

Mr. D'Oyly Carte's "A" Company 1881 ("B" from 7th March)

3rd – 8th January: Ayr

QUEEN'S ROOMS.— The *Pinafore* company, under the management of Mr. J. B. Howard of Edinburgh, recently appeared here, and gave three performances to crowded houses. [*The Era* (London, England), Saturday, January 8, 1881; Issue 2207.]

10th – 15th January: —————

17th – 19th January: Carlisle

HER MAJESTY'S THEATRE. – Lessee, Mr. C. Bernard. – A visit from the *Pinafore* company is not proving so acceptable as on former occasions, owing to a most decided falling off in the production of the work. [*The Era* (London, England), Saturday, January 22, 1881; Issue 2209.]

20th – 22nd January: Dumfries

THEATRE ROYAL. – Lessee, Mr. A. D. McNeill. – We have been favoured by a return visit of the *Pinafore* company, who appeared here for three nights, viz., 20th, 21st, 22nd inst., with all their former success. [*The Era* (London, England), Saturday, January 29, 1881; Issue 2210.]

24th – 29th January: Whitehaven

THEATRE ROYAL. – Lessee, Mr. Ed. Fletcher. – Last week we had a return visit from the *Pinafore* company, and we are glad to record that large and enthusiastic audiences testified their appreciation of Mr. Fletcher's enterprise. [*The Era* (London, England), Saturday, February 5, 1881; Issue 2211.]

31st January – 2nd February: Kendal

ST. GEORGE'S HALL. – Lessee, Mr. E. Fletcher. – Mr. D'Oyly Carte's opera company performed *H.M.S. Pinafore* here on Monday, 31st, to an average house. The performance throughout was well rendered, and reflected great credit on both actors and managers, Miss Ethel Pierson and Mr. Cadwaladr being especially brilliant in the parts of Josephine and Ralph Rackstraw respectively. [*The Era* (London, England), Saturday, February 5, 1881; Issue 2211.]

3rd – 5th February: Lancaster

THE *Pinafore* company played their popular opera last week to bumping houses. Miss Pierson makes a very pretty Josephine. Mr. Rousbey, as the Captain, by his clever singing called forth encores each evening. Mr. Wilkinson's representation of Sir Joseph Porter was excellent. Ralph was creditably taken by Mr. Varley. The other artists very ably sustained their parts. [*The Era* (London, England), Saturday, February 12, 1881; Issue 2212.]

7th – 12th February: Barrow

ALHAMBRA THEATRE. – Proprietors, Messrs Bell and Atkinson; Manager, Mr. T. Ramsay. – Mr. D'Oyly Carte's opera company are here this week, playing *Pinafore*, under the management of Mr. Brook. Notwithstanding the weather, good houses have witnessed the performance, and the mounting of the opera deserves the highest praise. Mr. Nelson Varley, as Ralph Rackstraw, does much credit to his old trainer, the late

Mons. Lemmens. All the other parts are well performed. [*The Era* (London, England), Saturday, February 12, 1881; Issue 2212.]

14th – 19th February: Bury

OPERA HOUSE AND THEATRE. –Proprietors, Messrs Purcell and Revill; Responsible Manager, Mr. F. W. Purcell. – Mr. D'Oyly Carte's opera company has been here this week with *H.M.S. Pinafore*. The weather was most unfavourable for the opening night on Monday, but increased audiences have flocked to each of the succeeding productions. The opera has met with a favourable reception, and the artists have nightly been recalled on the fall of the curtain. [*The Era* (London, England), Saturday, February 19, 1881; Issue 2213.]

21st – 26th February: Burnley

28th February – 5th March: Blackburn

THEATRE ROYAL. – During the past week the Theatre Royal has been crowded each night to hear the splendid opera company of Messrs. Gilbert and Sullivan in the composition well known as "H.M.S. Pinafore." Each evening the piece has been most successfully gone through, and not only one or two artistes but the entire company, have worked so well together and sustained their respective characters so naturally, that it could not prove otherwise than a success. Mr. A. Wilkinson sustained the character of the Right Hon. Sir Joseph Porter, K.C.B., with so much mock gravity and dignity as to cause great merriment, and won general applause. Miss Ethel Pierson made her mark as Josephine, the captain's daughter, and received a vigorous encore for her singing. The captain's character was also very efficiently sustained by Mr. Arthur Rousbey, his singing also being good. Mr. Cadwaladr as Ralph Rackstraw was quite a favourite, and sang well. The rest of the characters, without a single exception, were well sustained, and the opera was greatly enjoyed. [*The Blackburn Standard: Darwen Observer, and North-East Lancashire Advertiser* (Blackburn, England), Saturday, March 05, 1881; pg. 5; Issue 2368.]

THEATRE ROYAL AND OPERA HOUSE. – Lessee, Mr. C. H. Duval. – The No. 1 *Pinafore* Company are producing *H.M.S. Pinafore*. It is the first occasion on which this piece has been performed here. [*The Era* (London, England), Saturday, March 5, 1881; Issue 2215.]

7th – 9th March: Rochdale

THEATRE ROYAL. – Lessee, Mr. J. P. Weston. – The visit of *H.M.S. Pinafore* for three nights to this town has given great satisfaction, the company engaged by Mr. D'Oyly Carte being well balanced throughout, and the whole of the artists throwing themselves *con amore* into their respective parts. Miss E. Pierson (Josephine), Miss Armytage (Buttercup), Mr. Cadwaladr (Ralph Rackstraw), Mr. Rousbey (Captain Corcoran), and Mr. A. Wilkinson (Admiral) are all excellent, and have been most favourably received. [*The Era* (London, England), Saturday, March 12, 1881; Issue 2216.]

10th – 12th March: Dewsbury

14th – 19th March: Bradford

THEATRE ROYAL. – Lessee, Mrs. C. Rice. – On Monday Mr. D'Oyly Carte's opera company entered on a six nights' engagement to a good house with *H.M.S. Pinafore*. [*The Era* (London, England), Saturday, March 19, 1881; Issue 2217.]

THEATRE ROYAL. – Lessee, Mrs. C. Rice. – *The Sorcerer* was produced by Mr. D'Oyly Carte's company on the 17th, and a genuine success achieved. On the following Friday and Saturday the opera was repeated. [*The Era* (London, England), Saturday, March 26, 1881; Issue 2218.]

21st – 26th March: Bolton

THEATRE ROYAL. – Lessee, Mr. C. H. Duval; Manager, Mr. Claude Shaw. – Mr. D'Oyly Carte's opera company has paid a return visit to Bolton during the past week, producing *H.M.S. Pinafore* and *The Sorcerer* to large and enthusiastic audiences. The pieces have been excellently mounted, and the band has had an able conductor in Mr. Ralph Horner. Miss E. Pierson appeared to great advantage in *Pinafore* as the Captain's daughter, as did Mr. Cadwaladr as Ralph Rackstraw and Mr. A. Wilkinson as the First Lord of the Admiralty; whilst Dick Deadeye was well placed in the hands of Mr. Fred Billington. Miss Armytage as Little Buttercup was also deserving special notice, and the remainder of the characters were in efficient hands. [*The Era* (London, England), Saturday, March 26, 1881; Issue 2218.]

28th March – 2nd April: Preston

THEATRE ROYAL AND OPERA HOUSE. – Lessee and Manager, Mr. E. Anderson. – We have been favoured during the last six nights with a visit from Mr. D'Oyly Carte's Opera Company, who have appeared with great success in *H.M.S. Pinafore* and *The Sorcerer*. The company is one of the best that has visited this town for some years, and has deserved the patronage which has been accorded it. The musical burletta *In the Sulks* has been the first item in the bill of fare each evening. [*The Era* (London, England), Saturday, April 2, 1881; Issue 2219.]

4th – 6th April: Macclesfield

DRILL HALL. – *H.M.S. Pinafore* was represented on Monday last for the first time here, and proved a great success. [*The Era* (London, England), Saturday, April 9, 1881; Issue 2220.]

7th – 9th: Stafford

11th – 16th April: Nottingham

THEATRE ROYAL. – Manager, Mr. Thomas W. Charles. – Messrs. Gilbert and Sullivan's *Sorcerer* was produced on Monday last, and met with a hearty welcome. With the exception of Mr. Rousbey, who retains his old part of Sir Marmaduke Pointdextre (acting and singing as brilliantly as of yore), and Miss Madge Stavart, who repeats her charming impersonation of Lady Sangazure, the various characters are impersonated by artists who have not hitherto appeared in this opera in Nottingham. Miss Ethel Pierson makes a truly delightful Aline. No better pew-opener could be wanted than Miss Armytage, and Miss Graham is a sweet voiced and interesting Constance. Mr. Cadwaladr fairly well fulfils the requirements of the soldier Alexis; Mr. Fred Billington is good as the vicar; and Mr. A. Wilkinson is, barring an indistinct utterance, tolerably at home as the family Sorcerer, licensed to deal in all sorts of unheard of specialities, from the high class spectre to the humble Saturday night penny curse. The choruses are sung with wonderful precision by a well trained band of fresh voices, and the mounting of the opera is all that can be desired, *In the Sulks* merrily opens the evening. [*The Era* (London, England), Saturday, April 16, 1881; Issue 2221.]

18th – 19th April: Newark

20th – 23rd: Lincoln

THEATRE ROYAL. – Lessees and Managers, Messrs. W. Roberts and Archer. – Mr. D'Oyly Carte's opera company opened here on Wednesday. The operas selected for the week are *H.M.S. Pinafore* and *The Sorcerer*. Our playgoers have been anxiously looking forward to this visit. [*The Era* (London, England), Saturday, April 23, 1881; Issue 2222.]

25th – 30th April: Sheffield

THEATRE ROYAL. – Lessee, Mr. E. Romaine Callender; Acting Manager, Mr. John Cavanagh. – This week Mr. D'Oyly Carte's company are presenting *The Sorcerer* and *H.M.S. Pinafore* to fairly good houses. On the evening of our visit *The Sorcerer* and the musical burletta *In the Sulks* were played. Mr. Cadwaladr took the part of Alexis. Mr. Fred Billington sang well, but was somewhat stiff in his acting, as Dr. Daly. Mr. A. Wilkinson made a tolerable John Wellington Wells, Miss Armytage a capital Mrs. Partlet; while Miss Madge Stavart as Lady Sangazure, and Mr. Arthur Rousbey as Sir Marmaduke Pointdextre secured an encore by their picturesque rendering of the well known duet and minuet. Miss Marion Grahame sang very sweetly the part of Constance. Altogether, the opera has not been presented so well as on former occasions. [*The Era* (London, England), Saturday, April 30, 1881; Issue 2223.]

