

GILBERT AND SULLIVAN PAMPHLETS[†]

Number Two

CURTAIN RAISERS

A Compilation by Michael Walters and George Low

First published October 1990

Slightly revised edition May 1996

Reprinted May 1998. Reformatted and repaginated, but not otherwise altered.

INTRODUCTION

Very little information is available on the non Gilbert and Sullivan curtain raisers and other companion pieces used at the Savoy and by the D'Oyly Carte Opera Company on tour in their early years. Rollins and Witts give a brief list at the back of their compilation, and there are passing references to some of the pieces by Adair-Fitzgerald and others. This pamphlet is intended to give some more data which may be of use and interest to the G&S fraternity. It is not intended to be the last word on the subject, but rather the *first*, and it is hoped that it will provoke further investigation. Perhaps it may inspire others to make exhaustive searches in libraries for the missing scores and libretti.

Sources:

Cyril Rollins & R. John Witts: 1962. The D'Oyly Carte Opera Company in Gilbert and Sullivan Operas.

Cyril Rollins & R. John Witts: 1971. The D'Oyly Carte Opera Company in Gilbert and Sullivan Operas. Second Supplement. Privately printed. p. 19.

J.P. Wearing: 1976. The London Stage, 1890-1899. 2 vols.

J.P. Wearing: 1981. The London Stage, 1900-1909. 2 vols.

Allardyce Nicoll: A History of English Drama 1660-1900, vol. 5. (1959) Late Nineteenth Century Drama 1850-1900.

Kurt Ganzl: 1986. The British Musical Theatre. 2 vols.

S.J. Adair-Fitzgerald: 1924. The Story of the Savoy Opera.

Selwyn Tillett: 1987, in "Ruddigore: A Booklet to Commemorate the Centenary of the First Performance."

Cyril Rollins (pers. comm.)

Scores, programmes & libretti in the British Library, in the compilers' collections and in the possession of Victor Golding and Ian Bond.

License copies of libretti in the Lord Chamberlain's collection, now housed in the British Library, to the staff of which we extend grateful thanks.

The Theatre Museum, London.

According to F.W. Wilson, the Pierpont Morgan Library has no copies of printed libretti, scores or band parts of any of these pieces.

[†] This document is distributed in A4 format. American readers may want to reformat it for letter-size paper before printing.

DORA'S DREAM

First performed at the Royal Gallery of Illustration on 3 July 1873, with Fanny Holland and Arthur Cecil in the two parts. Performed again with the same cast on 5 May 1876 at the Princess's Theatre for Pauline Rita's benefit.

Opened 17th November 1877, Opera Comique (same night as *The Sorcerer*). Ran till 7 or 8 February 1878.

Words: Arthur Cecil.

Music: Alfred Cellier.

No printed libretto or vocal score traceable in British Library. License copy of libretto in Lord Chamberlain's collection, Add. MS. 53194, play no. A, Nov-Dec 1877. The text of this copy is handwritten and has been considerably amended, some lines and passages having been crossed out, and alterations and additions made in what looks remarkably like Gilbert's hand. Only dialogue is given, not the words of the songs, and in Cecil's original draft it was evidently not intended to be with music

Cast

Dora Leslie, a romantic young lady..... Giulia Warwick
 Fred Fancourt, her cousin, of the Stock ExchangeRichard Temple
 A voice outside, supposed to be Dora's father ...
 A servant's voice outside ...

[The servant's voice is identified as that of Jennie Sullivan in a programme reproduced in Leslie Baily]

The scene is a drawing room in a villa in Putney. Fred Fancourt comes wooing his cousin because he has a dream of the comfy, capable, dumpy little wife. Dora, on the other hand, has taken to literature, and declares that she will only marry a poet. They play charades in which Fred shows how impossible poets are to live with, and Dora shows how insufferable stockbrokers can be to their wives. Both dreams shattered, they agree to part, but eventually make it up and (presumably) they get married and live happily ever after. The most memorable line in the play is Fred's opinion of the perfect woman:

Order is a first-rate quality in a wife. I maintain that if a girl cannot be born with a silver spoon in her mouth, she ought to be born with a bunch of keys at her waist.

THE SPECTRE KNIGHT

Opened 9 February 1878, Opera Comique, as a companion piece to *The Sorcerer*. Ran until 23 March 1878. Performed again 28 May 1878 to 10 August 1878 as a companion piece to *H.M.S. Pinafore*.

Words: James Albery [1].

Music: Alfred Cellier.

No printed libretto traceable. Vocal score published by Metzler, copy in British Library at F.739. The vocal score contains a synopsis of the plot, but no dialogue.

License copy of the libretto in Lord Chamberlain's collection Add. MS. 53199, Play no. H, Jan–Feb 1878.

Cast

The Grand Duke Frederic Clifton
 The Lord Chamberlain Rutland Barrington
 1st lady in waiting Harriet Everard
 2nd lady in waiting Miss Muncey [2]
 Lady Viola..... Giulia Warwick
 The Spectre Knight..... Richard Temple

During the run of *The Sorcerer*, Barrington was replaced by F. Talbot, Muncey by Miss Hervey (possibly Rose Hervey) and Warwick by Laura Clement. When revived with *Pinafore*, the cast was Clifton, Talbot, Everard, Muncey, Clement and Temple. During the run, Muncey was replaced again by Hervey and Clement by Alice Burville.

Synopsis

The banished Grand Duke, with his daughter Viola and the remains of his court, live in a lonely glen where they try to keep up the semblance of former grandeur. Viola has known no other life, never seen another human being except those of their party, and is thus greatly delighted when the Duke's nephew Otho arrives on the scene disguised as a friar. Otho falls in love with his cousin at first sight, and having learned from her of the legend of the spectre knight who is supposed to haunt the glen, appears in the disguise of the ghost. He wins Viola's heart and finally introduces himself to her as Otho who has just overthrown the usurper of her father's throne. He promises that they can all go home again. The Duke consents to Otho's union with Viola, and all ends happily.

- [1] James Albery was an important playwright of the period, considered by Allardyce Nicoll to be second only to Gilbert. Albery's plays are collected in a two-volume edition, to be found in the British Library at 2303 f. 14; but *The Spectre Knight* seems to have been his only libretto for a musical piece.
- [2] Occasionally given as "Lisa Muncey." Probably Isabelle or Isabella Muncey, who played Hebe in the "rival" production of *H.M.S. Pinafore* for the Comedy-Opera Company, and later toured in the contralto roles for D'Oyly Carte.

TWO FLATS AND A SHARP

First produced at the Globe Theatre 17 December 1873

Words: C. Alfred Maltby.

Music said to be after Offenbach, but the copy in the British Library is without music.

Published by Lacy in 1874, copy in British Library at 2304.g.18.

Cast

Major Keye (Arthur – A flat) George Temple

Mrs. Major Keye (Eva – E flat) Linda Deitz

Mrs. Minor (B sharp) Maria Daly

Played on tour between 9 September and 7 December 1878 with cast: George Mudie, Florence Trevellyan and Madeleine Lucette.

Synopsis

Mr. Keye's mother-in-law lives with him and his wife. One night the Keyes have a lovers' quarrel due to a misunderstanding.

BREAKING THE SPELL

First produced at the Lyceum Theatre on 2 May 1870.

Words: H.B. Farnie, based on Offenbach's *Le Violoneau*.

No printed libretto in British Library. Vocal score published 1872 by J. Williams, copy in British Library at F 155/1.

