

Mr. D'Oyly Carte's "A" Company January 2nd to December 19th 1885

Week commencing 29 December 1884.

STEPHENSON MEMORIAL HALL, Chesterfield. Friday & Saturday. *Princess Ida*.
[*Derbyshire Times & Chesterfield Herald*, 3 Jan. 1885, p. 4.]

Week commencing 5 January.

THEATRE ROYAL, LINCOLN. Monday to Wednesday. *Princess Ida*.

PRINCESS IDA AT THE THEATRE ROYAL. Messrs. Gilbert and Sullivan's new opera will be sure to draw large houses at the Theatre Royal on the first three evenings in the week. The piece is arranged in a prologue and two acts, and first introduces us to the pavilion of King Hildebrand's palace, where, from a swinging and thoroughly taking chorus, we learn that Hildebrand's son, Hilarion, is awaiting the arrival of Princess Ida, his destined bride ever since her birth. Ida is the daughter of the deformed and crabbed King Gama, a monarch who, on his arrival, describes his unlovable trait in a characteristic ditty. Gama says of himself:—

I know everybody's income and what everybody earns;
And I carefully compare it with the income-tax returns;
But to benefit humanity however much I plan,
Yet everybody says I'm such a disagreeable man!
And I can't think why!

I'm sure I'm no ascetic, I'm as pleasant as can be;
You'll always find me ready with a crushing repartee.
I've an irritating chuckle, I've a celebrated sneer,
I've an entertaining snigger, I've a fascinating leer.
To everybody's prejudice I know a thing or two;
I can tell a woman's age in half minute—and I do.
But although I try to make myself as pleasant as I can,
Yet everybody says I'm such a disagreeable man!
And I can't think why!

The questioning inflection by which the music here illustrates the doubt of introspection is irresistible. The Princess, it appears, scorns all thought of marriage, and "rules a woman's University with full a hundred girls who learn of her." Hilarion, with his friends Cyril and Florian, declines altogether to regard the matter with the seriousness which is now-a-days attributed to the doings of lady undergraduates. In a delightfully melodious trio, they airily describe their intended storming of Castle Adamant by "Expressive Glances," and confidently assert their ability to justify their intrusion within the Princess Ida's exclusively feminine domains. The act which follows contains the gist of the piece both as to comedy and to musical illustration. When the curtain draws up, it reveals the bevy of girl-graduates grouped the garden of Castle Adamant at the feet of Lady Psyche. After the maidens, with Psyche at their head, have carolled forth their opinion that "Man is nature's sole mistake," the Lady Blanche reads out the lists of punishments, whereby Sacharissa is expelled for her introduction of men in the shape of a set of chessmen, and Chloe loses three terms for sketching a perambulator. The arrival of the Princess at once causes her scholars to break out with a chorus hailing her as "Mighty Maiden with a Mission," to which she responds with an aria invoking with most earnest eloquence the goddess Minerva. The Lady Blanche, who is troubled with metaphysical difficulty about the "Is" and "Might

be,” and “Inevitable Must be” has a humorous song, “Come, Mighty Must.” The music in “Princess Ida” is more ambitious in many of its elements than in Sir Arthur Sullivan’s other comic operas, but it has gained an equal popularity. The delightful melodies will certainly not soon be forgotten by those who hear them. [*Lincolnshire Chronicle*, 6 January 1885, p.3.]

THEATRE ROYAL.—Lessees and Managers, Messrs. Roberts, Archer, and Bartlett. On the evenings of Monday, Tuesday and Wednesday last, Mr. D’Oyly Carte’s *Princess Ida* company proved an unusual source of attraction. [*The Era*, 10 Jan. 1885, p. 15.]

BOSTON (?) Thursday.

CORN EXCHANGE, SPALDING. Friday & Saturday. *Princess Ida*.

PRINCESS IDA.—Mr. D’Oyly Carte’s “Princess Ida” Company produced that opera, by Messrs. Gilbert and Sullivan, in the Corn Exchange, on Friday and Saturday evenings last, but the attendance was only moderate. The company is an unusually strong one, and rendered the opera in a most creditable style. [*Lincolnshire Chronicle*, 16 Jan. 1885, p.7.]

Week commencing 12 January.

CORN EXCHANGE, STAMFORD. Monday & Tuesday. *Princess Ida*. [*Stamford Mercury*, 9 Jan. 1885, p.1.]

Exchange Hall, Grantham. Wednesday, *Princess Ida*. Thursday, *The Sorcerer*. [*Grantham Journal*, 10 Jan. 1885, p. 5.]

“PRINCESS IDA” AT GRANTHAM.—On Wednesday evening, this “respectful perversion” of Lord Tennyson’s poem, “The Princess,” by W. S. Gilbert and Arthur Sullivan, was presented in the Exchange Hall for the approval of Grantham admirers of comic opera, when a comfortably-filled house testified to the fame and popularity of the production. The performance was entrusted to a most talented company, who, one and all, were quite up to their work, and gave universal satisfaction. The bare outline of the plot may be stated follows:— The Princess Ida, having been married at the early age of one year to Prince Hilarion, has attained her twenty-first year, and instead of obeying the contract and joining her husband, who is twenty-two; she shuts herself up in Castle Adamant, where she has established university for young ladies, who are all sworn reject the tyrant man. Hilarion, Florian, and Cyril climb over the walls and enter the sacred domain in search of the Princess. This situation involves some capital humour. Ultimately, notwithstanding their disguise as girl undergraduates, their sex is discovered, and, despite the saving Ida’s life by Hilarion, they are cast into prison, whence they are only released when King Hildebrand, Hilarion’s father, besieges the castle. The maiden students decline to fight when called upon by the Princess, who yields at length, and acknowledges that she loves her husband, Hilarion. The resemblance of this opera to previous ones by the same writers is striking. It has the same type of characters, while the subtle touches of humour and incongruities of situation and of diction are unchanged as are the ingredients of Sir Arthur Sullivan’s score, which contains a due mixture of sentimental ballads, patter songs, and old English refrains. The same damsels who in “Patience” listen in various degree of prostration to Reginald’s [*sic*] singing of “The Silver Churn” are grouped in very similar attitudes around Hilarion in the first act, and around Lady Psyche and the Princess in the second, and simper and sigh and are horror-struck at corresponding moments. The music throughout the work is quite equal to that of either “Patience” or “Iolanthe;” the airs, duets, and concerted pieces are very good, and the choruses full and harmonious. Miss Ward looked charming as the Princess, and she and the entire

bevy of lady students filled their respective parts with intelligence and efficiency: her songs, "At this my call" and "I built upon a rock" were admirable. Miss Inglis and Miss Wynter, as Lady Blanche and Lady Psyche respectively, were successful—"The Lady and the Ape," as sung by the latter, being very effective; while the former—the Lady Jane of "Patience"—made a mark in her singing of "The mighty must," and, in fact, performed her whole part with ease and ability. "King Hildebrand" was undertaken by Mr. Billington, in an imposing manner: he both sang and acted with becoming dignity. Mr. Wilbraham, as the elegant lovesick Prince Hilarion, sang his love ditties very pleasantly; but the character of the evening was undoubtedly that of the crotchety, decrepit, disagreeable "King Gama," by Mr. Wilkinson, who earned a large amount of applause for his songs and bitter speeches. His sons, also, with their huge swords and shining armour, added much to the success of the piece. Of the singing of the chorus, there was indeed no complaint made—the several numbers being executed with great vigour and spirit. A word ought to be added as to the completeness of the mounting and richness of the dresses, all of which were quite a change from the productions usually seen in Grantham; in fact, we may safely say that the opera was presented in as perfect and satisfactory a manner as could possibly be expected under the circumstances. The same talented company gave a representation of "The Sorcerer" (by the writer and composer of "Princess Ida") on Thursday evening, before a large and respectable audience. The performance was exceedingly good. [*Grantham Journal*, 17 Jan. 1885, p. 4.]

THEATRE ROYAL, DONCASTER. Friday & Saturday, *Princess Ida & The Sorcerer*.

On the 14th and 15th inst. [sic] Mr. D'Oyly Carte's company performed *Princess Ida* and *The Sorcerer* to crowded houses. [*The Era*, 31 Jan. 1885, p. 16.]

Week commencing 19 January.

TEMPERANCE HALL, GAINSBOROUGH. Monday, *Princess Ida*. Tuesday, *The Sorcerer*.

One of Mr. D'Oyly Carte's excellent companies paid us a visit for two nights last week. On Monday *Princess Ida* and on Tuesday *The Sorcerer* were produced. In the latter piece Mr. J. Wilkinson was very amusing as the Sorcerer, Mr. F. Billington gave a good rendering of the Vicar, and Sir Marmaduke Pointdextre was well played by Mr. Hugh Seton. The singing of Mr. Charles Rowan (Alexis) and Miss Evelyn Ward (Aline) was good, and the rest of the characters were well filled by Miss M. Inglis (Mrs. Partlet), K. Forster (Lady Sangazure), M. Wynter (Constance) and Mr. T. N. Mounsey (Notary). The choruses were effectively rendered, and the mounting of both operas excellent. Mr. E. J. Benbrook is the acting manager. Business good. [*The Era*, Saturday 24 January 1885, p.15]

??? Wednesday to Saturday.

Week commencing 26 January.

CORN EXCHANGE, WAKEFIELD. Monday, *Princess Ida*. Tuesday, *The Sorcerer*. Wednesday to Saturday, ???.

On Monday, for the first time in this town, *Princess Ida* was given at this hall. The company, as a whole, is the best that Mr. D'Oyly Carte has ever sent here. Miss Evelyn Ward (Princess Ida), Mr. C. Rowan (Cyril), and Mr. J. Wilbraham (Hilarion), are worthy of particular mention. Miss Madge Inglis (Lady Blanche) and Arac in the hands of Mr. T. N. Mounsey are also to be commended. There was a capital and fashionable audience. The Sorcerer was given on Tuesday. Mr. E. J. Benbrook, the

courteous acting-manager, ably superintended the arrangements in front. [*The Era*, 31 Jan, 1885, p. 17.]