2nd – 4th May: Barnsley

5th – 7th May: Wakefield

CORN EXCHANGE. – Lessees, Messrs. Mellor and Carr. – Mr. D'Oyly Carte's *Pinafore* company has appeared here for three nights. The house was crowded at each performance. [*The Era* (London, England), Saturday, May 14, 1881; Issue 2225.]

9th – 11th May: Huddersfield

THEATRE ROYAL AND OPERA HOUSE. – Lessee, Mr. J.W. White. – Local playgoers have this week worshipped at the shrine of the Gilbert-Sullivan combination, the former half being devoted to *The Sorcerer*, and the latter to the performances of the *Children's Pinafore* company. On Monday, when *The Sorcerer* made his first bow to the Huddersfield public, there was a large and much more fashionable audience than has hitherto been the rule here, conclusive evidence that the apathy of former times was due to the inconvenient and uncomfortable arrangements of the old Theatre. The piece was splendidly mounted, a street view in the second act, painted by Mr. George Tweddell, being very effective. The representation of the piece was also adequately sustained by the members of Mr. D'Oyly Carte's company. Sir Marmaduke Pointdextre was cleverly conceived by Mr. Arthur Rousbey, and the stately minuet between himself and Lady Sangazure, equally well-portrayed by Miss Madge Stavart, was received with such favour that it had to be repeated. Miss Ethel Pierson made a charming Aline, and Mr. Cadwaladr, though not in so good voice as heretofore, was a satisfactory Alexis. Mr. Frederick Billington, who, being "a native", was complimented by a special reception, undertook with much success the *role* of Dr Daly. Mr A. Wilkinson, as the representative of the "Family Sorcerer," John Wellington Wells, acquitted himself very satisfactorily, singing his well-known puffing song with great glibness. Miss Marion Grahame was an attractive Constance, and the clean and tidy "widdy," [sic] Mrs Partlet, was humorously acted by Miss Bessie Armytage. The band was under the control of Mr. Ralph Horner, whose abilities as a conductor we have previously noticed. *In the Sulks*, a musical burletta, in

which Miss Harcourt and Messrs. Edgar Manning and Le Hay appeared, served to raise the curtain. [*The Era*, (London, England), Saturday, May 14, 1881; Issue 2225.]

12th – 14th May: Stockport

PEOPLE'S OPERA HOUSE AND THEATRE. – Proprietor, Mr. W. Revill. – The company under the management of Mr. Charles P. Emery concluded their engagement on Wednesday last... *H.M.S. Pinafore* company (B) have been here for the remainder of the week. [*The Era*, (London, England), Saturday, May 14, 1881; Issue 2225.]

16th – 21st May: Bath

THEATRE ROYAL. – Lessee and Manager, Mr. Frederick Neebe. – Mr. D'Oyly Carte's opera company is favouring us with Messrs. Gilbert and Sullivan's comic opera *The Sorcerer*. It was given for the first time here on Monday, and elicited marked signs of approbation. Mr. A. Rousbey as Sir Marmaduke Pointextre and Miss Madge Stavart as Lady Sangazure create much merriment. The John Wellington Wells of Mr. A. Wilkinson is very clever, and his songs are well sung. Mr. F. Billington makes up as Dr. Daly in capital style, and his singing is an immense success. Miss Bessie Armytage is a most amusing Mrs. Partlet, and Miss Marion Grahame very engaging as Constance. *H.M.S. Pinafore* was given on Tuesday, and was as successful as ever. The old favourites Miss Ethel Pierson as Josephine and Mr. Cadwaladr as Ralph Rackstraw are, if anything, better than ever, and that is saying a great deal. Mr. A. Rousbey, who was such a successful Dick Deadeye before, now takes the part of Captain Corcoran, and his fine voice tells with much effect. [*The Era* (London, England), Saturday, May 21, 1881; Issue 2226.]

23rd – 28th May: Exeter

"THE SORCERER" AND "PINAFORE" COMPANY. Mr. D'Oyly Carte's admirably selected company for the representation of the above well known operas are this week on a visit to Exeter, and on Monday evening a large audience was entertained at the theatre by the production of the "Sorcerer." The alliance of two very ancient families by the nuptials of Alexis (Mr. Cadwaladr) son of Sir Marmaduke Pointdextre (Mr. Rousbey), with Aline (Miss Ethel Pierson), daughter of Lady Sangazure (Miss Madge Stavart), is likely to prove a very happy one until the bridegroom carries out his pet idea that love should level all ranks. In order to develop this scheme, after finding argument of no avail, he secures the assistance of Mr. John Wellington Wells (Mr. Wilkinson), a sorcerer, who administers his famous "Love Philtre" to all the residents of the village of Ploverleigh, with the result that many incongruous alliances are formed and causes much unhappiness to the originator of the idea. The singing was exceptionally good, and the choruses were rendered very effectively. The leading members of the company were loudly recalled at the close of the acts. Last night "Pinafore" was performed. The two operas are to be alternated each evening this week, and on Friday there is to be a morning performance of "Pinafore." [*Trewman's Exeter Flying Post or Plymouth and Cornish Advertiser* (Exeter, England), Wednesday, May 25, 1881; Issue 6067.]

THEATRE ROYAL. – Lessee and Manager, Mr. Frederick Neebe. – On Monday Mr. D'Oyly Carte's opera company opened for six nights, and have been playing alternately *The Sorcerer* and *H.M.S. Pinafore*. Both operas were put upon the boards in a highly satisfactory manner reflecting much credit upon Mr. Herbert Brook and

Mr. Ralph Horner. [*The Era* (London, England), Saturday, May 28, 1881; Issue 2227.]

30th May – 4th June: Bristol

"THE SORCERER" AT THE NEW THEATRE – Only a week has intervened since Mr. D'Oyly Carte gave us a re-hearing of Messrs. Gilbert and Sullivan's "Pirates of Penzance;" and last night another of his travelling companies introduced to us for the first time a much earlier joint production of the same happily fertile pens. "The Sorcerer" was originally played at the Strand Opera Comique three years ago last November, Mr. Arthur Sullivan himself conducting, and enjoyed a prosperous run both in the metropolis and the provinces, the authors still considering it one of their best works, though "H.M.S. Pinafore" appears to have taken for the time a stronger hold of the public fancy. Owing to the pressure upon our news columns we are compelled to defer until tomorrow a detailed notice of the performance. We may here state, however, that the piece, while highly diverting, exhibits in some parts much dramatic power, while the music throughout is bright and tuneful. The house was fairly filled, and the auditors were enthusiastic in their applause. [*The Bristol Mercury and Daily Post* (Bristol, England), Tuesday, May 31, 1881; Issue 10310.]

"THE SORCERER" AT THE NEW THEATRE ROYAL

Messrs. Gilbert and Sullivan's popular comic opera, "The Sorcerer," was repeated last night, and again experienced a good reception. We subjoin the detailed notice which was crowded out of our yesterday's impression. The piece opens in a modern village near London; Sir Marmaduke Pointdextre, Rev. Dr. Daly, and a notary having assembled in the grounds of the baronet's mansion, with Lady Sangazure, Mrs. Zorah Partlet (the pew opener), and her daughter Constance, to celebrate the betrothal of Sir Marmaduke's son, Alexis, with her ladyship's daughter Aline "the 7037th in direct descent from Helen of Try." Alexis, a grenadier, is discovered leading a crusade against caste by promoting matrimonial misalliances. Lecturing on this subject at work-houses, mechanics' institutes, lunatic asylums, and other appropriate centres for such a mission, the young soldier makes converts enough among the classes who are willing to be levelled up, but titled ladies are not so easily convinced as the navvies. Resolving to utilise the present festivities for compassing his ends, Alexis resorts to Wellington Wells and Co., the advertisers of a patent oxy-hydrogen love-at-first-sight philtre. The senior partner in this firm of family sorcerers, who is introduced as a commercial traveller, officiates at a burlesque incantation scene, prepares the charm in a teapot, and administers it to the guests and tenantry with such potent effect that numerous couples act under its spell. The elixir creates a passion for the person whom the victim first meets, and the diversion of being "off with the old love and on with the new" is thus witnessed on a wholesale scale, with the result of some curious and embarrassing complications. Sir Marmaduke, who in the first act pays his addresses to Lady Sangazure, now deserts her, and is accepted by the "eagle eyed" pew opener, whose daughter, stifling a secret attachment for the vicar, transfers her affection to the lawyer. Alexis suffers for his whim, Aline and Dr. Daly conceiving a mutual preference; and finally Lady Sangazure becomes a devotee of the sorcerer, who, however, having judiciously "thrown physic to the dogs," as far as he is concerned rejects the overtures of the patrician dame. The draught operates extensively upon the whole of the parishioners, who implore the clergyman to tie the knot for them; but eventually the few who have resisted the charm set to work to counteract the mischief wrought. The Sorcerer, alarmed at the results of his occult art, declares that someone must die to break the spell, and sacrifices himself by a descent to the lower regions,

distributing his business circulars at parting. Epigrammatic dialogue enhance the sly humour of this characteristic absurdity, and the sparkling music is admitted to be in places fully equal to anything which Mr. Sullivan has written. A stately minuet, cleverly executed by the K.C.B. and her ladyship, will prove an enduring fascination in the first act, while a charmingly melodious quintet, "I rejoice that 'tis decided," occurs in the second. The solos, with a few exceptions, scarcely form a strong feature of the work. The mischievous genii of the piece, the Sorcerer and Alexis, are represented by Mr. A. Wilkinson and Mr. Cadwaladr. The former who is irresistibly funny, introduces himself in a breathless patter song, "My name is John Wellington Wells," while the young heir is fairly played by Mr. Cadwaladr, who makes good use of an excellent tenor voice. Mr. Arthur Rousbey effectively fills his original part of the elderly beau, Sir Marmaduke; Mr. Fred. Billington makes an admirable vicar of Ploverleigh, with a telling song, "I'm engaged to so and so," [*sic*] and pretty ballad, "Time was when Love and I;" and Mr. Lackner does full justice to the *rôle* of the deaf counsellor. Miss Madge Stavart's Lady Sangazure felicitously matches the dignified portrait of the baronet; Miss Bessie Armytage is intensely amusing as the demure but scheming widowed pew-opener; and the other female parts of the bride Aline, and Constance are advantageously allotted to Miss Ethel Pierson and Miss Marion Graham, who prove themselves gifted vocalists, as well as intelligent actresses. The duet between the Sorcerer and Lady Sangazure, "Hate me, I drop my h's," and several of the other numbers evoked hearty redemands; the choruses, as might be expected, being given with a completeness worthy of the entire performance. "Pinafore" will be substituted on Friday and Saturday. [*The Bristol Mercury and Daily Post* (Bristol, England), Wednesday, June 1, 1881; Issue 10311.]

