at Glyndebourne. Michael Hamlett appeared with the New Opera Company and, as we go to press, we hear that he has accepted an engagement with Koblenz Opera. Sean Osborne sang with Northern Ireland Opera. Clive Harré, Philip Creasy and Peter James-Robinson sang with Opera North. Christine George did the summer season at Sheringham.

Not quite the Falklands Geoffrey Shovelton and Alistair Donkin sang on a cruise of the liner QE2 last spring. Their stay finished only very shortly before the ship was requisitioned to join the Task Force.



John Reed, Vivian Tierney, Clive Harré and a message on the last night of *HMS Pinafore*

Since we last went to press, two major figures backstage have left the Company. Frederic Lloyd OBE has retired to a beautiful country home in Scotland. Albert Truelove has become General Manager of the Savoy Theatre.

Both joined in the early 1950s. Both have in their careers spanned some of the Company's greatest worldwide achievements, contributing hugely to them. The following two interviews are written as a Thank You and a tribute for all their good work.

FREDERIC LLOYD REMEMBERS

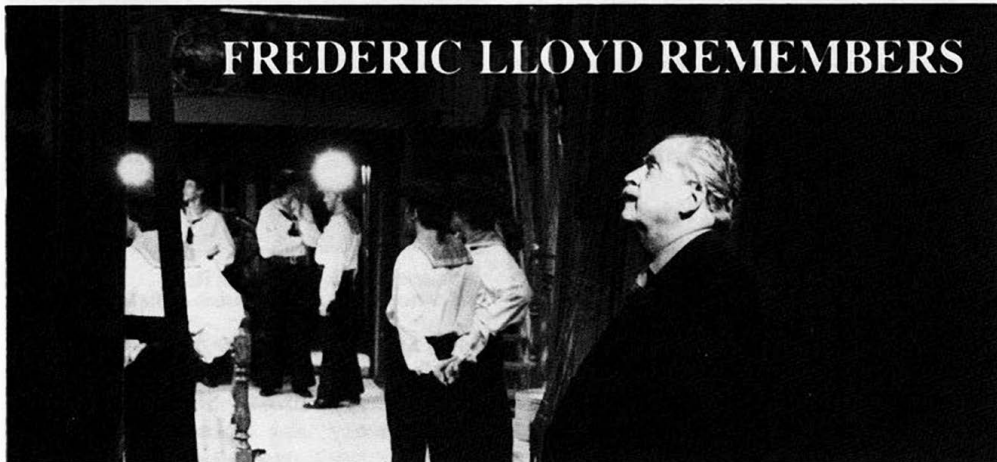


Photo: Michael Ward, Sunday Times

'I began in the musical theatre in 1942, helping to arrange forces' entertainments. In 1943, I took over the North East Midland area for CEMA (an organisation that later became the Arts Council!) My function was to put on concerts for forces and factories, exhibitions and plays. I arranged the first professional performance of Kathleen Ferrier at a factory in Derby. Someone told me 'we've got this ex-school teacher. She is a good pianist, but she also has a remarkable voice and wants to become a singer.' Well, she certainly did.

In 1951, I became Director of Entertainments for the Festival of Britain in Oxford. Oxford is my home town – perhaps this helped me to get the job. Oxford made a profit from the Festival, and I understand that we were the only centre that did. As the Festival was ending, I received a letter from Darrell Fancourt, whom I already knew. He wondered if I would be interested in the fact that D'Oyly Carte was looking for a Gen-

eral Manager. I started with D'Oyly Carte on 1st September 1951.

At that time, the musical standards had slipped considerably. Some of the newer recruits were not nearly as good vocally as I had hoped. The orchestral situation was diabolical. Isidore Godfrey carried just five musicians with him on tour. Each local theatre had to find the other 18 players. In every town, rehearsals were required. An absolute first priority was to arrange for a complete orchestra of 24 to go with the Company on tour.

We quickly developed our links with North America. By 1955, we were ready to undertake the largest and longest ever tour of North America by the Company. We went coast to coast; we did a major 8-week season in New York, 4 weeks in Central City, Colorado, with visits to Toronto and Montreal. This enabled us to build a regular pattern of US tours right through the sixties. We made many, many friends. We also

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made money – it was only in the 1970s, with severe fluctuations in the exchange rate, that touring in North America became so expensive.

