

WINCHESTER AMATEUR OPERATIC SOCIETY.

"THE PIRATES OF PENZANCE" AND "COX AND BOX."

OPERATIC WEEK.

In these days of intensive competition in the entertainment world it is no light undertaking in a provincial town to place before the public a series of performances lasting a week, each performance presenting exactly the same programme, and calling for practically a new audience which must exceed a certain limit to achieve any kind of financial success.

There is still, we imagine, only one type of English amateur stage entertainment holding out any hopes of fulfilling this demand, viz., that associated with the still magic names of Gilbert and Sullivan, and amateur societies throughout the length and breadth of the land are still keeping the immortal flag flying, although now facing competitive interests undreamt of in the earlier days of Savoy opera. Every town of average size in the kingdom now bristles at every corner almost with cinemas, super and otherwise, all presenting entertainment of a most varied nature, and, as a general rule, of very great popular appeal. The picture habit has grown to a phenomenal degree amongst all classes of the community, and it cannot be gainsaid that this growth is in a large measure due to the encroachment of the talkie film during the last year of two on the art of the legitimate theatre. The amazing development connected with film presentation of stage plays, comedies and farces, and the unquestioned success of such development, has introduced a factor of enormous importance into the life of the people, and this factor has naturally become a matter of tremendous moment to those who still seek to attract and hold a public by direct stage presentation of dramatic and other works. Opera in general has not yet wholly succumbed, for there are still intrinsic difficulties connected with adequate rendering of true vocal art by the mechanical interpretation of the talkie apparatus, but there can be little doubt that final capitulation is only a question of time, and a question which is being vigorously attacked by those attached to the research and art departments of the gross cinema companies. But the film-reaching tentacles of the works of Gilbert and Sullivan (though what may happen in the future it would be perhaps idle to speculate), and the Winchester Amateur Operatic Society is numbered amongst the many hundred societies of a like nature who are still bravely keeping the Gilbert and Sullivan flag flying, not at half-mast, but flaunting gaily in the sunny breeze of public approval, and seeking year by year to revive the ever-green memories of the famous collaborators by presenting the delightful operas conceived by their combined genius.

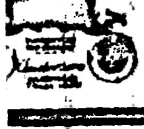
During the past week the Society has been staging very successfully one of the most popular of the series, "The Pirates of Penzance," to appreciative audiences at the Guildhall, each performance of the opera being preceded by a most amusing

Mr. Boyd, Mr. Wilcox and Mr. C. Stephens, the latter being the son of the late Charles Stephens, of Winchester. Mr. C. Stephens is a frequent visitor to Winchester still. The late Mr. O. Boyd's presentation of "Iolanthe," the military landlord, was a particularly successful one, for he was gifted with an exceptionally fine bass voice. These three Wintonians, of that day were also actively associated with the Gilbert and Sullivan operas produced at the Guildhall, notably "Patience" and "Iolanthe." "Cox and Box" was also produced at College many years ago. The operetta may be a mere trifle compared with the Savoy opera, but it is a very amusing one and due to a chance meeting between Bournard and Sullivan in 1868. Musical friends running an amateur theatrical show were short of material, and Bournard wanting to help and meeting Sullivan one day in the street, suggested a collaboration of some sort. Could they do something together, although no prospect of money could be looked for? Sullivan agreed to do this for no fee, a burlesque of J. Madison Morton's farce, "Cox and Cox" was adapted and set to music, and so great was the success that it was afterwards put on at the Adelphi Theatre on behalf of a fund organised by "Punch" for a deceased member of the staff. The famous artist, Du Maurier, took one of the parts, Sullivan performing all the music. "Cox and Box" is somewhat threadbare in texture as far as the story is concerned, but is redeemed in a large measure by the music of the famous composer. Its chief interest lies in the fact that it definitely turned Sullivan to the possibilities of light opera, with results that are now world-wide history. A second collaboration, "The Gondoliers," proved a dismal failure, but Sullivan had not met Gilbert.

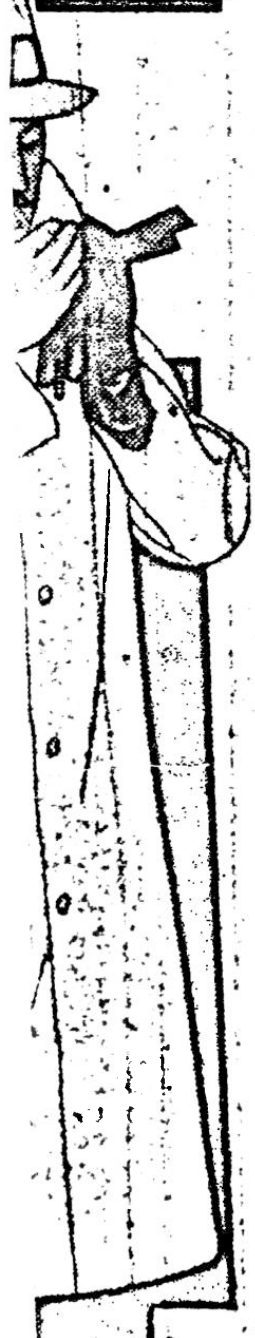
The story of "Cox and Box" has to do with a journeyman hatter and printer, whose work, one by day and the other by night, give an enterprising landlord the idea of letting the same bed-sitting room to both, an arrangement of course extravagant and nonsensical in everyday life, but theoretically possible, and only that. Bouncer, the landlord, however, gets away with it for a time, until the inevitable meeting takes place, and the humour of the piece is mainly concerned with what takes place afterwards. The setting for the piece is the bed-sitting room in Bouncer's house, and the cast was as follows:—

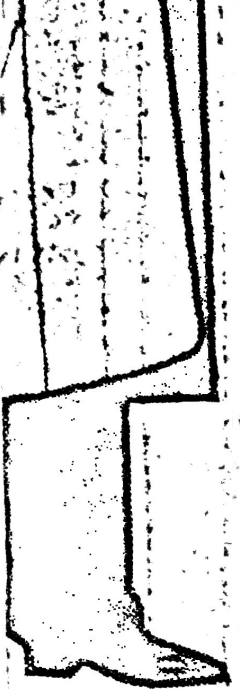
- Cox (a journeyman hatter) Herbert Hindle.
- Box (a journeyman printer) Frank Major.
- Bouncer (the landlord) Horace Taylor.

The scene opens with the indignant Cox complaining of the look of his coat and food in an aggravating fashion, and who is the mysterious man he is constantly meeting on the staircase? Bouncer breaks into his military song at frequent intervals, with its martial refrain, "Retaplan! Retaplan!" for he is an old Militia man. He looks forward with dread to the inevitable discovery of his artful room-letting. Cox departs to work and Box arrives with the usual heated altercation on the staircase between the two lodgers. The quaint old-fashioned dressing of the three characters adds, of course, much to the success of "Cox and Box." Box proceeds to look his rasher of bacon, and smelling "rather hezring" in his gridiron, flies into a temper. A most amusing lullaby, "Hush! is the bacon on the grid," is sung as he takes a nap in the cheese-looking curtain-covered box bed at the side of the room, while the rasher sizzles on the fire. After

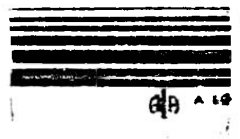


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During the past week the Society has been staging very successfully one of the most popular of the series, "The Pirates of Penzance," to appreciative audiences at the Guildhall, each performance of the opera being preceded by a most amusing little operetta, "Cox and Box," by Burnand and Sullivan, its inclusion being mainly due to the fact that "The Pirates of Penzance" is rather shorter than most of the Gilbert and Sullivan works. "The Pirates of Penzance" marked the inception of the Winchester Society in May, 1913, and its revival has been long overdue. The company is almost entirely new, only three of the original setting members taking part in the present revival, and one of the orchestra, while from an audience point of view it is more than likely that the majority of those who have attended throughout the week did not see its first presentation, for 20 years is a long gap. Those who do remember it will easily recall the extraordinary success of the Society's first venture into light opera and the depression made. Since then, but for the interval of the war, each year has been marked by continued success in the same direction, and the Society has now to its credit practically all the popular operas and revivals of several of them. It has also been the means of helping considerably many of the local deserving charities with contributions from its funds, and this desirable end is never lost sight of in connection with its annual effort to entertain the public.

The past week at the Guildhall has been marked by one very regrettable feature, that being the enforced absence of Dr. Malcolm Sargent, the Musical Director of the Society, owing to illness. Recovery from an operation most of necessity take some considerable time, and it had been realized that it would be practically impossible for him to be strong enough to fill his accustomed place as conductor, throughout the week. It was a great blow, for his presence and personality have for a number of years been a great asset to the Winchester Company, his prestige as a musician helping tremendously in maintaining for the Society the enthusiastic patronage and support of the public.

His interest in the Winchester Company is a matter of common knowledge, for he always looked forward to the Operable Week with the utmost keenness, and it was a great disappointment to him that he was unable to be at his accustomed post. But the Society found themselves very adequately served by Mr. Muir Matheson, a young musician recommended by Dr. Sargent, and one who soon proved his worth at the later rehearsals at the Awdry Rooms, and now during the present week at the Guildhall. Mr. Matheson conducted throughout the week and in excellent fashion, and shouldered the responsibility of steering the operable boat in the best Gilbert and Sullivan spirit. The local orchestra was augmented again this year by members of the Austral Orchestra

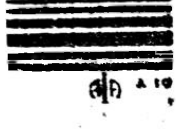
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"THE PIRATES OF PENZANCE."

The scenery had now to be entirely changed for the setting of the first Act of the Gilbert and Sullivan opera, and this was carried out as expeditiously as possible by Mr. R. Simpkins and his staff. The original launching of "The Pirates of Penzance" took place in the Fifth Avenue Theatre, New York, the first performance taking place the last day of the year 1879 in the nature of a full-dress rehearsal before a large audience. "H.M.S. Pinafore" had

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The Winchester Society is still happy in possessing Lord Northbrook as its President (and he was particularly interested in the production of "The Pirates"), and we give the names also of those actively associated with it in an official and executive capacity:—Producer and stage manager, Mr. Noel Hanbury, C.B.E.; musical director, Mr. Muir Mathieson; assistant stage manager and property master, Mr. L. W. Matthews; treasurer, Mr. S. Dickson; assistant treasurer, Mr. C. H. Dutton-Trenchard; co-secretaries, Miss Joan Whitman and Mr. J. E. Lavery; and accompanist, Miss Phyllis Cobb. The Committee are as follows:—Mr. Noel Hanbury (Chairman), Mr. A. Clements, Mr. J. W. Grimmetts, Mr. F. C. Chinnell, Mr. H. G. Croft, Mr. J. W. Elkins, Mr. R. Elkins, Mr. J. S. Johnston, Mr. J. T. Lavery, Mr.

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director, Mr. Muir Mathison; assistant
stage manager and property master, Mr. L.
W. Mathew; treasurer, Mr. K. Dickin
Shutt; assistant treasurer, Mr. C. H.
Dillon Trenchard; co-secretaries, Miss Joan
Whitman and Mr. J. T. Lavery; and
accompanist, Miss Primrose Cobb. The
Committee are as follows: -- Mr. Noel
Hanbury (Chairman), Mr. A. Clements, Mr.
J. W. Grimmett, Mr. F. C. Chisnell, Mr. H.
G. Croft, Mr. J. W. Elkins, Mr. R. Elkins,
Mr. J. S. Johnston, Mr. J. T. Lavery, Mr.
D. G. Lavery, Mr. E. Major, and Mr. L. W.
Matthews. Mr. H. G. Lavery, who has
been an active and keen member of the
Winchester Society for many years, was
prevented this year from taking part, hav-
ing recently been appointed on the staff at
Eton College. The scenic management was
again carried out very efficiently by Mr.
R. A. Simpkins and his staff.

The full-dress rehearsal was held on
Monday evening, this as usual being
attended by a large number of friends of
the Company, the condition for these
admission tickets being the booking of seats
at one or more of the public performances,
and the usual invitations were also issued
to the inmates of St. Cross, St. John's
Hospital and others. The hall was crowded,
and it included a large number of scholars
from the elementary schools, all thoroughly
enjoying the performance. The President
of the Society, Lord Northbrook, was also
present, and he also attended several of the
performances throughout the week.

By the courtesy of the Committee the
Press were invited to the first performance
on Tuesday evening, so that our report will
be made in reference to this. We may state
here and now that it was an excellent per-
formance in every way, and the first night
is really the real test night as far as the
company is concerned. But throughout the
week the same high standard was achieved,
and we understand, improved upon, and
to-night (Saturday) will see the concluding
show, to which a very large audience is
expected.