Copy of libretto in Lord Chamberlain's collection. Add MS 53085, play no. L. The license copy is a printed edition of the score (containing also the full spoken dialogue) entitled *The Chelsea Pensioner*, the title altered in ink to *The Breaking of the Spell*, subsequently altered again to the final title by striking out the extra words.

Revived at the Gaiety for one matinee performance 6 April 1891 with the cast:

Old Matthew, a Chelsea Pensioner E.H. Haslem (bar)

Peter Bloom, a gardener Fred Wood (tenor)

Jenny Wood, Maid of the Inn Alice Aynsley Cook (sop)

Revived Garrick Theatre from 26 April to 13 May 1904 (18 performances) with the cast:

Old Matthew Arthur Chesney

Peter Bloom..... Henry Castleman
 Jenny Wood..... Alice de Lucie

Played on tour alternating with *Trial by Jury* as curtain raiser to *The Sorcerer* from 9 March to 10 August 1878.
 Cast: Furneaux Cook, Wilfred Esmond and Clara Jecks.

Synopsis

Peter has enlisted because he thinks Jenny does not love him. When he finds out that she does, both are in despair as to how to get his discharge. Jenny's godfather, Old Matthew, has a violin of which he is very fond and which Peter believes to be enchanted, as it seems to make him dance. The violin was given to Matthew by his father, who told him to break it if he was ever in despair and it would be worth 100 pounds. (By now you will have guessed that the money is hidden inside the violin, but this logic seems to have escaped the characters in the story!) Matthew has been congratulated by the Duke of Marlborough, who has promised to help him if ever he needs it. He now determines to go to the Barracks to ask the Duke (who is visiting) for Peter's release. In his absence Peter smashes the violin which he considers a devil, and Matthew, returning after finding the Duke has already departed, is just in time to find the money inside it. Peter is readily forgiven (rather surprisingly), Matthew promises to use the money to buy his discharge, and Peter promises to mend the violin with glue!

BEAUTIES ON THE BEACH

First produced at the Opera Comique on 25 May 1878.

A drawing room entertainment written, composed and performed by George Grossmith.

No copy of this listed in British Library catalogue. No copy of Vocal Score in British Library. The play is not listed by Allardyce Nicoll, was therefore probably not published, and may be totally lost.

Either preceded or followed *H.M.S. Pinafore* (sources differ) at the Opera Comique until 5 August 1878 and from 14 October to 5 or 14 December 1878.

Five Hamlets and *A Silver Wedding*, also Grossmith monologues, were apparently performed with *H.M.S. Pinafore* early in its run, the former terminating on 12 October 1878. We have no details of yet another of these; *Homburg, or Haunted by The Mikado*, which Grossmith performed after the first revival of *H.M.S. Pinafore* (1887-8).

CUPS AND SAUCERS

First produced in 1876 on tour as a vehicle for Grossmith and Florence Marryat. Performed from 5th or 12 (sources differ) August 1878 to 20 February 1880 at the Opera Comique as a curtain raiser to *H.M.S. Pinafore*.

Written and composed by George Grossmith (taken from *La Ceramique*).

Vocal Score (which includes full dialogue) published by Metzler, copy in British Library at F.155/13.

Cast

Mrs. Nankeen Worcester..... Emily Cross [1]
 General Deelah..... Richard Temple
 Jane, the maid..... Rose Hervey [2]

Later, in a programme reproduced in Adair-Fitzgerald, of no date but evidently after August 1879 [3], the cast was:

Mrs. Nankeen Worcester..... Emily Cross
 General Deelah..... Frank Thornton
 Jane..... Rose Hervey

A programme in the Theatre Museum dated 20 January 1880 [4] has Madge Stavart in place of Emily Cross.

Revived at the Globe Theatre 6 to 12 December 1890 for 6 performances, as curtain raiser to Richard Temple's production of Gounod's *The Mock Doctor*, with the cast:

Mrs. Nankeen Worcester..... Marie Deloitte
 General Deelah..... Joseph Wilson

Performed on tour 1883 with Mary Duggan, (Mr.) Evelyn Vernon and Mabel Vincent, and on tour March to December 1884, with Emma Gwynne, Evelyn Vernon and Mabel Vincent.

Synopsis

There is an understanding between Mrs. Worcester and General Deelah, each of whom has a collection of old china. However, it turns out that neither collection is quite what it is "cracked" up to be, and after an initial disappointment the two decide that they really do like each other better than their old china. They agree to live together and (presumably) get married.

- [1] Emily Cross created Ruth in *The Pirates of Penzance* owing to the illness of Harriet Everard. She is recorded as having played Little Buttercup during the month of May 1879. Rutland Barrington claims to have brought her to the notice of the D'Oyly Carte management at the time of *Pirates*, but the above facts make this seem unlikely; he may, however, have reminded the management that she would be a useful replacement for Miss Everard.
- [2] Jane, the character, neither sings nor speaks, and in the extant copy of the text does not even appear, being merely called to offstage. However, the early casting suggests that in the prepublication working text she probably did appear, and may even have had lines.
- [3] In the cast of *H.M.S. Pinafore* which programme is also reproduced by Adair-Fitzgerald, C. Ramsay is shown as Bob Beckett; he took over this role in August 1879, *vide* Rollins & Witts in their Second Supplement (p. 19). Temple was absent for some time during the run, including three weeks in October to November 1879 when he played in *The Lancashire Witches*.
- [4] Hand-dated with this date, but Low believes that some of the hand-dates on programmes in the Theatre Museum may not be accurate.

CONGENIAL SOULS

Said to have been first produced at Princess Theatre, Edinburgh, 3 October 1878, *vide* Nicoll, but see below.

Words: J.H. Ryley [1].

Music: after Offenbach (?)

Nicoll lists only this play under the author. Neither this, nor any other play by Ryley is in the British Library. No copy of the play in the Lord Chamberlain's collection.

Fide Cyril Rollins, played on tour between 9 September and 7 December 1878 with the cast: E. Wadmore [?error for Walter Wadmore], George Mudie, Florence Trevelyan, Madeleine Lucette and Kate Allwood. Ryley was also on this tour.

- [1] J.H. Ryley was a well-known actor of the time. He had toured briefly for D'Oyly Carte in 1878, and created General Stanley in the American premiere of *The Pirates of Penzance*. Staying temporarily in the U.S.A. he played the comic leads in a number of the G&S operas in the 1880s, then returning to England. He died on 28 July 1922, aged 81. We know of no other writings by him.

AFTER ALL

First performed at the Opera Comique from 16 or 23 December 1878 to 20 February 1880, as an afterpiece to *H.M.S. Pinafore* and was given on the famous night of the riots. It then accompanied the "Children's *Pinafore*" until 20 March 1880.

Words: Frank Desprez

Music: Alfred Cellier.

The piece contains only 4 songs, all of which were separately published (by Metzler) and are in the British Library. The libretto is not in the British Library (indeed there are hardly any libretti of Frank Desprez there) and no copy of it is in the Lord Chamberlain's collection. After writing unsuccessfully to a number of public libraries in Britain, Walters had come to the conclusion that the libretto had never been published and was certainly lost, then Victor Golding produced a copy of it, bound into an old volume of separately published plays.

Original Cast

Pennyfather..... Rutland Barrington
 Selworthy..... Richard Temple
 Maria Jessie Bond
 Offstage voice..... “J. Hervey” (*i.e.*, Jennie Sullivan, the composer’s cousin)

The offstage voice is not mentioned after the first few weeks or months of the run. Jessie Bond in her autobiography mentions her spoonerism “The missus is having such a cow with the rabman,” which comes from this piece.