We toured Denmark in 1970, and we performed in Rome for a week in 1974. Around that time, we had active hopes of visiting Russia. All seemed to be going well, but a curtain came down. And it was not the Safety Curtain! Our visit to Australia and New Zealand in 1979 was the first ever tour by D'Oyly Carte – though of course there were very close associations with the Williamson company right from the early days.

The centenary season of 1975 took a great deal of organising. It followed immediately on our London season at Sadler's Wells. I was General Manager of the Savoy Theatre, so I often found myself doing two jobs when one would have been quite enough. But all went well, from *Trial by Jury* on March 25th – 100 years to the day from its first performance.

During the centenary, Sir Harold Wilson came on as our Guest of Honour. I would like to say how grateful I am for all the good work he did on our behalf, during the centenary and afterwards. He was especially helpful to us in setting up our most recent American tour.

Another special memory of course is the Royal Command Performance at Windsor Castle in 1977. Our performance was on a Tuesday, and the gallery where we were to appear was required for the Garter Ceremony on the Monday. *HMS Pinafore* seemed an ideal choice, not least because it has only one set. We arrived with a set pre-constructed on Meccano principles, and worked right through the night. We had just got the curtain working when the cast arrived. There was an audience of 250; the Royal Family supported the performance magnificently. I might perhaps mention that Queen Victoria's granddaughter, Princess Alice of Athlone, was there at the age of 94. She had actually been at Windsor Castle during the *previous* Royal Command Performance there in March 1891, but she had not been allowed to stay up for it as she was then only just 8. After our performance, the Queen very graciously entertained the entire Company to dinner.

My time with D'Oyly Carte has been full, varied and very happy.'



ALBERT TRUELOVE: IN LONDON & ON TOUR

'I joined D'Oyly Carte in August 1950 as Assistant Secretary. I became Secretary of the Company in 1961.

In 1952, I went on tour to learn that side of the business. In those days, we travelled by train. There would be a train call on a Sunday. Reserved carriages would be waiting for the smartly dressed artists. Many firm and long-lasting friendships were formed on those journeys, even though most of the men would quickly split into schools of card-players.

By buying some 50 tickets, we were allowed by the railways to have several trucks for scenery and costumes. Sometimes it even paid to buy a few extra tickets in order to qualify for a free extra truck. Gradually, the railway cut down on this, and eventually we got no free trucks at all. About the same time, more and more artists started travelling by car. I remember when they came back from one long American tour when wages had been high that there was a whole line of cars waiting for their new owners at the airport.

When I started, we toured ten operas. Latterly, this had to be reduced to five or six. In the 1950s, we were allowed 13 working sessions a week. Of these, eight had to be paying performances and the other five could be allocated for rehearsals. These were valuable for training understudies, and to keep our standards high. Now the

agreement with the actors' union, Equity, restricts all opera comedies to ten sessions a week. Eight of these still had to be used for performances, so the chance of being able to offer a full complement became much more restricted. In addition, for the full repertoire we would need to transport hundreds of our wicker baskets, containing up to two thousand costumes and many hundreds of stage properties. This became very expensive.

We would aim to tour about 35 weeks each year, and have about 13 weeks in London. We had our London season over Christmas, because so many of the good provincial theatres would schedule a long pantomime run. We had to get our dates pencilled in very early, choosing our route to keep travel expenses to an absolute minimum. Contracts were later exchanged with the theatres.

Few people appreciate how much the content of our programme was dictated by practicalities. Costumes were generally cleaned and refurbished in the summer holidays. Some would have to be altered to fit new singers joining the Company. It was impossible for all this work to be completed during the 4-week holiday. So some operas would have to come off two or three weeks early at the end of the tour; others would have to be omitted from the repertoire at the start of the autumn.

Even in the London season, practical constraints could have great influence. I was responsible for working out the order of operas for most of our London seasons. First I would decide the number of performances for each work, starting with *The Mikado* and working down to the least popular. An opera was played for either a full or a half week – a full week ran from Thursday to Wednesday so that visitors to London could take in two operas during a week's stay. Not every principal sings in every opera – I had to aim for a balanced programme for each. Sometimes I would quickly get the tenors right, then spend ages working out fair shares for the sopranos.