Week commencing 2 February.

??? Monday to Thursday

Public Hall, Warrington. Friday, *Princess Ida*. Saturday, *The Sorcerer*.

Mr. D'Oyly Carte's company favoured us with performances of *Princess Ida* and *The Sorcerer* on the 6th and 7th inst., both pieces being most satisfactorily produced. [*The Era*, 14 Feb. 1885, p. 17.]

Week commencing 9 February.

THEATRE ROYAL, WIGAN. Monday to Wednesday, *Princess Ida*. Thursday & Friday, *The Sorcerer*. Saturday, ???

The most successful pantomime *Babes in the Wood* terminated on Saturday last. On Monday Mr. D'Oyly Carte's company entered on a six nights' engagement, and the house was filled by an appreciative audience. *Princess Ida* was magnificently produced. This piece was repeated on Tuesday and Wednesday, and on Thursday and Friday *The Sorcerer* was presented. [*The Era*, 14 Feb. 1885, p. 17.]

Week commencing 16 February,

THE ATHENÆUM, LANCASTER. Monday & Tuesday, *Princess Ida*. Wednesday, *The Sorcerer*. [*Lancaster Gazette*, 14 Feb. 1885, p.4.]

On Monday evening the musical public had the opportunity of seeing, for the first time in Lancaster, Messrs. Gilbert and Sullivan's comic opera "Princess Ida," or "Castle Adamant." The opera is described as a "respectful operatic per-version of Tennyson's 'Princess,'" and is in three acts. The chief vein running through the opera is to ridicule the idea of woman's assumed superiority to man, and in the end comes unconditional submission and surrender of the claim. The scenery is all specially adapted for the piece, and very effective. The dresses are superb, and the most gorgeous Mr. D'Oyly Carte ever sent into the provinces. And their number is surprising. On Monday night upwards of ninety dresses were used in the course of the opera. The company is a strong one, and, including principals, soldiers, courtiers, girl graduates, &c., numbers upwards of thirty artistes. The cast was as follows:— King Hildebrand, Mr. Eric Thorne; Hilarion, his son, Mr. T. Wilbraham [*sic*]; Cyril, Florian (Hilarion's friends), Mr. C. Conyers and Mr. Hugh Seton; King Gama, Mr. John Wilkinson; Arac, Guron, Scynthius (King Gama's sons), Mr. T. Noble Mounsey, Mr. C. M. Blythe, and Mr. Winterbottom; Princess Ida (Gama's daughter), Miss Evelyn Ward; Lady Blanche (Professor of Abstract Science), Miss Madge Inglis; Lady Psyche (Professor of Humanities), Miss Marie Wynter; Melissa (Lady Blanche's daughter), Miss Forster; Chloe, Sacharissa (girl graduates), Miss M. Lennox and Miss M. Medus. Miss Evelyn Ward has a sweet voice, and gives a quiet and in some respects dignified representation of "Princess Ida," but truth compels us to say that she lacks force, power, and individuality necessary to give full effect to the role. The other ladies, Miss Madge Inglis, Miss Marie Wynter, and Miss Kate Forster, all sustained their parts admirably. Mr. Eric Thorne looks every inch a King Hildebrand; he has a dignified deportment, and his vocalisation is effective. Mr. Wilbraham ("Hilarion"), and his two friends "Cyril" and "Florian,"— Mr. C. Conyers, and Mr. Hugh Seton—are a host in themselves; their acting, by-play, and singing contribute in no small degree to the success of the opera. The scene where the trio trespass within the precincts of the ladies' college, from which all mankind are foresworn, and even

chessmen are forbidden, is irresistibly amusing. Mr. C. Conyers has a good part, and makes the most of it, and his vocal efforts were warmly applauded. King Gama has an excellent exponent in Mr. John Wilkinson, and his three warrior sons in armour leave nothing to be desired. The choruses were exceptionally good, tuneful, and well balanced. "Princess Ida" will be repeated tonight (Tuesday), and on Wednesday, "The Sorcerer," said to be one of the best of Messrs. Gilbert and Sullivan's operas, will be produced for the first time in Lancaster.—We ought to add that the company is here under an engagement with Mr. Richard Edgar. [*Lancaster Gazette*, 18 Feb. 1885, p.2.]

The appearance of Mr. D'Oyly Carte's Opera Company at the Athenæum for three nights this week afforded a rare treat for the lovers of good music and a lively entertainment. We [remarked] on Wednesday that the company opened to [a full] house on their first night and on Tuesday the audience was equally satisfactory on the repetition of "Princess Ida." On Wednesday the "Sorcerer" was produced and met a hearty reception. The opera contains some charming music and the parts were all well sustained. The company, both in number and ability, was one of the strongest that ever visited this town. Of the principals we may mention as specially deserving of commendation Mr. J. Wilkinson, who gave a most amusing representation of "Job [sic] Wellington Wells, family Sorcerer, Mr. Grayling, who took the part of the Vicar in the absence of Mr. Fred Billington; and Miss Kate Forster as the languishing "Lady Sangazure." The [illegible] was excellent; the choruses exceptionally good, and all present appeared to enjoy the entertainment thoroughly. [*Lancaster Gazette*, 21 Feb. 1885, p. 4.]

??? Thursday to Saturday.

Week commencing 23 February.

THEATRE ROYAL, WHITEHAVEN. Monday to Wednesday. *Princess Ida & The Sorcerer*.

On Monday Mr. D'Oyly Carte's company opened here for three nights, with *The Sorcerer* and *Princess Ida*, under the management of Mr. E. Benbrook. The audience have been most brilliant, and the performances have given the greatest satisfaction. [*The Era*, 28 Feb. 1885, p.18.]

CENTRAL HALL, DARLINGTON. Thursday *The Sorcerer*. Friday & Saturday. *Princess Ida*. [*Northern Echo*, 23 Feb. 1885, p.1.]

During the latter half of the present week, thanks to the enterprise of Messrs Hoggett & Sons, a rich treat is being provided the play going public of Darlington in the shape of a three nights' visit from D'Oyly Carte's celebrated opera company, which opened on Thursday night with "The Sorcerer," which was well received by a crowded house. Last evening "Princess Ida," the latest, and perhaps the greatest, of Messrs. Gilbert & Sullivan's successes, was produced with *eclat* before a bumper house. The cast, needless to say, is a powerful one, the names of the leading *artistes*, Miss Madge Inglis, Miss Marie Wynter, and Mr. J. Wilkinson, being alone sufficient to attract large audiences. "Princess Ida" will be repeated to-night. [*Northern Echo*, 28 Feb. 1885, p. 4.]

Week commencing 2 March.

THEATRE ROYAL, STOCKTON-ON-TEES. Monday to Wednesday, *Princess Ida*. Thursday & Friday, *The Sorcerer*. Saturday, ???

On Monday Mr. D'Oyly Carte's company entered on a six nights' engagement, and the house was filled by an appreciative audience. *Princess Ida* was

magnificently produced. This piece was repeated on Tuesday and Wednesday, and on Thursday and Friday *The Sorcerer* was presented. [*The Era*, 7 Mar. 1885, p. 18.]

Week commencing 9 March.

THEATRE ROYAL, MIDDLESBROUGH. Monday, Tuesday, Friday & Saturday, *Princess Ida*. Wednesday & Thursday, *The Sorcerer*. [*The North-Eastern Daily Gazette*, 9 Mar 1885, p.1.]

Messrs. Gilbert and Sullivan do not waste ideas. The former imagines a pretty conceit, and in different dress makes it do service in more than one piece for the lyric stage. In the case of Offenbach it was a standing joke during his life that his name was *Offenbachian*. It is the same with Sir Arthur Sullivan; his music is often back again. Again and again in “*Princess Ida*” are we treated to reminiscences of former works by the same librettist and composer. The dialogue is thoroughly Gilbertian: and the music is in Sir Arthur’s best vein. The *King Gama* of Mr. John Wilkinson is a smart piece of character acting, as is also the *King Hildebrand* of Mr. Eric Thorne. The *Arac*, *Guron*, and *Scynthius* of Mr. T. N. Mounsey, Mr. Winterbottom, and Mr. C. M. Blythe, and the *Hilarion*, *Cyril*, and *Florian* of Mr. J. Wilbraham, Mr. C. Conyers, and Mr. Hugh Seton respectively are cleverly played parts. Miss Carr Shaw very ably sustained the cold and passionless *Princess Ida*, and Miss Madge Inglis gave an adequate interpretation of the masculine *Lady Blanche*. [*The North-Eastern Daily Gazette*, 11 Mar 1885, p.4.]

Week commencing 16 March.

THEATRE ROYAL, WEST HARTLEPOOL. Monday, Tuesday, Friday & Saturday, *Princess Ida*. Wednesday & Thursday, *The Sorcerer* with *Round and Square*. [*Hartlepool Northern Daily Mail*, Monday 16 March 1885, p.1.]

One of the D’Oyly Carte opera companies, pioneered by Mr. E. J. Benbrook, produced at the Theatre Royal on Monday evening Messrs. Gilbert and Sullivan’s charming opera, “*Princess Ida*,” which Mr. Gilbert describes as “a respectful perversion of Tennyson’s ‘*Princess*.’” Effectively acted, artistically sung, and handsomely dressed and staged, the performance was a complete success, and elicited repeated rounds of applause from a large and appreciative audience. [*The North-Eastern Daily Gazette*, 17 Mar 1885, p.4.]