On the programme illustrated between pages 38 and 39 of Adair-Fitzgerald (no date, but presumably after August 1879, *q.v.* under *Cups and Saucers*), *After All* is given as an after-piece (*Cups and Saucers* being the curtain raiser), with the following cast:

Pennyfather..... Frank Thornton
 Selworthy..... Richard Temple
 Maria Julia Gwynne

Julia Gwynne probably replaced Jessie Bond after July 1879 when the latter was on leave for 3 months and then went to America with the “Pirates” Company. George Temple later replaced Richard Temple (date not specified)

Revived at the Savoy 23 November 1895 to 4 March 1896 and 4 April to 8 August 1896 (a total of 198 performances) as companion-piece to *The Grand Duke* and the revivals of *The Mikado* which preceded and followed it. The cast was:

Pennyfather..... Charles Herbert Workman [1]
 Selworthy..... Jones Hewson
 Maria Emmie Owen [2]

Revived at the Haymarket Theatre for one matinee performance on 16 December 1895, with the cast:

Pennyfather..... Rutland Barrington
 Selworthy..... Jones Hewson
 Maria Emmie Owen

Revived at the Savoy 7 May to 16 June 1897 during the first revival of *The Yeomen of the Guard* for 35 performances:

Pennyfather..... Charles Herbert Workman
 Selworthy..... Jones Hewson
 Maria Beatrice Perry

It was the most durable of the supporting pieces, being performed on tour on numerous occasions. It is first recorded in 1879, with Richard Cummings, Michael Dwyer and Haidee Crofton, and was frequently played with *H.M.S. Pinafore* in the early days. It was revived on tour in 1898 with Buchanan Wake, Percy Carrington and Alice Pennington, again at Christmas 1898 (cast unknown), and again in 1908 with Allen Morris, Sydney Granville and Elsie Carey. The last performance we have so far traced was in Dublin on 20 April 1909, with Allen Morris, Fred Patrick and Godwynne Loraine. This makes it the last work by neither Gilbert nor Sullivan to be performed by the D’Oyly Carte Opera Company; unless one includes William Douglas Home’s short piece performed on the night of the *Trial by Jury* centenary, but we don’t!

Performed at the Gilbert and Sullivan Society, London, on 11 May 1994, with cast:

Selworthy..... Michael Walters
 Pennyfather..... Christopher Gutteridge
 The maid..... Melanie McRae

Synopsis

Selworthy returns from many years in the Americas to seek his youthful sweetheart Perdita, and calls upon his old pal Pennyfather only to discover that Perdita is now Mrs. Pennyfather. He is heartbroken, but on learning from his friend what a hen-pecking, overbearing and over-weight woman his sweetheart has now become, realises that he has had a lucky escape.

[1] Workman's Savoy debut is usually taken to be Ben Hashbaz in *The Grand Duke* (7 March 1896) but *After All* clearly preceded it.

[2] Emmie Owen created the Princess of Monte Carlo in *The Grand Duke*. Scott Fische, the Prince, recounted the story that he was frequently "ragged" by his friends for being out of favour with Gilbert, because he was not "on" till almost midnight. One would have assumed that the same applied to Miss Owen, but her presence in *After All* suggests otherwise.

NUMBER ONE ROUND THE CORNER

Farce by William Brough. First produced on 12 March 1854 at the Lyceum. Copy in Lord Chamberlain's collection, *fide* Nicoll.

Performed on tour September to December 1879 with Edward Clowes and Fred Billington in the cast. No other details.

IN THE SULKES

First produced at the Opera Comique 21 February 1880; revived 3 April 1880 to 2 April 1881 as a curtain raiser to *The Pirates of Penzance*, and again from 23 or 25 (sources differ) April to 2 May 1881 and from 11 to 14 October 1881 as a curtain raiser to *Patience*. It was also performed from 21 February to 20 March 1880 with the "Children's *Pinafore*."

Words: Frank Desprez.

Music: Alfred Cellier.

No trace of either printed libretto or vocal score in British Library.

Libretto in Lord Chamberlain's collection, Add. MS. 53231 Play no. 6 in Jan-Feb 1880.

Cast (1880)

Mr. James Liverby, a man of business.....	George Temple
Mrs. Georgina Liverby, his wife.....	Lilian La Rue
Joseph, a boy in buttons	Frank Thornton
One muta persona.....	?Ellen Shirley

Cast (1881, after the Pirates company returned from America)

Mr. Liverby	George Temple/W.H. Seymour
Mrs. Liverby.....	Julia Gwynne
Joseph.....	Frank Thornton

One of these cast changes occurred when the *Pirates of Penzance* company returned from New York, Gwynne replacing La Rue as Kate and Mrs. Liverby. When George Temple left at the end of the run of *Pirates of Penzance* Seymour took over Mr. Liverby.

Given on tour November to December 1879 (cast unknown) and in December 1879 with Lithgow James and "Miss Larnie" (?= Lilian La Rue). Also from March to December 1880 with cast: Mary Duggan, Edward Clowes, Horace Bolini; and from October 1880 to December 1881 with Clara Merivale (to March), Millie Vere (from March), W.T. Hemsley, (Louis Herbert, York, February 1881) and Albert James. On tour 1880-1882 with John le Hay (to August 1881), John Wilkinson (August to December 1881), Florence Harcourt, E[dgar] Johnson (to April) and Edgar Manning (from April)

Synopsis

Scene: A room in Mr. Liverby's house. Mr. and Mrs. Liverby have had a tiff, and Mr. Liverby is sulking and refusing to speak to his wife. Mrs. Liverby decides to make him jealous and writes a love-letter to herself, allegedly from a young man. Mr. Liverby finds a love-letter, but when he learns it was a joke he forgives her. However, the letter turns out not to be the one Mrs. Liverby had written, but another one written by a young man who has been hanging around the house for days trying to get an opportunity to speak to her. She is absolutely terrified, but her husband refuses to listen, thinking that this is another joke to try to make him lose his temper again, and he is determined to stay in a good humour. The young man eventually turns out to be Mr. Liverby's nephew who had been sacked from the firm in a moment of pique, and who has merely been trying to persuade Mrs. Liverby to put in a good word for him. Mr. Liverby agrees to reinstate his nephew, and all ends happily.

FOUR BY HONOURS

A musical absurdity, produced by D'Oyly Carte and toured during 1880. Believed to have been written by Ralph Horner and also to have been performed in Huddersfield, Bolton and Hanley in October and November 1879. No further details.

SIX AND SIX

Said to have been first produced at Hull on 9 August 1880, but this conflicts with other information, see below.

Words: B.T. Hughes.

Music: P.W. Halton.

No Vocal Score in British Library, nor does the catalogue list any work by the librettist. According to Nicoll he also wrote *Quits*, with music by John Crook.

Copy of libretto in Lord Chamberlain's collection, entitled *Six and Six When Suited*, Add.MS. 53237, play no. F. This gives B.T. Hughes's address as 137 Bridge Street, Birkenhead. Some sources cite him erroneously as T.B. Hughes.

On tour March to December 1880 as companion piece to both *Sorcerer* and *Pinafore* with cast:

Sisyphus Twister, proprietor of a matrimonial registry	Fred Billington
Digby Chicken, a serious young man	Sydney Price [1]
Tattenham Corner, a fast young man.....	Horace Bolini
Muriel Dalglish [2], "such a simple thing"	Mary Duggan
Matilda MacWhirter, a blue stocking.....	Annie Bernard
Julia Fitzsimons, Proprietess of a wine bar.....	A[nnie] Farqu[h]arson

[This cast is from a programme in Low's collection, when the company were in Liverpool 30 August to 4 September 1880].