There is one myth I *must* put right. Many people believe that the productions are precisely as directed by Gilbert, and that nothing in the action, settings or costumes is allowed to change. This is absolutely

untrue. Certainly, we used very extensively the base set that Peter Goffin designed. To this set would be added panels to make the village setting and baronial hall for *Ruddigore*, the Tower of London for *Yeomen of the Guard*, the ship for *HMS Pinafore*, and the scenes for *Patience* and *The Pirates of Penzance*. But Peter Goffin was working with us in the 1960s, the days of AT – not WSG. Sir Osbert Lancaster designed specific sets and costumes for *The Sorcerer*. Luciana Arrighi designed our costumes for *The Gondoliers*. Bruno Santini's simple wooden structure for *The Mikado* was marvellously effective in setting off the bright colours of the costumes. In the very last season, we had a new production to fit in with this set.

I do not want to leave you with the impression that my thirty-plus years with the Company were all just nuts and bolts and transporting sets and costumes. They were also tremendous fun. Among many, many happy memories, I look back on the marvellous Australasian and the many American tours that I was involved with, my visit to Central City, the performance of *Trial by Jury* in the Middle Temple when the real Lord Chancellor came face to face with ours, the Centenary Dinner at the Savoy, the *Pineapple Poll* ballet, and the D'Oyly Carte float at the Lord Mayor's Show after which I had to make my way from the City on a London bus disguised as a Pirate of Penzance. Early in my career, I was involved in helping Leslie Bailey with the research for what became a standard work of reference.

I have been Personal Secretary to Dame Bridget D'Oyly Carte since 1960; I have been working closely with her for the last 32 years. I was responsible for establishing links between the Company and the amateur societies and all the branches of the G & S Society. I must have been to many hundreds of amateur performances and meetings.

There was and remains a very great atmosphere of family and friendship within the Company. I was very sad to leave, and to see the Company cease its performances. I am glad to say that in my present post of General Manager at the Savoy Theatre, I am still closely involved with the D'Oyly Carte tradition.'

TONY JOSEPH'S GEORGE GROSSMITH

George Grossmith created the nine principal comedian's parts in the operas premiered during his career with D'Oyly Carte from 1877 to 1889. He was the first John Wellington Wells, Sir Joseph Porter, Ko-Ko, Jack Point... He was a successful entertainer before and after his days with the Company - his 'See Me Dance the Polka' remains a Victorian best-seller. Even if he never set foot on stage or finger on piano, he would still be famous as author, with Weedon, of *The Diary of a Nobody*. GG was talented, kind, loyal, amusing, determined and enormously influential on the theatre of his own and later days.

It is surprising that Tony Joseph's *George Grossmith* is the first biography. Tony Joseph has produced a magnificent book, a genuine labour of love, with much detailed research and scholarship. He wisely chose to consult present-day members of the Grossmith family - this has produced a wealth of previously unknown material and, more importantly, a better insight into the character of this remarkable man. On several occasions, Joseph corrects GG's own recollections published in the autobiographical *A Society Clown*.

The result, for anyone who wants to know more about the theatre and the background in which the G & S operas were produced, is informative and fascinating. Grossmith's life is traced right through from his childhood - two of his brothers were child prodigies on stage - to GG's start as a court reporter, then his comic lectures in



Grossmith, the first Jack Point, 1888

Reading. His theatrical career, particularly his triumphs and irritations with Gilbert, are very fully chronicled.

The book is printed by the Bristol company of J.W. Arrowsmith, who published the first edition of *The Diary of a Nobody* and Grossmith's two volumes of reminiscences. With 212 pages, 14 illustrations and an attractive laminated cover, *George Grossmith* is good value at £5.50 in the UK and \$15 in the US. It is available from Tony Joseph, 55 Brynland Avenue, Bristol.

Grossmith thought he was taking a big commercial risk in joining D'Oyly Carte. Would his YMCA audiences ever forgive him for appearing on the professional stage? Tony Joseph is also venturesome in publishing without the back-up of a professional publisher, but it is to be hoped that he too will succeed in his effort.

Friends of D'Oyly Carte Auction

Our first auction for the benefit of the Friends of D'Oyly Carte generated a lively response, raising a total of £217. The following bids were successful:

Complete Savoyard. **Jerry March**, Garden City, New York. £70.

Gasbag Collection. **Jerry March**, Garden City, New York. £67.

D'Oyly Carte Programmes. **David Skelly**, Middlesbrough. £50.

G & S Lexicon. **Miss Margery Hall**, Bury, Manchester. £20.

G & S Lexicon. Another copy. **Anon.** £5.