The first production in West Hartlepool of Gilbert and Sullivan’s “*Princess Ida*,” which local playgoers and musical amateurs have been anxiously awaiting for some time past, took place at the Theatre Royal last night and was attended with great success. The opera is the latest (barring “*The Mikado*,” produced at the Savoy Theatre on Saturday night last) and not the least brilliant of the long line of works of this class, which, “beginning with “*Trial Jury*” ten years ago, have resulted from the happy collaboration of the most gifted dramatic author and the most distinguished composer of our time. “*Princess Ida*” has much in common its predecessors from the same hands. In its conception it recalls Mr. Gilbert’s own fairy comedy “*The Wicked World*,” whilst its musical treatment constantly reminds of “*Patience*”—and this is equivalent to saying that anything better of its kind could hardly be wished for. It goes without saying that the music throughout is bright and melodious; the songs, trios, and glees are all charming, and amongst the choruses there is one which is probably the most effective that Sir Arthur Sullivan has ever scored for any of his comic operas. In construction and libretto the work exhibits the same wealth of playful fancy, coupled with quaint absurdity of idea and expression, with which Mr. Gilbert is always able to amaze and delight the British public. Last night’s representation of the piece was

creditable to all concerned. The company is, like most of those organised Mr. D'Oyly Carte, a thoroughly efficient one. Miss L. Carr Shaw made a graceful Princess, and sang with much taste. The parts Lady Blanche and Lady Pschye, the professors at Princess Ida's College, found capable exponents in Miss Madge Inglis and Miss Marie Wynter, the former of whom is favourably remembered as having played the part of Lady Jane in "Patience." Miss Kate Foster was a bright and vivacious Melissa, and Miss Lennox and Miss Medus played Sacharissa and Chloe, two of the other girl graduates. The two Kings—Hildebrand, fierce and tyrannical, and Gama, senile and peevish—were admirably contrasted in Mr. Eric Thorne and Mr. John Wilkinson. Prince Hilarion and his two friends Cyril and Florian, whose invasion of the precincts of Castle Adamant leads to such startling results, were represented Messrs. J. Wilbraham, C. Conyers, and Hugh Seton respectively, and as a great deal depends upon the efforts of these gentlemen, it is satisfactory to note that they fully earned the warm applause of the audience. Messrs T. H. Mounsey, Winterbottom and Blythe acquitted themselves well as the three sons King Gama. Band and chorus alike gave entire satisfaction, and the mounting the piece is superb. [*Hartlepool Northern Daily Mail*, Tuesday 17 March 1885, p.2.]

One of Mr. D'Oyly Carte's opera companies pioneered by Mr. E. J. Benbrook, has produced Messrs. Gilbert and Sullivan's *Princess Ida*, which was effectively acted, artistically sung, and handsomely dressed and staged. One of the successes of the performance was Miss L. Carr Shaw's Princess Ida. The clever rendering of the song "The ape and the lady" by Miss Marie Wynter was loudly applauded. Other parts were on the hands of Miss M. Inglis, Miss Kate Forster, Miss Lennox, Miss Medus, Messrs. E. Thorne, J. Wilkinson, J. Wilbraham, C. Conyers, H. Seton, T. N. Mounsey, Winterbottom, and Blythe. [*The Era*, 21 Mar. 1885, p.18.]

Week commencing 23 March.

THEATRE ROYAL, SUNDERLAND. Monday, Tuesday, Friday & Saturday, *Princess Ida*. Wednesday & Thursday, *The Sorcerer*.

Tonight, for the first time in Sunderland, Messrs. Gilbert and Sullivan's comic opera, "Princess Ida," will be produced at the Theatre Royal, Bedford Street. At the Savoy Theatre, London, the opera had a very successful run, and throughout the provinces the favourable verdict of metropolitan playgoers has been thoroughly endorsed. On Wednesday and Thursday evenings, "The Sorcerer," the earliest and one of the brightest of the works of Messrs. Gilbert and Sullivan, will be produced, "Princess Ida" being given on the other evenings of the week. [*Sunderland Daily Echo*, 23 Mar. 1885, p.3.]

Last night, a Sunderland audience witnessed for the first time the latest but one of Messrs. Gilbert and Sullivan's brilliant works, "The Princess Ida, or Castle Adamant," which was produced at the Theatre Royal, Bedford-street. The representation was in every respect a successful one, and though the audience was not so large as might have been anticipated, the frequent applause and laughter testified to the pleasure which was afforded. "Princess Ida" in many respects reminds one of previous works from the same collaborators. In construction and libretto the work exhibits the same wealth of fancy, coupled with quaint expression, which characterised "Patience," "Pinafore," &c., and at times the musical treatment brings the first-named work strongly to mind. The music throughout is bright and melodious, the choruses being extremely effective. The company is efficient one, Miss L. Shaw, as the Princess Ida, being especially successful. Her acting was graceful and finished, and she sang the solos allotted to her with much taste. In the quartette, "The World is

but a broken Toy,” and the song, “I built upon a rock,” her voice was heard to the best advantage, and she was loudly applauded. The parts of Lady Blanche, a lady with a mission, and Lady Psyche, the professors at Princess Ida’s college, were ably filled by Miss Madge Inglis and Miss Marie Wynter, “The Ape and the Lady” being sung by the latter with considerable humour. Miss K. Foster was a vivacious Melissa. Kings Hildebrand and Gama, impersonated respectively by Mr. Eric Thorne and Mr. J. Wilkinson, afforded marked contrast, the former strong and blunt of speech, the latter crooked and peevish. Mr. Wilkinson gave a capital rendering of the character, and the song, “I’m such a disagreeable man,” had to be repeated in response to the plaudits of the audience. Messrs. Wilbraham, Conyers, and Seaton appeared as Prince Hilarion, Cyril, and Florian respectively, and their singing and acting in the second act after their invasion of Castle Adamant was very enjoyable. As Arac, Guron, and Scynthius, the three warlike sons of King Gama, Messrs. Mounsey, Winterbottom, and Blythe acquitted themselves well. The choruses were creditably rendered, and the opera was excellently mounted. This evening, “Princess Ida” will be repeated, and on Wednesday “The Sorcerer” will be produced. [*Sunderland Daily Echo*, 24 Mar. 1885, p.3.]

“The Sorcerer,” which was produced last night at the Theatre Royal, though rather short, proved to be, both for fun and music, one of the best of the Gilbert and Sullivan operas. Mr. Gilbert’s sorcerer is not a gloomy individual in a blood-red garb, with cavern for a habitation, serpents for companions, and skulls for ornaments, but a dapper little figure with mutton-chop whiskers, folding eyeglasses, and the shiniest of tall hats; a member of the highly respectable firm of John Wellington Wells and Co., dealers in charms and potions, whose penny curses are a very popular article, and strongly recommended. He having been engaged to dose the people of a village with philtres or love potions, a very undesirable state of affairs ensues, and all the women fall love with the wrong men. To put matters right nothing remains but that the Sorcerer shall die, which, in order to bring the opera to a close, he does, in very matter-of-fact fashion. In the events of the piece there was much to laugh at, and in the music there was much to admire. A rattling patter song is assigned to the Sorcerer, and Mr. Wilkinson travelled through it with wonderful velocity. The sentimental members of the piece are very pretty. [*Sunderland Daily Echo*, 26 Mar. 1885, p.3]

Messrs. Gilbert and Sullivan’s opera *Princess Ida* has been produced this week to appreciative audiences. The choruses were rendered in a pleasing and efficient style. Hilarion was ably represented by Mr. J. Wilbraham. Mr. C. Conyers as Cyril and Mr. Hugh Seton as Florian sang and acted well. King Hildebrand was effectively represented by Mr. Eric Thorne. King Gama in Mr. John Wilkinson’s hands was a safe success, his singing of the “Disagreeable Man” having to be repeated. Messrs. T. Noble Mounsey, Winterbottom, and C. M. Blythe displayed their powerful voices with good effect as Gama’s sons, Arac, Guron, and Scynthius. Miss L. Carr Shaw as Princess Ida was freely applauded, and Miss Kate Forster was a charming Melissa. On Wednesday and Thursday *The Sorcerer* was presented. [*The Era*, 28 Mar. 1885, p. 18.]

Week commencing 30 March.

??? Monday to Saturday.

Week commencing 6 April.

CARLISLE. Monday to Saturday.

Week commencing 13 April.

THEATRE ROYAL, SOUTH SHIELDS. Monday, Tuesday, Friday & Saturday, *Princess Ida*. Wednesday & Thursday, *The Sorcerer*. [*Shields Daily Gazette*, 13.Apr.1885, p.1.]

There was a well-filled house at the Theatre Royal, King Street, last evening, when, for the first time in this town, the exquisite opera “Princess Ida” was played by D’Oyly Carte’s company. The new opera has been long enough before the public to enable a decided opinion to be formed of its merits, and it has been ranked as superior to many and scarcely inferior to the best of Gilbert and Sullivan’s numerous operas. The librettist has made the plot of the “Princess Ida” free from intricacies and yet abounding in pleasing situations; the dialogue is bright and witty, and the mock-heroic in the poetry is ably sustained. On the other hand, the music supports in every way the aims of the writer, and enshrines in lovely strains words that otherwise might have only a fleeting existence. The new opera will afford as many gems for the *repertoire* of the professional vocalist as does any other recent production. The performance last evening was a complete success; from beginning to end. The audience—not even excluding the gods—entered into the spirit of the piece, and enjoyed heartily the humorous adventures of Hilarion and his band, the troubles of the tormented Gama, borne down by the consciousness of having no one to slight him, the philosophical discourses of the Lady Blanche, and the beautiful singing of the Princess Ida and her youthful followers. It is difficult to single out who best performed, each artiste so thoroughly illustrated his or her particular character, but, on the whole, the palm must be awarded [to] Miss Carr Shaw (“Princess Ida”), whose superb voice and graceful acting won repeated plaudits. Mr. J. Wilbraham has an excellent tenor voice, which he used to the best advantage. “King Gama” was, to Shields people, an old friend in a new character—Mr. Jno. Wilkinson, whose eccentric “get-up,” and serio-comical enactment of the part constituted a chief feature of the entertainment. The Lady Blanche and the Lady Psyche were respectively Miss Madge Inglis and Miss Marie Wynter—the one with a powerful contralto voice which has often pleased us in “Silvered is the Raven Hair,” the other with a sweet, light, and expressive soprano well fitted to enunciate the delicate music allotted her. Mr. Eric Thorne as “King Hildebrand,” Mr. Conyers as “Cyril,” and Mr. Seton as “Florian,” were capable performers, while the stalwart brothers of the Princess found excellent portrayals in Messrs. Mounsey, Winterbottom, and Blythe. The supporting characters were numerous, and constituting, as they did, the chorus, credit must be given them for a strong and yet expressive rendering of the concerted pieces. The scenery was beautiful, and the dresses magnificent—and these two particulars weighed perhaps with the audience in their enthusiastic reception of the “Princess Ida.” [*Shields Daily Gazette*, 14 Apr. 1885, p.3.]