John Truro probably took over from Billington.

On tour December 1880-1881 with cast: Mr. Hodges, J.Duncan Young, Edward Clowes, Miss Keeping, Lena Monmouth, Beatrice Grosvenor and Josephine Woodward.

Synopsis

Scene: an office. Twister runs a matrimonial agency; one day to him come singly, Julia in love with Digby, Digby in love with Matilda, Matilda in love with Tattenham and Tattenham in love with Maude [Muriel]. Each retreats to a closet when the next visitor arrives, and so hears everything that follows. Finally Maude arrives. Twister is so struck with her that he offers to marry her himself (? sounds familiar), and the others are so disillusioned with each other that they have no wish to get married.

A piece called *Matrimony; or, Six and Six When Suited*, first produced in Huddersfield 14 May 1883, an operetta by unknown author and composer, no copy in Lord Chamberlain's collection *vide* Allardyce Nicoll, is almost certainly the same work. It was performed on tour 1883, with cast: Geraldine St. Maur, Annie Bernard, Leonard Vincent, H. Browning and S. Price.

[1] Selwyn Tillet (*Ruddigore Centenary Booklet* p. 4) claims that Price first appeared by name at the Opera Comique in 1880 when *Six and Six* was added to *The Pirates of Penzance*, but this seems to be an error, as there is apparently no evidence that the piece was ever played at the Opera Comique. Price was probably a touring chorister until summoned to the Savoy in c.1885. He was on tour for most of 1880 with the 2nd London company. Correction made in *Sir Arthur Sullivan Society Magazine* no. 26, p. 14.

[2] Maude in the Lord Chamberlain edition.

UNCLE SAMUEL

First produced 3 May to 8 October 1881, as companion piece to *Patience*.

Words: Arthur Law.

Music: George Grossmith

This play is not listed by Allardyce Nicoll. Vocal Score published by Chappells, copy in British Library at F.1427 (published 1881), containing full libretto, dialogue and music.

Cast

Mr. Samuel Crow, an old bachelor.....	Frank Thornton
John Bird (alias Jack Sparrow).....	Arthur Law
Jenny Wren.....	Minna Louis
Margery Daw.....	Rosina Brandram

Performed on tour December 1887 to June 1888 as a companion piece to *H.M.S. Pinafore* with Kate Kavanagh as Jenny Wren, Ellen (?= Nellie) Wyatt as Margery Daw, George Willoughby as Bird and Frank Lynne as Crow.

Synopsis

Set in Mr. Samuel Crow's house on the Thames. Jack is his nephew whom he threw out of the house many years ago, and who (unbeknown to his uncle) has been brought up by the latter's friend Mr. Daw. Daw has just died, and has asked Crow to look after his frumpish daughter Marjorie. Crow lives with his niece Jenny, Jack's cousin with whom he is in love, but from whom he has concealed his true identity. He turns up *incognito* at his uncle's house to hatch a plot to gain his consent to the marriage. When Marjorie arrives Jenny mistakes her for a flame of Jack's. Eventually Crow in a rage at Jenny's determination to marry this unknown man, decides to leave all his money, not to her but to his nephew Jack whom he thinks he has not seen for many years. He is mortified on learning who this young man really is.

QUITE AN ADVENTURE

First produced in 1880, *vide* Rollins & Witts, but Ganzl, Nicoll and Wearing give 7 September 1881 at the Olympic Theatre as the date and venue of the first performance. Low's researches reveal that it was performed in Nottingham and Leicester in November 1880 (cast unknown). Revived on tour on a number of occasions, in London from 15 to 29 December 1894, with *The Chieftain* (later replaced by *Cox and Box*).

Words: Frank Desprez.

Music: Edward Solomon.

No printed libretto in British Library. Vocal score in British Library at H.1789.b.(26), published 1882 by Chappell; this contains music only, no dialogue. Copy of libretto in Lord Chamberlain's collection, Add.MS. 53239 Play no. L, filed Sept-Oct. 1880.

Performed on tour during November 1880 (Nottingham and Leicester) and possibly from October to December, cast not known. Performed on tour August to December 1881 with Edward P. Temple, Leonard Vincent and Jesse Smith. On tour 1882 with Charles Manners, John Wilkinson, Edgar Manning, and Florence Harcourt. On tour 1883 with A. Lorraine, R. Christian, Edgar Manning and Florence Harcourt. On tour August to December

1892, in 1893, and from November to December 1894 with *The Vicar of Bray*. The cast for this tour later appeared at the Savoy in the revival mentioned above:

Mr. Wallaby	Robert Rous
Mr. Fraser	Henri Delplanque
Policeman	Albert E. Rees
Mrs. Wallaby	Re Stephanie

When this company resumed its tour at Blackpool on Christmas Eve 1894, Re Stephanie returned to the touring company to play Winifred in *The Vicar of Bray*. Her part in *Quite an Adventure* was taken over by Beatrice Perry for the last week of the run. The gentlemen rejoined the touring company later, and they performed the piece again in February and March (possibly also in April). *Quite an Adventure* was also performed in Oldham in February 1895 (cast unknown).

Synopsis

Scene: a room in Mr. Wallaby's house in the outskirts of London. Mr. and Mrs. Wallaby have been out separately, the latter having been taken faint in town is assisted by Fraser, who drops his key down her neck to help revive her, and then puts her in a cab for home. Realising after she is on the way that she still has his front door key down her back and that he is therefore locked out, he follows her to her home to retrieve it. This accomplished, he realises that he has missed the last train home. Mrs. Wallaby therefore asks him to wait till her husband returns. Mr. Wallaby has forgotten his keys and so lets himself in by the window. He and Fraser meet, and each mistakes the other for a burglar. A policeman arrives and is about to arrest Mr. Wallaby when his wife comes back into the room to clear the matter up.

MOCK TURTLES

First produced Savoy Theatre 15 (or 17, accounts differ) November 1881 to 22 November 1882 as a curtain raiser to *Patience*, then from 26 November 1882 to 30 March 1883 with *Iolanthe*.

Words: Frank Desprez

Music: Joseph Eaton Fanning.

No printed libretto in British Library, but vocal score published by Chappells, copy in library at H.1918 (16), published 1882, contains full dialogue as well as music.

Cast

Mr. Wranglebury	Courtice Pounds [1]
Mrs. Wranglebury	Minna Louis/Rose Hervey
Mrs. Bowcher	Rosina Brandram
Jane (non singing)	Sybil Grey

Sometime during the first run Arthur Law replaced Pounds. When Law left, probably at the end of the run of *Patience*, Pounds resumed the part until he too left the Savoy in December 1882 to go on tour; then Eric Lewis took the part.

Played on tour from December 1881-1882 with cast: J.Duncan Young, Agnes Taylor, Beatrice Grosvenor and Ada Seaton. On tour 1882 with W.T. Hemsley, Misses Millner, Vincent and "Alma" [?=Annie] Bernard. On tour also 1882 with Leonard Vincent, Rita Presano, Clara Deveine, and Elsie Cameron. On tour 1883 with J.Duncan Young, Agnes Taylor, Annie James and Madge Evans. On tour Christmas 1883 – New Year 1884 (Bath—cast unknown). On tour April–May 1884 (Oldham—cast unknown). On tour July to December 1884 with Percy Charles, Misses Seaton and Webb.