Next auction

Please send bids, to arrive by 5th January 1983,

to Friends Auction at the D'Oyly Carte office, for the following items:

Lot 1. **The G & S Lexicon** by Harry Benford. Illustrated by Geoffrey Shovelton and personally signed by him. Do send in your bid; there are 8 copies available, so you have a good chance of getting one.

Lot 2. **University of Michigan** 9 recordings of G & S operas 1972-79.

Lot 3. **The Gondoliers** 1927 HMV 78 recording with Henry Lytton & Bertha Lewis. Donated by Mr Cyril Rogers.

Lot 4. **Jessie Bond** Life & Reminiscences. 15 illustrations. Bodley Head 1930.

Offers of items for next auction will be gratefully received. Successful bids will be announced in next issue (anonymity may be requested).

INTRODUCING THE COMPANY/58

PETER RILEY

Peter Riley was born at Ilkley, West Yorkshire. In that part of the world, people speak their minds plainly. So when, in October 1963, his headmaster told Peter he was wasting his time taking academic subjects at O level when all he was really interested in was the theatre, Peter agreed with him and left school. Within ten days he was working as Assistant Stage Manager for York Theatre Royal Company on tour in Scarborough. He went back to York for their winter repertory season. The plays changed once a week. Peter's tasks changed even more frequently – building, painting scenery, designing, juvenile parts, understudying and the back legs of a pantomime cow.

Peter saw the D'Oyly Carte Company was appearing at the Leeds Grand Theatre in May 1964. He was taken on for a limited engagement as Property and Baggage Manager. 'Mind you, at the time I thought D'Oyly Carte was a ballet company.' Only after he joined did he recognise *HMS Pinafore* as one of the performances he had been involved with at school. And Peter's very deep enthusiasm for Gilbert & Sullivan began to develop,

The Company could not take him on the 1964-5 North American tour, so he got a

job with Sadler's Wells Opera, working for the famous director Glen Byam-Shaw. He also was a temporary Production Buyer with Granada TV. He was invited to stay with Sadler's Wells, but when D'Oyly Carte returned to Britain in March 1965, Peter rejoined them. 'They were like a family; in comparison, other places seemed more like working in a factory.'

Within the family, Peter has done most of the backstage jobs. Assistant Stage Manager, Assistant Master Carpenter. Responsibility for stage staff, lighting, rehearsal schedules. Stage Director, Technical Director, Company Manager. He was appointed Production Director for the completely new production of *The Gondoliers*, directed by Anthony Besch in 1967. Peter worked with Derek Glynne to arrange the 1979 tour to Australia and New Zealand. In April 1980, Peter was appointed Deputy General Manager in the London office, setting up the first-ever publicity and marketing operation. He became General Manager in February 1982 on the retirement of Frederic Lloyd.

One of the greatest moments in Peter's career to date was the Royal Command Performance at Windsor Castle. 'We all felt that being invited to give the performance



Photo: L. Arnold Weissberger

during Her Majesty's Jubilee Year was a true indication of the esteem in which the Company is held in Britain.' The technical difficulties of staging *HMS Pinafore* in unfamiliar, constricted space and in very limited time were huge. 'It was the most difficult task I have ever had to face. We worked as a team with the Royal Household. We didn't sleep; they kept us going with sandwiches and coffee. They were absolutely magnificent throughout. There was a backcloth that was too big to be carried up the stairs. We had to roll it and hoist it up through a large window. It took four of us to do it. After the performance, we had to roll it up again and lower it down. One of the four fell asleep. I woke him, only to find that one of the others had nodded off in the meantime. We were all absolutely shattered, but at the end there was the most marvellous feeling of "We did it". I slept for three hours in a layby on the journey back to Brighton.'

Peter faced the 1982 challenge of getting D'Oyly Carte back on stage with just as much enthusiasm. This is what he said earlier this summer: 'Our involvement with the Drury Lane *Pirates* is significant. We have

tremendous loyalty from fans throughout the English-speaking world, but there's an opportunity now for new approaches to captivate a wider audience. The success of the *Pirates* at Drury Lane is a very good sign for our future.

'There is a place in the musical world for both innovative and traditional performances. I look forward to us coming back with basically traditional performances, using many former members of our Company. We may include big star names to ensure that we sell more tickets. We shall certainly have to establish a sound financial platform, and make sure we concentrate our efforts seasonally and in locations where we know we shall have good support from audiences, businesses and councils.