The College and Schools' performance
took place on Thursday evening at 6.30. The
house was filled and one of the best per-
formances of the series was given by the
society.

The Mayor and Mayoress of Winchester
(Councillor Lieut.-Col. and Mrs. Hew H.
Kiss) attended. The Pirates of Penzance
on Wednesday and Friday evenings. Their
party in the Mayor's Box on Wednesday
included the Mayor and Mayoress of South-
ampton (Councillor and Mrs. Fred Woolley),
the Deputy Mayor and Deputy Mayoress
of Winchester and Mrs. W. J. Landell, and
Mrs. Christopher Headline. On Friday
they were accompanied by Mr and Mrs.
W. P. Pinckney, Mr. and Mrs. W. E.
Claver and Miss May.

Sir Dean Giffrey and Lady Godfrey hope
to attend the final performance this even-
ing with a number of friends.

"COX AND BOX."

The arrival of "Cox and Box," the
humorous operetta by P. C. Burnand and
Kullback, was a welcome one, although its
first production at Winchester was long
years before the Operatic Society came into
existence in 1915. It must be nearly 40
years ago when this amusing musical
sketch was given at St. John's Rooms, the
characters of Cox, Box and Bouncer being
taken by three very clever amateurs, Mr.

Gilbert and Cellier in the copying.
Sullivan got to bed at 9 a.m. and was
again at 9 for a band rehearsal. Dur-
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ly ill and worn out, and yet a ceaseless stream
of melodious numbers flowed from
fertile pen in spite of this almost over-
whelming handicap. The protection of
English copyright was secured by a per-
formance arranged and given within
24 hours at Paignton, Devonshire. The re-
ception in New York was amazing, and
theatrical managers from all the principal
cities of the States telegraphed offers
for the production of "The Pirates" at their
own theatres. Sullivan himself regarded
the music of the opera as superior in every
way to "Pinafore," which it succeeded.
The dressing of the ladies' chorus took place
in New York by stop, while the "Policemen"
Chorus, marching on with bull's
eyes (lanterns all) lighted made a tremendous
effect. The American laws offered no security with
reference to author or composer. Music
printed from became common property, and
for this reason every note was kept
in manuscript form by Sullivan and carefully
collected and locked up after every
performance. Attempts to obtain
the music by nefarious means were carried
on ceaselessly, even to the extent
of placing expert musicians in
the audience to take down the themes as they
were played, in the hope of ultimately
piecing the entire music of the opera
together. "The Pirates" was eventually
produced in London at the Opera Comique
on April 8th, settling down into an
unbroken run of over 400 performances.

TUESDAY'S PERFORMANCE

After the playing of the infectious music
of the Overture the curtain rose on an
arresting scene of the pirates' lair on the
rugged coast of Cornwall, the pictures
and swarthy band of pirates being
covered, some seated at card and dice-
table, others drinking and jollifying, &c. Enter
the Pirate Lieutenant, dispensing
sherry all round from a large flask.
The scenery suggests a rocky cave, and
an attractive glimpse of the sea can be seen
in the background. It is a strikingly
very picturesque opening, for all are attired
in typical piratical fashion, cutlasses,
pistols sticking from each belt, dang-
ling earrings and crimson headgear complete
the picture. Indeed, a more bloodthirsty
looking gang of cutthroats on the stage
would be difficult to conceive. The
Perruquier had evidently gone all the way
for piratical effect, and had succeeded in
the Winchester men in the direct and
complete fashion. Sword slashes, bul-
ging eyes, unkempt hair, and in some cases
old-fashioned, drunk-soldier faces made
a picture extraordinarily arresting, and
the audience were much amused. The school
children at the performance, in fact,
a hearty and appreciative gasp when
the curtain rose. One of the pirate
characters was strongly suggestive of Ge-
orge Robey, but that was the only impersonation
we could successfully trace. Led by
the mighty Samuel in first-class style,
the lusty song they toast the health of
pirate apprentice Frederic, who that
day is out of his indentures. This opera
chorus, "Pour, oh-pour the pirate, show
us the atmosphere at once, and

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THE THEATRES OF PENZANCE "COX AND BOX."

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of intensive competition in the world it is no light thing for a provincial town to place a series of performances on each performance presenting the same programme, and calling a new audience which certain limits to achieve any success.

we imagine, only one type of stage entertainment, the hopes of fulfilling this at associated with the still Gilbert and Sullivan, and throughout the length of the land are still keeping the flag flying, although now the interests undreamt of in the days of Savvy opera. Every size in the kingdom now every corner almost with and otherwise, all present of a most varied nature, rule, of very great popularity picture habit has grown to a degree amongst all classes, and it cannot be gainsaid that growth is in a large measure the encroachment of the last year of two on the legitimate theatre. The movement connected with the stage plays, comedies and unquestioned success of the moment, has introduced a factor of importance into the life of the theatre. This factor has naturally led to a great deal of talk of tremendous moment to seek to attract and hold a large stage presentation of the best works. Opera in general has wholly succumbed, for there are insurmountable difficulties connected with the rendering of true vocal and dramatic interpretation of the best works, but there can be little doubt that capitulation is only a question of a question which is being asked by those attached to the drama and art departments of the companies. But the film has not yet embraced in its folds the works of Gilbert and Sullivan, though what may happen in the future will perhaps be better to speak of the Winchester Amateur

C. Boyd, Mr. Wilton and Mr. C. Stephens, the latter being the son of the late Dean Stephens, of Winchester. Mr. C. Stephens is a frequent visitor to Winchester still. The late Mr. O. Boyd's presentation of "Cox and Box" the military landlord, was a particularly successful one, for he was gifted with an exceptionally fine bass voice. These three Vintonians, of that day were also actively associated with the Gilbert and Sullivan operas produced at the Guildhall, notably "Patience" and "Iolanthe." "Cox and Box" was also produced at Collyer many years ago. The operetta may be a mere trifle compared with the Savoy operas, but it is a very amusing one and due to a chance meeting between Burnand and Sullivan in 1868. Musical friends running an amateur theatrical show were short of material, and Burnand wanting to help and meeting Sullivan one day in the street, suggested a collaboration of some sort. Could they do something together, although no prospect of money could be looked for? Sullivan agreed to do this for no fee, a burlesque of J. Madison Morton's farce, "Cox and Box" was adapted and set to music, and so great was the success that it was afterwards put on at the Adelphi Theatre on behalf of a fund organised by "Punch" for a deceased member of the staff. The famous artist, Du Maurier, took one of the parts, Sullivan performing the piano. "Cox and Box" is somewhat threadbare in texture as far as the story is concerned, but is redeemed in a large measure by the music of the famous composer. Its chief interest lies in the fact that it definitely turned Sullivan to the possibilities of light opera, with results that are now world-wide history. A second collaboration, "The Contrabandista," proved a dismal failure, but Sullivan had not met Gilbert.

The story of "Cox and Box" has to do with a journeyman hatter and printer, whose work, one by day and the other by night, give an enterprising landlord the idea of letting the same bed-sitting room to both, an arrangement of course extravagant and nonsensical in everyday life, but theoretically possible, and only that. Bouncer, the landlord, however, gets away with it for a time, until the inevitable meeting takes place, and the humour of the piece is mainly concerned with what takes place afterwards. The setting for the piece is the bed-sitting room in Bouncer's house, and the cast was as follows:-

Cox (a journeyman hatter), Herbert Hindle. Box (a journeyman printer), Frank Major. Bouncer (the landlord), Horace Taylor. The scene opens with the indignant Cox complaining of the loss of his coat and food in an aggravating fashion, and who is the mysterious man he is constantly meeting on the staircase? Bouncer breaks into his military song at frequent intervals, with its martial refrain, "Rataplan! Rataplan!

splendid fashion. Before further we give the complete cast of the opera:-

- Major-General Stanley, Herbe
The Pirate King, Frederic
Samuel (as Lieutenant), Frederic
Frederic (the Pirate Apprentice)
Bergant of Police, Horac
General Stanley's Daughter,
Mabel, Barbara
Edith, Dorothy
Kate,
Isabel,
Ruth (a Pirate Maid-of-all work)
Chorus of Pirates, Police, and Stanley's Daughters.
Pirates and Police-A. J. And Beckingham, A. Clements, J. W. Clarke, B. East, F. Eflency, A. Fin Grimmett, N. S. Goulding, N. Hal Hawkins, S. Johnston, J. T. Lave Medical, D. W. Maddock, W. A. C. R. L. Portsmouth, E. Paris Soloman, A. Slater, J. Smart, A. E. Whitworth, and C. Yates.

- General Stanley's Daughters-J. Bird, J. Bonham, M. Binstead, I. E. M. Crocker, D. H. East, W. E. Hennessy, E. Hale, L. Hill, V. Job Lavery, A. Major, A. M. Moor, E. Portsmouth, P. Eric Parish, N. Peit Thorne, I. Watts, B. Watkins, M. W. J. Whitman.

Act I.-A Rocky Beach on the Cornwall.

Act II.-A Ruined Chapel by me

The striking junior part of Se could be seen at once was capita by Frederic Chismell, his open being rendered with most appropriate and practical swagger. His ginge up was very funny. In the 1913 pr this part was excellently taken b Crosby. The part of Frederic w played by F. Major, this charact the one he made his operatic det 20 years ago at Winchester, and so fully. The Pirate King was enty Frederic Crocker, and here again a case of Samuel was found a e futed part. The King makes a figure in this opera, picturesque an ing, the remarkable headgear an inspiring flag and crossbones all to create an instant impression. F news that he is leaving the gang u his apprenticeship was due to a starts the story rolling and it falls the pirate maid-of-work, one of the most humorous creations, to fill details. And details which could only from such a fertile brain as C we should imagine. She was th nurserymaid, and mistaking th instructions, had bound him to a instead of to a pilot, the words b alike causing the error. From this ing source then springs the whole cannot with mirth-provoking plot, a telling of the story was in entirely hands of the