COMIC OPERA AT THE NEW THEATRE. – Last night, D'Oyly Carte's Comic Opera Company varied their programme by giving a performance of Messrs. Gilbert and Sullivan's "H.M.S. Pinafore." The cast was, of course, a different one from that which appeared in the opera when first it was performed here. Mr. A. Rousbey, who then gave such an admirable impersonation of Dick Deadeye, now filled the *rôle* of Captain Corcoran, and we need hardly say of an artiste whose powers are so well recognised that he filled it admirably, his fine voice and good musicianship enabling him to do justice to the music, including the very difficult serenade to the tenor [*sic*] which commences the second act, and which is so often omitted. His successor as the malignant seaman, Mr. Fred Billington, also proved himself a very capable actor and singer, and the other characters were filled in a manner that made the opera go smoothly and with spirit. Our space will not admit of our noticing the performance at greater length, but we would remind our readers that it will be repeated for the last time this evening. [*The Bristol Mercury and Daily Post* (Bristol, England), Wednesday, June 1, 1881; Issue 10311.]

NEW THEATRE ROYAL. – Managers, Messrs. George and James Macready Chute. – During the week the stage at this Theatre has been held by one of Mr. D'Oyly Carte's opera companies, who gave on Monday Gilbert and Sullivan's *Sorcerer*. It need hardly be said of a company of Mr. D'Oyly Carte's selection that it is a competent one, or of a piece produced at Mr. Chute's Theatre that it has been put upon the stage with proper regard for scenic and other arrangements. *The Sorcerer* has been very efficiently produced and has been received with marked approbation. It cannot be necessary in the case of a company which has been so long on tour to speak of the individual merits of the artistes, but it may not be out of place to notice with satisfaction that Miss Madge Stavart has sufficiently recovered from her recent

indisposition to resume the role of Lady Sangazure. Her acting and singing of the minuet with Mr. Arthur Rousbey as Sir Marmaduke Pointdextre evoked nightly encore. The opera is preceded by the musical burletta *In the Sulks*. [*The Era* (London, England), Saturday, June 4, 1881; Issue 2228.]

6th – 18th June: Portsmouth

"H.M.S. PINAFORE" AT THE THEATRE ROYAL. – Mr. D'Oyly Carte's "Pinafore" Company, which, with Mr. Herbert Brook as acting manager, first introduced Gilbert and Sullivan's nautical opera to the Portsmouth public exactly two years ago, re-appeared on Monday evening for a twelve nights' engagement. The house was crowded to excess in every part, and the charming opera with its sparkling wit and sprightly melodies was again received with every mark of favour and keen appreciation. The constitution of the company has undergone some changes since its former visit. Mr. A. Rousbey, who made such a capital "three-cornered" Dick Deadeye, now appears in the more dignified character of Captain Corcoran, a part to which he does full justice, and is quite as well fitted for. Mr. Cadwaladr, however, still retains the part of Ralph Rackstraw, and Miss Ethel Pierson that of Josephine, the Captain's daughter, the singing and acting of both being all that could be wished, and giving full effect to some of the most beautiful portions of the opera. All the other members of the company are additions since the former visit. The "Ruler of the Queen's Navee" is represented by Mr. A. Wilkinson, who is in all respects an admirable Sir Joseph, and thoroughly understands how to make as much as possible out of the part without exaggerating it., while Dick Deadeye loses nothing in the hands of Mr. Fred Billington, who, in addition to his perfect "make-up," possesses a good bass voice just suited to the character. Mr. Lackner is Bill Bobstay (boatswain's mate), and of course scores a point with the song, "He is an Englishman." Mr. C. M. Blythe is Bob Beckett (carpenter's mate), and Master Fitzaltamont is quite a dapper little Tom Tucker, the "midshipmite." We have only now to favourably mention Miss Madge Stavart as Little Buttercup, and Miss Marion Grahame as Hebe, Sir Joseph's first cousin, and leader of the fair bevy of "sisters, cousins, and aunts" by whom the "Admiralty's First Lord" is constantly surrounded. There is a well appointed orchestra, and the singing throughout, whether solos, duets, or choruses is remarkably good; in fact, the opera is altogether well performed. It is preceded each evening by a very amusing little vaudeville, "In the Sulks," the parts being taken by Miss Harcourt, Mr. Edgar Manning, and Mr. Le Hay. On Monday evening next and throughout the week Gilbert and Sullivan's opera "The Sorcerer" will be produced for the first time in Portsmouth. [*Hampshire Telegraph and Sussex Chronicle etc* (Portsmouth, England), Wednesday, June 8, 1881; Issue 5097.]

THEATRE ROYAL. – Lessee, Mr. H. C. Hughes; Manager, Mr. J. W. Boughton. – *H.M.S. Pinafore* is again anchored here. A slight change has taken place among the officers and crew. This time we have Mr. A. Wilkinson as Sir Joseph Porter; Mr. A. Rousbey, Captain Corcoran; and Mr. Fred Billington, Dick Deadeye. On Monday the house was so packed that money had to be refused. *H.M.S. Pinafore* has been repeated all the week, preceded by a merry little sketch entitled *In the Sulks*, in which Miss Harcourt and Mr. Edgar Manning have had a very lively time of it. [*The Era* (London, England), Saturday, June 11, 1881; Issue 2229.]

"THE SORCERER" AT THE THEATRE ROYAL.

Messrs. Gilbert and Sullivan's comic opera. "The Sorcerer," which was first performed at the Opera Comique in 1877, was produced at this house on Monday evening with complete success. Eclipsed by the immense and prolonged popularity of

the piece which succeeded it – the "H.M.S. Pinafore" of the same accomplished authors – this opera is characterised by pungent satire, original humour, and grotesque rhymes, as well as by graceful, bright, and pathetic music. It possesses, moreover, the freshness and the charm of novelty. The cast was as follows: –

Sir Marmaduke Pointdextre (an-elderly Baronet)..... Mr. Arthur Rousbey.
Alexis (of the Grenadier Guards, his Son)..... Mr. Cadwaladr.
Dr. Daly (Vicar of Ploverleigh)..... Mr. Fred Billington.
Notary Mr. Lackner.
John Wellington Wells (of J. Wells & Co., Family Sorcerers)
Mr. A. Wilkinson.
Lady Sangazure (a Lady of Ancient Lineage) Miss Madge Stavart.
Aline (her Daughter – Betrothed to Alexis)..... Miss Ethel Pierson.
Mrs. Partlet (a Pew Opener)..... Miss Bessie Armytage.
Constance (her Daughter) Miss Marion Grahame.

Chorus of Peasantry.

As "The Sorcerer" has not been previously performed in Portsmouth, we give a brief outline of the plot. The curtain rises on a scene in Sir Marmaduke's garden, where the peasantry are trolling a chorus which celebrates the betrothal of Alexis to Aline. The period of the story is the present day, but we imagine there are few places in England where the rustics dress in chimney-pot hats, white smock frocks, and knee breeches; and if there are any villages where the lasses attire themselves in costumes so bright and picturesque and short, disclosing so amply the symmetry of shapely legs and neat ankles, we should like to discover their whereabouts. The chorus over, Mrs. Partlet, pew-opener and widow, appears on the scene with her daughter Constance, who is in love with Dr. Daly, the Vicar. The young lady's passion finds a vocal outlet in the aria "When he is here," and the widow thus becoming acquainted with the object of her daughter's young affections, exclaims with business-like alacrity "To such an union I shall not offer any opposition. Take him – he's yours;" but she is met with the pertinent rejoinder, "But, mother dear, he is not yours to give!" Dr. Daly then appears on the scene in obtrusively clerical costume, and being in a pensive mood, relieves himself in a popular ballad, "Time was," which recalls the days when, as a fair young curate, he was adored by maidens of the noblest station, who forsook even military men for his sake. This reminiscence does him good. He brightens up to a degree that enables him to make a mild joke at the expense of Mrs. Partlet – whose daughter he will "have much pleasure in marrying – to some strapping young fellow in her own rank of life." We next make the acquaintance of Sir Marmaduke and his son Alexis. The former, dressed in a black velvet court suit, ribbon and star, black silk stockings, shoes and buckles, and court sword, is a charming specimen of old-fashioned, stately courtesy; the latter is a smart young officer in levee uniform. Sir Marmaduke congratulates his son on his approaching union with the beautiful Aline, who is rich, and whose lineage is sufficiently ancient, she being the seven thousand and thirty-seventh in direct descent from Helen of Troy." Preceded by a chorus of girls Aline now enters in bridal attire, and is shortly followed by her mother, Lady San azure, in purple velvet robe, trimmed with silver. The betrothal takes place, and Alexis and Aline are subsequently left alone. Alexis then explains that he has long been convinced that in marriage alone is to be found the panacea for every ill, and that men and women should be coupled in matrimony without distinction of rank. He has lectured on the subject at Mechanics' Institutes, in workhouses, in beer-shops, and lunatic asylums, and has been received with enthusiasm. He has pointed out to navvies the advantage of marrying ladies of rank, and not a navvy dissented. "Noble

fellows," says Aline, "and what do the countesses say?" Alexis: "At present the aristocracy stand aloof." Aline: The working man is the true Intelligence after all!" – a sentiment which was vociferously applauded in the gallery. But the plaudits were not renewed, though there was much laughter in the dress circle, when Alexis dryly answered "He is a noble creature when he is quite sober." To carry out his principles the bridegroom has taken a desperate step. He has entered into communication with the firm of J. W. Wells and Co., the old-established Family Sorcerers in St. Mary Axe, who have invented a philtre, or love potion, which is simply infallible. Whoever drinks of it falls in love with the first lady he meets who has also tasted it, his affection is at once returned, and Alexis has determined to steep the whole village up to its lips in love, and to couple them in matrimony without distinction of age, rank, or fortune. With much terror and many misgivings on the part of Aline the Sorcerer is asked to step in. Accordingly Mr. John Wellington Wells, a dashing commercial traveller, in black frock coat, white waistcoat, light trousers, and irreproachable hat, makes his appearance. In a capital song of the rapid patter style he explains his calling:—

"My name is John Wellington Wells,
I'm a dealer in magic and spells,
In blessings and curses,
And ever filled purses –
In prophecies, witches, and knells."