'I believe we can remain faithful to the D'Oyly Carte tradition, and at the same time increase the general public's enjoyment of the works. I look forward to us offering in future a quality product, wholeheartedly acclaimed by public and media. And I feel sure that the D'Oyly Carte name is the most important ingredient in the recipe for success.'

DIARY OF FORTHCOMING AMATEUR PRODUCTIONS

Hove – The Wandering Minstrels *Pinafore* 7-11 September Blatchington Mill School
 Witham – South Anglia Savoy Players *Gondoliers* 12-22 September
 Coulsdon – Whitethorn Avenue Melodists *Pirates* 22-25 September Church Hall
 Leeds – Tingley Sylvians Amateur Operatic Society *Sorcerer* 27-30 September Morley High School
 Taunton Amateur Operatic Society *Iolanthe* 27 September – 2 October Brewhouse Theatre
 Belfast Opera Company *Yeomen* 27-28 September
 Poynton Gilbert and Sullivan Society *Ida* 27 September – 2 October Poynton High School
 Donnington Garrison Amateur Operatic and Dramatic Society *Iolanthe* 28 Sept. – 2 Oct. Little Thr.
 Glasgow – Cathcart South Church Theatre Group *Pinafore* 29 September – 2 October
 London – Post Office L.O.G. *Pirates* 29 September – 2 October Civil Service Theatre
 Stourport Choral and Operatic Society *Gondoliers* 30 September – 2 October Civic Theatre
 Middlesbrough – Rosedale Gilbert and Sullivan Society *Mikado* 4-9 October Little Theatre
 Sheppey Phoenix Choir *Gondoliers* 4-11 October Little Theatre
 Peterborough Gilbert and Sullivan Players *Trial/Pinafore* 4-9 October Key Theatre
 Yeovil Amateur Operatic Society *Ruddigore* 4-9 October Johnson Hall
 Braintree and Bocking Music Society *Iolanthe* 4-9 October The Institute Braintree
 Beccles – Waveney Light Opera Group *Trial/Sorcerer* 5-9 October Public Hall
 Oldham – Greenacres Independent Methodist O.&.D.S. *Yeomen* 9-16 October Church Hall
 Chichester Amateur Operatic Society *Iolanthe* 9, 11-16 October Assembly Rooms
 St. Albans Gilbert and Sullivan Society *Mikado* 11-16 October Campus West, Welwyn Garden City
 East Cheshire Amateur Operatic Society *Iolanthe* 11-16 October Rex Theatre, Wilmslow
 Tamworth Arts Club *Mikado* 11-16 October Assembly Rooms
 Sidcup – St. John's Amateur Operatic Society *Mikado* 12-16 October St. John's Hall
 Castleford Gilbert and Sullivan Society *Pirates* 12-16 October Civic Centre
 Bexley – Hulviz Operatic Society *Gondoliers* 13-16 October Greenwich Borough Hall
 Holbeach Gilbert and Sullivan Society *Pinafore* 14-16 October
 Newark Operatic Society *Yeomen* 14-18 October Palace Theatre
 Harpenden Light Opera Society *Iolanthe* 18-23 October Public Hall
 Sheffield Light Opera Company *Pirates* 18-23 October Merlin Theatre
 Milton Keynes Gilbert and Sullivan Society *Sorcerer* 18-23 October Wilton Hall, Bletchley