The frequenters of the theatre have, through the enterprise of Mr. Fred. Cooke, the lessee, had another great treat in the engagement of Mr. D’Oyly Carte’s company, who made their appearance in *Princess Ida*, which was placed upon the stage in a manner highly creditable to the management. We need hardly say that it attracted crowded houses. On Wednesday and Thursday *The Sorcerer* was produced. [*The Era*, 18 Apr. 1885, p. 18.]

Week commencing 20 April.

THEATRE ROYAL, DEWSBURY.

A series of most pleasing performances was brought to a conclusion of Saturday last when D’Oyly Carte’s Children’s *Pirates of Penzance* company

terminated their short stay. Messrs. Adeson, Percy, and Tabbutt, with the little Misses Farleigh and Esmond, are simply wonders, and created a great sensation here. This week the *Princess Ida* and *Sorcerer* are being presented by an efficient company. The operas have been mounted with great care, and have been well received. [*The Era*, 25 Apr. 1885, p.17.]

Week commencing 27 April.

HANLEY. Monday to Saturday.

Week commencing 4 May.

WOLVERHAMPTON. Monday to Saturday

Week commencing 11 May.

Shrewsbury. Monday to Wednesday.

Corn Exchange, Hereford. Thursday to Saturday. *The Sorcerer & Princess Ida.*

CORN EXCHANGE. - Hereford was favoured last week (thanks to Mr. Clements, the well-known Midland Counties' caterer) with a three nights' visit from one of Mr. D'Oyly Carte's clever opera companies, who, on Thursday, Friday, and Saturday, performed Gilbert and Sullivan's *Sorcerer* and the *Princess Ida* to crowded houses. Both pieces were splendidly mounted, and the singing and acting were charming. [*The Era*, 23 May 1885, p.17.]

Week commencing 18 May.

THEATRE ROYAL, CHELTENHAM. Monday, Thursday, Saturday, *The Sorcerer* preceded by *Round and Square*. Tuesday, Wednesday, Friday *Princess Ida*. Matinees Thursday, *The Sorcerer & Saturday, Princess Ida*. [*Cheltenham Mercury*, Saturday 16 May 1885, p.2.]

THE SORCERER."

Mr. D'Oyly Carte's "Sorcerer" and "Princess Ida" Company occupy the boards at the Cheltenham theatre this week. Last night the "Sorcerer" was performed to a fairly good house. The "Sorcerer" is one of the earliest results of the fortuitous collaboration of Sir Arthur Sullivan and Mr. W. S. Gilbert, and though it has been before the public a much longer time than "Patience," "Pirates of Penzance," "Pinafore," or their later operas, the "Sorcerer" is, perhaps, less known to provincial theatre goers than either. This is not accounted for in any way by the fact that the "Sorcerer" compares unfavourably with the later productions of the celebrated composer and librettist. Indeed, it is rather the contrary. The "Sorcerer" contains some of the brightest flashes of the Gilbertian wit, and some of the choicest gems of the Sullivan school of music. Mr. Gilbert always uses his satire with purpose. The purpose in the "Sorcerer" — which, it will be remembered, was first produced at the Opera Comique in 1877, and after undergoing some little revision, including additions and alterations, was reproduced at the Savoy Theatre in the autumn of last year — is to whip the hypocrisy exhibited by certain members of the aristocracy, who regard the accident of high birth as a reason why their offspring should excel the lowly born in all the virtues. Sir Marmaduke Pointdexter is a nobleman of the old school, and fully believes this doctrine; but how the advent of a certain John Wellington Wells, "a dealer in magic and spells," disturbs this placid belief, and the distressing havoc worked upon the whole village by his love phials, are incidents in the plot which must surely be seen to be appreciated. D'Oyly Carte's companies are always good, and the

one visiting Cheltenham this week is no exception to the rule. Mr. J. Wilkinson, whose name not unknown to local theatre goers, plays the part of J. W. Wells, the "Sorcerer," in his peculiar and inimitable style, and his patter songs are delivered with such clearness that the audience were not easily satisfied in the matter of encores. Mr. T. Wilbraham as "Alexis" sang well enough, but was over spasmodic in his movements for a Grenadier Guard; the "Dr. Daly, the Curate," of Mr. Greyling, was an admirable piece of quiet character acting; and Mr. Hugh Seton's impersonation of the elderly baronet was excellent every way. The chief lady character fell to Miss Carr Shaw, who possesses pleasant voice, and received an enthusiastic encore for her rendering of the delightful sentimental ballad "Never to part." Miss Madge Inglis was very effective as Lady Sangazure in the Minuet between herself and the baronet, which was encored; Miss Grosvenor acted the part of the Pew Opener, with charming naïvete, and the humble character of Constance was ably sustained by Miss Wynter. The scenery and mounting of the piece are on that scale of excellence which has made Mr. D'Oyly Carte's Companies so popular; and the band is to be congratulated on its very creditable first night's performance. The "Sorcerer" was preceded by a laughable vaudeville entitled "Round and Square," into which some capital songs were introduced, and sung by Messrs. Wilbraham, Thorne, and Miss Wynter. Tonight, Wednesday, and Saturday afternoon there will be performances of "Princess Ida," and the remaining evenings will be devoted to the representation of the "Sorcerer," preceded on each occasion by Mr. Solomon's pleasant sketch. [*Gloucester Citizen*, 19 May 1885, p. 4.]

THE THEATRE.

The revival of "The Sorcerer" and "Trial by Jury," was one of the happiest thoughts of Messrs. Gilbert and Sullivan, for assuredly amongst the whole list of bright and sparkling operettas by these favourite composers, few will be found to equal the charm and liveliness of either of these earlier works. Last night at the Theatre Royal, "The Sorcerer"—the revised score—was presented under the most favourable circumstances. A strong company, talented leading artistes, an excellent band under efficient conductorship, and a fairly numerous audience, all combined make the performance what it undoubtedly was, a genuine success. With the story which runs through the "Sorcerer," most people are by now pretty well acquainted, and we need not here dwell upon it. The leading character, "John Wellington Wells, of J. W. Wells and Co., Family Sorcerers," the "dealer magic and spells," was last night taken by Mr. J. Wilkinson, and most efficiently did he perform his task. His acting was inimitable. Mr. Grossmith himself has never given a better representation of the part, and his delivery the song "Oh! my name is John Wellington Wells," enraptured the audience, an enthusiastic encore being the demand. An old friend of Cheltenham audiences, Mr. Walter Greyling -- long remembered here for his "Grosvenor" in "Patience"—ably undertook the part of "Dr. Daly, Vicar of Ploverliegh." His singing is good, for he possesses a fine baritone voice, but his acting is still better, and his bland smiles and suggestive looks provoke many a hearty laugh. The whole company indeed is a strong one both in voice power and dramatic talent. The singing of Miss Carr Shaw, as "Aline," and Miss Winter [*sic*] as "Constance," is deserving of especial praise, and the performances of the latter in "Round and Square," a piece which preceded the "Sorcerer," added much to the success of the entertainment. The band was an exceptionally good one, in fact, for an operetta with so fine an orchestration as "The Sorcerer," this was an essential. The chorus parts, too, were well balanced, the [*illeg.*] memorable, [?] "Now to the banquet we press" being amongst the most pleasing. The performance is to be repeated on Thursday afternoon

and evening, and on Saturday evening, while “Princess Ida” will make her appearance this evening, and on Wednesday, and again on Friday night, and Saturday morning. [*Cheltenham Chronicle*, 19 May 1885, p. 5.]

MR. D’OYLY CARTE’S OPERA COMPANY have attracted full “houses” to the Theatre throughout the past week, notwithstanding the diversion of a large share of attention to the Sayings and Doings of the Yeomanry. This was especially the case on Tuesday night, when the performances were under the patronage of the Duke of Beaufort and the Officers of the Regiment, when every seat was occupied, and “standing room” within sight of the stage only procurable with difficulty. The piece selected for representation was Gilbert and Sullivan’s Opera *Princess Ida*, which was very effectively rendered throughout, every member of the Company doing justice alike to its amusing incidents and its bright and sparkling music. The Opera programmed to alternate with *Princess Ida* has been *The Sorcerer*, which, though an earlier production of the same authors, has not before been represented in Cheltenham. That its present will not, however, be its last appearance may be safely predicted, for it abounds in charming music, which, when interpreted as it is by Mr. Carte’s Company, cannot well fail of becoming popular. The acting of Mr. J. Wilkinson as “J. W. Wells” was also admirable, and Mr. W. Greyling’s “Dr. Daly” equally so; as was likewise that of Mr. Hugh Seton as “Sir Marmaduke Pointdexter,” and Miss Madge Inglis as “Lady Sangazure” — two of the best characters in the piece. The accessories of both Operas were faultless throughout. *Princess Ida* is to be performed for the last time this afternoon, and *The Sorcerer* this evening, and with these it is said the Theatre will bring its present Season to close. [*Cheltenham Looker-On*, 23 May 1885, p. 8.]