He explains that the Love-at-first-sight Philtre is their "leading article," every assurance in their advertisement is fully realised, and it is to be had in four-and-a-half and nine gallon casks, also in pipes and hogsheads for laying down. He allays the scruples of Aline by the assurance that the philtre is compounded on the strictest moral principles, and has no effect whatever on married people. Procuring a teapot he commences his necromantic art. In the midst of thunder and lightning and grotesque incantations and flaming liquids the magic potion is brewed. The villagers assemble to a banquet of muffins and toast, "the rollicking bun and the gay Sally Lunn" and the marvellous nostrum is administered in tea cups. They struggle against its effects, but in vain, and the curtain of the first act falls as the charm is working. Half an hour is supposed to elapse between the acts, and when the curtain rises the effect of the decoction is visible in all directions. Everyone is in love with the wrong person. Worst of all, Alexis sees his theories reduced to an absurdity by the mutual love of his father and that "clean and tidy widdy" Mrs. Partlet, though he is consoled somewhat by the reflection that though the lady is not young, or what the world calls beautiful, she is very clean, and, as Dr. Daly well observes, "Beauty will fade and perish, but personal cleanliness is practically undying, for it can be renewed whenever it discovers symptoms of decay." The quintet upon Mrs. Partlet's engagement is one of the most charming things in the opera, The game of cross purposes was keenly relished.

Constance falls in love with the Notary, and Aline rushes into the arms of Dr. Daly, and John Wellington Wells, the Sorcerer, tries in vain to escape from the passionate regards of Lady Sangazure. Mr. Gilbert's peculiar humour delights in these scenes. Applause and laughter alternated throughout this act. At length, finding the state of affairs intolerable, Mr. John Wellington Wells determines to break the spell. He is reluctant to die, as "we take stock next week, and it wouldn't be fair to the Co.," but there is no help for it. Seated cross-legged on the trap-door he swallows a fatal dose and disappears, like Don Giovanni, in a blaze of red fire, distributing his business cards as he goes.

The performance was excellent. Mr. A. Wilkinson as the Sorcerer may be

unreservedly praised. The patter song, rendered very cleverly and with astonishing volubility, earned an emphatic encore, and in the incantation scene his grotesque gestures, distorted postures, and the comic grimness of his expression produced a richly humorous effect, The Sir Marmaduke of Mr. A. Rousbey was an artistic and highly finished impersonation; the charm and freshness of Miss Madge Stavart's voice and her graceful bearing invested the character of Lady Sangazure with much attractiveness; and in the gavotte, "Welcome joy, adieu to sadness," – the daintiest morceaux in the opera – this lady and gentleman delineated most charmingly the stately salutations, the courtly obeisances, and the measured steps of the old fashioned pair. Miss Ethel Pierson as Aline looked and acted the part very creditably; her upper notes are sweet and powerful, and her conception of the character was excellent. Miss Bessie Armytage as Mrs. Partlet was a thorough success. Her "get up" was ingenious, and she displayed much subdued humour. To use the slang of the day, she was "consummately utter," and the audience manifested its delight by exceptionally exuberant laughter. The guileless simplicity and unconscious coquetry of Constance were gracefully realised by Miss Marion Grahame, and the music allotted to her was given with refinement and feeling. The Alexis of Mr. Cadwaladr was a tantalising performance, dramatically and vocally. In the dialogue with Aline in the first act, Mr. Gilbert's pungent satire fell flat, because its spirit was not accurately caught by Mr. Cadwaladr, whose perception of humour is evidently not keen, or it would save him from the mannerism, stiffness, and affectation to which his occasionally fine singing failed to reconcile his audience. Mr. Billington (Dr. Daly) has an imposing presence and a powerful voice, but his singing was frequently flat and out of tune, and his reading of the part was rather disappointing. The choruses were particularly good. Recalls and encores were frequent, and the piece excited very lively interest. "The Sorcerer will be repeated every evening this week, and everyone can go to see it with the certainty of being thoroughly amused. [*Hampshire Telegraph and Sussex Chronicle etc* (Portsmouth, England), Wednesday, June 15, 1881; Issue 5099.]

THEATRE ROYAL. – Lessee, Mr. H. C. Hughes; Manager, Mr. J. W. Boughton. – This week we have been treated to, for the first time here, Messrs. Gilbert and Sullivan's comic opera entitled *The Sorcerer*, and its reception has been flattering. Miss M. Stavart, in the part of Lady Sangazure, is all that could be wished – an accomplished vocalist and actress. Miss E. Pierson does full justice to the part of Aline, being throughout warmly applauded. Miss B. Armytage, as Mrs. Partlet, was most amusing. Mr. Arthur Rousbey made a complete success as Sir Marmaduke. Mr. Cadwaladr also played well as Alexis, and Mr. A. Wilkinson's conception of the part of John Wellington Wells, was perfection. *The Sorcerer* has been repeated all the week. [*The Era* (London, England), Saturday, June 18, 1881; Issue 2230.]

20th – 25th June: Southampton

THEATRE ROYAL AND OPERA HOUSE. – One of Mr. D'Oyly Carte's opera companies commenced a brief engagement here on Monday evening, when that popular composition, *H.M.S. Pinafore* was produced, and delighted a numerous audience. There is drollery about its situations, and a vivacity in the music which causes time to speed merrily and rapidly under its influence, so that it will be long ere it ceases to be a favourite on the stage, especially in the provinces. The chief attractions, however, offered by the visit of this effective company of operatic artists is *The Sorcerer*, a new piece in Southampton, where it was produced, for the first time yesterday evening. The subject of philtres and incantations is an old one on the lyric stage. In this piece it is treated by Mr. Gilbert in his most whimsical style, and the dialogue is wedded to some of Mr. Sullivan's most charming music. There is a good deal of caustic humour in the plot, and the scenes and incidents are of an amusing

character. The acting is most effective, and all who have had any previous experience of Mr. D'Oyly Carte's companies may rely on spending a very pleasant evening in witnessing the performances of his present highly effective corps of operettists. [*The Hampshire Advertiser* (Southampton, England), Wednesday, June 22, 1881; pg. 2; Issue 3654.]

NEW THEATRE ROYAL AND OPERA HOUSE. – Lessee, Mr. J. W. Gordon. – This popular place of amusement has again this week been attended by large and fashionable audiences, and our esteemed and highly respected lessee, Mr. Gordon, has afforded a great treat in the engagement of Mr. D'Oyly Carte's *Pinafore* and *Sorcerer* company. On Monday the former piece was produced, and we need hardly say that it was received with enthusiasm. On Tuesday was given, for the first time in Southampton, *The Sorcerer*, which has likewise met with an immense reception. Of the artists engaged we must speak in the very highest terms, the principals being nightly the recipients of most flattering applause. *The Sorcerer* was to be repeated on Wednesday and Thursday. *In the Sulks* has preceded the opera each evening. [*The Era* (London, England), Saturday, June 25, 1881; Issue 2231.]

27th June – 2nd July: Guildford

4th – 6th July: Reading

THEATRE ROYAL. – Sole Proprietor and Manager, Mr. Eliot Galer. –*H.M.S. Pinafore* anchored here on Monday night for a short stay, manned by the following crew, who were well to the fore in their several duties:– Mr. A. Wilkinson as First Lord, Mr. Arthur Rousbey as Captain Corcoran, Mr. Cadwaladr as Ralph Rackstraw, Miss Marian Grahame as Hebe, Miss Ethel Pierson as Josephine, and Miss Madge Stavart as Little Buttercup. Since their previous visit here many changes have taken place in the crew for the better. [*The Era* (London, England), Saturday, July 9, 1881; Issue 2233.]

7th – 9th July: Devizes

11th – 12th July: Weymouth

13th – 16th July: Blandford

18th – 19th July: Guernsey

GILBERT AND SULLIVAN'S COMIC OPERAS

On Tuesday evening, under the auspices of Mr. Wybert Rousby, Mr. D'Oyly Carte's Comic Opera Company opened at St. Julian's Hall, with the evergreen favourite "H.M.S. Pinafore", before a very fair and highly appreciative audience, who cheered the most familiar ditties as heartily as if they had been quite new. The characters in some respects, though scarcely so strongly sustained as on previous occasions, were very good interpreters of the author's conceptions. The various points were well made as usual, the Admiral, Captain Corcoran, Ralph Rackstraw, Dick Deadeye, Little Buttercup, and Josephine being the chief supporters of the piece, which has become so familiar by repetition that a more detailed notice of it is rendered unnecessary. Its popularity was little diminished, and it was as well placed upon the stage as on previous occasions. Mr. Ralph Horner was again conductor and accompanist, and Mr. Herbert Brook was the same courteous acting manager as of old.

On Tuesday evening the opera was under the immediate patronage of the officers of the 1-22nd (Cheshire) Regiment, when by special request the "Sorcerer" was produced for the first time in Guernsey. The following was the cast:–

Sir Marmaduke Pointdextre
Alexis
Dr. Daly
Notary
John Wellington Wells
Lady Sangazure
Aline, her Daughter
Mrs. Partlet
Constance

Mr. T. Joyce.
Mr. Cadwaladr.
Mr. Fred Billington.
Mr. Lackner.
Mr. A. Wilkinson.
Miss F. Harcourt.
Miss Ethel Pierson.
Miss Armytage.
Miss Marion Grahame.

This Opera was first produced in 1877, and although it has not attained the same popularity as some of Messrs. Gilbert and Sullivan's other productions, yet its stirring incidents and humorous plot have always ensured it a hearty reception. The design, although not altogether original, is a happy combination of some striking features of well-known plays, deftly blended together and wedded to music of an appropriate character. The main portion of the plot turns upon the loves of Alexis and Aline, and the desire of the former to make the whole of the villagers as happy as himself, which he proposes to do by the aid of Sorcery. After his own betrothal, he sends for John Wellington Wells, head of a firm of family sorcerers, who supply their wondrous wares "wholesale, retail, and for exportation." In an amusing scene the Sorcerer in a catching patter song, which was encored, describes his wares and his powers; a bargain is struck, a comic incantation scene ensues, (*a la* the witches in Macbeth) and then the villagers are invited to a feast, and the potion administered, its working becoming visible as the first act closes amidst much merriment. The second act shows the effect of the spell, all who have partaken of the potion, having become indiscriminately coupled together in a most ill-assorted and ludicrous manner, and the fun which follows gives a good opportunity for some amusing scenes; the vicar, in a doleful ditty, deploras his lonely fate, as all his people want to marry; the proud Sir Marmaduke pairs off with the meek pew opener Mrs. Partlet; Lady Sangazure with the Sorcerer, and so the complications continue until Alexis, desiring to retain her pure and lasting love, induces Aline to drink the philtre, when to his horror he discovers that the spell has driven her into the arms of the worthy Dr. Daly, in whose embrace he finds her. Finding that the scheme has worked so much mischief, Alexis desirous to break the spell attempts to kill the Sorcerer, but that individual filled with remorse prefers to immolate himself, which he does in orthodox stage fashion. His influence being ended, all quit their present partners, for their old lovers, and join in a general dance over the Sorcerer's grave. The onus of the piece, the great feature of which is the acting, rested upon Alexis, Aline, Sir Marmaduke, Dr. Daly, Mrs. Partlet and John Wellington Wells, and the quintet by the former, which was very effectively rendered, was warmly encored. The rustic scenes were capitally arranged, especially the betrothal and the village feast, the dresses and groupings being most picturesque. Although in many parts the music was not so striking as that of the "Pinafore", yet there were several effective numbers which were duly noted and received well merited applause; indeed the whole performance, amusing and enlivening from beginning to end, appeared to be thoroughly appreciated by the audience, which was one of the largest and most aristocratic gathered in St. Julian's Hall for some time past. "The Sorcerer" would well bear repetition, but we are promised by Mr. Rousbey "The Pirates of Penzance" shortly, another Gilbert and Sullivan treat in store.