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sively keeping the Gilbert
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nd week that Society has
y successfully one of the
the series, "The Pirates
> appreciative audiences at
each performance of the
ceded by a most amusing
"Cox and Box," by Bur-
livan, its inclusion being
the fact that "The Pirates"
r than most of the Gilbert
works. "The Pirates" of-
ked the inception of the
y in May, 1913, and its
n long overdue. The com-
entirely new, only three of
ing members taking part in
val, and one of the orches-
an audience point of view
likely that the majority of
attended throughout the
e its first presentation, for
long gap. Those who do
ill easily recall the extra-
s of the Society's first ven-
opera and the impression
en, but for the interval of
year has been marked by
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food in an aggravating fashion, and who is
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ing on the staircase? Bouncer breaks into
his military song at frequent intervals, with
its martial refrain, "Rataplan! Rataplan!"
for he is an old Militia man. He looks
forward with dread to the inevitable dis-
covery of his artful room-letting. Cox
departs to work and Box arrives, with the
usual heated altercation on the staircase
between the two lodgers. The quaint old-
fashioned dressing of the three characters
adds, of course, much to the success of
"Cox and Box." Box proceeds to cook his
rasher of bacon, and smelling "red-
bering" on his gridiron, flies into
temper. A most amusing lullaby, "Hushed
is this bacon on the grid," is sung as he
takes a nap in the chaise-looking curtain-
covered box bed at the side of the room,
while the rasher sizzles on the fire. And
now the hilarious Cox arrives, being
granted an unexpected holiday, and ex-
presses his delight in a most amusing
dance and song, "My Master is punctual"
the latter which includes some rather
terrible Burnand puns. He sights the bacon
and indignantly renounces it to cook his
chop. Leaving the room Box wakes up,
rushes to the gridiron and stuns the mutton
chop through the window in a rage, the
succulent morsel landing on a passer-by's
head! The same thing happens to Box's
bacon rasher when discovered by the fra-
Cox! The inevitable meeting then takes
place and both F. Major and Herbert
Hindle were excellent in this scene.
Bouncer is dragged into the fray. The two
nearly come to blows, but decide to sing
instead, and very amusing was the
burlesque duet serenade "The Buttercup."
Box accompanying with a mock concertina
and Cox a guitar, a hilarious travesty of
Italian opera style. The romantic widow,
"Penelope Ann," comes to light, and the
frenzied suicide scene described and sung
by Box, with melodramatic sideplay by
Cox, caused the heartiest laughter. Each
presents the widow to the other, but the
situation is saved by Bouncer, who dis-
covers the letter from the lady announcing
her marriage to Knox, and so a tragedy is
averted. The musical sketch closes by both
falling into one another's arms, the absence
of a strawberry mark on Cox's left arm
revealing their relationship as long lost
brothers - a rather Gilbertian note of
humour this. All three celebrate the settle-
ment of the business in a merry song and
dance, "My hand upon it" and the song
stirring "Rataplan! Rataplan!" choral
number as a climax. A very amusing little
operetta, excellently staged and acted, the
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ing source then springs the whole e-
vague and truth-provoking plot, and
telling of the story was in entirely cap-
hands. Verena Carse as "Ruth"
delightfully convincing, her introduc-
song "When Frederic was a little
being sung with all her usual artistry
expression. It was clearly evident
here was a part which would be a
full emphasis, and so indeed it
particularly in the later scene with
King and Frederic. Ruth's costume
make-up was unusually picture-
Frederic's threat that from henceforth
is out to exterminate all the fellow-men
of his gang, strange to say, reduces it
all to terra, another topsyturvy twist
Gilbert's humour. He also is the revela-
that "orphans" are secreted as far as
pirates are concerned with much co-
quent loss of trade. Frederic's jibe
"Every ship they capture is man-
entirely by orphans" strikes home to the
pirate heart, and the tears flow again. It
proves a thorn in the flesh for she ple-
to be allowed to go with Frederic and
pirates willingly hand her over. I
Frederic's not seen, and the scene wh-
the middle-aged maid-of-all-work is torn
from one to the other is richly humor-
The King nobly gives her up and Frede-
as nobly returns her, all helped out
appropriate and amusing business by t-
thwarting pirates. More witty dialog-
between Ruth and her charge entertains
audience for the former in a charm-
ecological way proclaims her own charm.
"You will find me a wife of a thousand
and is soon reminded that a wife of
would be more than ample. The libretto
ingenious and clever, in parts extr-
ordinarily witty, and reveals Gilbert
amazing gifts in the writing of humorous
dialogue. Most enjoyable is the fine pira-
song, "Oh better far to live and die, and
these brave black flag I fly!" by the King
Frederic Crocker's best vocal effort in the
opera, and excellently sung. Freder-
catches a glimpse of approaching visito-
to the cave, a bevy of beautiful maiden
and so struck is he with their great char-
that he turns and sends Ruth with scorp-
for describing herself as beautiful. A
dramatic duet between the two ends with
Ruth being summarily and tearfully dis-
upped. (The visitors are Major-General
Stanley's daughters, who in entranc-
crinoline costumes and poke bonnets con-
every imaginable colour and shade con-
tripping ion to biting music, "Climbin'
over rocky mountains," preceded by thre-
of the most delectable and charming—Edith
(Barbara Whitman), Kate (Dorothy
Gardner), and Isabel (Audrey Gard).
was a delightful picture, full of movement
and colour, bewilderingly so, and there
must have been many in the audience who
wondered how the difficulties connect-

the Guildhall has been a regrettable feature. The absence of Mr. Mathieson, the Musical Director, on account of illness. Recovery must of necessity take time, and it had been said he practically could be strong enough to fill the conductor through a great blow, for his ability have for a number of years been a great asset to the Winchester. His prestige as a conductor is so tremendously in maintenance of the enthusiasm of the public.

The Winchester Company has shown knowledge, for he turned toward to the Operatic Society with most keenness; and it is a tribute to him that he has returned to his accustomed post. He has advised themselves very adequately. Mr. Muir Mathieson, a well-known name, recommended by Dr. Muir, who soon proved his worth during the present week.

Mr. Mathieson conducted the week and in extended shouldered the responsibility of the operatic boat and Sullivan spirit. The Operatic Society augmented again this week of the Astral Orchestra combining to make a most successful week to the satisfaction of both operas.

Mr. Mathieson is still happy in Northbrook as its President, particularly interested in "The Pirates", and also of those actively engaged in an official and executive capacity and stage management. C.B.E.; musical director, Mr. Mathieson; assistant property master, Mr. L. Dickson; treasurer, Mr. N. Dickson; secretaries, Miss Joan and Miss J. T. Laverty; and Miss Primrose Cobb. The following follows:— Mr. Noel, Mr. A. Clements, Mr. F. C. Chisnell, Mr. H. W. Elkins, Mr. R. Elkins, Mr. J. T. Laverty, Mr. E. Major, and Mr. I. W. G. Laverty, who has been seen member of the Operatic Society for many years, was appointed on the staff at the scenic management was carried out very efficiently by Mr. Muir.

The rehearsal was held on Monday, this as usual being a large number of friends of the Operatic Society being the booking of seats for the public performances. Invitations were also issued from St. Cross, St. John's, and a large number of scholars.

her marriage to Knox, and so a tragedy is averted. The musical sketch closes by both falling into one another's arms, the absence of a strawberry mark on Cox's left arm revealing their relationship as long lost brothers — a rather Gilbertian note of humour this. All three celebrate the settlement of the business in a merry song as a finale, "My hand upon it" and the soft stirring "Rataplani Rataplani" choral number as a climax. A very amusing little operetta, excellently staged and acted, the musical numbers being particularly enjoyable. The three operatic members played up to one another in a convincing and amusing fashion, especially in the burlesque scenes. Horace Taylor and F. Major gave the audience some very attractive bass and tenor musical numbers, and Herbert Hindell a great deal of entertaining comedy. It formed an appetizing curtain-raiser to the main opera, the orchestral accompaniment adding much to the enjoyment.

"THE PIRATES OF PENZANCE."

The scenery had now to be entirely changed for the setting of the first Act of the Gilbert and Sullivan opera, and this was carried out as expeditiously as possible by Mr. R. Simpkins and his staff. The original launching of "The Pirates of Penzance" took place in the Fifth Avenue Theatre, New York, the first performance taking place the last day of the year 1879 in the nature of a full-dress rehearsal before a large audience. "H.M.S. Pinafore" had just been taken off, both Gilbert and Sullivan being in New York in consequence of the wholesale pirating of their operas. A greater part of the music was written by Sullivan at his hotel with amazing speed and ceaseless energy, night after night finding him working away and on to the early hours of each morning until 5 or 6 a.m. The overture was actually finished after the first performance with the assistance of Gilbert and Cellier in the copying, and Sullivan got to bed at 9 a.m. and was up again at 9 for a band rehearsal. During most of the time of composing the music of "The Pirates" Sullivan was wretchedly ill and worn out, and yet a ceaseless stream of melodious numbers flowed from his fertile pen in spite of this almost overwhelming handicap. The protection of the English copyright was secured by a performance arranged and given within 24 hours at Paignton, Devonshire. The reception in New York was amazing, and theatrical managers from all the principal cities of the States telegraphed offers for the production of "The Pirates" at their own theatres. Sullivan himself regarded the music of the opera as superior in every way to "Pinafore," which it succeeded. The dressing of the ladies' chorus took New York by storm, while the "Policemen's Chorus" marching on with bullseye lanterns all lighted made a tremendous hit. The American laws offered no security whatever to author or composer. Music in printed form became common property, and for this reason every note was kept in manuscript form by Sullivan and carefully collected and locked up after each performance. Attempts to obtain the music by nefarious means were carried

and so struck is he with their gratitude that he turns and reads Ruth's for describing herself as beautiful dramatic duet between the two, Ruth being summarily and tearfully missed. The visitors are Major Stanley's daughters, who in their crinoline costumes and poke bonnets every imaginable colour and shape tripping on to lilted music, "Over rocky mountains," preceded by the most delectable and charming (Barbara Whitwam), Kate Gardeney, and Isabel (Audrey G. was a delightful picture, full of colour and colour, bewilderingly so, and must have been many in the audience wondered how the difficulties of with exits and entrances were carried off. Edith (Barbara Whitwam)—and how she looked in her crinoline and bonnet—sang prettily, "Let us give the measure," then a verse (Dorothy Gardeney) in pleasing "Far away from toil and care," followed by the whole chorus of voices in a really funny prelude for paddling, &c. These three in ground made a really charming But Frederic appears from his hiding and all is confusion, especially reveals that he is "a pirate!" In his appeal, which is remarkably they all spurn him, and, of course, full music. But a laggard sister, arrives on the scene, the most beautiful of the lot and she takes Frederic's heart at one swoop. Her cynical suspicions that she would not have suddenly susceptible but for Frederic so unusually handsome. "Mabel" given to Phyllis Spire to interpret, opening recitative and song. "Poor thing one" makes the severest demand a singer's vocal technique. It is the most exacting solos in Gilbert and Sullivan opera, and Phyllis Spire a special note of praise for the way she tackled its technical difficulties. The song, and its delightfully fitting comic opera by Gilbert and Sullivan moments of real dramatic significance, tender appeal quite divorced from the business, and these occur in all the Miss Spire has done excellent work for the Society in former years, and Mabel gave her another opportunity to show her usefulness. Grouped Edith the sisters take counsel and to "talk about the weather" which love-making is building up. B. weather ear of each is picking up endearments possible, and this scene full of honour and charm. The current of chorus in rapid quick-fire "How beautifully blue the sky," is Gilbert's cleverest burlesques of the ready "weather topic" and every pointed how. Frederic warns them of danger, but too late for the whole erupts with terrific yells, mixed screams from the girls, appear on the and the prizes are sorted out one by one. It is a splendid capture, and the audience is jubilant. Surely these fair damsels are not ornamental too! They one and all in a monster wedding ceremony in the

year from taking part, have been appointed on the staff at The scenic management was carried out very efficiently by Mr. [Name] and his staff.

A rehearsal was held on [Date], this as usual being a large number of friends of the condition for these [Name] being the booking of seats of the public performances, invitations were also issued of St. Cross, St. John's [Name] others. The hall was crowded, a large number of scholars [Name] primary schools, all thoroughly [Name] performance. The President [Name] Lord Northbrook, was also [Name] also attended several of the [Name] throughout the week.

At the request of the Committee the [Name] invited to the first performance [Name] evening, so that our report will [Name] reference to this. We may state [Name] that it was an excellent per- [Name] very way, and the first night [Name] real test night as far as the [Name] concerned. But throughout the [Name] high standard was achieved, [Name] understand, improved upon, and [Name] (Friday) will see the concluding [Name] with a very large audience is [Name] and Schools' performance [Name] Thursday evening at 6.30. The [Name] led and one of the best per- [Name] the series was given by the [Name]

[Name] and Mayress of Winchester [Name] Capt. and Mrs. Hew II. [Name] at "The Pirates of Penzance" [Name] on Thursday and Friday evenings. Their [Name] Mayor's Box on Wednesday [Name] Mayor and Mayress of South- [Name] merrill and Mrs. Fred Woolley, [Name] Mayor and Deputy-Mayors [Name] and Mrs. W. J. Lansdell, and [Name] Mather Heselline. On Friday [Name] accompanied by Mr and Mrs. [Name] Mackay, Mr. and Mrs. W. E. [Name] Miss May.

[Name] and Lady Godfrey hope [Name] final performance this even- [Name] number of friends.

"COX AND BOX."

The [Name] of "Cox and Box," the [Name] operetta by P. C. Burnand and [Name] was a welcome one, although its [Name] earlier at Winchester was long [Name] the Operatic Society came into [Name] in 1913. It must be nearly 40 [Name] when this amusing musical [Name] given at St. John's Rooms, the [Name] of Cox, Box and Bouncer being [Name] three very clever amateurs, Mr.

own theatres. Sullivan himself regarded the music of the opera as superior in every way to "Pinafore," which it succeeded. The dressing of the ladies' chorus took New York by storm, while the "Policemen's Chorus" marching on with bullseye lanterns all lighted made a tremendous hit. The American laws offered no security whatever to author or composer. Music in printed form became common property, and for this reason every note was kept in manuscript form by Sullivan and carefully collected and locked up after each performance. Attempts to obtain the music by nefarious means, were carried on ceaselessly, even to the extent of placing expert musicians in the audience to take down the themes as they were played, in the hope of ultimately piecing the entire music of the opera together. "The Pirates" was eventually produced in London at the Opera Comique on April 8th, settling down into an unbroken run of over 400 performances.

TUESDAY'S PERFORMANCE.