Week commencing 25 May.

NEWPORT. Monday to Saturday.

Week commencing 1 June.

NEW THEATRE, SWANSEA. Monday to Thursday, *Princess Ida*. Friday & Saturday, *The Sorcerer*. [*Western Mail*, 1 June 1885, p. 1.]

Week commencing 8 June.

??? Monday to Wednesday

THEATRE ROYAL, GLOUCESTER. Thursday & Saturday, *Princess Ida*. Friday, *The Sorcerer* preceded by *Round and Square*. [*Gloucester Citizen*, Saturday 6 Jun. 1885, p. 2]

THE THEATRE.—There was a fairly large house at the Theatre on Thursday night to witness the re-production of Gilbert and Sullivan’s comic opera “Princess Ida” by D’Oyly Carte’s company. Though some members of the present company were included in the cast when the opera was first performed here, several changes have been made since that time, but the representation has suffered little or nothing thereby. Mr. Walter Greyland [*sic*] takes the part of King Hildebrand, while Mr. J. Wilkinson represents the misanthropic King Gama in a manner that provokes the heartiest laughter, his well-known ability for rendering the patter songs ensuring him enthusiastic encores. The part, though important, is not a great one, but Mr. Wilkinson makes the most of it. The characters of Hilarion (King Hildebrand’s son) and Cyril and Florian, his friends, are ably filled by Messrs. A. Hart, T. Wilbraham, and Eric Thorne respectively. Arac, Guron, and Scynthius, King Gama’s sons, find robust exponents in Messrs. T. Noble Mounsey, Winterbotham, and C. M. Blythe. As Princess Ida Miss L. Carr Shaw sang sweetly, and drew forth expressions of

appreciation from the audience. Miss Madge Inglis, as Lady Blanche, the stern and ambitious professor at Castle Adamant, gives an artistic rendering of the music, and shows considerable histrionic ability, as also do Miss Marie Wynter and Miss A. Montelli, who, as Lady Psyche, sings the music allotted the part with success. The orchestra, under the baton of Mr. T. Silver, performed the music in a very creditable manner. The opera contains some of Sullivan's most tuneful music, and the libretto, some of the brightest specimens of Gilbert's wit, and as it is well staged and played is worth a visit. [*Gloucester Citizen*, 12 Jun 1885, p.4.]

THEATRE ROYAL.-Proprietor and Manager, Mr. John Blinkhorn.-On 11th, 12th, and 13th inst., Mr. D'Oyly Carte's company appeared here in Messrs. Gilbert and Sullivan's comic operas *The Princess Ida* and *The Sorcerer*, both of which were capitally mounted. The music by principals and chorus was most satisfactorily rendered. On each occasion there was a large and fashionable audience. [*The Era*, 20 Jun. 1885, p. 17.]

Week commencing 15 June.

THEATRE ROYAL, WORCESTER. Monday to Wednesday, *Princess Ida*. Thursday & Friday, *The Sorcerer* followed by *Round and Square*, Saturday, *H.M.S. Pinafore*.

MR. D'OYLY CARTE'S OPERA COMPANY AT THE THEATRE. — Mr; Gomersal could not have made more acceptable arrangements for the winding up of the present season at his theatre than in the engagement of a company which is to give us in one week "Princess Ida," "The Sorcerer," and "H.M.S. Pinafore." There have been considerable changes in the composition of the company since the first production of "Princess Ida" in Worcester sixteen months ago; but it must be said at once that a high standard of excellence is still maintained, and the performances during the week have been received with enthusiasm. The first three nights were devoted to "Princess Ida," and last night one of Messrs. Gilbert and Sullivan's less well known operas, "The Sorcerer," was produced. The acting of Mr. J. Wilkinson in the title role, and that of Messrs. Eric Thorne, W. Grayling, and T. Mounsey, Misses Inglis, Shaw, Grosvenor, and Wynter, in other parts, with an excellent interpretation of the music and splendid dresses, made the performance a perfect success. All the leading songs and much of the concerted music was encored, and the applause at the fall of the curtain was unusually prolonged. A capital vaudeville "Round and Square" was given as an after-piece. This programme will be repeated tonight and tomorrow "H.M.S. Pinafore" is promised. [*Worcester Journal*, 20 Jun 1885, p. 4.]

THEATRE ROYAL. - Lessee, Mr. W. Gomersall. - This week the lovers of good operatic performances have had a rare treat by the engagement of Mr. D'Oyly Carte's (A) company. On the first three nights of the week *Princess Ida* was performed; on Thursday and Friday, *The Sorcerer*, and on Saturday, *Pinafore*. The performances have been received with genuine enthusiasm, and the principals have been honoured with encores in all the chief numbers of each opera. The principal roles have been ably filled by Miss L. Carr Shaw, Miss Madge Inglis, Mr. W. Greyling, Mr. J. Hart, Mr. T. Wilbraham, Mr. Eric Thorne, Mr. T. N. Mounsey, Mr. Winterbottom, and Mr. C. M. Blythe. The pieces were admirably dressed and staged. [*The Era*, Saturday 20 Jun. 1885, p. 19.]

Week commencing 22 June.

TEWKESBURY. Monday to Wednesday. [*The Era*, 20 Jun. 1885, p.6.]
Ross. Thursday to Saturday. [*ibid.*]

Week commencing 29 June.

WELSHPOOL. Monday & Tuesday [*The Era*, 27 Jun. 1885, p.6.]

OSWESTRY. Wednesday & Thursday. [*ibid.*]

WHITCHURCH. Friday & Saturday. [*ibid.*]

Week commencing 6 July.

Public Hall, Wrexham. Monday, *Princess Ida*. Tuesday, *H.M.S. Pinafore*. [*Wrexham Advertiser*, 27 Jun. 1885, p. 4.]

D'OYLY CARTE'S OPERA COMPANY.— Wrexham has been visited this week by Mr. D'Oyly Carte's Opera Company. On Monday evening, a large and appreciative audience assembled in the Public Hall, to witness the performance of "Princess Ida." The only accompaniment was a pianoforte. The company proved to be a most excellent one, and the soloists were rewarded with enthusiastic applause by their delighted auditors. On Tuesday, a representation was given of the ever popular opera "H.M.S Pinafore," and this, it is unnecessary to say, attracted a numerous audience. Numerous encores were given, and at the close the principal performers were called before the curtain. It is hoped that when Mr. D'Oyly Carte's Company visits Wrexham again, and we trust that will be at an early date, he will send an orchestra with it, for much of Sullivan's charming orchestration is marred by its absence, and a piano is but a poor substitute. [*Wrexham Advertiser*, Saturday 11 July 1885, p. 5.]

TOWN HALL, RHYL. Wednesday & Thursday, *Princess Ida*. Friday & Saturday matinee, *The Sorcerer*. Saturday evening, *H.M.S. Pinafore*. [*Rhyl Record and Advertiser*, Saturday 27 June 1885]

Week commencing 13 July:

PIER PAVILION, LLANDUDNO. Monday & Tuesday, *Princess Ida*; Wednesday & Thursday, *The Sorcerer*; Friday & Saturday the ever-popular *Pinafore*.

Mr. D'Oyly Carte's company have appeared here this week with *Princess Ida*, *The Sorcerer*, and *Pinafore*, and have attracted large audiences, who have testified in an unmistakable manner their appreciation of the very excellent manner in which the various operas have been put upon the stage. On Monday and Tuesday *Princess Ida* was presented, when Miss Carr Shaw scored a genuine success as the Princess, her acting and singing leaving nothing to be desired. Miss A. Montelli filled the part of Melissa to perfection; while Miss Madge Inglis made a satisfactory Lady Blanche. Mr. Walter Greyling and Mr. Arthur Hart were successful as King Hildebrand and Hilarion respectively; and Mr. John Wilkinson gained the enthusiastic applause of the audience by his clever rendering of the part of King Gama. On Wednesday and Thursday *The Sorcerer* did not fail to produce the usual satisfactory results to the management; and on Friday and Saturday the ever-popular *Pinafore* was produced. [*The Era*, Saturday 18 July 1885, p.18.]

Week commencing 20 July:

PENRHYN HALL, BANGOR. Monday, *Princess Ida*; Tuesday, *H.M.S. Pinafore*, Wednesday, *The Sorcerer* [*North Wales Chronicle*, 18 Jul. 1885]

GUILD HALL, CARNARVON. Thursday, *Princess Ida*; Friday, *H.M.S. Pinafore*, Saturday, *The Sorcerer* [*North Wales Chronicle*, 18 Jul. 1885]

It will be seen from our advertising columns that a special attraction will be provided at the Penrhyn Hall next week. The company which Mr. D'Oyly Carte is bringing to Bangor is a very strong one, and will be accompanied by its own band.

The cast is very powerful, comprising such well-known names as Mr. John Wilkinson, Miss Carr Shaw, Miss Madge Inglis, Miss Marie Wynter, Mr. Walter Greyling, and others well known. Mr. T. Silver is the conductor, Mr. E. J. Benbrook acting manager, while Mr. J. Clements, the well-known Midland Counties caterer, is responsible for the local management, and Mr. C. D. Humphreys (Messrs. Humphreys and Parry), has charge of the plan of reserved seats, to whom application should be made for tickets. [*North Wales Chronicle*. Saturday 18 July 1885, p.5.]

Week commencing 27 July:

PUBLIC ROOMS, DOLGELLY. Monday, *Princess Ida*; Tuesday, *The Sorcerer*. [*Y Goleuad*, 25 Jul. 1885, p.13]

ABERYSTWITH. Wednesday to Saturday. [*The Era*, Saturday 25 July 1885, p.6.]