Crewe – Acton Operatic Society **Trial/Pirates** 18-23 October Lyceum Theatre
 Feltham – Hatton Operatic Society **Ida** 19-23 October Assembly Hall
 Deeside Gilbert and Sullivan Amateur O.S. **Zoo/Pinafore** 19-23 October Floral Pavilion
 Beaconsfield Operatic Society **Yeomen** 19-23 October The Curzon Centre
 Surbiton – Hinchley Manor Operatic Society **Pinafore** 20-23 October Assembly Rooms
 London – Chapel End Savoy Players **Ida** 20-23 October Waltham Forest Theatre, E.17
 Scarborough – North Riding College of Education **Sorcerer** 20-23 October Drama Hall
 Bourne End Amateur Operatic Society **Trial/Pinafore** 23/27 October Community Centre
 Nuneaton – Centre Theatre Company **Pirates** 25-30 October Arts Centre
 Weston Super Mare Operatic Society **Trial** 25-30 October The Playhouse
 Windsor and Eton Operatic Society **Ida** 25-30 October Planet Theatre, Slough
 Bournemouth G & S Operatic Society **Iolanthe** 25-30 October Towngate Theatre, Poole
 Portsmouth – Denmead Operatic Society **Gondoliers** 25-30 October Purbrook Park School
 Opera Club of Reigate and Redhill **Patience** 26-30 October Redstone School, Redhill
 Weston Super Mare Operatic Society **Trial/Pinafore** 26-30 October The Playhouse
 Stamford Gilbert and Sullivan Players **Sorcerer** 26-30 October Stamford College
 Rayleigh Operatic and Dramatic Society **Ida** 27-30 October Mill Hall
 Rossendale Operatic Society **Pirates** 28-31 October Public Hall
 Oldham – Saddleworth Music Society **Trial/Pirates** 30 October — 6 November Saddleworth School
 Scunthorpe Gilbert and Sullivan Amateur Operatic Society **Ida** 1-6 November Civic Theatre
 Winchester Amateur Operatic Society **Pinafore** 1-6 November The Guildhall
 London – The Young Savoyards **Zoo/Pinafore** 4-6 November Greenford Hall
 Haworth – West Lane Baptist Amateur Operatic Society **Mikado** 6-13 November
 Morpeth Operatic and Dramatic Society **Pirates** 8-13 November
 Solihull – St. Alphege Gilbert and Sullivan Society **Utopia** 8-13 November Library Theatre
 Benfleet Operatic Society **Mikado** 8-13 November Appleton School
 Birmingham Savoy Operatic Society **Utopia** 8-13 November Crescent Theatre
 St. Alban's Operatic Society **Pirates** 8-13 November City Hall
 Reading – The Sainsbury Singers **Ida** 8-13 November
 Blackpool – Marton Operatic Society **Mikado** 9-13 November
 Southampton – Waterside Amateur Operatic Society **Gondoliers** 10-13 November Esso Cinema
 Carlisle Choral Society **Ruddigore** 15-20 November City Hall
 Liskeard and District Operatic Society **Yeomen** 15-20 November Public Hall
 Derby – Gilvan Opera Company **Ruddigore** 15-20 November The Guildhall
 North Shields – Balliol Opera **Iolanthe** 15-20 November Longbenton Methodist Church Centre
 Worcester Gilbert and Sullivan Society **Cox/Pinafore** 15-20 November Malvern Festival Theatre
 Sheffield – Beaver Hill School **Pinafore** 16-20 November Main School Hall
 Huddersfield – Meltham Parish Church Gilbert & Sullivan Soc. **Iolanthe** 20-27 Nov. Church Hall
 Bourne End Amateur Operatic Society **Trial/Pinafore** 22-27 November
 Hessele – Haltemprice Gilbert and Sullivan Society **Mikado** 22-27 November
 Altrincham – Trafford Margaretians A.O.S. **Ida** 22-27 November Garrick Playhouse
 Wolverhampton – Trinity Operatic Society **Pirates** 22-27 November Wulfrun Hall
 Petersfield Amateur Operatic Society **Pirates** 23-27 November Petersfield Festival Hall
 Nottingham University Gilbert and Sullivan Society **Iolanthe** 23-27 November New Theatre
 Ipswich Gilbert and Sullivan A.O.S. **Gondoliers** 24-27 November Gaumont Theatre
 Ryde (Isle of Wight) High School **Mikado** 24-27 November
 Nottingham – Arnold Hill School **Pinafore** 25-27 November
 Otley Methodist Gilbert and Sullivan Group **Mikado** 25-27 November
 Cambridge Amateur Operatic Society **Iolanthe** 29 November — 11 December The Arts Theatre
 Sheffield – South Yorkshire Opera Limited **Mikado** 29 November — 4 December Crucible Theatre
 Hounslow Light Opera Company **Yeomen** 29 November — 4 December
 Rochester – Sir Joseph Williamson's Mathematical School **Pinafore** 29 November — 4 December
 Walton on Thames – Walton and Weybridge A.O.S. **Gondoliers** 30 Nov. — 4 Dec. Playhouse
 Crosby Gilbert and Sullivan Amateur Operatic Society **Sorcerer** 24-29 January Neptune Theatre
 Godalming Operatic Society **Mikado** 9-12 and 17-19 February Borough Hall
 Dunfermline Gilbert and Sullivan Society **Yeomen** 12-17 February Carnegie Hall
 Blackburn Gilbert and Sullivan Society **Yeomen** 21-26 February
 Barrow in Furness – Barrow Savoyards **Ruddigore** 21-26 February Civic Hall
 Skipton and District Amateur Operatic Society **Ida** 21-26 February
 Oundle Gilbert and Sullivan Players **Iolanthe** 27 February — 5 March Victoria Hall
 Liverpool – The Bentley Amateur Operatic Society **Yeomen** 28 February — 5 March
 Ossett – The Elizabethans Amateur Operatic Society **Pirates** 28 February — 5 March
 Kirkcaldy Gilbert and Sullivan Society **Mikado** 7-12 March Adam Smith Centre
 Edinburgh – Gilbert and Sullivan Soc. of Edinburgh **Sorcerer** 8-13 March King's Theatre
 Southend on Sea Operatic and Dramatic Society **Mikado** 21-26 March