After the playing of the infectious music of the overture the curtain rose on the arresting scene of the pirates' lair on the rugged coast of Cornwall, the picturesque and swarthy band of pirates being discovered, some seated at card and dice playing, others drinking and jolling, &c. Samuel, the Pirate Lieutenant, dispensing pirate cherry all round from a large flask. The scenery suggests a rocky cave, and an attractive glimpse of the sea can be caught in the background. It is a striking and very picturesque opening, for all are attired in typical piratical fashion, cutlasses and pistols sticking from each belt, dangling earrings and crimson headgear completing the picture. Indeed, a more bloodthirsty-looking gang of cutthroats on the stage it would be difficult to conceive. The burlesque had evidently gone all the way for piratical effect, and had succeeded with the Winchester men in the direct and most complete fashion. Sword slashes, black eyes, unkempt hair, and in some cases real old-fashioned, drink-soaked faces made up a picture extraordinarily arresting, and the audience were much amused. The school-children at the performance, in fact, gave a hearty and appreciative gasp when the curtain rose. One of the pirate band indeed was strongly suggestive of George Robey, but that was the only impersonation we could successfully trace. Led by the mighty Samuel in first-class style, with lusty song, they toast the health of the pirate apprentice Frederic, who that day is out of his indentures. This opening chorus, "Pour, oh pour the pirate cherry" sets the atmosphere at once, and in

undearments possible, and this full of honour and charm. The current of chorus in rapid quick. How beautifully blue the sky, Gilbert's cleverest burlesques ready "weather topic" and ev- pointed how. Frederic warns the danger, but too late, for the wh- pirates, with terrific yells, a screams from the girls, appear and the prizes are sorted out. It is a splendid capture, and a joyous jubilation. Surely these fair- not ordians too! They one and a monster-wedding ceremony future and smack their piratical great gusto. But Mabel sings as all. "Father is a Major-Gen- as in all operas, he appears. of time, some of Gilbert's mo- characters, Herbert Hindell lo- such a Major-General, a resplend- in his smart uniform, his bre- with medals, with monocle and pipe, and his diction in the d- amusing patter song. "I am smollet," was very clear and de- of a soldier candidly confesses. knowledge of the most obtruse- pliated sciences and an ig- military tactics on a par with a hummer—the song is another Gilbert's remarkable gifts in p- The amusing dialogue also wh- with the Pirate King is very Major-General saving the si- claiming to be an "orphan," r- the pirates' disgust. The inge- plications arising from "or- "often" may be somewhat thre- there could be no doubt that it- amusing to listen to. General S- tearful emphasis, pleads for family of girls (and it certainly satisfying family to rear) and King releasing they are one ar- honorary pirates, a most Gib- tion of the difficulty. The me- the pirates was another amu- business in this scene. The lo- work introduced, "Hail Poetry," able for its incongruity. Hymn- pirates is the Gilbert twist of humour, and all, or most of contain similar incongruities. In the story of the opera seems to moment entirely cut in two, the masked singing is extremely be- Sullivan's music is delightful be- All now seems satisfactorily be- touch of drama is provided by who bursts in and makes a la- Frederic, "Oh, master, hear o- do explore you!" But she is aga- and the final climax sees the p-

SER FOR THE SOUTH AND WEST OF ENGLAND, SAT

com and Mr. C. Stephens, the son of the late Wm. C. Stephens, Mr. C. Stephens or to Winchester still. The presentation of Bounce's Laird, was a particularly or he was gifted with a bass voice. These three at day were also active in the Gilbert and Sullivan Club at the Guildhall, and "Iolanthe." It was also produced at Collyer. The operetta may be compared with the Savoy operas, amusing one and due to a between Bernard and Musical friends running a theatrical show were short of money wanting to help and one day in the street, collaboration of some sort, something together, although they could be looked for to do this for no fee. A Madison Morton's farce, was adapted and set to music. The success that was put on at the Adelphi of a fund organised by a deceased member of the musical artist, Du Maurier, took to Sullivan performing at "Cox and Box" is somewhat as far as the story is is reflected in a later music of the famous comedy of interest lies in the fact by turned Sullivan to the light opera, with results world-wide history. A second "The Contrabandista," proved a success, but Sullivan had not yet

"Cox and Box" has to be a human matter and printed, one by day and the other by an enterprising landlord the the same best-sitting room arrangement of course and nonsensical in everyday life, the landlord, however, gets for a time, until the inevitable place, and the humour of the is concerned with what takes place. The setting for the picture room in Bounce's house, was as follows:-

Herbert Hindell (The Pirate King)
 Frederick Crocker (Samuel (as Lieutenant))
 Frederick Chismell (Frederic (the Pirate Apprentice))
 Frank Major (Sergeant of Police)
 Horace Taylor (General Stanley's Daughters)
 Phyllis Spiro (Mabel)
 Barbara Whitehead (Edith)
 Dorothy Gardener (Kate)
 Audrey Gard (Isabel)
 Verena Carso (Ruth (a Pirate Maid-of-all-work))

Chorus of Pirates, Police, and General Stanley's Daughters.

Pirates and Police—A. J. Anderson, W. Beckingham, A. Clements, J. W. Care, M. P. Clarke, B. East, F. Effeny, A. Finch, J. W. Grimmett, N. S. Goulding, N. Haken, R. C. Hawkins, S. Johnston, J. T. Lavery, A. F. Medley, D. W. Maddock, W. A. Nicholls, C. R. L. Portsmouth, E. Parish, E. E. Solomon, A. Slater, J. Smart, A. E. Wade, E. Whitworth, and C. Yates.

General Stanley's Daughters—J. Alcock, A. Bird, J. Bouham, M. Binstoud, I. Barnes, E. M. Crocker, D. H. East, W. Edwards, I. Hennessy, E. Hale, L. Hill, V. Johnston, N. Lavery, A. Major, A. M. Mood, E. Owton, C. Portsmouth, P. Eric-Parish, N. Perkins, D. J. Thorne, I. Watts, B. Watkins, M. Wotton, and J. Whitwam.

splendid fashion. Before proceeding further we give the complete cast for the opera:-

Major-General Stanley... Herbert Hindell
 The Pirate King... Frederick Crocker
 Samuel (as Lieutenant)... Frederick Chismell
 Frederic (the Pirate Apprentice)
 Sergeant of Police... Frank Major
 General Stanley's Daughters... Horace Taylor
 Mabel... Phyllis Spiro
 Edith... Barbara Whitehead
 Kate... Dorothy Gardener
 Isabel... Audrey Gard
 Ruth (a Pirate Maid-of-all-work)... Verena Carso

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Act I.—A Rocky Beach on the Coast of Cornwall.

Act II.—A Ruined Chapel by moonlight.

The striking junior part of Samuel could be seen at once was capably filled by Frederick Chismell, his opening song being rendered with most appropriate spirit and practical swagger. His ginger make-up was very funny. In the 1913 production this part was excellently taken by A. J. Crosby. The part of Frederic was again played by F. Major, this character being the one he made his operatic debut with 20 years ago at Winchester, and so successfully. The Pirate King was entrusted to Frederick Crocker, and here again as in the case of Samuel was found a capably-filled part. The King makes a striking figure in this opera, picturesque and arresting, the remarkable headgear and awe-inspiring flag and crossbones all helping to create an instant impression. Frederic's news that he is leaving the gang and that his apprenticeship was due to an error starts the story rolling and it falls to Ruth the pirate maid-of-work, one of Gilbert's most humorous creations, to fill in the details. And details which could emanate only from such a fertile brain as Gilbert's we should imagine. She was the lad's nursemaid, and mistaking parental instructions, had bound him to a pirate instead of to a pilot, the words being to a like causing the error. From this amusing source then springs the whole extravagant and mirth-provoking plot, and the

into a wild dance of delight, the company singing together the ensemble music of "Pray observe magnanimity we display to Jack-an-ally! The curtain then drops. Excellent first act, remarkable for its life and movement, and picturesque in last degree. All the principals have given delightful entertainment, while chorus members, pirates and daughters sang with the greatest verve and spirit.

ACT II.

The setting for the second and closing act depicts a complete ruined chapel by moonlight, and effective scene it was. Gen. Stanley discovered sitting pensively, surrounded his sympathetic daughters. Though a soldier, he is blessed or cursed, conscience, and he is full of remorse his abominable falsehood with the chorus number, "Oh dry the falling tear," by the girls was very touching and also Mabel's solo, "Dear P. The General fears he has brought down the family scutcheon, but Frederic assures him and at once calls for the police, who are to wipe the purple face of the earth.

The entry of these, led by their amusing sergeant Horace Taylor, provided a real note of comedy. A parade round before the admiring General Stanley's daughters was very far all were anything but dignified. line up, and the sergeant's song, "The foeman bares his steel," is an the running accompaniment from men "Tarantara! Tarantara!" an ordinarily amusing musical. Gilbert's own explanation, was "Tarantara" was a tallman to serve police's courage up to the striking when faced by danger. Even when robbers approach a recourse to Tar in pianissimo had the desired effect choice of Horace Taylor for the leader eminently suitable, an abundance of and a resonant bass voice suited the admirably. Mabel soon makes the shiver when she holds forth with mistaken zeal, "Go to death and glory," which joined in by the whole Edith's like manner. All extremely funny, and was situated by the burrowing of some of the force, especially dwarf member lined up against a He tickled the audience much although it was all very irreverent police dignity. The make-up of policeman was most laughable, while haunting in the breeze in all directions. The irascible old General constantly them to go to battle, but they hedging, and well they might. A oath at last sets them moving, and leave for the fray. This scene was

the landlord, however, gets it for a time, until the inevitable place, and the humour of the is chiefly concerned with what takes wards. The setting for the piece sitting room in Bouncer's house, was as follows:—

(rneyman batter). Herbert Hindell (urnerman singer). Frank Major (be landlord). Horace Taylor (e opens with the indignant Cox of the loss of his coat and aggravating fashion, and who is ous man he is constantly me- staircase! Bouncer breaks into song at frequent intervals, with refrain, "Rataplan! Rataplan!" an old Milika man. He looks with dread to the inevitable, do his artful room-letting. Cox work and Box arrives, with the ted alteration on the staircase to two lodgers. The quaint old ceasing of the three characters course, much to the success of "Box." Box proceeds to cook his Bacon, and smelling "red on his gridiron, Dies into a most amusing lullaby, "Hushed on the rod," is sung as he ap in the chest-looking curtain-ox bed at the side of the roof-rasher sizzles on the fire. And hilarious Cox arrives, being an unexpected holiday, and ex- his delight in a most amusing song, "My Master is punctual," r which includes some rather armand puns. He sights the bacon mainly removes it to cook his the gridiron and status the muffled the window in a rage, the morsel landing on a passer-by e same thing happens to Box's her when discovered by the irate ne inevitable meeting then takes ed both F. Major and Herbert were excellent in this scene. is dragged into the fray. The two ue to blows, but decide to sing a- and very amusing was the dant serenade "The Buttercup," uplying with a mock concertina a guitar, a hilarious travesty of pera style. The romantic widow, "Ant," comes to light, and the suicide scene described and sung with melodramatic sideplay of seal the heartiest laughter. Each the widow to the other, but the is saved by Bouncer, who dis- e letter from the lady announcing age to Knox, and so a tragedy is The musical sketch closes by both uts see another's arms, the absence wberry mark on Cox's left arm e their relationship as long lost — a rather Gilbertian note of this. All three celebrate the settle- the business in a merry song ab- My hand upon it" and the song "Rataplan! Rataplan!" chora as a climax. A very amusing little excellently staged and acted, the numbers being particularly enjoy- one three operatic numbers played one another in a convincing and fashion, especially in the e scenes. Horace Taylor and F. gave the audience some very e bass and tenor musical numbers, rbert Hindell a great deal of enter- comedy. It formed an appetizing course to the main opera, the