Week commencing 3 August:

CARMARTHEN. Monday & Tuesday. [*The Era*, Saturday 1 August 1885, p.6.]

PEMBROKE DOCK. Wednesday & Thursday. [ibid.]

ROYAL ASSEMBLY ROOMS, TENBY. Friday & Saturday

Week commencing 10 August:

ROYAL ASSEMBLY ROOMS, TENBY. Monday & Tuesday.

Mr. D'Oyly Carte's company commenced a four nights' engagement here on the 7th inst., and met with a most enthusiastic reception. The operas presented were *Princess Ida*, *H.M.S. Pinafore* and *The Sorcerer*, the acting and singing of the various members of the company being excellent and the mounting perfect. [*The Era*, Saturday 15 August 1885, p.19.]

LLANELLY. Wednesday & Thursday. [*The Era*, Saturday 8 August 1885, p.6.]

NEATH. Friday & Saturday. [ibid.]

Week commencing 17 August:

ILFRACOMBE. Monday & Tuesday. [*The Era*, 15 August 1885,]

MUSIC HALL, BARNSTAPLE. Wednesday, *Princess Ida*; Thursday, *The Sorcerer*. [*North Devon Journal*, Thursday 13 August 1885, p.4.]

Last evening Mr. D'Oyly Carte's well-known and talented company gave a most successful production, in the Music Hall, of Gilbert and Sullivan's opera "Princess Ida," the clever performance highly delighting the audience. This evening the same company will produce "The Sorcerer." [*North Devon Journal*, Thursday 20 August 1885, p.5.]

BIDEFORD. Friday. [*The Era*, 15 August 1885, p.6.]

THEATRE ROYAL, WEYMOUTH. Saturday. [ibid.]

Week commencing 24 August:

THEATRE ROYAL, WEYMOUTH. Monday.

Mr. D'Oyly Carte's opera company, playing *Princess Ida* and *The Sorcerer*, appeared here to good business on Saturday and Monday, and left by boat for Guernsey at midnight. The operas were beautifully mounted. [*The Era*, 29 August 1885, p.19.]

SAREL HALL, GUERNSEY. Tuesday, *Princess Ida* & Wednesday, *The Sorcerer*.
D'OYLY CARTE'S OPERA COMPANY.—This highly popular Operatic Company arrived by the Weymouth Steamer *Cygnus* from England this morning, and will appear at

Sarel Hall this evening in Gilbert and Sullivan's Opera, "Princess Ida," when judging from the booking, there will be a brilliant audience. To-morrow evening the "Sorcerer" will be produced, being the last night of the Company's stay here. They then proceed to Jersey and open at the Theatre Royal, where they appear as well as in Guernsey, under Mr. Wybert Rousby's management. [*The Star*, Tuesday 25 August 1885, p.2.]

Both on Tuesday and Wednesday evening last Sarel Hall presented such a brilliant appearance as has not been witnessed there since the opening night; the occasion being the production of Gilbert and Sullivan's popular comic operas, "Princess Ida" and the "Sorcerer," by Mr. D'Oyly Carte's Company from the Savoy Theatre. With splendid surroundings, magnificent dresses and special scenery, these pieces were put on the stage in the most finished and complete style, the "Princess Ida" on Tuesday evening being specially attractive through the shining armour of its knights and amazons. The plot of the piece is well known to most of our readers, and presents from its special theme—the assumed supremacy of the fair sex—a capital fund for Mr. Gilbert's quaint humour, and Sir A. Sullivan's smart and lively music. Mr. W. Greyling, as King Hildebrand, was a gallant and robust knight, well supported by his gallant son Hilarion (Mr. T. Tupp), and his gay friends, Cyril and Florian (Mr. J. Wilbraham and Mr. Eric Thorne.) King Gama found a most able representative in Mr. John Wilkinson, who in previous characters of a like cast has been favourably known here. His mock valiant sons, Arac, Guron, Scynthius, presented a very imposing front. Of the ladies Princess Ida was charmingly portrayed by Miss Carr Shaw, whose singing and acting were alike most appropriate and artistic, and received frequent applause, as indeed did all the leading characters, the audience being liberal and discriminating in their enthusiasm. Miss M. Inglis, as Lady Blanche, professor of abstract science, was a most effective exponent of the part, as were also Lady Psyche (Miss Maria Wynter) and Melissa (Miss A. Montelli). The *ensemble* was perfect, and a hearty recall marked the high appreciation of the audience, who, although subjected to a close packing on a very sultry evening, bore the inconvenience good humouredly. Large numbers were turned away being unable to gain seats, even the orchestra being utilized.

On Wednesday evening the Hall was again crowded in every part to witness the "Sorcerer" which, like the "Princess Ida," was new to a Guernsey audience. His Excellency the Lieutenant Governor and Mrs. Sarel were present, with the leading gentry of the island, and a large number of visitors. The cast on this occasion was—

Sir Marmaduke Pointdextre.....	Mr. Eric Thorne
Alexis.....	Mr. T. Wilbraham
Dr. Daly	Mr. Walter Greyling
Notary	Mr. T. Noble Mounsey
John Wellington Wells	Mr. J. Wilkinson
Lady Sangazure	Miss M. Inglis
Aline	Miss Carr Shaw
Mrs. Partlet	Miss M. Grosvenor
Constance	Marie Wynter

The dresses, grouping, and accessories were again everything that could be desired, and the characters were sustained with such skill and taste that the attention of the large audience was kept up unflinchingly to the close when a most enthusiastic recall greeted the performers. Mr. Wybart Rousby, to whom the audience are indebted for this treat, thanked the audience for the liberal manner in which they had supported the entertainment, and promised in a short time a visit from the "Mikado" Company,

Gilbert and Sullivan's latest success, now running at the Savoy Theatre. The musical department, under the direction of Mr. T. Silver and the Stage management of Mr. E. J. Benbrook left nothing to be desired, and added materially to the completeness of the pieces. [*The Star*, Thursday 27 August 1885, p. 2.]

THEATRE ROYAL, JERSEY. Thursday to Saturday. [*The Era*, Saturday 22 August 1885, p.6.]

Mr. D'Oyly Carte's opera company opened here for two nights and a matinée on the 27th, 28th and 29th ult., when *H.M.S. Pinafore*, *Princess Ida*, and *The Sorcerer* were produced, with Messrs. Desprez's and Solomon's vaudeville *Round and Square*. On each occasion the theatre was literally crammed, many persons being unable to obtain seats. Great disappointment was expressed by many persons that the performances could not be repeated. [*The Era*, Saturday 5 September 1885, p.17.]

Week commencing 31 August:

PRINCE OF WALES'S ROYAL THEATRE, SOUTHAMPTON. Six nights. [*The Era*, 29 August 1885, p.6.]

Mr. D'Oyly Carte's opera company have this week presented here *Princess Ida*, *H.M.S. Pinafore*, and *The Sorcerer* to crowded and enthusiastic audiences. These famous works of Messrs. Gilbert and Sullivan on each occasion of their representation in this town have always drawn immensely, and the brilliant and crowded houses during the present week prove that they have lost none of their hold upon all classes of the music-loving public. The operas have undergone many changes in the cast since they were last given here; but we must, in justice say the present combination is decidedly one of the best we have had here for many years, whilst the appropriate dressing and mounting of the pieces left nothing to be desired. *Princess Ida* was played on the opening night, when many of the talented artistes engaged were repeatedly encored in the trios and pretty concerted pieces. The cast of the principal parts was as follows:—King Hildebrand, Mr. Walter Greyling; Hilarion, Mr. T. Wilbraham; Cyril, Mr. C. Hildersley; Florian, Mr. Eric Thorne; King Gama, Mr. John Wilkinson, who was repeatedly encored; Arac, Mr. T. Noble Mounsey; Guron, Mr. Winterbottom; Scynthius, Mr. C. M. Blythe; Princess Ida, Miss Carr Shaw, whose first ballad was rapturously redemanded; Lady Blanche, Miss Madge Inglis; Lady Psyche, Miss Mary de Lacy; and Melissa, Mis A. Montelli. The *Pinafore* and *Sorcerer* have been preceded by *Round and Square*. [*The Era*, Saturday 5 September 1885, p.18.]

Week commencing 7 September.

NEWPORT. Monday & Tuesday. [*The Era*, Saturday 5 September 1885, p. 6.]

VENTNOR. Wednesday & Thursday. [ibid.]

SHANKLIN. Friday & Saturday. [ibid.]

Week commencing 14 September.

SANDOWN. Monday. [*The Era*, 12 September 1885, p.5.]

THEATRE ROYAL, RYDE. Tuesday. *Princess Ida*. Wednesday (Mat. & Eve.), *The Sorcerer*. [*Portsmouth Evening News*, Saturday 12 September 1885, p.3.]

On Tuesday, the 15th inst., Mr. D'Oyly Carte's compant produced *Princess Ida* in a most superb manner, and met with a hearty reception from a large audience. *The Sorcerer* was produced on Wednesday afternoon and evening with even greater success. [*The Era*, Saturday 19 September 1885, p.19.]

DEVONSHIRE PARK THEATRE, EASTBOURNE. Thursday, *Princess Ida*. Friday, *H.M.S. Pinafore*. to Saturday, *The Sorcerer*. [*The Era*, Saturday 12 September 1885, p.5. & Saturday 19 September 1885, p.17.]

Week commencing 21 September.

THE GAIETY THEATRE, HASTINGS. Monday & Tuesday, *Princess Ida*. Wednesday & Thursday, *H.M.S. Pinafore*. Friday & Saturday, *The Sorcerer*. [*Hastings & St. Leonards Observer*, Saturday 19 September 1885, p.1.]