For the March issue we should like details by 6th January

IF YOU WANT TO KNOW WHO WE ARE

Alistair Donkin talks to David and Elaine Stevenson

'I believe the closure of the D'Oyly Carte Company last February, though tragic, was actually for the best!' Can this be the same Alistair Donkin speaking who was recently appealing before the curtain for money to keep the Company alive?

Indeed it can – yet his essential convictions remain unchanged. Far from bitterness and disillusion, his remarks represent the conclusion of a trained legal mind striving to assess the situation coolly and constructively.

When the operas were first presented, they were highly innovative. Gilbert and Sullivan were far ahead of their time. Alistair therefore doubts whether they would be pleased to find their work staged in much the same way a century later. 'If they were living to-day,' he reasons, 'their style would be quite different. What then is the justification for preserving the pieces in the manner of a Victorian peepshow?'

In his view the Company has become largely hidebound by tradition as regrettably epitomised by the apparent attitude of the Trust. Despite its remarkable achievement in surviving for so long, D'Oyly Carte has somehow failed to make it into the twentieth century. In these days an audience share cannot be assumed; it must be fought for. As a performer Alistair was dismayed at the absence of an aggressive marketing technique.

He has a vision of a rejuvenated D'Oyly Carte rising from the ashes of its recent demise with fresh vigour and a bright new image. Presentation might change, but the words and music of the operas would continue much as before. 'They constitute the incomparable staying power and quality of the works,' deduces Alistair, 'and this is the foundation on which we should be building for the future.'

But delay is dangerous! How long can the fabric of the Company as we know it remain intact? How long can provincial theatres stay open? Will public demand for D'Oyly Carte and public support for a renewed financial appeal diminish? And if so, what hope of future sponsorship? With little news of action or progress, Alistair's mes-



sage to the Trustees is unequivocal: 'Please get on with it – before it is too late!'

Born in 1947 in Market Drayton in Shropshire, Alistair has lived there with brief intermissions ever since. He was introduced to the Savoy operas by the enthusiasm of the vicar in whose choir he sang as a child. The vicar may also claim some credit for his exquisite clarity of diction. Before Alistair sang a solo or read a lesson, his mentor would station himself out of sight behind a pillar at the back of the church. He would then be obliged to repeat the piece until every syllable was distinctly audible. 'I came to believe' he says 'that unless listeners could hear every word, there was not much point in the performance. This is especially so with Gilbert and Sullivan where much of the plot is communicated in musical numbers.'

While a pupil at the Wakeman School in Shrewsbury, he remembers being spellbound by a D'Oyly Carte performance of *The Mikado*, having truanted from school with the connivance of the senior mistress!

After studying at the Birmingham College of Commerce, he was elected an Associate of the Institute of Legal Executives. In 1974 he qualified as a solicitor after

being articed to a firm in Market Drayton. Meanwhile active membership of the town's amateur operatic and dramatic society had enabled him to resume contact with local people after his temporary absence.

Not content with achievements to date, Alistair entered council politics in response to the need for civic amenities to foster development of the arts. During his period of service he was made Mayor of Market Drayton – a singular honour for one so young, in which he rightly takes great pride.

His involvement with the amateur stage intensified rapidly. 'The partner to whom I had been articed' he explains 'had a virtual local monopoly of the G & S patter roles.' Tactfully Alistair's interest spread to neighbouring societies. Later much of his work as a solicitor centred on sordid cases like child abuse, and an increasing dramatic commitment gave welcome relief.

Recognition of his ability in a fast widening sphere led him to wonder whether in fact he had an exceptional talent, and with characteristic resolution he determined to find out. After applying to the Royal Northern College of Music, he received private tuition from Nicholas Powell and first auditioned for D'Oyly Carte early in 1978. Pending a vacancy, he bombarded the office with press eulogies of his exploits!