inspiring flag and crossbones all helping to create an instant impression. Frederic's news that he is leaving the gang and that his apprenticeship was due to an error starts the story rolling and it falls to Ruth the pirate maid-of-work, one of Gilbert's most humorous creations, to fill in the details. And details which could emanate only from such a fertile brain as Gilbert's we should imagine. She was the lad's nurserymaid, and mistaking parental instructions, had bound him to a pirate instead of to a pilot, the words being so alike causing the error. From this amusing source then springs the whole extravagant and mirth-provoking plot, and the telling of the story was in entirely capable hands. Verena Carse as "Ruth" was delightfully convincing, her introductory song "When Frederic was a little lad" being sung with all her usual artistry and expression. It was clearly evident that here was a part which would be given full emphasis, and so indeed it was, particularly in the later scene with the King and Frederic. Ruth's costume and make-up was unusually picturesque. Frederic's threat that from henceforth he is out to exterminate all the fellow-members of his gang, strange to say, reduces them all to tears, another topsyturvy twist of Gilbert's humour. So also is the revelation that "orphans" are sacred as far as the pirates are concerned with much consequent loss of trade. Frederic's jibe that "Every ship they capture is named entirely by orphans" strikes home to every pirate heart, and the tears flow again. Ruth proves it then in the flesh for she pleads to be allowed to go with Frederic and the pirates willingly hand her over. But Frederic's not keen, and the scene where the middle-aged maid-of-all-work is tossed from one to the other is richly humorous. The king nobly gives her up and Frederic as nobly returns her, all helped out by appropriate and amusing business by the swarthy pirates. More witty dialogue between Ruth and her charge entertains the audience for the former in a charming, egotistical way proclaims her own charms. "You will find me a wife of a thousand," and is soon reminded that a wife of 47 would be more than ample. The libretto is ingenious and clever, in parts extraordinarily witty, and reveals Gilbert's amazing gifts in the writing of humorous dialogue. Most enjoyable is the fine pirate song, "Oh better far to live and die, under the brave black flag I fly" by the King. Frederic Crocker's best vocal effort in the opera, and excellently sung. Frederic catches a glimpse of approaching visitors to the cave, a bevy of beautiful maidens, and so struck is he with their great charm that he turns and tends Ruth with scorn for describing herself as beautiful. A fine dramatic duet between the two ends with Ruth being summarily and tearfully dismissed. The visitors are Major-General Stanley's daughters, who in entrancing ermine costumes and poke bonnets of every imaginable colour and shade come tripping on to lilting music, "Climbing over rocky mountains," preceded by three of the most delectable and charming—Edith (Barbara Whitman), Kate (Dorothy Gardner), and Isabel (Audrey Gard). It was a delightful picture, full of movement and colour, bewilderingly so, and there must have been many in the audience who wondered how the difficulties connected with exits and entrances were overcome. Edith (Barbara Whitman)—and how charming she looked in her ermine and quaint leopard-spots—said prettily, "Let us each treat

mistakenly. "Go to death and glory," and joined in by the Edith in like manner. All of lanny, and accentuated by the acting of some of the force, especially a dwarf member lined up against He tickled the audience and although it was all very irreverent police dignity. The make-up, policeman was most laughable, strutting in the breeze in all directions. The irascible old General constant them to go to battle, but after hedging, and well they might, a oath at last sets them moving, a leave for the fray. This scene a long laugh. Frederic, about to be covered by the pistols of the King and Ruth, and then follows the run in one of the most striking music- bers of this or of any opera. Fred- born in leap-year on the 29th of Fe- and, according to piratical reck- is only five and a quarter. Amazin- metic but unanswerable, and F- from a stern sense of duty accep- logic. The great laughing "Parado- is practically the outstanding number of the opera, and the three splendid rendering of it. The of almost overwhelming, and Verena soared to great heights in this. Under the same stress of logic, the Major-General's duplicity, and a attack is planned by the King Tremorden Castle to arrange the another declamatory trio, "Away, my heart's on fire!" bringing glo- house. Mabel is made acquainted is about to happen by her lover, a beautiful duet, "Ah! Leave me, pine alone," was one of the gems of the opera, as it invariably is. dauntly police again appear to instructions, and the audience are to the diverting and well-known a felon's not engaged in his employ- by the sergeant and the running- mentality of the men. This was a number and full of fun, the bus- being extremely comical. Their singing is abruptly terminated by pirates approach, and the police a scatter to the nearest rocks to bid in full view of everyone. The swarm on, Samuel dealing out the implements to merry lilt of music, entrance of the old Major-General in moonlit ruins eases a hasty retreat. General's entry was very amusing, in- ing down and sleeping ear, and a lighted candle. Herbert Hindell, looked very funny, and soon he is by the entire crowd of girls, all in attractive night attire and with a glimmering in the draughty old ruin. Major-General's musical number was did comedy. They shout an amusing chorus, in moment all is changed, for the pirates appear, the General is captured all looks lost. The police spring a foe but with dire results, for they struck down. But the tables are into a moral victory for the brave stables, the whole of the pirates at the sound of Queen Victoria's ha- A Gilbertian climax is provided by announcing that the whole gang of throats are peers" who have gone. An extraordinary finale to a capital and an ending which must of be low some of its point at the present. The most amusing note of the whole

by Bouncer, who dis- from the lady announcing Knox, and so a tragedy musical sketch closes by both another's arms, the absence mark on Cox's left arm relationship as long lost rather Gilbertian note of All three celebrate the settle business in a merry song and upon it" and the sop' "Ratapan!" chora climax. A very amusing little gently staged and acted, the ers being, particularly enjoy ee operatic members played another in a convincing and nes. Horace Taylor and F. the audience some very and tenor musical numbers, Hindell a great deal of enter- y. It formed an appetising to the main opera, the companion adding much to t.

PIRATES OF PENZANCE.

ry had now to be entirely he setting of the first Act of d Sullivan opera, and this was s expeditiously as possible by ins and his staff. The original "The Pirates of Penzance" n the Fifth Avenue Theatre, the first performance taking a day of the year 1879 in the full-dress rehearsal before a ce. "H.M.S. Pinafore" had taken off, both Gilbert and in New York in consequence ade pirating of their operas. rt of the music was written by his hotel with amazing speed energy, night after night hnd-king away and on to the early ch morning until 5 or 6 a.m. e was actually finished after the nance with the assistance of Cellier in the copying, &c. to bed at 3 a.m. and was up for a band rehearsal. During e time of composing the music "Pirates" Sullivan was wretchedly a out, and yet a ceaseless stream us numbers flowed from his in spite of this almost over- handicap. The protection of the yrright was secured by a per- arranged and given within 24 ington, Devonshire. The recep- New York was amazing, and managers from all the principal States telegraphed offers for tion of "The Pirates" as their ce. Sullivan himself regarded of the opera as superior in every "Pinafore," which it succeeded. ng of the ladies' chorus took New storm, while the "Policemen's" marching on with bullseye lighted made a tremendous hit. cap laws offered no security what- author or composer. Music in run became common property, and reason every note was kept in form by Sullivan and carefully and locked up after each ce. Attempts to obtain the nefarious means, were carried lessly, even to the extent ay expert musicians in the to take down the themes as they

catches a glimpse of approaching visitors to the cave, a boy of beautiful maidens, and so struck is he with their great charms that he turns and rends Ruth with scorn for describing herself as beautiful. A fine dramatic duet between the two ends with Ruth being summarily and tearfully dismissed. The visitors are Major-General Stanley's daughters, who in entrancing ermine costumes and poke bonnets of every imaginable colour and shade come tripping on to lilting music. "Climbing over rocky mountains," preceded by three of the most delectable and charming—Edith (Barbara Whitwam), Kate (Dorothy Gardener), and Isabel (Audrey Gara). It was a delightful picture, full of movement and colour, bewilderingly so, and there must have been many in the audience who wondered how the difficulties connected with exits and entrances were overcome. Edith (Barbara Whitwam)—and how charming she looked in her ermine and quaint bonnet—sang prettily, "Let us gaily tread the measure," then a verse by Kate (Dorothy Gardener) in pleasing contralto. "Far away from toil and care," supported by the whole chorus of voices in the refrain, followed by the really funny preparations for paddling, &c. These three in the foreground made a really charming picture. But Frederic appears from his hiding place, and all is confusion, especially when he reveals that he is "a pirate!" In spite of his appeal, which is remarkably two-edged, they all spurn him, and, of course, to tumultuous music. But a laggard sister, "Mabel," arrives on the scene, the most bewitching of the lot, and she takes Frederic to her heart at one swoop. Her cynical sisters are suspicious that she would not have been so suddenly susceptible but for Frederic being so unusually handsome. "Mabel" was given to Phyllis Spire to interpret, and the opening recitative and song, "Poor wandering one" makes the severest demands on a singer's vocal technique. It is one of the most exacting solos in Gilbert and Sullivan opera, and Phyllis Spire deserves a special note of praise for the courageous way she tackled its technical difficulties. The song, and its delightfully fitting music, is an illustration of the introduction into comic opera by Gilbert and Sullivan of moments of real dramatic significance and tender appeal quite divorced from the comic business, and these occur in all the operas. Miss Spire has done excellent work for the Society in former years, and the part of Mabel gave her another opportunity to show her usefulness. Grouped around Edith the sisters take counsel and decide to "talk about the weather" while the love-making is building up. But the weather ear of each is picking up all the endearments possible, and this scene was full of honour and charm. The under-current of chorus in rapid quick-fire time, "How beautifully blue the sky," is one of Gilbert's cleverest burlesques of the ever-ready "weather topic" and every whit as pointed now. Frederic warns them of their danger, but too late, for the whole gang of pirates, with terrific yells, mixed with screams from the girls, appear on the scene and the prizes are sorted out one apiece. It is a splendid capture, and the pirates are jubilant. Surely these fair damsels are not orphans too! They one and all foresee a monster wedding ceremony in the near future and smack their piratical lips with great gusto. But Mabel springs a surprise on all. "Father is a Major-General," and

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The curtain rang down to long tinned applause from the audien was thoroughly deserved. On the of the curtain a number of bouquets were handed up to the principals. It was again a evening's entertainment by the Chester Society, and one for everyone deserves the heartiest Mr. Noel Haggarty, as producer & manager has once again given the undiluted pleasure, and he is entitled to hearty congratulations. The ing of the opera was markedly b and the enthusiasm of everyone stage to give of their best was marked feature. Mr. Muir H proved a very worthy deput. Dr. Malcolm Sargent, and although one missed the customary figure lutter in the rostrum, it was a intense satisfaction that he had be to send one who proved himself capable of wielding the baton of Society, and helping it achieve. A message of sympathy and good was sent, we understand, by Mr. H on behalf of the whole of the men the Society to Dr. Sargent on T together with a gift of flowers, this timed to reach him a few moments the rising of the curtain on the first performance that evening. Dr. Sargent telegraphed to Mr. Harbury an "So grateful for the flowers! A affectionate good wishes to you, your duceor, principals, chorus, and you Success to you all." Amongst other grams on Tuesday was one from latter (Dicky): "Best wishes to successful and enjoyable show." latter, it will be remembered, was the Society's most gifted member took a number of principal part marked success. In regard to opera, cordial thanks are due to L. W. Mathews for the very valuable put in by him as assistant stage m and property manager, and the two Secretaries, Mr. J. T. Lavery and Joan Whitwam, for all their labours weeks before and during the opera. It was a pleasure also to note that were able to help in the actual opera Mr. Reg. Elkins, one of the k

arranged and given... Paignton, Devonshire. The reception in New York was amazing, and managers from all the principal theatres telegraphed offers for production of "The Pirates" at their theatres. Sullivan himself regarded the opera as superior in every way to "Pinafore," which it succeeded. The singing of the ladies' chorus took New York by storm, while the "Policemen's" marching on with bullseye all lighted made a tremendous hit. The comic laws offered no security whatever, and the author or composer. Music in the opera became common property, and for every note was kept in the original form by Sullivan and carefully guarded and locked up after each performance. Attempts to obtain the libretto by nefarious means, were carried out ceaselessly, even to the extent of employing expert musicians in the opera to take down the themes as they were played, in the hope of ultimately obtaining the entire music of the opera to produce "The Pirates" was eventually produced in London at the Opera Comique, 51 St. Martin's Lane, settling down into an average run of over 400 performances.