ST. JULIAN'S HALL. – Mr. D'Oyly Carte's opera company opened here on Tuesday evening with the renowned *Pinafore*. The crew was efficient as ever. [*The Era* (London, England), Saturday, July 23, 1881; Issue 2235.]

20th – 23rd July: Jersey

THEATRE ROYAL. – Proprietor, Mr. W. Rousby. – Mr. D'Oyly Carte's famous opera company has given three performances at this theatre under excellent auspices. The *Pinafore* and *The Sorcerer* were played with the usual ability displayed by the excellent company. [*The Era* (London, England), Saturday, July 30, 1881; Issue 2236.]

25th July: Ventnor

26th – 27th July: Ryde

"H.M.S. PINAFORE." – Mr. D'Oyly Carte's opera company, organised for the representation of Gilbert and Sullivan's opera "Pinafore," will pay us a visit on Tuesday and Wednesday next, and give two performances at the Theatre [Royal]. [*Isle of Wight Observer* (Ryde, England), Saturday, July 23, 1881; pg. 5; Issue 1507.]

"H.M.S. PINAFORE" AT THE THEATRE. – Gilbert and Sullivan's operatic absurdity seems as if it will never lose its attractiveness, for the company which gave performances on Tuesday and Wednesday evenings in the Theatre, was greeted by quite as good houses as on the last occasion the opera was performed here. Several members of the company were recognised as old acquaintances, notably Mr. A. Wilkinson as the Right Hon. Sir Joseph Porter, K.C.B., whose inimitable rendering of the part did a great deal towards the success of the piece. Miss Ethel Pierson made a charming captain's daughter, while Mr. Cadwaladr, as Ralph Rackstraw, has a very nice tenor, and sang the madrigal, ballad, and songs of the part very sweetly. Mr. Rousbey, as Captain Corcoran, was hardly equal to the part. Miss Stavart sang the music of Little Buttercup with a clearness and spirit which were often applauded. Altogether it was a very charming performance, and should the company pay us another visit, we do not think they have even yet exhausted the interest which is felt in the "Pinafore." [*Isle of Wight Observer* (Ryde, England), Saturday, July 30, 1881; pg. 5; Issue 1508.]

THEATRE ROYAL. – Sole Lessee, Mr. F. Vokes; Manager, Mr. F. Belton. – On Tuesday, the 26th inst., Mr. D'Oyly Carte's opera company opened here for a short season, playing *H.M.S. Pinafore*. The house was crowded to excess, many persons being unable to gain admittance. Miss Ethel Pierson as Josephine and Miss Bessie Armytage as Little Buttercup particularly distinguished themselves. [*The Era* (London, England), Saturday, July 30, 1881; Issue 2236.]

29th – 30th July: Shanklin

[Note: Advertisement in *The Era*, Saturday, July 23, 1881; Issue 2235, p. 18 gives itinerary as 13th July, Blandford; 25th July, Ventnor (3 nights), Shanklin (3 nights)]

1st – 2nd August:?

3rd – 4th August: Hastings

MUSIC HALL. – Lessee, Mr. Charles Lockey. – On Wednesday and Thursday of last week Mr. D'Oyly Carte's company performed *H.M.S. Pinafore* to good houses. On Friday and Saturday the Hall was occupied by Mr. and Mrs. Ganthony, who appeared in two pleasing sketches entitled *The Lady Help* and *On Board the Reverie*. This week we have been favoured with a short visit from the German Reeds, the company consisting of Miss Edith Brandon, Miss Fanny Holland, Mr. Arthur Law, Mr. Alfred Bishop, Mr. Alfred Reed, and Mr. Corney Grain. As usual, these clever

artists attracted large and fashionable audiences. [*The Era* (London, England), Saturday, August 13, 1881; Issue 2238.]

5th – 6th August: ?

8th – 10th August: Croydon

11th – 12th August: Chatham

LECTURE HALL. – On the 11th and 12th inst. Mr. D'Oyly Carte's popular *Pinafore* company favoured this town with performances of this successful opera, and highly appreciative audiences met to welcome them. The excellent singing of Miss Ethel Pierson (Josephine) and that of Bessie Armytage (Little Buttercup) gained considerable approbation. Mr. Cadwaladr (Ralph Rackstraw) possesses a sweet and powerful voice, and acts well. The impersonations by Messrs Rousbey, Wilkinson and Billington were highly creditable. [*The Era* (London, England), Saturday, August 20, 1881; Issue 2239.]

13th August: ?

15th August: Sheerness

VICTORIA HALL. – During the week ending on the 13th inst. The stage at this hall was occupied by Roberts and Archer's dramatic company, who presented in succession, to good houses, *The Corsican Brothers*, *The Woman in Red*, *The Colleen Bawn*, *East Lynne*, *She Stoops to Conquer*, and *The Streets of London*. On Monday, the 15th, the D'Oyly Carte company gave *H.M.S. Pinafore* to one of the largest audiences this hall ever contained. Where all were good individual mention would be invidious. [*The Era* (London, England), Saturday, August 20, 1881; Issue 2239.]

16th – 17th August: Canterbury

18th – 20th August: Deal

22nd – 23rd August: Dover

APPOLLONION HALL. – D'Oyly Carte's *H.M.S. Pinafore* company appeared successfully at the above hall on Monday and Tuesday. [*The Era* (London, England), Saturday, August 27, 1881; Issue 2240.]

24th – 25th August: Folkestone

26th – 27th August: Ashford

29th – 30th August: Margate

THE THEATRE. – Miss Sarah Thorne, Lessee. – *H.M.S. Pinafore*, produced here on Monday and Tuesday, drew large houses – in fact, larger audiences than on any other occasion this year. And no wonder, for the popular comic opera is well got up, the accessories are good, and the singing is excellent. The several parts were well taken. The singing of Miss Pierson as Josephine was greatly admired, as was also that of Miss Bessie Armytage, who made a charming Little Buttercup. Mr. A. Wilkinson was excellent as the First Lord of the Admiralty, while Mr. Deane Brand acquitted himself well as the Captain. The prominent part of Ralph Rackstraw was intrusted to Mr. Cadwaladr, whose excellent tenor was turned to the best account. Dick Deadeye, with all his repulsive high and dry Toryism, was effectively represented by Mr. F. Billington, and the most popular songs of the piece were applauded to the echo. Altogether Miss Thorne, while she has afforded immense amusement to her audience,

has found *The Pinafore* a paying concern, and we believe it will shortly be reproduced here. [*The Era* (London, England), Saturday, September 3, 1881; Issue 2241.]

31st August – 1st September: Ramsgate

ST. JAMES'S HALL. – Lessee, Miss Sarah Thorne; Business Manager, Mr. Arthur Gilbert. – Mr. R. D'Oyly Carte's operatic company was announced to appear in *H.M.S. Pinafore* on Wednesday and Thursday. [*The Era* (London, England), Saturday, September 3, 1881; Issue 2241.]

2nd – 3rd September: Windsor

5th – 6th September: Colchester

THEATRE ROYAL. – Proprietors, Messrs Nunn Bros., and D. Vale. – On Monday and Tuesday last Mr. D'Oyly Carte's ever popular *Pinafore* company played here to crowded houses. [*The Era* (London, England), Saturday, September 10, 1881; Issue 2242.]

7th – 8th September: Bury St. Edmunds

H.M.S. Pinafore. – On Wednesday and Thursday last Mr. D'Oyly Carte's opera company gave two representations of *H.M.S. Pinafore* at the Bury Theatre, and the popularity of the piece is still so great that the house was well filled on each occasion; indeed, on Wednesday night there was quite a crowded audience. In many respects the performance was excellent, but we did not think that some of the principal roles were quite so well filled as when the company last visited Bury. The choruses were prompt and spirited, and the entertainment generally elicited the very cordial applause of the audience, the weak point being, of course, the band, for it is manifestly impracticable for one instrumentalist to do much in the way of orchestral effect with a cottage piano and a small harmonium. The gentleman who undertook this duty deserves, however, to be commended on his share of the performance, the arrangements for which were made by Messrs. Taylor and Roberts, of Abbeygate Street. [*The Bury and Norwich Post, and Suffolk Herald* (Bury Saint Edmunds, England), Tuesday, September 13, 1881; pg. 8; Issue 5177.]

9th – 10th September: Ipswich

H.M.S. PINAFORE. – Once more are the lovers of good music and good wit treated to the very happy combination of these mental delicacies in Ipswich. Agricultural depression and many other troubles are ours in this capital of an agricultural county, but we can spare a few shillings, or some of us can, and have spirit enough left to laugh at the fun and drollery of this inimitable opera bouffe. The fun is of the gayest, and the drolleries the most laughter provoking kind. It is impossible not to take kindly to the amiable satirist, or to go again and again to listen to the matchless melodies in which he has embalmed his observations of things nautical. The company now at the Public Hall has been brought together by Mr. D'Oyly Carte. The piece is admirably mounted, scenery and dresses being all that they should be, and visitors to the Public Hall this afternoon and evening, to which the performances are restricted for this visit, may rely on seeing the "Pinafore" put upon the stage in every way as well as they would see it in a London theatre. The Hall was crowded last night, and intending visitors today must take care to be in time, for the Pinafore is one of those things that grow upon the public mind, and as it is better known, becomes better attended. [*The Ipswich Journal* (Ipswich, England), Saturday, September 10, 1881; Issue 7982.]