He was rewarded with another audition and the contract of chorister and second understudy to John Reed, both to take effect from the end of the Australia and New Zealand tour. In the event, following John Reed's retirement announcement, Alistair was engaged as first understudy to the principal comedian after a further audition. Not only had he joined the professional ranks, but he had been promoted before even joining the Company. He could scarcely believe it!

Due to the unfortunate illness of James Conroy-Ward, Alistair subsequently appeared more regularly in principal roles than possibly any other understudy in D'Oyly history. In the process, his notable performances greatly enhanced his reputation, which it may be assumed will continue to flourish with opportunity.

Alistair genuinely loves his work and regards the operas with affection and esteem. 'They are the most well-balanced and best written shows that you can come



Alistair Donkin in as the Lord Chancellor

across,' he declares – and he has first-hand experience of many others. He delights in the comic parts and in the easy audience rapport which they enable him to establish as he endeavours to communicate his own enjoyment. 'Each is my favourite in a different way,' he confides, 'although I find Jack Point the most realistic character and the greatest challenge.'

The concept of the Company as one big family is corny but undeniably true according to Alistair. As an understudy he has been amazed by the quality of support unstintingly given by principals and chorus alike. Undisguised admiration permeates his acknowledgement of the artistic skills and integrity of colleagues. 'Like any family we have internal disagreements,' he admits, 'but the Company will instinctively close ranks in the face of an external aggressor.'

Pleasant, assured, and highly articulate, Alistair has a shrewdly analytical brain and expresses his views with the conciseness and lucidity of his professional training. Ambition and resolve are tempered by sincerity, generosity, and a wry sense of humour, which when appropriate can sharpen to an incisive wit. Already he can look back on real and diverse achievements. Firmly held convictions are enunciated with courage and feeling. Instinctively, one would prefer to be defended than prosecuted by such an advocate.

Exciting work since the D'Oyly Carte

closure has taken him to Houston, Texas and from Hong Kong to Hawaii. 'However, my main immediate ambition,' he says, 'is to see D'Oyly Carte back in business with an extensive repertoire, hopefully retaining its traditional identity as a touring company.'

Somehow he has found time to see the Drury Lane production of *The Pirates of Penzance*. Disdaining to comment without attending, he went with an open mind, and had a thoroughly enjoyable evening. 'Despite alterations to dialogue and orchestration, the words and music came through almost unscathed,' he comments. 'What a remarkable tribute to the creators of the operas!'

He agrees with a colleague's assessment: 60% of the Drury Lane production is within present D'Oyly Carte capabilities; 20% could be done with a few extra dancers and help with orchestration; and the remaining 20% we would want to omit. Alistair urges supporters to go to Drury Lane, form an opinion, and write to the office giving a public view of the direction the revived D'Oyly Carte should take. 'An informed public is perhaps the best guarantee of the Company's future,' he believes.

His own view is that future D'Oyly Carte productions could well tend towards the Drury Lane version, though without perhaps going quite so far. 'If there is too much of to-day in a show, by next year it will be old hat,' he claims. D'Oyly Carte has to stay just a little behind the front line of theatrical progress to avoid growing stale with fashion. In his own mind Alistair is sure that this is what Gilbert would have wished, in preference to an ill-fated attempt to preserve the operas in aspic. He is also convinced that the company can do it!

Editor's Note We publish Alistair's views without censorship. They do not entirely co-incide with our own. We believe the Company did 'make it into the twentieth century.' We feel Alistair underestimates the efforts that were made to re-establish D'Oyly Carte. We also feel that worthwhile innovations in marketing were made during the last season – did anyone notice, for example, how much easier it was to book a seat by phone? We hope to include a detailed article on past and future marketing in a future issue.

THE D'OYLY CARTE OPERA COMPANY

Additional members of the chorus during the Adelphi season were: Robert Gibbs, Peter James-Robinson, Sean Osborne, Linda Darnell, Riona Faram and Ann-Louise Straker.

FOR SALE

Patience, Gondoliers complete HMV recordings – Rupert D'Oyly Carte. 12 other records. 7 books. Details from Box No SA1, D'Oyly Carte office.

Geoffrey Shovelton Designs

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G & S, books, music, photographs, etc. C.D. Paramor, 25 St. Mary's Square, Newmarket, Suffolk. New list in December. Please send s.a.e. Wants lists also gladly accepted and pursued!

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