On Monday evening last, the well-known piece, written and composed jointly Messrs. W. S. Gilbert and A. Sullivan, entitled *Princess Ida*, was placed on the boards of the Gaiety, before a large and fashionable audience. The first scene is laid at pavilion in King Hildebrand's Palace, in which Hilarion, King Hildebrand's son, having arrived at his majority, is awaiting his bride, the Princess Ida, to whom he betrothed at the age of one. King Gama (Princess Ida's father) arrives without the Princess, and announces that she has founded a college for the study of high classics for ladies, and has shut herself up in Castle Adamant. Hilarion, in company with two friends, Cyril and Florian, resort to the Castle, and, disguising themselves as girl graduates, gain admittance into the sisterhood. They are, however, discovered, made prisoners, and condemned to die, but are opportunely rescued by King Hildebrand and his retainers. In the last scene, the courtyard Adamant, the Princess Ida resorts to arming her pupils, but they failing her at the approach of King Hildebrand's soldiers, it is resolved to decide whether she shall be the bride of Hilarion in combat between her three brothers—Arac, Guron, and Scynthius, and Hilarion, and his two friends. Hilarion is victorious, and is accepted by the Princess Ida. Miss Carr Shaw as Princess Ida, without a doubt, took the lead, Hilarion's part being well sustained by Mr Wilbraham. Mr. W. Grey Ting [sic] as King Hildebrand, Messrs. E. Thorn and C. Hildesley as Hilarion's two friends, Mr. J. Wilkinson as King Gama, Messrs. J. N. Mounsey, Winterbottom, and C. M. Blythe as Arac, Guron, and Scynthius, Miss M. Inglis as Professor of Abstract Science, Miss M. Wynter as Professor of Humanities, Miss L. Elliston as Melissa, and Miss L. Ellison, Miss Marie de Lucy as Girl Graduates, all did their best to make complete success, which it certainly was.

On Wednesday was substituted *H.M.S. Pinafore*, which old favourite was repeated on Thursday, followed each evening by the vaudeville *Round and Square*, and proved equally successful with its predecessor, the "houses" being even larger than those attending the representations of *Princess Ida*. Mr. J. Wilkinson as Sir Joseph Porter was all that could be desired, and Mr. Walter Greyling made an admirable Captain Corcoran; Mr. T. Wilbaham was a very unemotional Ralph Rackshaw, [sic] and Mr. Eric Thorne an almost painfully original Dick Deadeye. Mr. C. M. Blythe gave a capital impersonation of the Boatswain's mate. Miss Carr Shaw, the prima donna of the troupe, charmed all beholders with her assumption of the part of Josephine, and Little Buttercup was admirably played by Miss Madge Juglis. [sic] The company is undoubtedly a very strong one, and the whole series of performances this week have been admirable. Last (Friday) night *The Sorcerer* was produced. We cordially complement Mr. Gaze upon this continued success of his engagements. [*Hastings & St. Leonards Observer*, Saturday 26 September 1885, p.3.]

Week commencing 28 September.

NEW TOWN HALL, DOVER. Monday, *Princess Ida* & Tuesday, *The Sorcerer*.

We are indebted to the enterprise of Mr Dale, of Folkestone, for a two nights' engagement of Mr. D'Oyly Carte's clever opera company. On Monday night *Princess*

Ida was played to a moderate house, but the spacious hall was well filled on Tuesday, when *The Sorcerer* was presented. Well staged and mounted the charming opera was an uninterrupted success, encores being demanded for each of the more prominent numbers. Miss M. Inglis sang delightfully as Lady Sangazure, and her acting left nothing to be desired, but her make-up was scarcely “ancient” enough. As Aline Miss L. Carr Shaw looked charming, and was in splendid voice; while Miss M. Grosvenor as Mrs. Partlett deserved every commendation. Constance was rendered by Miss Marie Wynter in a manner to make one wonder why the vicar could have been so blind to her charms of face and voice, Sir Marmaduke Pointdextre was invested with courtly grace by Mr. Eric Thorne, and Alexis was capitally played by Mr. T. Wilbraham, who possesses a pleasant tenor voice. Mr. Walter Greyling, the Vicar, was safe in his care, his songs being doubly encored. As the Notary Mr. T. Mounsey employed a magnificent bass, besides showing histrionic talent of a high order, and Mr. J. Wilkinson, who is always funny, proved himself more so than usual in the difficult part of John Wellington Wells. The whole performance went swimmingly, and the Dover public have to thank Mr. E. J. Benbrook, the courteous acting-manager, for his care of the front of the house. [*The Era*, Saturday 26 September 1885, p.6 & Saturday 3 October 1885, p.16.]

WORTHING. Wednesday & Thursday. [ibid.]

CHICHESTER. Friday & Saturday. [ibid.]

Week commencing 5 October.

NEW THEATRE ROYAL, PORTSMOUTH. Monday & Tuesday, *Princess Ida*. Wednesday, Thursday & Saturday (Mat.), *H.M.S. Pinafore*. Friday & Saturday (Eve.), *The Sorcerer*. [*Hampshire Telegraph*, Saturday 3 October 1885, p.4.]

The programme at the Theatre Royal this week is somewhat of a departure from the usage recent years. Instead of one opera for the whole week, we are to have three, two nights being allotted to each, while special day performance of “H.M.S. Pinafore” is to be given on Saturday. There is one undoubted advantage connected with this plan apart from its variety. It enables us to hear two old favourites, which otherwise might have dropped altogether out of sight. It is one of the peculiarities of comic opera that, however great the favour with which any particular piece may be received, it is too often consigned to the limbo of dead and forgotten things. Nobody hears of “La Grande Duchesse” or “La Fille de Madame Angot” now, and yet each enjoyed a “run” that at the time was altogether unprecedented. A similar fate seemed likely to attend Gilbert-Sullivan productions until Mr. D’Oyly Carte hit upon the present gratifying arrangement. The piece selected for the opening night was “The Princess Ida,” the more recent of the three, and despite the wretched weather it drew a good house. The opera is so well known to our playgoers that detailed criticism would be unnecessary, even if the crowded state of our columns did not preclude anything of the kind. It is enough to observe that the whole performance gave the utmost satisfaction, the gems of the opera being enthusiastically received and as persistently encored as when they were heard for the first time at the opening of the new theatre. Miss Carr Shaw, who appeared the title *rôle*, is an accomplished singer, and she did full justice to the somewhat difficult music of the part; Miss Madge Ince [sic] made a massive and effective Lady Blanche; Miss Marie Wynter repeated her graceful impersonation of Lady Psyche; and Miss A. Montelli sang and acted with the arch sprightliness demanded of the volatile Melissa. Mr. Walter Grayling was the King Hildebrand; Mr. T. Wilbraham, Hilarion, and Messrs. Charles Hildesley and Eric Thorne, his bosom friends Cyril and Florian. The mounting of the piece left nothing to

desired. It will be repeated to-night, and on the two following evenings “H.M.S. Pinafore” will be given; while “The Sorcerer” occupies the programme for the two closing nights of the week. [*Portsmouth Evening News*, Tuesday 6 October 1885, p.2.]

Mr. R. D’Oyly Carte’s opera company has occupied the boards here during the week, and instead of, as before, one opera serving for six nights, we have this time three of the most popular of Mr. W. S. Gilbert’s comic operas placed before the public. On Monday 5th we had *Princess Ida*, which was followed at alternate nights with *H.M.S. Pinafore* and *The Sorcerer* all of which have been eminently successful. The appointments and scenery are most effective, and the artists engaged have given the greatest satisfaction. An original musical sketch entitled *Round and Square*, by Frank Desprez and Edward Solomon, has also been performed and well received. [*The Era*, Saturday 10 October 1885, p.18]

Week commencing 12 October.

WINCHESTER. Monday to Wednesday. [*The Era*, Saturday 10 October 1885, p.6.]

GUILDFORD. Thursday to Saturday [ibid.]

Week commencing 19 October.

THEATRE ROYAL, READING. Monday & Tuesday, *The Sorcerer*. Wednesday & Thursday.

The enterprising lessee has this week given the musical public a rare treat in the special engagement of Mr. D’Oyly Carte’s opera company for six nights. On Monday and Tuesday *The Sorcerer* was presented to crowded houses. The piece, which was well staged and the scenery specially painted for this opera by Mr. C. Fortescue, was a thorough success, and encores were demanded for each of the most prominent numbers. Miss M. Inglis as Lady Sangazure was a charming representative of the role, and sang with much taste. Miss L. Carr Shaw both looked and sang well as Aline; and the part of Mrs. Partlett was perfectly safe in the hands of Miss M. Grosvenor. Miss M. Wynter as Constance gave a most praiseworthy rendering of her part; Sir Marmaduke Pointdextre was most carefully impersonated by Mr. E. Thorne; Alexis found a good exponent in Mr. T. Wilbraham; Mr. Walter Greyling, who is very popular here, was trebly encored for his fine singing as the Vicar; and Mr. T. Mounsey was seen to advantage as the Notary. Mr. J. Wilkinson again found favour with Reading audiences, this time in the rather difficult part of John Wellington Wells. [*The Era*, Saturday 17 October 1885, p.6 & Saturday 24 October 1885, p.18.]

BEDFORD. Friday & Saturday. [*The Era*, Saturday 17 October 1885, p.6.]

Week commencing 26 October.

THEATRE ROYAL, CAMBRIDGE. Monday & Tuesday, *Princess Ida*. Wednesday & Thursday, *H.M.S. Pinafore*. Friday & Saturday, *The Sorcerer*. [*The Era*, Saturday 24 October 1885, p.6; Saturday 31 October 1885, p.16.]

As we anticipated, full houses have been attracted to the theatre this week by Gilbert and Sullivan’s operas. On Monday and Tuesday, “Princess Ida” was given by a very good company, the all important part of King Gama being taken by Mr. J. Wilkinson, who is an immense favourite. On Wednesday and Thursday, “H.M.S. Pinafore,” which has not been performed in Cambridge for a very long time, if, indeed, it has ever been performed here at all, was given. The opera went very well, and met with a great reception. A number of the solos, duets, and trios had to be

repeated as many as five or six times. Mr. J. Wilkinson, as Sir Joseph Porter, K.C.B., got a very flattering reception, and Miss Carr Shaw, as Josephine, came in for a fair share of applause. [*Cambridge Independent Press*, Saturday 31 October 1885, p5.]