PUBLIC HALL. – *H.M.S. Pinafore* has been admirably represented by Mr. D'Oyly Carte's company, who were received with acclamations by large and appreciative audiences on Friday and Saturday evenings last week. [*The Era* (London, England), Saturday, September 17, 1881; Issue 2243.]

12th – 15th September: Norwich

VICTORIA HALL. – Proprietors, Messrs W. and F. E. Hunter. – Mr. W. H. Poole and Mr. Dudley Smith may well be congratulated upon the success attending their return visit with *H.M.S. Pinafore*. Special praise must be accorded to Miss Ethel Pierson as Josephine; Miss Bessie Armytage, Buttercup; and Messrs Nelson Varley, Deane Brand, Le Hay, and Fred. Billington as Ralph, Captain, Sir Joseph Porter, and Deadeye. The chorus is good, and the accompaniments by Mr. Ralph Horner all that can be desired. [*The Era* (London, England), Saturday, September 17, 1881; Issue 2243.]

16th – 17th September: Lowestoft

19th – 20th September: Kings Lynn

THEATRE ROYAL. – Lessee, Mr. H. Jex. – On Monday and Tuesday evenings Mr. D'Oyly Carte's opera company performed the *Pinafore*. Each evening the theatre was crammed, and the performance gave great satisfaction. [*The Era* (London, England), Saturday, September 24, 1881; Issue 2244.]

21st – 22nd September: Peterborough

23rd September: Spalding

24th September: Boston

SHODFRIARS HALL. – Messrs. Roberts and Archer having made arrangements with Mr. Dudley Smith, Acting Manager for D'Oyly Carte's opera company, for the representation of *H.M.S. Pinafore*, this place was filled on Saturday night. On Tuesday and Wednesday evenings Mr. T. H. Scott gave recitals on the piano and harmonium, and was well patronised. On Thursday evening Mr. D'Oyly Carte's opera company again occupied the stage, and performed *The Pirates of Penzance*. [*The Era* (London, England), Saturday, October 1, 1881; Issue 2245.]

26th – 29th September: Scarborough

LONDESBOROUGH THEATRE. – Mr. W. A. Waddington, Proprietor and Manager. – *H.M.S. Pinafore* anchored here for four nights on Monday, with a capital crew, the Captain being Mr. Deane Brand, with Mr. J. Le Hay as First Lord of the Admiralty. Mr. Nelson Varley as Ralph Rackstraw was indeed an able seaman, and was admirably supported by Messrs. Billington, Lackner, Blythe, Fitzaltamont, jun., with Miss Marion Grahame, who was a charming Josephine. Miss Beatrix Young was Hebe, and Miss Bessie Armytage was a capital Little Buttercup. *In the Sulks* preceded the opera each evening. Capital houses have nightly given proof of appreciation of the performance. [*The Era* (London, England), Saturday, October 1, 1881; Issue 2245.]

30th September – 1st October: York

MR. D'OYLY CARTE'S OPERA COMPANY AT THE THEATRE. – Yesterday evening this celebrated company appeared before a crowded house at the Theatre Royal, and admirably rendered the highly successful comic opera, "H.M.S. Pinafore, or the Lass

that Loved a Sailor." Although the piece had been several times previously given before a York audience, there was not the slightest diminution of interest, and the hearty and reiterated applause which greeted the company must have been highly gratifying to all concerned. The cast was a very strong one, admirable in every respect, and the acting throughout of a very high order. Play-goers are so familiar with the opera that it is unnecessary to enter into particulars of this admirable and sparkling production of Messrs. Gilbert and Sullivan, which, wherever represented, has been received with the greatest enthusiasm, and has always been a success. The solo singing was specially good, and the efficient and complete chorus left nothing to be desired. At the close of each act the applause was very demonstrative, and nothing but praise was expressed by the crowded occupants of every part of the theatre.

"Pinafore" was preceded by a musical burletta, "In the Sulks," which was very well rendered, and the same order will be observed this evening, which is the last of this talented company's engagement in this city. Never has this nautical opera been better put upon the stage, or more ably interpreted than by the present well chosen company, and there is not the slightest doubt that another bumper will, this evening, applaud their first class rendering of one of our most popular comic operas. [*The York Herald* (York, England), Saturday, October 01, 1881; pg. 7; Issue 7680.]

THEATRE ROYAL. – Lessee and Manager, Mr. W. A. Waddington. – *H.M.S. Pinafore* was billed for Friday and Saturday, the theatre being closed during the remainder of the week. [*The Era* (London, England), Saturday, October 1, 1881; Issue 2245.]

3rd – 8th October: Newcastle

The Theatres at Newcastle this week deserve a large attendance... At the Royal, Mr. D'Oyly Carte's opera company began a six night's engagement at the Theatre Royal by playing to a large and delighted audience Messrs. Gilbert and Sullivan's eminently successful comic opera, "H.M.S. Pinafore." The principal parts were represented as follows: - Sir Joseph Porter, K.C.B., by Mr. J. Le Hay; Ralph Rackstraw, by Mr. Nelson Varley; Dick Deadeye, by Mr. Fred Billington; Captain Corcoran, by Mr. Deane Brand; Little Buttercup by Miss Bessie Armitage, and Josephine by Miss Marion Grahame. [*The Newcastle Courant etc* (Newcastle-upon-Tyne, England), Friday, October 7, 1881; Issue 10788.]

THEATRE ROYAL. – Lessee, Mr. Charles Bernard. – Messrs. Gilbert and Sullivan's successful comic opera of *H.M.S. Pinafore* was again produced at this theatre on Monday evening, supported by Mr. D'Oyly Carte's company, the principal parts being sustained as follows:– Sir Joseph, Mr. Le Hay; Captain Corcoran, Mr. Deane Brand; Ralph, Mr. Nelson Varley; Little Buttercup, Miss Bessie Armytage; Josephine, Miss Marion Grahame; Dick Deadeye, Mr. F. Billington; and Bill Bobstay, Mr. Lackner. There was a fairly good attendance, and the opera seemed to afford as much gratification as ever. The burletta of *In the Sulks* preceded the opera supported by Mr. Edgar, Mr. J. E. Wilkinson, and Miss Harcourt. On Wednesday evening *The Sorcerer* was performed. [*The Era* (London, England), Saturday, October 8, 1881; Issue 2246.]

10th – 12th October: Coatbridge

THEATRE ROYAL. – Lessee, Mr. Jas. R. Glendale. – For the first time in the history of the "iron village" the inhabitants have been treated to an opera by the Acting Manager of this establishment, and the appreciation of his patrons will no doubt

stimulate him to produce additional treats of this kind. Gilbert and Sullivan's *H.M.S. Pinafore* anchored here, and as she was only open to visitors for three nights the public took advantage of the visit and crowded her. The craft is commanded by Mr. Deane Brand, who acts the part to the life, and sings in a very artistic manner. Mr. Nelson Varley makes a good Ralph Rackstraw, and although he was suffering from a cold, acquitted himself with credit. The First Lord of Mr. J. Le Hay was a fine performance, winning the good opinions of the audience. Miss Marion Graham was very effective as Josephine, and was deservedly applauded, while the portrayal of Buttercup by Miss Bessie Armytage was received with approbation. The choruses were well rendered. *In the Sulks* preceded the opera. On Thursday the Glasgow Select Choir, under the conductorship of Mr. James Allen, occupied the boards. The theatre was closed on Friday. [*The Era* (London, England), Saturday, October 15, 1881; Issue 2247.]

13th – 15th October: Perth

New Public Hall. – On Thursday (13th) D'Oyly Carte's *H.M.S. Pinafore* company, under the direction of Mr. J. B. Howard, of the Theatre Royal, Edinburgh, opened a three night's engagement before a large and fashionable audience. Since last visit several changes in the cast have taken place, Mr. Deane Brand taking the part of the Captain, vacated by Mr. Hogarth. Mr. Brand plays and sings most creditably. Mr. Wilkinson, who succeeds his brother as Sir Joseph Porter, K.C.B., gave a careful portrayal of that most eccentric individual. Mr. J. Le Hay, who now takes the place of Mr. Cadwaladr as Ralph, acts well. Miss Marion Graham is a sprightly Josephine. The Buttercup of Miss Armytage is all that could be desired. [*The Era* (London, England), Saturday, October 22, 1881; Issue 2248.]

17th – 22nd October: Aberdeen

HER MAJESTY'S THEATRE. – "H.M.S. PINAFORE." – Mr. D'Oyly Carte's company last night commenced their engagement with "Pinafore," which was welcomed by a very full house – Pit, gallery, and upper circle being crowded, and the dress circle being tolerably well filled. The company is fairly good. It may be noted, however, that the representation of the piece becomes gradually broader and broader with each successive company that appears on our stage. The present company play the piece with a good deal more farcical licence than those we have previously seen in Aberdeen. We are not prepared, however, to condemn this absolutely; for in the case of a play like "Pinafore" some alteration must be introduced, were it but for the sake of variety. The burlesque element was chiefly conspicuous in the parts of Sir Joseph Porter and the Bo'sn's mate; but it pervaded the whole performance more or less. The chorus, male and female, was good; the band discharged its duties very well. The scenes were managed successfully, and the grouping was good. The merit of the soloists was more varied. The best of the male parts was the Deadeye of Mr. F. Billington, and the next the Bobstay of Mr. Lackner and the Rackstraw of Mr. Nelson Varley. Mr. J. Le Hay acted well as Sir Joseph Porter, though his singing might bear improvement. Captain Corcoran was hardly a success. His make up was much too elderly for that of Rackstraw, considering that they are foster brothers, and his performance as a whole is scarcely up to the mark. Miss Marion Grahame gave a very good representation of Josephine; her singing was generally good, and her acting was lively and piquant. The Buttercup of Miss Bessie Armytage was fairly acted, and sung with much animation. Hebe, as enacted by Miss Beatrix Young, was a very pleasing impersonation, and the cousin-in-chief was quite a feature of the piece. "Pinafore is to

be repeated tonight and tomorrow, and the "Sorcerer" for the rest of the week. [*Aberdeen Weekly Journal* (Aberdeen, Scotland), Tuesday, October 18, 1881; Issue 8307.]

HER MAJESTY'S THEATRE. – Lessee. Mr. W. McFarland; Manager, Mr. Henry Ferrand. – Three successive weeks of comic opera is a bold venture for a provincial manager, but the peculiar stage experiences through which Aberdeen has been passing of late must make its theatre going public thankful for the best Mr. McFarland can do., and, under trying circumstances, he is doing well. Last week we had one of Mr. D'Oyly Carte's companies with *The Pinafore* and *The Sorcerer*, and very good business was done. At present the boards are occupied by Mr. Charles Bernard's *Les Cloches de Corneville* troupe, and next week brings *Billee Taylor*. [*The Era* (London, England), Saturday, October 29, 1881; Issue 2249.]