TUESDAY'S PERFORMANCE

The playing of the infectious music of the overture the curtain rose on the scene of the pirates' lair on the coast of Cornwall, the picturesque party band of pirates being dispersed, some seated at card and dice tables drinking and holding, &c. Samuel, the rate lieutenant, dispensing pirate all round from a large flask. The scene suggests a rocky cave, and an ever glimpse of the sea can be caught in the background. It is a striking and picturesque opening, for all are attired in local piratical fashion, cutlasses and pistols sticking from each belt, dangling and crimson badgegear completing the picture. Indeed, a more bloodthirsty gang of cutthroats on the stage it would be difficult to conceive. The music had evidently gone all the way to the heart, and had succeeded with the inchoate men in the direct and most effective fashion. Sword slashes, black unkempt hair, and in some cases real blood, drunk sodden faces made up for an extraordinarily arresting, and the scene were much amused. The school-children at the performance, in fact, gave a hearty and appreciative gasp when the music rose. One of the pirate band was strongly suggestive of George, but that was the only impersonation which would successfully trace. Led by the rate Samuel in first-class style, with song, they toast the health of the rate, and appreciate Frederic, who that day had of his indentures. This opening was "Pour, ob-pour the pirate, cherry" and the atmosphere at once, and in

of Mabel, gave her another opportunity to show her usefulness. Grouped around Edith the sisters take counsel and decide to "talk about the weather" while the love-making is building up. But the weather ear of each is picking up all the undercurrents possible, and this scene was full of humour and charm. The undercurrent of chorus in rapid quick-fire time, "How beautifully blue the sky," is one of Gilbert's cleverest burlesques of the ever-ready "weather topic" and every whit as pointed now. Frederic warns them of their danger, but too late, for the whole gang of pirates, with terrific yells, mixed with screams from the girls, appear on the scene and the prizes are sorted out one by one. It is a splendid capture, and the pirates are jubilant. Surely these fair damsels are not ornaments too! They one and all foresteer a monstrous wedding ceremony in the near future and smack their piratical lips with great gusto. But Mabel springs a surprise on all, "Father is a Major-General," and, as in all operas, he appears in the nick of time, one of Gilbert's most effective characters. Herbert Hindell, looked every inch a Major-General, a resplendent figure in his smart uniform, his breast covered with medals, with monocle and sword, complete, and his diction in the difficult and amusing patter song, "I am the very model," was very clear and decisive. The old soldier candidly confesses to a special knowledge of the most obtruse and complicated sciences and an ignorance of military tactics on a par with a novice on a gunnery—the song is another instance of Gilbert's remarkable gifts in patter work. The amusing dialogue also which follows with the Pirate King is very clever, the Major-General saving the situation by claiming to be an "orphan," much to all the pirates' disgust. The ingenious complications arising from "orphan" and "often" may be somewhat threadbare, but there could be no doubt that it is all very amusing to listen to. General Stanley, with tearful emphasis, pleads for his large family of girls (and it certainly was a very satisfying family to rear) and the Pirate King relenting they are one and all made honorary pirates, a most Gilbertian solution of the difficulty. The mock grief of the pirates was another amusing bit of business in this scene. The lovely choral work introduced, "Hail Poetry," is remarkable for its incongruity. Hymn-singing by pirates is the Gilbert twist of topsy-turvy humour, and all, or most of the operas contain similar incongruities. But although the story of the opera seems to be for the moment entirely cut in two, the effect of the massed singing is extremely beautiful, and Sullivan's music is delightful beyond words. All now seems satisfactorily settled, but a touch of drama is provided by poor Ruth, who bursts in and makes a last appeal to Frederic, "Oh, master, hear one word, do spare me!" But she is again spurned, and the final climax sees the pirates break

performance that evening. Dr. Surge once telegraphed to Mr. Hanbury in raptures. "So grateful for the flowers," "Affectionate good wishes to you, you conductor, principals, chorus, and orchestra. Success to you all," Amongst other programs on Tuesday was one from the latter (Dickie); "Best wishes to a successful and enjoyable show." Latter, it will be remembered, was the Society's most gifted member, who took a number of principal parts marked success. In regard to the opera, cordial thanks are due to L. W. Mathews for the very valuable part put in by him as assistant stage manager and property manager, and the two Secretaries, Mr. J. T. Lavery and Joan Whitman, for all their labours weeks before and during the opera. It was a pleasure also to note that we were able to help in the actual opera. Mr. Reg. Elkins, one of the kind members of the Society, again rendered yeoman service as callboy throughout the week, and he was assisted by Mr. R.

It is again also due to the fine orchestra to express cordial thanks for their contribution to the entertainment, and the following are those who played: violins—Miss Margaret Raistrick, Coleclough, Miss Edmeades, and Mrs. second violins—Mr. W. T. Jackson, M. Fielder, Miss A. Harris, and M. Hillier; violas—Mrs. Alcock and Fortage; cellos—Mr. F. Akcock and Mackenzie; double bass—Mr. A. F. Mr. C. Underhill; flutes—Mr. H. J. and Mr. F. Fitch; oboe—Mr. L. Tr. clarinets—Mr. J. Holdsworth and Shute; horns—Mr. H. L. E. Burch; Mr. J. E. Steffer; trumpet—Mr. Jacobs; trombones—Mr. E. Langley; Mr. J. Brooks; cornet—Mr. J. bassoon—Mr. T. A. Charlton; timpani—Mr. R. Soars. (Astral Orchestra).

A full list of willing helpers at the &c., was arranged, and the following list of those who helped under Mr. Lavery (chief steward):—Mr. J. Balding, Mr. H. G. Croft, Mr. E. W. Mr. W. M. Coates, Mr. A. J. Crosby, S. Evans, Mr. R. Elkins, Mr. Gardener, Mr. L. P. Gardener, Mr. Gard, Mr. A. J. Harding, Mr. Harding, Mr. W. J. Hacker, Mr. H. Johnson, Mr. L. W. Jarvis, Mr. Journeaux, Mr. F. H. Jupp, Mr. R. Ludford, Mr. A. H. Lavery, Mr. F. M. Mr. H. J. Morison, Mr. H. Masker, P. N. Pearson, Mr. G. A. Rogers, Stillman, Mr. F. T. Smith, Mr. A. V. Mr. K. N. Thwaite, Mr. V. E. Van Mr. E. R. Vaughan, Mr. W. F. White, C. Watson, Mr. S. W. Wild, Mr. Whiteburn. Programmes and choirs: Miss K. Bishop, Miss E. Bunker, Miss Clements, Mrs. H. Croft, Miss P. Cobb, M. R. Croft, Miss J. Deeks, Miss Dorey, Mrs. W. H. Gordon, Mrs.

ou. Before proceeding
the complete cast for the

Stanley Herbert Hindell
Frederic Crocker
Frederick Chisnell
Pirates Apprentice)
Frank Major
Horace Taylor
Stanley's Daughters:
Phyllis Spire
Barbara Whitlam
Dorothy Gardener
Audrey Gard
Maid-of-all-work
Verena Carse

Pirates, Police, and General
Stanley's Daughters.

Police—A. J. Anderson, W.
Clements, J. W. Care, M. P.
F. Efeney, A. Finch, J. W.
Goulding, N. Haken, R. C.
Johnston, J. T. Lavery, A. F.
Maddock, W. A. Nicholls,
Portsmouth, E. Parish, E. E.
ater, J. Smart, A. E. Wadw, E.
C. Yates.

Stanley's Daughters—J. Alcock, A.
am, M. Hinstoud, I. Barnes,
D. H. East, W. Edwards, J.
Hale, L. Hill, V. Johnston,
Major, A. M. Moor, B. Oulton, C.
Eric-Parish, N. Perkins, D. L.
ata, B. Watkins, M. Welton, and

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Cornwall.

Ruined Chapel by moonlight.

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made his operatic debut with
at Winchester, and so success-
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cker, and here again as in the
humel was found a capitally-

The King makes a striking
opera, picturesque and arrest-
unquarable headgear and aw-
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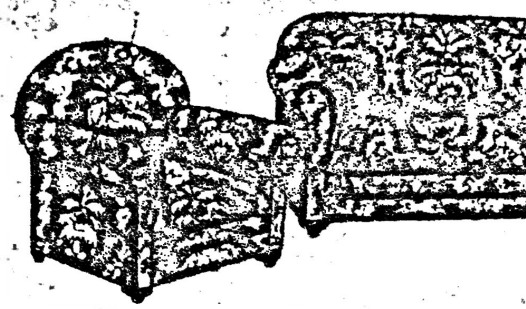
me a wild dance of delight, the whole
company singing together the tuneful
ensemble music of "Pray observe the
magnanimity we display to lace and
amity! The curtain then drops. An ex-
cellent first Act, remarkable for its colour,
life and movement, and picturesque to the
last degree. All the principals had pro-
vided delightful entertainment, while the
chorus members, pirates and daughters,
sang with the greatest verve and spirit.

ACT II.

The setting for the second and conclud-
ing act depicts a complete contrast, a
ruined chapel by moonlight, and a very
effective scene it was. Gen. Stanley is
discovered sitting pensively, surrounded by
his sympathetic daughters. Though an old
soldier, he is blessed, or cursed, with a
conscience, and he is full of remorse at
his abominable falsehood to the pirates.
The chorus number, "Oh dry the glisten-
ing tear," by the girls was very attractive,
and also Mabel's solo, "Dear Father."
The General fears he has brought disgrace
on the family escutcheon, but Frederic re-
assures him and at once calls up the
police, who are to wipe the pirates off the
face of the earth.

The entry of these, led by their most
amusing sergeant (Horace Taylor), at once
provided a real note of comedy. Their
parade round before the admiring gaze of
Gen. Stanley's daughters was very funny,
for all were anything but dignified. They
line up, and the sergeant's song, "When
the foaman bares his steel," is sung to
the running accompaniment from his
men "Tarantara! Tarantara!" an extra-
ordinarily amusing musical device.
Gilbert's own explanation was that
"Tarantara" was a talisman to sew the
police's courage up to the sticking point
when faced by danger. Even when the
robbers approach a recourse to Tarantara
in pishissimo had the desired effect. The
choice of Horace Taylor for the leader was
eminently suitable, an abundance of figure
and a resonant bass voice suiting the part
admirably. Mabel soon makes them all
shiver when she holds forth with such
mistaken zeal, "Go to death and go to
glory," and joined in by the winsome
Edith in like manner. All extremely
funny, and accentuated by the burlesque
acting of some of the force, especially the
dwarf member lined up against a giant.
He tickled the audience unanimously,
although it was all very irreverent to
police dignity. The make-up of each
policeman was most laughable, whiskers
flourishing in the breeze in all directions.
The invincible old General constantly urges
them to go to battle, but they keep
hedging, and well they might. A mighty
oath at last sets them moving, and they
leave for the fray. This scene was one
long laugh. Frederic, about to leave, is
covered by the pistols of the Pirate King
and Ruth, and then follows the revelation
in one of the most striking musical num-
bers of this or of any opera. Frederic was
born in leap-year on the 29th of February,
and, according to ritual reckoning, he

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STEEL SAUCEPANS,
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Worth 8/6.

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DINNER SET
BREAKFAST SET
TOILET SET
CUTLERY DEPAR

and crossnesses all helping out impression. Frederic's leaving the gang and that ship was due to an error rolling and it falls to Ruth and work, one of Gilbert's creations, to fill in the details which could emanate from a fertile brain as Gilbert's. She was the lad's and mistaking parental and bound him to a pirate plot, the words being the error. From this amusing springs the whole extraordinary-provoking plot, and the story was in entirely capable of being named as "Ruth" was convincing, her introductory "Frederic was a little lad" with all her usual artistry and that was clearly evident that part which would be given and so indeed it was, and the later scene with the Major. Ruth's costume and was unusually picturesque, and that from henceforth he imitate all the fellow-members of the gang, reduces them to another topographical twist of the plot. So also is the revelation of the Major's secret as far as the Major's secret with much concentration. Frederic's idea that they capture is unannounced "strikes home to every one and the tears flow again. Ruth is in the dash for she pleads to go with Frederic and the Major's hand her over. But a scene and the scene where the Major's idea of all work is tossed to the other is richly humorous. The Major gives her up and Frederic turns her, all helped out by the Major's amusing business by the Major's witty dialogue and her charge entertains the Major in a charming manner. The Major proclaims her own charms, "I would be a wife of a thousand," and she is rounded that a wife of 47 is more than ample. The libretto is and clever, in parts extraordinary, and reveals Gilbert's genius in the writing of humorous and most enjoyable is the fine pirate character far to live and die, under the "Black Flag I fly" by the King. The Major's best vocal effort in the excellently sung. Frederic's glimpse of approaching visitors is a bevy of beautiful maidens, and he is with their great charms and sends Ruth with scorn, calling herself as beautiful. A fine contrast between the two ends with summarily and tearfully dismisses the visitors are Major-General's daughters, who in entrancing costumes and poke bonnets of variable colour and shade come to bring music, "Climbing mountains," preceded by three delectable and charming—Edith (Whitwam), Kate (Dorothy) and Isabel (Audrey Gard). It is a beautiful picture, full of movement and bewilderingly so, and there have been many in the audience who have how the difficulties were overcome and entrances were overcome. (Mrs. Whitwam)—and how charming in her ermine and quaint and prettily. "Let us gaily tread the path," then a verse by Kate (Whitwam) in pleasing contrast.