Synopsis

Mr. and Mrs. Wranglebury quarrel like two tigers whenever they are together. Things come to a head when Mrs. Wranglebury's mother comes unexpectedly to stay. Mr. Wranglebury borrowed money from his mother-in-law many years ago to start his business, and is fearful that she may ask for it back. They pretend to be very amiable,

and discover that they really prefer being amiable to each other. When the servant Jane nearly spoils everything by telling the mother-in-law of the quarrels she is branded a liar and sacked on the spot.

[1] This was Courtice Pounds's first part. He had started as a chorister in *Patience*.

A PRIVATE WIRE

First produced 31 March 1883 to 1 January 1884 at the Savoy Theatre, as companion piece to *Iolanthe*.

Words: Frank Desprez and Arnold Felix.

Music: Percy Reeve.

No copy of printed libretto or vocal score in British Library. Libretto in Lord Chamberlain's collection. This indicates that the piece was licensed to be performed at the Avenue Theatre, and only Frank Desprez is credited as author.

Cast

Mrs. Frumpington.....	Rosina Brandram/Miss Twyman
Miss Rose Frumpington.....	Minna Louis/Rose Hervey
Napoleon Fitz-Stubbs.....	Eric Lewis
Phillip Fitz-Stubbs.....	Charles Rowan
Mary, the maid.....	Sybil Grey

Performed on tour March to July 1884 with Cast: Beatrice Grosvenor, Minna Rowley, Jesse Smith, F. (or H.) Browning; and also in the same year Freda Bevan, Lucy Carr-Shaw, William Martell and Leonard Roche appeared in it, but perhaps not at the same time.

Synopsis

The scene is two ground floor flats, a lady's and a gentleman's, separated by a street running up the middle of the stage from front to back. Phillip lives in one, Rose in the other. Phillip's father has forbidden the match and made his son promise not to see or write to Rose, but Phillip has had a telephone installed so that they can talk. The reason for the father's refusal is that he himself is planning to marry Rose's mother, though why this should be an objection is not explained. (Consanguinity creates no problem to the unions of Aline and Alexis and their parents in *The Sorcerer*). On visiting her daughter, Mrs. Frumpington finds the telephone, and hearing Phillip's voice, rather improbably mistakes it for the ghost of her late husband. Phillip mistakes her for Rose and a misunderstanding arises. All is eventually sorted out, Phillip and Rose are engaged, and the parents agree not to marry. The dialogue is very witty, but the plot stupidly implausible.

***JUST MY LUCK*¹**

First produced at the Lyceum Theatre 29 October 1877 where it ran for more than 100 performances. Revived on tour 1882. [*Fide* Nicoll another play by the same author with the same title was produced at the Olympic Theatre 1 May 1852].

A farce in one act by A. Maltby, not a musical piece. Published by French in 1878. British Library at 2304.h.3. Copy filed in the Lord Chamberlain's collection Oct-Nov 1877, Add. MS. 53193, Play no E.

Cast

Mr. Muffington Crumpets (retired baker).....	Edmund Lyons
Capt. Creditor Dunn (late Militia).....	Mr. Pinero [1]
Mike Periwinkle, a fisherman.....	Mr. Branscombe
Runemin, a policeman.....	Mr. Staff

¹ Since the publication of this pamphlet, it has been discovered that the piece toured by D'Oyly Carte's No. 1 *Pirates* Company was a "musical eccentricity" entitled *My Luck* by B. T. Hughes and William Robinson.

Mrs. Muffington Crumpets Mrs. St. John [2]
 Letitia, her daughter Miss Hall
 Matilda, the maid Miss Eva Morley

There is one (optional) song for Mr. Crumpets.

Performed on tour 1882 with W.T. Hemsley, Clarence J. Stanley, Fred A. Leon and E. Vincent.

Synopsis

The scene is Mr. Crumpets' house. Capt. Dunn loves Letitia and Mike loves Matilda. Mrs. Crumpets mistakes a note from Mike to Matilda as an assignation to elopement from her husband. Dunn, Crumpets and Periwinkle all mistake each other for burglars and an equally mistaken policeman adds to the melee. Confused? So were we!

[1] Presumably A.W. Pinero.

[2] Probably Florence St. John.

A SILENT WOMAN

A play without music by Thomas Hailes Lacy, said to be founded on *The Dumb Belle* by Bayle Bernard. Copy in British Library published 1851 at 11770.e.2. Edition of 1868 at 11791 ccc 4/35. [De Witt's Acting Plays].

First performed 17 August 1835, with the cast:

Marianne Sandford Lavinia Melville
 Mr. Sandford, her father Mr. Clifford
 Arthur Merton T.H. Lacy

Synopsis

Arthur Merton has returned from abroad to marry Marianne to whom he was long betrothed. Unfortunately he has heard false rumours that she never stops talking, and has written to her father saying how much he longs for that impossible thing, a silent woman. Outraged, Marianne determines to punish him, and gives out that she has had an accident and is deaf and dumb. After trying to communicate with her with great difficulty, Arthur wishes (out loud) that she could only hear and speak again. She then drops the act, and forgives him.

Performed on tour 1882 with W.T. Hemsley, Clarence J. Stanley and Josephine Findlay. On tour 1883, cast not known.

ROUND AND SQUARE

First produced 1885, exact date unascertained.

Words: Frank Desprez.

Music: Edward Solomon.

No printed libretto or vocal score in British Library. Play not listed in Allardyce Nicoll, and no copy of libretto in Lord Chamberlain's collection.

Performed on tour 1885 by two touring companies, casts unknown.

THE CARP

First performed at the Savoy Theatre 11 or 13 February 1886 to 19 January 1887, as companion piece to *The Mikado*. Revived as companion to *Ruddigore* from 21 February to 5 November 1887.

Words: Frank Desprez.

Music: Alfred Cellier.

No printed libretto or vocal score in British Library. Copy of libretto in Lord Chamberlain's collection, Add.MS. 53351, Play no. Q, Jan-Feb 1886.

Cast

Amandus.....	Charles Hildesley
Amanda	Josephine Findlay
Piscator.....	Eric Lewis

When Hildesley went on tour at the end of July 1886, his part was taken by John/Charles Wilbraham, who played it till the end of both runs. Findlay played her part till 20 September 1896 when Miss Lindsay took over for 3 days, to be succeeded in turn by Rose Hervey for the rest of the run of *The Mikado*. During the revival Misses Hervey and Lindsay shared the part. Eric Lewis left the company after *The Mikado* terminated and the part was taken over by J. M. Gordon, who had already deputised for Lewis when he “went on” as Ko-Ko.

Performed on tour Feb–June 1888 with Charles Hildesley, Aida Jenoure and Herbert Marchmont, and from July to December 1888 with Frank Holt, Rhoda Maitland and W. O. Jones.