24th – 29th October: Dundee

THEATRE ROYAL

A large audience assembled in the Theatre Royal last evening to hear Gilbert and Sullivan's celebrated modern comic opera "The Sorcerer," by Mr. D'Oyly Carte's Opera Company, which has been playing "H.M.S. Pinafore" with so much acceptance during the week. Like all the other efforts of these two gentlemen, "The Sorcerer" is a work of superior qualities. The libretto abounds in witticisms, satirical allusions, and the most comic of rhymes, and the music to which they are wedded is always catching and appropriate, and ever replete with the most graceful of melody. The cast last night was, on the whole, fairly satisfactory. Aline was sustained by Miss Marion Grahame with considerable display of talent, both as an actress and singer, though scarcely rising to the ideal to which we have become accustomed by others who have visited us. Miss Armytage was quite effective as the "neat and tidy widdy," looking and acting the part with equal acceptance. Alexis was only fairly sustained by Mr. Le Hay. His voice is a trifle hard, but he makes the most of it. The Sir Marmaduke of Mr. Ridsdale is very good, on the whole, but in the duet with Lady Sangazure, which affords an excellent opportunity for displaying the true actor, his delineation of the gouty aristocrat is a little stiff. Mr. Edgar Manning's Sorcerer is also a good representation in many points, but deficient in others. For instance, in the scene where he calls upon the "powers that be" – his demons and goblins, &c., he is very funny, indeed; but his gait in general is rather awkward. He has a fair voice. His patter song was well done, but those who have seen Mr. J. H. Ryley in the part would be rather disappointed, but this is after all hardly a fair test to ability. The vicar was very well portrayed by Mr. Billington, and, taking his performance all round, his was probably the most truthful representation of the evening. His action is easy and natural, and we would just mention the name of Miss Maude Durrand for her very neat portrayal of the small part of Constance. The concerted pieces were all fairly satisfactory. But the lovely quintet was not up to the mark. Not two voices thoroughly blended. There was great want of fusion of tone, while the intonation was by no means exact. On the whole, however, the company gave a very satisfactory performance of the opera, and we doubt not that the Theatre will be crowded on the remaining nights on which it is to be repeated. [*The Dundee Courier & Argus and Northern Warder* (Dundee, Scotland), Friday, October 28, 1881]

THEATRE ROYAL. – Lessee, Mr. W. McFarland. – Mr. D'Oyly Carte's *Pinafore* and *Sorcerer* comp[any occupied the theatre last week. *Pinafore* was played on the first three and *Sorcerer* on the last three nights of the week. The acting and singing of

the company gave great satisfaction, and the local press spoke highly of all the performers. On Tuesday night Mr. Nelson Varley (the Rackstraw) was unable to appear in consequence of indisposition, and his place was taken by Mr. Wilkinson, who gave great satisfaction by the clever way in which he acted the part. If not as a vocalist, then certainly as a comedian in musical plays this young performer has a good future. [*The Era* (London, England), Saturday, October 29, 1881; Issue 2249.]

31st October – 5th November: Glasgow

THE GAIETY

"That infernal nonsense "Pinafore", as Gilbert not inaptly calls his own work, is once more being presented to local playgoers, this time at the Gaiety Theatre. It is announced as the "farewell visit," and some are inclined to think that the piece is pretty well played out. That the opera, however, has still attractions is evident from the very numerous audience who "assisted" at the performance last night. And it was not a particularly brilliant rendering either. Somehow or other, it seems to be the case with all these comic opera companies that on each succeeding visit there is a gradual falling off alike in the abilities of the performers and the general artistic finish of the representation. So it has been with "Pinafore;" and in the present case the acting and the singing are rather unequal, the humour of the "skit" has gained in breadth, and the "business" has become more demonstrative. Yet the opera goes with great gusto, and was evidently fully appreciated by the audience. One or two of the parts were sustained with considerable ability. There is a winsomeness in Miss Marion Grahame's acting and a fulness and freshness in her singing as *Josephine*; and Miss Bessie Armytage, if not a plump, is a fairly pleasing personage as *Little Buttercup*. Mr. John Le Hay made up for his vocal weakness by the cleverness with which he "put" his lines and generally played the part of *Sir Joseph*; Mr. Deane Brand was scarcely equal to the requirements of the *Captain*; and Mr. "Nelson" Varley, once familiar as a concert-room singer, was evidently hardly fitted to undertake the prominent role of *Ralph*. The choruses were sung with spirit, and Mr. Ralph Horner conducted an efficient orchestra. [From *The Glasgow Herald* (Glasgow, Scotland), Tuesday, November 1, 1881; Issue 261.]

GAIETY. – Proprietor, Mr. C. Bernard; Manager, Mr. Sam H. S. Austin. – *H.M.S. Pinafore* has again put into this port, and is well manned by Mr. D'Oyly Carte's company. Judging from the attendance and the reception given to the work it has lost but little of its popularity, although so frequently performed. [*The Era* (London, England), Saturday, November 5, 1881; Issue 2250.]

7th – 12th November: Belfast

"H.M.S. PINAFORE" AT THE ULSTER HALL.

LAST evening, at the Ulster Hall, there commenced what promises and deserves to be a highly successful engagement. "H.M.S. Pinafore" was represented by Mr. D'Oyly Carte's splendid opera company, and, after a lapse of some twelve months, was enthusiastically welcomed. This favourite opera is now in its third representation here, and is looked upon as an old friend. It still retains its attractions in spite of the brilliancy of the more recent of Messrs. Gilbert and Sullivan's productions. Indeed, out of a comparison with "Patience," or the "Pirates of Penzance" the nautical opera must come with flying colours. It would be difficult to decide in which of the works the quiet humour that makes them so charming is most apparent. Whether the situation of the Slave of Duty in the "Pirates of Penzance," warning the pirate King that in half an hour he would exterminate the crew, or Patience exhibiting

such intense unselfishness as to refuse the hand of her Reginald so long as he remained in the least degree interesting to the rapturous maidens, is more ludicrous than the idea conveyed by Josephine of the First Lord of the Admiralty teaching her father to dance a hornpipe on the cabin table could scarcely be determined. The same humour pervades the entire of the three plays, but in "Pinafore," perhaps, it is more incongruous, more understood, and less expressed than in the other two operas. "Pinafore," too, has the charm especially of being appreciated by all classes equally, and of presenting a wonderfully attractive picture of what can easily be considered compatible in nautical life. The company last evening was selected with the care usually displayed by Mr. D'Oyly Carte, and was the strongest that has yet performed "Pinafore" in Belfast. The important part of Captain Corcoran was filled by Mr. F. Cook in a manner deserving of the highest praise. In appearance and manner Mr. Cook admirably suited the character, and his cultured baritone made the various items in which he took part highly enjoyable. From the conclusion of his opening song to the drop of the curtain his singing was warmly applauded, and in many instances encored. The pretty serenade, "Fair moon, to thee I sing," was given with delightful tenderness and purity of tone; and the famous "Merry Maiden" duet between the captain and Dick Deadeye had to be twice repeated before the demands of the audience were satisfied. In the triangular seaman Mr. Fred Billington was recognised as an old favourite, while Messrs. Lackner and C. M. Blythe filled their original parts of the boatswain's mate and carpenter's mate respectively in their inimitable style. "The British Tar," a trio between the two latter and Ralph Rackstraw, was highly effective, but in the choruses with the female voices the voice of the latter scarcely blended perfectly. The part, however, was taken for the evening by Mr. Le Hay, who was cast as Sir Joseph Porter, owing to the indisposition of Mr. Leumane. All the necessary dignity of demeanour in Sir Joseph was capitally maintained by the study of the part. No better choice could have been made than of Miss Marion Grahame as Josephine. Her voice is one susceptible of treating with the required sympathy the music assigned to the part. Miss Bessie Armytage as Little Buttercup deserves more than a word of praise. The finest balance was observable in the chorus, and the different effects were well brought out. "Pinafore" will be presented this and tomorrow evenings, and on the three following evenings "The Sorcerer" will be produced. The opera will be preceded by Mr. Alfred Cellier's musical burletta, "In the Sulks." [*The Belfast News-Letter* (Belfast, Ireland), Tuesday, November 8, 1881; Issue 20697.]

"THE SORCERER" IN THE ULSTER HALL.

IT is somewhat surprising that until last evening no opportunity was afforded the public of this town of becoming acquainted with the first of that series of comic opera which have made the names of Messrs. Gilbert and Sullivan so popular as collaborators in this kind of work. "The Sorcerer" was heard in a number of other towns more than a year before "H.M.S. Pinafore" started on its earliest provincial cruise; but even following in the wake of "Pinafore," "The Pirates," and "Patience," it can be highly appreciated. Indeed, many persons hearing the music of "The Sorcerer" after that of the better known of the series would be disposed to say that the composer has degenerated during the past three years. Certainly, the music in the earlier work is of a far higher class than may be found in any of Mr. Sullivan's other operas. Taken number by number, it will be found much more free from blemish than either "Pinafore" or "The Pirates of Penzance;" we do not say it is of equal charm to either of these pieces, but it seems to us to show less inclination to give way to the incorrect taste of the public for music containing what is known as "go." There is no