mistakenly "Go to death and go to glory," which joined in by the winsome Edith's like manner. All extremely funny, and accentuated by the burlesque acting of some of the force, especially the dwarf member lined up against a giant. He tickled the audience profusely, although it was all very irreverent to police dignity. The make-up of each policeman was most laughable, whiskers flouting in the breeze in all directions. The rascable old General constantly urges them to go to battle, but they keep holding, and well they might, a mighty oath at last sets them moving, and they leave for the fray. This scene was one long laugh. Frederic, about to leave, is covered by the pistols of the Pirate King and Ruth, and then follows the revelation in one of the most striking musical numbers of this or of any opera. Frederic was born in leap-year on the 29th of February, and, according to "practical reckoning," he is only five and a quarter. Amazing arithmetic but unanswerable, and Frederick from a stern sense of duty accepts their logic. The great laughing "Paradox" trio is practically the outstanding musical number of the opera, and the three gave a splendid rendering of it. The climax is almost overwhelming, and Verand Carse soared to great heights in this. Frederic, under the same stress of logic, reveals the Major-General's duplicity, and a great attack is planned by the King on Tremorden Castle to "avenge the deceit; another declamatory trio, "Away, away, my heart's on fire!" bringing down the house. Mabel is made acquainted with what is about to happen by her lover, and the beautiful duet, "Ah! leave me, not to pine alone," was one of the vocal joys of the opera, as it invariably is. The daughter's police again appear for final instructions, and the audience are treated to the diverting and well-known "When a felon's not engaged in his employment," by the sergeant and the running commentary of the men. This was a great number and full of fun, the "business" being extremely comical. Their cheerful singing is abruptly terminated by the pirates' approach, and the police at once scatter to the nearest rocks to hide, but in full view of everyone. The pirates swarm on, Samuel dealing out the amusing implements to merry lilt of music, but the entrance of the old Major-General into the moonlit ruins causes a hasty retreat. The General's entry was very amusing, in dressing gown and sleeping cap, and carrying a lighted candle. Herbert Hindell, indeed, looked very funny, and soon he is followed by the entire crowd of girls, all in most attractive night attire and with candles glimmering in the draughty old ruin. The Major-General's musical number was splendid comedy.

They chant an amusing chorus, but in a moment all is changed, for the dreaded pirates appear, the General is captured, and all looks lost. The police spring on, the foe but with dire results, for they are all struck down. But the tables are turned into a moral victory for the brave constables, the whole of the pirates yielding at the sound of Queen Victoria's name.

A Gilbertian climax is provided by Ruth announcing that the whole gang of cut-throats are peers who have gone wrong. An extraordinary finale to a capital opera, and an ending which must of necessity lose some of its point at the present day. The most amusing note of the climax was the wholesale disposal of the whole of his daughters by General Stanley, each pirate being presented with one actress as a consolation.

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The profits on the sale of chocolates was again generously given to the funds of the Society by Messrs. Tybers, Jewry-street, Winchester, a mark of appreciation of the Society's work very cordially appreciated. The whole of the lighting was carried out by Messrs. Dicks, Ltd., under Mr. Haubury's direction, Mr. A. Faithfull being in charge, and this was again most successful. The costumes, wigs, &c., were supplied by Messrs. Simmons and Co., London, and the attractive scenery by "Cape of Chiswick." Mr. R. Shropshire being responsible for the changing of this for the two operas. The whole of the looking and seating arrangements were carried out by Messrs. Whitwam, High-street, Winchester. Thanks are due also to Mr. Chiswick for the special buses.

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The curtain rang down to long and continued applause from the audience, and it was thoroughly deserved. On the raising of the curtain a number of beautiful bouquets were handed up to the lady principals. It was again a capital evening's entertainment by the Winchester Society, and one for which everyone deserves the heartiest thanks. Mr. Noel Hanbury as producer and stage manager has once again given the public undiluted pleasure, and he is again entitled to hearty congratulations. The dressing of the opera was markedly beautiful, and the enthusiasm of everyone on the stage to give of their best was again a marked feature. Mr. Muir Mathieson proved a very worthy deputy, indeed for Dr. Malcolm Sargent, and although everyone missed the customary figure of the butler in the rostrum, it was a matter for intense satisfaction that he had been able to send one who proved himself entirely capable of wielding the baton for the Society, and helping it achieve success. A message of sympathy and good wishes was sent, we understand, by Mr. Hanbury on behalf of the whole of the members of the Society to Dr. Sargent on Tuesday, together with a gift of flowers, this being timed to reach him a few moments before the rising of the curtain on the first public performance that evening. Dr. Sargent at once telegraphed to Mr. Hanbury in reply: "So grateful for the flowers. All my affectionate good wishes to you, your conductor, principals, chorus, and orchestra. Success to you all." Amongst other telegrams on Tuesday was one from Mr. R. L. ... Best wishes to all for

Hacker, Mrs. B. Hutchings, Miss D. Harrod, Miss E. Hill, Miss M. Hutchings, Miss G. Hutchings, Mrs. J. T. Johnson, Miss C. Johnson, Mrs. A. Lock, Miss Langford, Miss S. Lock, Miss M. Lavington, Miss R. Murtaugh, Miss C. Medley, M. I. P. Meredith, Mrs. A. P. Medley, M. E. L. Pimdek, Miss J. Phillips, Miss Russell, Miss J. M. Cole, Miss W. M. Smith, Miss D. Slater, Mrs. E. C. Sander, Mrs. F. Smith, Mrs. A. V. Small, M. R. Taylor, Miss M. Taylor, Miss E. Watta, Miss J. E. Ward, Miss A. Westgate, Mrs. A. Wild, Mrs. N. M. Westgarth, M. E. Whitworth, Miss M. Haken, M. Millard.

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BERTRAM MILLS' CIRCUS AND MENAGERIE.

This is the fifth tour of the amazing circus that comes to Winchester direct from its sensationally successful season at Olympia each Christmas. It will be under the personal supervision of Mr. Mills' sons, Messrs. Cyril and Bernard Mills, who promise an even greater and more comprehensive gathering from all over the world of novelties and thrills than ever before, even exceeding the programme that helped to make the show last Christmas so glorious. A glance at the advertisements and posters shows what a marvellously attractive programme it is. It includes the great Indian wild animal trainer, Togary, and his tigers, the thrilling Wallenda high wire act, Bertram Mills' Liberty and Lippizana stallions and high school horses, the Hundadze Cossacks from the Caucasus, the Shetland pony and beagle hunters, the Yung Sui troupe of amazing Chinese acrobats, Pam's navy, a marvellous Trampoline act, and an array of international clowns and augustes. They are only a few of the good things that Mr. Mills is providing for our amusement.

dramatic significance and divorced from the comic occur in all the operas. done excellent work for ruer years, and the part another opportunity to fitness. Grouped around take counsel and decide the weather" while the building up. But the such is picking up all the stible, and this scene was and charm. The under- s in rapid quick-fire time, y blue the sky," is one of t burlesques of the ever- "topie" and every whit as ederic warns them of their auto, for the whole gang of rrific yells, mixed with girls, appear on the scene are sorted out one apiece. capture, and the pirates rely these fair damsels are They one and all foresee ing ceremony in the near k their piratical lips with t Mabel springs a surprise is a Major-General," and, a, he appears in the nick of Gilbert's most effective bert Hindell looked every general, a resplendent figure in uniform, his breast covered th monocle and sword, com- diction in the difficult and song. "I am the very ry clear and decisive. The didly confesses to a special he most obtuse and con- es and an ignorance of on a par with a novice in song is another instance of kable gifts in patter work. liologues also which follows e. King is very clever, the eaving the situation by an "orphan," much to all gust. The ingenious com- ing from "orphan" and ne somewhat threadbare, but no doubt that it is all very en to. General Stanley, with sis, pleads for his large (and it certainly was a very ly to rear) and the Pirate they are one and all made es, a most Gilbertian solu- fficulty. The mock grief of is another amusing bit of is scene. The lovely choral d, "Hail Poetry," is remark- congruity. Hymn-singing by Gilbert twist of topsy-turvy all, or most of the operas incongruities. But although e opera seems to be for the y cut in two, the effect of the is extremely beautiful, and ce is delightful beyond words. is satisfactorily settled, but a is provided by poor Ruth, and makes a last appeal to t, master, hear one word, I al!" But she is again spurred, climax sees the pirates break

was sent, we understand by Mr. Hindell on behalf of the whole of the members of the Society to Dr. Sargent on Tuesday, together with a gift of flowers, this being timed to reach him a few moments before the rising of the curtain on the first public performance that evening. Dr. Sargent at once telegraphed to Mr. Hanbury in reply: "So grateful for the flowers. All my affectionate good wishes to you, your conductor, principals, chorus, and orchestra. Success to you all." Amongst other telegrams on Tuesday was one from Mr. R. Latter (Dinky): "Best wishes to all for successful and enjoyable show." Mr. Latter, it will be remembered, was one of the Society's most gifted members, and took a number of principal parts, with marked success. In regard to the opera, cordial thanks are due to Mr. L. W. Mathews for the very valuable work put in by him as assistant stage manager and property manager, and the two Joint Secretaries, Mr. J. T. Lavery and Miss Joan Whitman, for all their labours many weeks before and during the opera week. It was a pleasure also to note that both were able to help in the actual opera itself. Mr. Reg. Elkins, one of the keenest members of the Society, again rendered yeoman service as callboy throughout the week, and he was assisted by Mr. R. Gard.

It is again also due to the fine orchestra to express cordial thanks for their contribution to the entertainment, and the following are those who played:—First violins—Miss Margaret Raistrick, Miss Coleclough, Miss Edmeades, and Mrs. Gill; second violins—Mr. W. T. Jackson, Miss G. Fielder, Miss A. Harris, and Mr. C. Hillyer; violas—Mrs. Alcock and Mrs. Fortlage; cellos—Mr. F. Alcock and Mrs. Mackenzie; double bass—Mr. A. Prim and Mr. C. Underhill; flutes—Mr. H. J. Kite and Mr. F. Fitch; oboe—Mr. L. Treanor; clarinets—Mr. J. Holdsworth and Mr. V. Shute; horns—Mr. H. L. E. Burch and Mr. J. E. Steffer; trumpet—Mr. J. Jacobs; trombones—Mr. B. Langhorne and Mr. J. Brooks; cornet—Mr. J. Lyles; bassoon—Mr. T. A. Charlton; timpani—Mr. R. Soars. (Astral Orchestra).

A full list of willing helpers as stewards, &c., was arranged, and the following is a list of those who helped under Mr. J. T. Lavery (chief steward):—Mr. L. M. Balding, Mr. H. G. Croft, Mr. E. W. Bunce, Mr. W. M. Cocks, Mr. A. J. Crosby, Mr. E. Evans, Mr. R. Elkins, Mr. A. E. Gardener, Mr. L. P. Gardener, Mr. L. R. Gard, Mr. A. J. Harding, Mr. D. F. Harding, Mr. W. J. Hackett, Mr. H. W. F. Johnson, Mr. L. W. Jarvis, Mr. P. F. Journeaux, Mr. F. H. Jupp, Mr. B. D. G. Ludford, Mr. A. H. Lavery, Mr. F. Milvey, Mr. H. J. Moreton, Mr. H. Maskell, Mr. P. N. Pearson, Mr. G. A. Rogers, Mr. E. Stillman, Mr. F. T. Smith, Mr. A. V. Small, Mr. K. N. Thwaite, Mr. V. R. Vaughan, Mr. E. R. Vaughan, Mr. W. F. White, Mr. C. Watson, Mr. S. W. Wild, Mr. J. C. Whitehurst. Programmes and chocolates—Miss K. Bishop, Miss E. Bunker, Mrs. A. Clements, Mrs. H. Croft, Miss P. Cobb, Miss M. B. Croft, Miss J. Deeks, Miss E. E. Dorey, Mrs. W. H. Gordon, Mrs. W. J.

Indian wild animal trainer, Togare, his tigers, the thrilling Wallenda big act, Bertram Mills' Liberty and Lip stallions and high school horses, Hundadze Cossacks from the Caucasus, Shetland pony and beagle hunter Yung Sui troupe, amazing Chinese acrobats, Pim's navy, a marvellous Tranquill and an array of international clown augustes.

They are only a few of the good that Mr. Mills is providing for our amusement.

Last summer this circus made a progress through Scotland. Scottish papers were wildly enthusiastic, and instances, "The programme revivifies glories of bygone days."

The circus will be at Bar End on 18th for three days. There will be performances twice-daily at 4.45 and 8, on the last day, Saturday, May 20th, in order to ensure a complete programme they will be at 2.30 and 5.30.