Synopsis

There are three characters, Amandus (tenor), Amanda (soprano) and Piscator (basso-cantata). Five numbers are indicated in the libretto, a solo for each of the characters, a trio, and a duet for the tenor and soprano. The piece is set in a charming rural landscape, with a stream, rustic bridge etc. Piscator enters ready for a quiet day’s fishing, but is disturbed by Amandus bent on committing suicide by throwing himself into the river. This greatly upsets Piscator, who relates (at length) that he has spent his entire life trying to catch a particular carp in this part of the river. If Amandus goes and throws himself in he will disturb the carp, and put at an end a lifetime of work. Amandus tells Piscator of his love affair, but promises to wait till after 6.30 before drowning himself, for by that time the carp will have retired. Amanda now enters, she too is bent on committing suicide by throwing herself into the river, also for hopeless love. Piscator persuades her also to wait, and then goes off, having seen the carp nibble at his line further up the bank. Amandus and Amanda are left together, and in the course of conversation Amanda tells Amandus that she is proposing to drown herself, Amandus insists that he has already bespoken the pool for that purpose. It turns out that Amandus’s love is Clorinda, Amanda’s “dearest friend” — Amanda, needless to say, takes this opportunity to run down her friend in fine style, and finally shows Amandus a letter Clorinda has written her, in which she (Clorinda) gives a very unflattering picture of Amandus. The conversation continues, and Amanda learns that her love, Corydon, is Amandus’s best pal, and that he (Corydon) had given Amanda’s ring to Amandus to pay off a gambling debt. It appeared that Corydon had some equally unflattering things to say about Amanda. Needless to say, by this time both are cured of their former loves and newly in love with each other, so when Piscator returns, he finds that no one wishes to commit suicide after all.

MRS JARRAMIE’S GENIE

First performed at the Savoy on 14 February 1888.

Words: Frank Desprez.

Music: Alfred & François Cellier.

No copy of printed libretto or vocal score in British Library, and apparently no copy of libretto filed in Lord Chamberlain’s collection.

Cast

Mr. Harington Jarramie	Wallace Brownlow
Ernest Peppercorn	Charles Wilbraham [1]
Smithers, the butler.....	Charles Gilbert
Bill } Railway.....	Henry le Breton
Jim } Carmen.....	A. Medcalf
Mrs. Harington Jarramie.....	Madge Christo
Daphne, her daughter	Rose Hervey
Nixon, parlourmaid	Miss M. Russell
Ben-Zo-Leen, The Slave of the Lamp	John Wilkinson

The piece was first presented as a curtain raiser to the revival of *H.M.S. Pinafore* (which opened on 12 November 1887). It was subsequently presented as a curtain raiser to revivals of *The Pirates of Penzance* and *The Mikado* in 1888, and then with *The Yeomen of the Guard*. When the piece was performed with *Yeomen*, Brownlow was replaced by Mr. Gordon. Shortly after opening, Le Breton left the Savoy and was replaced by Mr. Smith. In August 1889, Wilkinson replaced George Grossmith as Jack Point and was replaced as the Genie by A. Medcalf. Bowden Haswell replaced Medcalf as Jim. Annie Bernard gave some appearances as Mrs. Jarramie and Nellie Lawrence as Daphne. Rollins (pers. comm.) gives the opening date of this revival as 2 September 1889 [erroneously, in Low's opinion] and notes W. R. Shirley in place of Wilbraham.

A cast given in a programme in the British Library, agrees with the first above, except that Mr. Jarramie is Mr. Gordon and Ernest is J. Wilbraham. The piece was due to start at 7.30, with *Yeomen* following at 8.20. The scene is the morning room of Mr. Jarramie's house, Harley Street, London. The programme indicates that of the musical numbers, nos. 1 & 2 are by François, and 3, 4 & 5 by Alfred. The programme (no date) is attached to the edition of the libretto of *Yeomen* at C132.g.53(7). It gives the original cast of the opera but without the 3rd and 4th *Yeomen*.

A programme of *The Pirates of Penzance*, hand-dated 30 May 1888 [2], has a note that on Saturday afternoons *Mrs Jarramie's Genie* will not be performed, but instead Mr. Grossmith will give his drawing room sketch entitled *Holiday Hall*.

[1] or J. Wilbraham, according to some sources.

[2] see note [4] to *Cups and Saucers*

CAPTAIN BILLY

First produced 23 September 1891 (per printed libretto), or 24 September (Nicoll). Wearing gives the former date, which is therefore probably correct. It ran for 98 performances as a curtain-raiser to *The Nautch Girl*, closing on 16 January 1892.

Words: Harry Greenbank.

Music: François Cellier.

Printed libretto in British Library at 906.i.10(2). Vocal Score published by Chappells, in British Library at F.158.b.(3) [1892].

Cast

Captain Billy, a pirate.....	Helier Lemaistre
Christopher Jolly	C.R. Rose
Samuel Chunk	Rudolph Lewis
Widow Jackson	Rosina Brandram
Polly, her daughter	Decima Moore

Decima Moore left the cast in November and was replaced by her sister Jessie Moore, and by Cissie Saumarez.

Revived Savoy Theatre as curtain-raiser to *The Vicar of Bray* from 1 February to 18 June 1892, total of 119 performances.

Cast

Captain Billy	Helier Lemaistre [1]
Christopher Jolly	C.R. Rose
Samuel Chunk	Rudolph Lewis
Widow Jackson	[Agnes] Scott [2]
Polly	Cissie Saumarez/Janet Watts/F[lorence] Easton [3]

Saumarez left at the end of February or the beginning of March and was replaced by Watts. Easton played from the end of May onwards.

Performed on tour 1892 with Albert E. Rees, Samuel Schofield, A[rthur W.] Fowles (to May), Henri Delplanque (May to December), Annie Bernard [4] and Emmie Owen. On tour 1895 with Percy Carrington, Arthur de Jong, Blanche Courtney and Nellie Wyatt.

A gramophone recording of this piece was made by an amateur group in the 1970s, but with the libretto considerably altered.

Synopsis

Captain Billy has been absent from his native village for many years, and, unbeknown to his relations, has had a very successful career as a pirate. A young foundling, Christopher Jolly, visits the village in an attempt to find his birth certificate and to this end examines the parish register. Billy chooses this day to return, and is recognised by his brother Samuel Chunk. Billy is reunited with his wife (who is quite put out to discover that she is not a widow after all), and Christopher Jolly discovers that he is Billy's nephew, whom the old scoundrel had "lost" in the Sahara desert many years before.

- [1] W.S. Laidlaw played a few performances as Captain Billy in May.
- [2] This lady appears to be given merely as Miss Scott, but Wearing has tentatively identified her as Agnes Scott. We are unable to confirm or deny this identification. The only Miss Scott mentioned by Rollins and Witts played the Duchess in *The Gondoliers* during June 1891, but her first name is not given. We think that it is probably the same person.
- [3] Given as F. Easton and identified by Wearing as Florence Easton. This seems likely to be correct, but it should be pointed out that the Florence Easton who appeared here and played in *Haddon Hall* and *Utopia Ltd* is not the same person as the famous Metropolitan Opera House soprano of that name.
- [4] The presence of Annie Bernard in this production is from Rollins (pers. comm.), but Low doubts that she was actually on this tour.

MR JERICHO

First produced at the Savoy Theatre from 18 or 24 March to 15 April 1893 as companion piece to *Haddon Hall*, and again from 3 June to 1 July 1893 as companion piece to *Jane Annie*, a total of 45 performances.

Words: Harry Greenbank.

Music: Ernest Ford.

No printed libretto in British Library. No Vocal Score in British Library, but two songs were published separately by Phillips and Page, copies in library at H.1798.k.(48) (47). Copy of libretto in Lord Chamberlain's collection. According to this, the original score consisted of 7 numbers; a song for Horace, a duet for Winifred and Horace, a trio for Winifred, Lady Bushey and Horace, a song for Jericho, a duet for Jericho and Lady Bushey, a quintette, and a finale also for all five characters. The above information is confirmed by a score recently found by Low.