doubt that Mr. Sullivan has of late years endeavoured to make his music popular at the sacrifice of many elements of true art, hence now and again some of his melodies have a music hall flavour which is anything but pleasing, except to a certain section of the public. The finales to each act, even of "Patience," is very slightly above the level of an average pantomime song, and more than one of the melodies in the other operas are deficient in many of the elements that go to make a work artistically commendable. In the various numbers of "The Sorcerer" there is an equality of merit that must cause the work to be highly esteemed by everyone of taste, even though the element of "go" may be absent from some of the most prominent of the airs. One never forgets for a moment that an opera is being performed; and the impression that it produces upon the mind is quite distinct from that which is the result of listening to the spirited strains introduced into a pantomime. The airs are full of character and originality, and the concerted music is particularly clever. For genuine humour, too, we have rarely heard anything more delicately finished than the music in the incantation scene. It parodies in a delightful manner both Locke and Wagner in turn. The libretto of the piece is written in Mr. Gilbert's quaintest style. It is not generally known that the original story of the wonderful love potion was published as a Christmas story by Mr. Gilbert in the *Graphic* some years ago, though in its present form the idea is carried out much better than in the prose version. Only the author of the "Bab Ballads" could fancy the existence of a regular firm of necromancers doing a highly respectable family business, stock-taking once a month, advertising a horoscope at three and six, which can be guaranteed, and a patent hag who comes out and prophecies disasters, and is strongly recommended. The same quaintness of idea pervades the entire piece, though in the latter act it is not so observable as in the opening. Altogether the piece is extremely amusing in its design, and it is performed by the present company in a highly appreciative manner. Miss Marion Grahame, its Aline, sang with the greatest sweetness the charming airs assigned to the character. Her soprano is powerful, pleasing, and correct in all ranges. Miss Grahame's acting was also clever, and not without vivacity. Miss Florence Harcourt made a tasteful Lady Sangazure, singing in the duet in the first act with capital effect. Miss Armytage's acting was full of humour, and her magnificent contralto was heard to advantage in much of the concerted music. Miss Maude Durand was fresh and natural as Constance. Mr. Fred Billington made as perfect a Vicar as could well be imagined. His baritone is of remarkable power, but it is at all times trustworthy and of a highly agreeable quality. Mr. Le Hay acted with some degree of stiffness, but his singing of many of the airs assigned to Alexis was most praiseworthy. Mr. Edgar Manning cannot be too highly commended for his clever assumption of the part of the professional necromancer; several points of his humour gave evidence of careful study. Mr. Ridsdale was also admirable as Sir Marmaduke, singing and acting with spirit and intelligence. [From *The Belfast News-Letter* (Belfast, Ireland), Friday, November 11, 1881; Issue 20700.]

ULSTER HALL. – Manager, Mr. J. F. Warden. – Mr. D'Oyly Carte's *Pinafore* company commenced and engagement here on Monday last, and has been favourably patronised. [*The Era* (London, England), Saturday, November 12, 1881; Issue 2251.]

14th – 19th November: Dublin

THE GAIETY

The mere announcement that "Pinafore" is performed is enough to crowd the Gaiety. It is difficult to say whether the delightful little opera was more delightful in the first gloss of novelty than now when its every song and jest is grown familiar as a

household word. It has made the subject of a hundred cartoons and the reputation of a thousand pictures, and it is [as] fresh and vivid today as when it first took the theatre-going public by storm. There is no need to enter into any more detailed notice of the opera than to say that last evening it was admirably performed. The principal roles were most efficiently filled. Miss Marion Grahame, as Josephine, sang the charming songs incidental to the character with a sweet, pure, and well cultivated voice, and acted the part with exquisite taste and spirit. Mr. Leumane has a very pleasing tenor voice, and as Ralph Rackstraw he not merely sang well, but acted with an intelligence and point, and was a very great improvement on the handsome figurehead to which we are ordinarily accustomed in the part. The quaint humour of the Admiral lost nothing of its relish in the rendering of Mr. John Le Hay. Altogether the performance was a complete success, and a large audience, by their hearty applause, testified their appreciation of its excellence. "Pinafore" will be performed every evening during the week. [*Freeman's Journal and Daily Commercial Advertiser* (Dublin, Ireland), Tuesday, November 15, 1881.]

GAIETY THEATRE. – Proprietor, Mr. Michael Gunn. – The always welcome *Pinafore* entered upon what the proprietor – and indeed, part proprietor of the opera – describes as a "farewell engagement" on Monday last, when there was an excellent attendance. The company, however, engaged in the present representation of the opera is by no means up to the standard of the combinations hitherto identified with its performance in this city, and the presentation cannot be described as a success. The present cast includes the names of Miss M. Grahame (Josephine), Miss B. Young (Hebe), Miss B. Armytage (Buttercup), Mr. Leumane (Ralph Rackstraw), Mr. F. Cook (Captain Corcoran), and Mr. Le Hay (Sir Joseph Porter). The opera has been preceded on each evening by the operetta *In the Sulks*. [*The Era* (London, England), Saturday, November 19, 1881; Issue 2252.]

21st – 26th November: Liverpool

PRINCE OF WALES THEATRE

The more popular divisions of the Prince of Wales Theatre were crowded last night, when "H.M.S. Pinafore" was again presented in the house through the medium of whose management it first became known in Liverpool. The performance suggested vigour rather than refinement. Mr. Le Hay plays Sir Joseph Porter; Mr. Furneaux Cook, Captain Corcoran, Mr. Leumane, Ralph Rackstraw; Mr. F. Billington, Dick Deadeye; Mr. Lackner, Bill Bobstay; Mr. Blythe, Bob Beckett; Miss Bessie Armytage, Little Buttercup; Miss Beatrix Young, Hebe; and Miss Henschel, Josephine. Miss Henschel, whose face and figure are in her favour, is young and inexperienced, but she has intention, and in time may obtain a position of distinction on the stage. If roughly voiced, the chorus sing in tune, while the orchestra play with discrimination. Mr. Ralph Horner conducts. [*Liverpool Mercury etc* (Liverpool, England), Tuesday, November 22, 1881; Issue 10567.]

PRINCE OF WALES THEATRE. – Lessee, Mr. Frank Emery. – Another farewell series of performances was also given here during the week. *H.M.S. Pinafore* in the course of a final cruise, anchored at the "Prince" for a week, previous to being laid up in dock for a certain time. There was a large audience on Monday to give the "good ship" a hearty cheer, and all on board were greeted with much heartiness by those who gathered on the occasion. The "crew, all told" is a very efficient one, and the spirit which marked the performance of the Gilbert-Sullivan opera was frequently recognised and applauded by the audience. Miss Henschel, who played Josephine,

although young, has much in her favour, and she promises well in the future. Miss Bessie Armytage was a capital Little Buttercup, and Miss Beatrix Young as Hebe made a capital pioneer and pilot of the general body of "his sisters, his cousins, and his aunts." Mr. Le Hay displayed much humour and drollery in his realisation of the role of the First Lord, and Mr. Leumane sang and acted with considerable success in the part of Ralph Rackstraw. Mr. Furneaux Cook was the Captain Corcoran; Mr. F. Billington, Dick Deadeye; Mr. Lackner, Bill Bobstay; and Mr. Blythe, Bob Beckett. The choruses were given on the whole very satisfactorily, and the orchestra did their share of the work with remarkable efficiency. The musical forces were most ably piloted by Mr. Ralph Horner. [*The Era* (London, England), Saturday, November 26, 1881; Issue 2253.]

28th November – 3rd December: Bolton

THEATRE ROYAL. – Lessees, Messrs. Duval and Elliston. – The spirited lessees of this theatre appear determined to keep up the character they have earned by continuing to introduce to the public the best companies travelling. They have, during the past week, afforded their patrons another great treat. On Monday evening, Mr. D'Oyly Carte's *Pirates of Penzance* company presented, for the first time in Bolton, their melodramatic opera. The singing and acting throughout were good, the scenery effective, and the comic situations with which the piece abounds all contribute to one of the most successful and enjoyable of performances. The piece has been nightly preceded by a comedietta entitled *In the Sulks*. [*The Era* (London, England), Saturday, December 3, 1881; Issue 2254.]

5th – 10th December: Blackburn

THE THEATRE ROYAL. – This place of amusement has, during the past week, received a large share of public patronage, and the pieces which were produced were well worthy of general support. The company was Mr. D'Oyly Carte's opera company, and they have been engaged nightly in the representation of Messrs. Gilbert and Sullivan's most successful works, entitled "The Pirates of Penzance" and "H.M.S. Pinafore." The first of these pieces was produced on Monday, Tuesday, and last evening, and although this is the first time it has been presented in Blackburn, it has become so popular that its re-appearance will be hailed with delight on a future occasion. "H.M.S. Pinafore, or the ass that Loved a Sailor," has previously been on the boards of the Blackburn theatre, and the public of this town knowing it to be an excellent production have not failed to avail of the opportunity, and have gone to the theatre in large numbers. Mr. John Le Hay, in the character of Sir Joseph Porter, well assumed the dignity of an admiral, and, strutting about the stage in a manner that well became the character, creating bursts of laughter. Capt. Corcoran was not very efficiently impersonated by Mr. Fred Billington, as he strained much after effect. Ralph Rackstraw found an able representative in the person of Mr. Leumane, who is gifted with a good tenor voice. The best, perhaps, after the admiral was Mr. L. Roche, as Dick Deadeye, who possesses a good rich voice, and personated the character very effectively. Miss Henschel, as Josephine, was the favourite amongst the female artistes. She has a rich and mellow soprano voice, and is a charming actress. Miss Bessie Armytage, as Little Buttercup, was very well received, having a good contralto voice, which she used to advantage. Miss Beatrix Young, as Hebe, was also very pleasant and animating. The characters of boatswain's mate (Mr. Lackner), carpenter's mate (Mr. C. M. Blythe), and midshipmite (Mr. Fitzaltamont, jun.), were all well sustained, and altogether both pieces have passed off very satisfactorily. Next week

Colonel Holmes Crover's "I.O.U." Company will appear. [*The Blackburn Standard: Darwen Observer, and North-East Lancashire Advertiser* (Blackburn, England), Saturday, December 10, 1881; pg. 5; Issue 2407.]

THEATRE ROYAL AND OPERA HOUSE. – Lessee and Manager, Mr. C. H. Duval. – A company producing three such operas as *Pirates of Penzance*, *H.M.S. Pinafore*, and *Patience*, during a six night's engagement ought to have great success, and it is secured by Mr. D'Oyly Carte's troupe. The audiences have been satisfactory and satisfied. [*The Era* (London, England), Saturday, December 10, 1881; Issue 2255.]

NOTE. – *The Era* is in error in suggesting *Patience* was performed. See review from *Blackburn Standard* above. Only *Pinafore* and *Pirates* were advertised in the *Bradford Standard* on 3rd December, 1881.

12th – 17th December: Bury

19th – 21st December: Rochdale

THEATRE ROYAL. – Lessee, Mr. J. P. Weston; Directress, Mrs. Weston. – Mr. D'Oyly Carte's company, under the management of Mr. Dudley Smith, appeared during the first three nights of this week in *The Pirates of Penzance* (first time here). The company is on the whole very good. [*The Era* (London, England), Saturday, December 24, 1881; Issue 2257.]

22nd – 24th December: Accrington

26th – 31st December: Burnley

MECHANICS' INSTITUTION. – Mr. D'Oyly Carte's comic opera company has drawn bumper houses, and has appeared to advantage in *H.M.S. Pinafore* and *The Pirates of Penzance*. [*The Era* (London, England), Saturday, December 31, 1881; Issue 2258.]