On Monday evening last Mr. D'Oyly Carte's opera company commenced a week's season with *Princess Ida*, *H.M.S. Pinafore*, and *The Sorcerer*, opening with the first named. As might have been anticipated, the company achieved a brilliant success before a large audience. Miss Carr Shaw gave a capital rendering of the part of the Princess, and the remainder of the principal female parts were admirably filled by Miss Madge Inglis, Miss Maria Wynter, and Miss A. Montelli. King Hildebrand was splendidly played by Mr. Walter Greyling, whilst the parts of Cyril, Florian, Hilarion, Arac, Gurrion, and Synthius were effectively portrayed by Messrs. C. Hildesley, Eric Thorne, T. Wilbraham, J. Winterbottom, P. J. Holden, and C. M. Blythe respectively. A well trained chorus and an efficient band contributed their full share towards the entertainment. *Pinafore* was produced on Wednesday and Thursday and *The Sorcerer* on Friday and Saturday. [*The Era*, Saturday 31 October 1885, p.16.]

Week commencing 2 November.

TOWN HALL, OXFORD. Monday & Tuesday, *The Sorcerer*. Wednesday, *H.M.S. Pinafore*. Saturday, *Princess Ida*. [*Oxford Journal*, Saturday 31 October 1885, p.1.]

Mr. D'Oyly Carte's opera company with *The Sorcerer*, *H.M.S. Pinafore*, and *Princess Ida* have been fulfilling a highly successful engagement here during the past week playing nightly to overcrowded houses. On Monday last *The Sorcerer* was performed in first class style. Mr. Walter Greyling scored a great success as Dr. Daly. Mr. J. Wilkinson was intensely amusing as J. W. Wells. Miss Carr Shaw made a charming Aline, and Miss Madge Inglis sang splendidly and acted in true artistic style as Lady Sangazure. The chorus was most efficient, and the only thing wanting to complete the success was a good band, for which a piano, although ably played, was but a very poor substitute. On Wednesday *H.M.S. Pinafore* was put on, and *Princess Ida* was announced for Saturday night. The splendid houses drawn during the past week by Mr. D'Oyly Carte's company augur well for the success of the new theatre. [*The Era*, Saturday 7 November 1885, p.18.]

EXCHANGE HALL, BANBURY. Thursday, *Princess Ida*. Friday, *The Sorcerer*. [*Banbury Guardian*, Thursday 29 October 1885, p.5.]

Week commencing 9 November.

ASSEMBLY ROOMS, MALVERN. Monday, *The Sorcerer*. Tuesday matinee, *H.M.S. Pinafore*. Tuesday evening, *Princess Ida*. [*Worcestershire Chronicle*, Saturday 31 October 1885, p.4.]

Following the successful representation of *the Mikado* last week, we have this week had another of Mr. D'Oyly Carte's companies here with *The Sorcerer*, *H.M.S. Pinafore*, and *Princess Ida*. The first named opera was performed on Monday evening in a style to please the most exacting. Miss Carr Shaw was a charming and ideal Aline, and Miss Madge Inglis as Lady Sangazure sang with culture and acted to perfection. Mr. Walter Greyling, both in make-up and manner, was a first rate Dr. Daly, and a favourite directly, his songs being all redemanded. As Sir Marmaduke Mr. Eric Thorne played splendidly, and Mr. T. Wilbraham as Alexis was all that could be desired. *H.M.S. Pinafore* was given on Tuesday afternoon, and *Princess Ida* followed on the evening of the same day. [*The Era*, Saturday 14 November 1885, p.18]

CIRENCESTER. Wednesday & Thursday. [*The Era*, Saturday 7 November 1885, p.6.]

CORN EXCHANGE, SWINDON. Friday, *Princess Ida*. Saturday, *The Sorcerer*. [*Swindon Advertiser*, Saturday 31 October 1885, p.1.]

Week commencing 16 November.

THEATRE ROYAL, BATH. Six nights.

GILBERT AND SULLIVAN'S OPERA AT THE THEATRE. — The sterling attractiveness of Mr. W. S. Gilbert's and Sir Arthur Sullivan's operas was conclusively shown by the large and appreciative audience which assembled on Monday, when "Princess Ida" was performed. In addition this opera, Mr. D'Oyly Carte's Company will during the engagement appear also in "H.M.S. Pinafore" and "The Sorcerer" and a welcome opportunity will thus be afforded of witnessing these delightful operas once more. It need hardly be said that the Company is an excellent one, for it is a well established fact that Mr. Carte's companies are invariably of more than average ability. Two at least of the present company are not unknown to Bath audiences, namely Mr. Walter Greyling, who takes the part King Hildebrand, and Mr. J. Wilkinson, who appears King Gama. Mr. T. Wilbraham is an admirable Hilarion and Miss Carr Shaw a charming Princess Ida. The other members of the company give admirable support, and the music of the opera is done ample justice to by one and all. [*Bath Chronicle*, Thursday 19 November 1885, p.7.]

We are favoured by a visit of Mr. D'Oyly Carte's opera company. On Monday and Tuesday *Princess Ida* was presented. Miss Carr Shaw is very pleasing in the title role. Miss Madge Inglis is excellent as Lady Blanche. She acts well, and uses her fine contralto voice with much effect. Miss Marie Wynter makes a charming Lady Psyche. Mr. Walter Greyling is rather misplaced as King Hildebrand, and is not as effective as in most of his other characters. Hilarion, Florian, and Cyril are excellently portrayed by, respectively, Messrs. T. Wilbraham, Eric Thorne, and C. Hildesley; and Mr. T. Winterbottom takes the part of Arac. As Gama Mr. Wilkinson is a decided success. On Wednesday *Pinafore* was produced; and *The Sorcerer* is billed for Friday and Saturday. [*The Era*, Saturday 21 November 1885, p.16.]

Week commencing 23 November.

LONDON HOTEL ASSEMBLY ROOMS, TAUNTON. Wednesday, *Princess Ida*. Thursday, *The Sorcerer*.

COMIC OPERA.—Mr. D'Oyly Carte's companies are always sure of a good audience and a hearty reception, and the circumstances of the first presentation in Taunton of Messrs Gilbert and Sullivan's three act opera, "Princess Ida," on Wednesday evening, was no exception to the rule. The opera was richly staged and throughout time and tune was admirably maintained. This opera the least successful of those produced under Mr. D'Oyly Carte's management, the familiar characters and the popular strains of its predecessors have an influence that is traceable throughout; probably the best number in the book is the finale to the second act, which is in fact quite an anticlimax; several songs and glees are noticeable for their sweetness and their skilful construction, but the elements of popularity are undoubtedly wanting. The only change in the programme was the substitution of Mr. Iver for Mr. T. Jupp in the role of Cyril, the latter gentleman having gone to the Savoy to assist in the production of a new operetta; the make up of the three youths Hilarion (Mr. T. Wilbraham), Cyril (Mr. Iver) and Florian (Mr. Eric Thorne) was excellent, especially when in the ladies college. The title role was admirably filled by Miss Carr Shaw, who was in excellent

voice, while Miss Madge Inglis took the part of Lady Blanche to perfection. The other parts were well sustained, and ensemble was unusually good. On Thursday evening the two act opera, "The Sorcerer," was given before a considerable audience, the title role being well filled and causing much amusement. We may note that the company includes young lady from Taunton. [*Taunton Courier*, Wednesday 2 December, p.5.]

DRILL HALL, TIVERTON. Thursday & Friday. [*Exeter & Plymouth Gazette*, Friday 20 November 1885, p.4.]

Week commencing 30 November.

NEW HALL, TAVISTOCK. Monday & Tuesday. [*Exeter & Plymouth Gazette*, Friday 27 November 1885, p.4.]

CORNWALL. Wednesday & Thursday.

ST. JOHN'S HALL, PENZANCE. Friday, *Princess Ida*. Saturday, *The Sorcerer*. [*Cornish Telegraph*, Thursday 3 December 1885, p.1.]

Mr. D'Oyly Carte's Opera Company, which visited Penzance on Friday and Saturday, was unfortunate in its selection of dates. The excitement consequent upon the election contest was at its height, and but few persons were attracted to St. John's Hall, notwithstanding the reputation of the Company. "Princess Ida" and "The Sorcerer" were well presented by a strong company. [*Cornish Telegraph*, Thursday 10 December 1885, p.5.]

Week commencing 7 December.

FALMOUTH. Monday & Tuesday. [*The Era*, Saturday 5 December 1885, p.5.]

ALEXANDRA, NEWTON ABBOTT. Wednesday & Thursday matinee and evening. [*Exeter & Plymouth Gazette*, Friday 27 November 1885, p.4.]

ASSEMBLY ROOMS, TEIGNMOUTH. Friday & Saturday matinee and evening. [ibid.]

Week commencing 14 December.

NEW THEATRE AND OPERA HOUSE, DEVONPORT. Six nights, *H.M.S. Pinafore*, *The Sorcerer*, *Princess Ida*. [*The Era*, Saturday 12 December 1885, p.5.]

Mr. D'Oyly Carte's company with a repertoire of comic operas by Messrs. Gilbert and Sullivan are now occupying the boards; the pieces advertised being *The Sorcerer*, *H.M.S. Pinafore*, and *Princess Ida*. Full houses are the order of the day, and the management must be congratulated on the excellence of the scenery and stage appointments. This, with the efficiency of a well organised company, affords the Devonport public a real treat. [*The Era*, Saturday 19 December 1885, p.16.]