Cast

Michael de Vere, Earl of Margate	George de Pledge/W.H. Leon
Horace Alexander de Vere, Viscount Margate.....	Bates Maddison/Sidwell Jones
Mr. Jericho	J. Bowden Haswell
Lady Bushe.....	Agnes Scott
Winifred	Florence Easton/Edith Farrow

Edith Farrow played Winifred in April when Easton was promoted to the role of Dorothy in *Haddon Hall*. The other two cast changes took effect at the reproduction with *Jane Annie*.

Synopsis

Scene: Clematis Cottage, near Kensal Green. Time: "present". As a result of squandering his money, the Earl is reduced to living in a cottage and doing his own gardening, while his son is forced to earn his living as a bus driver. One day he crashes his bus and returns home to tell his father, and they both grieve that poor Horace has little chance of winning the love of Winifred, daughter of Lady Bushey, who often rides in his bus. Right on cue, Winifred appears at the cottage, and Horace discovers that their love is mutual. They are interrupted in their

joyful duet by Lady Bushey, who is horrified that Winifred is in love with a “commoner,” and packs her daughter off home, leaving Horace in despair. Enter Mr. Jericho, a world-famous jam manufacturer. He is seeking a lady, and is engaged in conversation by Horace, who explains that his father is a great admirer of Jericho’s Jams. Jericho is prepared to pay generously for a testimonial that might help his advertising. The lady now arrives — it is Lady Bushey, this second love scene is interrupted by the return of Winifred, who is equally horrified. Horace returns at this moment, and Jericho backs up the romance of the young couple, but Lady Bushey is insistent that her daughter must marry a peer. At this point the Earl enters, and is immediately recognised by Jericho who offers him a substantial allowance in return for a testimonial. He offers Horace a partnership in the firm, so that he can afford to marry Winifred, and he and Lady Bushey also seal their pact.

WEATHER OR NO

Produced at the Savoy from 10 August 1896 to 17 February 1897 with *The Mikado*, and from 2 March to 24 April 1897 with *His Majesty*, a total of 209 performances. Nicoll gives 15 August 1896 as the date of the first performance, which seems to be an error [1].

Words: Adrian Ross and William Beach [2].

Music: Bertram Luard Selby.

Libretto in British Library at 906.i.9(10) Vocal score published by J. Williams, copy in British Library at F.689.c.(5) [1896].

Cast

She..... Emmie Owen/Beatrice Perry

He Scott Russell

Emmie Owen left the cast one week after opening, and was replaced by Beatrice Perry. Jessie Rose played the role for one performance on 31 October 1896.

This is a pretty little trifle about the two figures who come in and out of a weather house according to whether it is wet or dry, and so never manage to meet. There are five musical numbers, three duets and a solo for each.

[1] It may also have been the date of Beatrice Perry’s first performance.

[2] This appears to be Beach’s only libretto. He wrote one other play, *A Comedy of Trifles* (1899), neither is listed under his name in the British Library catalogue.

OLD SARAH

First produced at the Savoy Theatre 17 June 1897 and performed for a total of 252 performances, from 17 June to 31 July, and from 16 August to 20 November with *The Yeomen of the Guard*; from 10 December to 12 March 1898 with *The Grand Duchess of Gerolstein*; and from 22 or 23 March to 21 May 1898 with *The Gondoliers*.

Words: Harry Greenbank.

Music: François Cellier.

No libretto in British Library. Vocal Score, which includes full dialogue, published by J. Williams, copy in British Library at F.689.b.(4) [1898]

Cast

The Rt. Hon. Claude Newcastle, Chancellor of the Exchequer..... Jones Hewson

Archibald Jones, income tax collector..... Charles Childerstone

Simon, a smuggler..... Charles Herbert Workman

Margery, his daughter..... Jessie Rose

Old Sarah..... Louie Henri

Scott Russell took over from Childerstone December/January. When Workman left in December he was replaced first by Edwin Bryan, then by (?Iago Lewys and) Leonard Russell. Miss Murray appeared in the title role briefly at the end of February; the part was taken over by Jessie Pounds from March

Synopsis

Dullport is a very dreary seaside town out of season. Old Sarah, who has a sweetie stall, has only sold 2 ounces of acid drops and a pennyworth of mint rock in 7 weeks. Simon smuggles rum as the only way to make an (honest?) living. Because nobody has any money they all hate Archibald Jones, the Income Tax Collector, all that is except his sweetheart Margery. The chance arrival of Claude Newcastle puts the cat among the pigeons. By snooping about he discovers a lot of things about people's incomes. However when he snoops on Sarah she locks him in a bathing machine and threatens to drown him in the sea. He is, however, rescued by Archibald, forgives everybody, and all ends happily.

PRETTY POLLY

First produced at the Theatre Royal, Colchester, 26 April 1900, and at the Savoy Theatre 19 May to 28 June 1900 as a companion piece to *The Rose of Persia*, a total of 26 performances.

Words: Basil Hood.

Music: François Cellier.

No printed libretto or vocal score in British Library. According to Allardyce Nicoll there is a copy of the libretto in the Lord Chamberlain's collection, but I was unable to find any trace of it.

Cast

Charlie Brown Henry Lytton

Polly Grey Louie Pounds

Revived from 8 December 1900 to 22 January 1901 and from 4 February to 20 April 1901 as a companion piece to *Patience* (102 performances), with cast:

Charlie Brown Robert Evett

Polly Grey Louie Pounds

THE OUTPOST

Produced at the Savoy Theatre from 2 July to 3 November as a companion piece to *The Pirates of Penzance*, and from 8 or 10 November to 7 December 1900 as a companion piece to *Patience*, a total of 131 performances

Words: A.O'D. Bartholeyns.

Music: Hamilton Clarke.

The Outpost is an adaptation by Bartholeyns of *Der Vierjhrige Posten* by Theodor Krner. No copy of printed libretto or vocal score in British Library, but there is a copy of a fantasia for flute and piano, based on airs from the piece, suggesting that the vocal score may have been published. The piece is not listed by Allardyce Nicoll, and there appears to be no copy in the Lord Chamberlain's collection.

Cast

Walter H. Carlyle Pritchard

Henry Charles Childerstone

Karl W.H. Leon

Colonel Edwin Bryan

Captain Powis Pinder/ [J] Lewis Campion

Corporal Iago Lewis [Lewys]

Kate Lulu Evans/Nell Richardson

Campion only played from 30 July to 11 August while Pinder was substituting as the Pirate King. Nell Richardson probably only played while Evans was "off" from 27 August to 8 September.

Performed on tour from late 1901 (Rollins, pers. comm.) through 1902 as a companion piece to *The Pirates of Penzance*, *Patience* and *Iolanthe*, with cast: Fred G. Edgar, W.G. Lennox, E.A. White, R.A. Swinhoe, Fred

Drawater, Bernard Fisher, Edward L. Bishop and at various times Frank Robey, Norah Maguire, Florence Beech and Bessel Adams.

THE WILLOW PATTERN

First produced at the Savoy Theatre 14 November 1901, running for a total of 110 performances from 14 to 29 November and in a revised version, from 9 December to 29 March 1902.

Words: Basil Hood.

Music: Cecil Cook.

Printed libretto in British Library, at 11778.f.23(5). [1901]. Vocal Score published by Chappells, copy in British Library at F.690.j.(2) [1902].

Cast

Ah Mee, a maiden	Agnes Fraser
Hi-Ho, her lover	Powis Pinder
So-Hi, her father	Reginald Crompton
So-Lo, his friend.....	Robert Rous
Wee-Ping, a rich lady	Rosina Brandram
Ping-Pong	Walter Passmore
Tee-Thing, his grandmother	Jessie Pounds
Fee-Fi, a poor girl.....	Blanche Gaston-Murray
Fo-Fum, her lover	W.H. Leon

As *Ib and Little Christina* was shorter than *Iolanthe*, *The Willow Pattern* had to be condensed when it was revived with the latter opera. The cast was reduced to the following four characters:

Ah Mee.....	Agnes Fraser/Patience Seymour
Hi-Ho.....	Powis Pinder
So-Hi	Rudolph Lewis
Ping-Pong.....	Robert Rous

Synopsis

A quite clever elaboration of the familiar story of the willow pattern, but with the addition of some extra characters, notably a rogue Ping-Pong who helps to trick the father into allowing his daughter to marry her lover.

IB AND LITTLE CHRISTINA

First produced at the Savoy Theatre 14 November 1901 and ran until 29 November, a total of 16 performances. Although generally considered to be a full length piece in 3 acts, it is actually in 3 very short scenes, the whole play being no longer and probably marginally shorter than its companion piece, *The Willow Pattern*.

Words: Basil Hood.

Music: Franco Leoni.

Libretto published by Chappells, copy in British Library at 11778.f.23(4) [1901]. Copy of score in collection of Ian Bond.

Cast

Ib's father	Henry Lytton
Little Ib.....	Master Laurence Emery
Old Henrik, Christina's grandfather	H. Thorndike
Gipsy	Isabel Jay

Little Christina.....	Ela Q. May
Ib	Robert Evett
John	Powis Pinder
Christina	Louie Pounds

Synopsis

15 years elapse between Acts 1 & 2, and a further 7 between Acts 2 & 3 Act 1: Ib and his father are very poor and live alone, but their neighbours are Old Henrik and his granddaughter Christina. The two children are in love, and Ib is willing to sacrifice everything for her. An old gypsy woman gives him three wishing nuts.

Act 2: Ib's father is dead. The children are now grown up. Christina has fallen in love with a richer man. Broken-hearted but faithful, Ib gives her up.

Act 3: Marriage has brought no happiness to Christina who is now dead. The gypsy woman (most improbably) brings Christina's daughter (also called Christina) to Ib and they live happily together. Very twee, but quite moving.

Revived at Daly's Theatre from 11 to 13 January 1904, then transferred to Lyric Theatre from 19 January to 27 February or 5 March 1904, a total of 23 matinee performances. This production is not strictly within the scope of Savoy history, but the appearance in the cast of several singers associated with Gilbert and Sullivan, makes it of interest.

Cast

Ib's father	Ivor Foster
Old Henrik.....	Gordon Cleather
John	Charles Bennett
Ib	Ben Davies
Gipsy	Susan Strong
Christina	Edna Thornton
Little Christina.....	Ela Q. May
Little Ib.....	Louise Donste

The production of *Ib and Little Christina* at the Prince of Wales's Theatre from 15 May to 13 July 1900 (60 performances) had music by Arthur Bruhns. It was revived at Terry's Theatre from 19 January 1903. Revivals at Terry's on 27 January 1904 and the Adelphi on 21 September 1908 were probably with Bruhns's music, though I cannot find this actually stated.

BOB

First performed at His Majesty's Theatre, Walsall, 8 April 1903 and again at the Adelphi on 18 June for one matinee performance. Although the cast contained Savoyards, there appears to be no evidence that the piece was ever played at the Savoy.

Words: Cunningham Bridgeman.

Music: Franois Cellier.

Libretto published by J. Miles and Co., [1903], copy in British Library at 11779.f.76(6). No copy of Vocal Score in British Library.

Cast at Adelphi

Bob Berkeley.....	Strafford Moss
Mons. Sarsenet	Charles R. Walenn
Lady Mabel	Florence Burdett

Minnie Hill Mabel Burnege

The cast of this performance was that of The D'Oyly Carte "E" Company, who were playing in Clapham that week and obviously drove up to town for the afternoon. Played on tour 1903 with *The Pirates of Penzance* and *Iolanthe* with cast: Lulu Evans, Jessie Rose, Strafford Moss and G. Villiers Arnold. Also on tour 1903 with *H.M.S. Pinafore*, with cast: Charles Walenn, Henry Burnand (later Strafford Moss and ? H. B. Johnston), Florence Burdett and Mabel Burnege. On tour 1904 with *H.M.S. Pinafore*, *The Pirates of Penzance* and *Iolanthe*, with Jessie Rose, Mabel Burnege, Strafford Moss and G. Villiers Arnold (replaced by J. Stringer).

Synopsis

The scene is Mons. Sarsenet's showroom. His milliner, Minnie, is reminiscing over the wonderful time she had the previous night at the ball where she danced all evening with a young man known to her only as Bob. Mabel and Bob, who are engaged, arrive for a viewing of a dress which Bob has designed and which the shop is making for Mabel. Minnie and Bob meet, realise each other's identity and resolve to marry. Mabel, on learning from Mons. Sarsenet that Minnie is the lost daughter of an old military friend of her father, admits that she really loves another, and blesses the union of Bob and Minnie.

A WELSH SUNSET

First produced at the Savoy Theatre on 15 July 1908 and played with *H.M.S. Pinafore* and *The Pirates of Penzance* until 17 October, and from 2 December until 24 February 1909, a total of 85 intermittent performances.

Words: Frederic Fenn.

Music: Philip Michael Faraday.

No printed libretto in British Library.

Vocal Score, which gives full dialogue, published by Metzler, copy in British Library at F.690.v.(1). [1908].

Cast

Jenny Jones Beatrice Meredith
 Griffith David Strafford Moss
 Mrs. Jones Ethel Morrison
 Mary Fewlass } Mabel Graham
 Nancy Raine } village girls Beatrice Boarer
 Gwenny Davis } Bertha Lewis
 Owen Rhys } Leo Sheffield
 John Lloyd } Griffith's companions Sydney Granville
 Morgan Llewellyn } Allen Morris

In September, when Beatrice Meredith "went on" for Jessie Rose as Hebe in *H.M.S. Pinafore*, Lillias Engholm took over Jenny Jones. It seems that during the autumn H. Enes Blackmore and Ernest Leeman played some performances as Griffith David, Ellen Whyte as Mrs. Jones and Fred Patrick as Owen Rhys. When *A Welsh Sunset* was revived with *The Pirates of Penzance* in December, most of the original singers had resumed touring and the piece was largely recast:

Jenny Jones Mabel Gillender
 Griffith David Ernest Leeman
 Mrs. Jones Amy Royston
 Mary Fewlass Maggie Jarvis
 Nancy Raine Beatrice Boarer
 Gwenny Davis Adrienne Andean
 Owen Rhys Leo Sheffield

John Lloyd..... Frederick Hewett

Morgan Llewellyn Cecil Curtis

In the new year Beatrice Boarer and Leo Sheffield were replaced by Josset Legh and Otto Alexander respectively.

The score consists of two solos for Griffith, a solo for Jenny, a trio for the three men, and a chorus.

Synopsis

Jenny and Griffith are in love. Griffith has a great tenor voice and has been singing an audition for Covent Garden opera. It is evening, Jenny and her mother are waiting for the boys to come home, and are joined by the other village girls. Griffith has been successful, and when he arrives he tells Jenny of the wonderful rich and famous life that awaits her in London. But Jenny is dying (? of consumption) and expires in her lover's arms. Griffith realises that without her the rest of his career will be totally empty.

“What's the good of fame and money now? It was for her, and now I can give her nothing!”

Published by Michael Walters, at 5 Cambrian Road, Richmond, Surrey, England.