The wonderful menagerie must not be overlooked. It will repay a visit, and be open to visitors from 11 a.m. at time Togare's tigers will be fed. Telephone number is Winchester 6LE. Winchester, Salisbury will be visited.

ROBSON'S LAYING TRIALS AT BILTON, NEAR HULL.

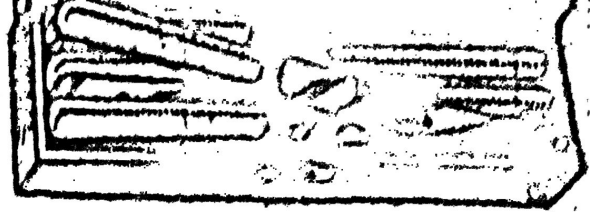
The weather during the seventh laying trials has been very favourable for production, and again the birds laid splendidly. During the first week total collection was 9805, the second 9957, the third week 9501, and the week 9816. The highest number of eggs collected in one day was 1462 on the 28th. The lowest collection, on the 30th, was 1554 eggs. Fifty-nine of the birds laid 27 eggs during the period, a further 57 laid 26 eggs. Throughout the feeding was: Morning, mixed grain in the litter, ad lib Robson's poultry feed in hoppers; evening, mixed grain, gram mixture consisted of two parts and one part maize. The average obtained for eggs during the period was per ungraded dozen. The leading pens for the seven months are as follows—

Section A (heavy breeds)—1. M. Buck Stallingsborough, Lincs., W.W., total laid 3, D. Meadley, Burstwick, near Hull, W. 862; 3. W. A. Edwards, Pulborough, Su. R.I.R., 883; 4. A. J. G. Perkin, Bur. Derby, W.W., 904; 5. A. M. Farburn, Bu. in Wharfedale, West Yorkshire, W.W., 8.

Section B (light breeds)—1. J. V. Stead, inn, Stockbridge, Sheffield, B.L., 832; Miss K. Coupland, S. Somerset, W. 865; 3. J. W. Potts, Nunthorpe, near York, W.L., 845; 4. Ellis Bertram, Chapeltown, Sheffield, W.L., 879; 5. W. H. Br. Thurgoland, Sheffield, W.L., 775.

The executive of the Union of Post Office Workers, which has been holding its conference in the Isle of Man, has appointed Mr. E. Ruth, of Bradford, Chairman for ensuing year in succession to Mr. J. C. of Glasgow.

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 1-Do
 Table Knives 8/1
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The profits on the sale of chocolates was again generously given to the funds of the Society by Messrs. Tylers, Jewry-street, Winchester, a mark of appreciation of the Society's work very cordially appreciated. The whole of the lighting was carried out by Messrs. Dicks, Ltd., under Mr. Hanbury's direction, Mr. A. Faithfull being in charge, and this was again most successful. The costumes, wigs, &c., were supplied by Messrs. Simmons and Co., London, and the attractive scenery by "Cape of Oriswick." Mr. R. Shapkins being responsible for the changing of this for the two operas. The whole of the booking and seating arrangements were carried out by Messrs. Whitwam, High-street, Winchester. Thanks are due also to Messrs. Chisnell for the special buses to run to several districts after each evening performance, and to Mr. A. Jeffery for the painting of the flying streamer on the front of the Guildhall on Monday and its fixing the same evening.

BERTRAM MILLS' CIRCUS AND MENAGERIE.

WINCHESTER BROTHERS BRITISH LEGION SUNDAY

The Royal Theatre was well Sunday afternoon, when Mr Perkins (Secretary of the Branch of the British Legion) interesting and informative address "The British Legion and its work" was taken by Col. P. H. G. Playford and supporting him were Mr. M.B.E. (President), General Burstall, K.C.B., Lieut. Col. Jeffrey M.C., Mr. W. H. Hutchings, T. E. Swain, and the Secretary (Hall).

The CHAIRMAN pronounced a Silent Tribute in remembrance of dead, previous to the commencement of service, and later, in introducing a speaker, said there was no place where the Brotherhood of the British Legion existed. They looked after the welfare and care of the man. The Brotherhood dealt with his ordinary life, and the help after him as a result of the war. Playford briefly referred to Mr. many activities in the city.

Mr. W. W. Perkins, who cordially received, said that to meeting, concert or other gathering of the British Legion which did not pay Silent Tribute. Some people of the Legion fostered a warlike spirit, would like to say that was a Legion was out for peace, it was wanted, it was necessary to the growing generation the war (hear, hear). Therefore, with the service on November he doing a good deal of harm. He briefly explained how funds from the sale of Flatbags & P that 45 million pounds had

WINCHESTER AMATEUR OPERATIC SOCIETY.

"THE PIRATES OF PENZANCE" AND "COX AND BOX."

OPERATIC WEEK.

In these days of intensive competition in the entertainment world it is no light undertaking in a provincial town to place before the public a series of performances lasting a week, each performance presenting exactly the same programme, and calling for practically a new audience which must exceed a certain limit to achieve any kind of financial success.

There is still, we imagine, only one type of English amateur stage entertainment holding out any hopes of fulfilling this demand, viz., that associated with the still magic names of Gilbert and Sullivan, and amateur societies throughout the length and breadth of the land are still keeping the immortal flag flying, although now facing competitive interests undreamt of in the earlier days of Savoy opera. Every town of average size in the kingdom now bristles at every corner almost with cinemas, super and otherwise, all presenting entertainment of a most varied nature, and, as a general rule, of very great popular appeal. The picture habit has grown to a phenomenal degree amongst all classes of the community, and it cannot be gainsaid that this growth is in a large measure due to the encroachment of the talkie film during the last year of two on the art of the legitimate theatre. The amazing development connected with film presentation of stage plays, comedies and farces, and the unquestioned success of such development, has introduced a factor of enormous importance into the life of the people, and this factor has naturally become a matter of tremendous moment to those who still seek to attract and hold a public by direct stage presentation of dramatic and other works. Opera in general has not yet wholly succumbed, for there are still intrinsic difficulties connected with adequate rendering of true vocal art by the mechanical interpretation of the talkie apparatus, but there can be little doubt that final capitulation is only a question of time, and a question which is being vigorously attacked by those attached to the research and art departments of the gross cinema companies. But the film's reaching tentacles the works of Gilbert and Sullivan (though what may happen in the future it would be perhaps idle to speculate), and the Winchester Amateur Operatic Society is numbered amongst the many hundred societies of a like nature who are still bravely keeping the Gilbert and Sullivan flag flying, not at half-mast, but flaunting gaily in the sunny breeze of public approval, and seeking year by year to revive the ever-green memories of the famous collaborators by presenting the delightful operas conceived by their combined genius.

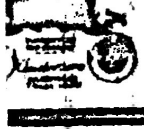
During the past week the Society has been staging very successfully one of the most popular of the series, "The Pirates of Penzance," to appreciative audiences at the Guildhall, each performance of the opera being preceded by a most amusing

Boyd, Mr. Wilcox and Mr. C. Stephens, the latter being the son of the late Charles Stephens, of Winchester. Mr. C. Stephens is a frequent visitor to Winchester still. The late Mr. O. Boyd's presentation of "Iolanthe," the military landlord, was a particularly successful one, for he was gifted with an exceptionally fine bass voice. These three Wintonians, of that day were also actively associated with the Gilbert and Sullivan operas produced at the Guildhall, notably "Patience" and "Iolanthe." "Cox and Box" was also produced at College many years ago. The operetta may be a mere trifle compared with the Savoy opera, but it is a very amusing one and due to a chance meeting between Bornaard and Sullivan in 1868. Musical friends running an amateur theatrical show were short of material, and Bornaard wanting to help and meeting Sullivan one day in the street, suggested a collaboration of some sort. Could they do something together, although no prospect of money could be looked for? Sullivan agreed to do this for no fee, a burlesque of J. Maddison Morton's farce, "Cox and Box" was adapted and set to music, and so great was the success that it was afterwards put on at the Adelphi Theatre on behalf of a fund organised by "Punch" for a deceased member of the staff. The famous artist, Du Maurier, took one of the parts, Sullivan performing all the music. "Cox and Box" is somewhat threadbare in texture as far as the story is concerned, but is redeemed in a large measure by the music of the famous composer. Its chief interest lies in the fact that it definitely turned Sullivan to the possibilities of light opera, with results that are now world-wide history. A second collaboration, "The Gondoliers," proved a dismal failure, but Sullivan had not met Gilbert.

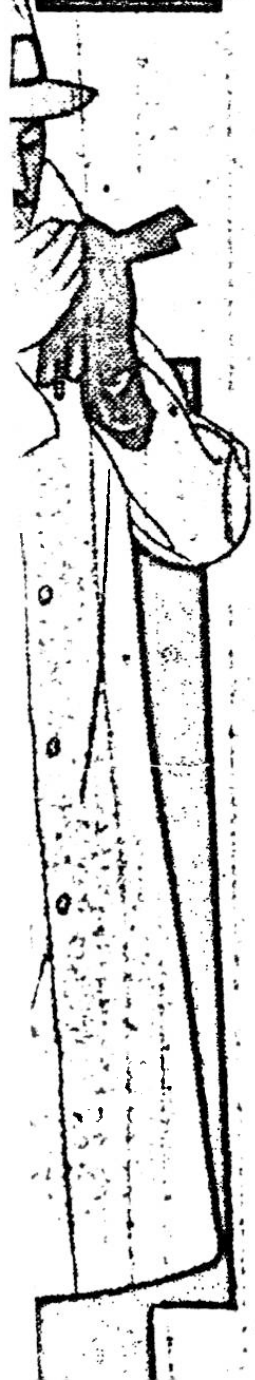
The story of "Cox and Box" has to do with a journeyman hatter and printer, whose work, one by day and the other by night, give an enterprising landlord the idea of letting the same bed-sitting room to both, an arrangement of course extravagant and nonsensical in everyday life, but theoretically possible, and only that. However, the landlord, however, gets away with it for a time, until the inevitable meeting takes place, and the humour of the piece is mainly concerned with what takes place afterwards. The setting for the piece is the bed-sitting room in Bouncer's house, and the cast was as follows:

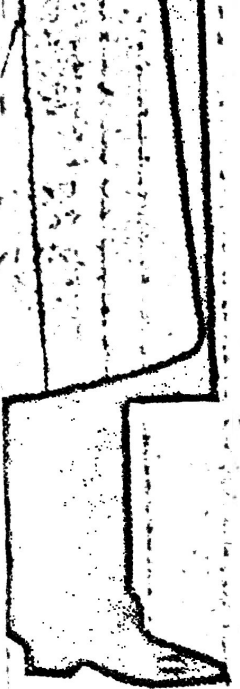
- Cox (a journeyman hatter) Herbert Hindle.
- Box (a journeyman printer) Frank Major.
- Bouncer (the landlord) Horace Taylor.

The scene opens with the indignant Cox complaining of the look of his coat and food in an aggravating fashion, and who is the mysterious man he is constantly meeting on the staircase? Bouncer breaks into his military song at frequent intervals, with its martial refrain, "Retaplan! Retaplan!" for he is an old Militia man. He looks forward with dread to the inevitable discovery of his artful room-letting. Cox departs to work and Box arrives with the usual heated altercation on the staircase between the two lodgers. The quaint old-fashioned dressing of the three characters adds, of course, much to the success of "Cox and Box." Box proceeds to look his "rather" of bacon, and smelling "rather" on his gridiron, flies into a temper. A most amusing lullaby, "Hush! is the bacon on the grid," is sung as he takes a nap in the cheese-looking curtain-covered box bed at the side of the room, while the other smiles on the fire. After

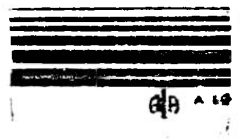


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During the past week the Society has been staging very successfully one of the most popular of the series, "The Pirates of Penzance," to appreciative audiences at the Guildhall, each performance of the opera being preceded by a most amusing little operetta, "Cox and Box," by Burnand and Sullivan, its inclusion being mainly due to the fact that "The Pirates of Penzance" is rather shorter than most of the Gilbert and Sullivan works. "The Pirates of Penzance" marked the inception of the Winchester Society in May, 1913, and its revival has been long overdue. The company is almost entirely new, only three of the original acting members taking part in the present revival, and one of the orchestra, while from an audience point of view it is more than likely that the majority of those who have attended throughout the week did not see its first presentation, for 20 years is a long gap. Those who do remember it will easily recall the extraordinary success of the Society's first venture into light opera and the depression made. Since then, but for the interval of the war, each year has been marked by continued success in the same direction, and the Society has now to its credit practically all the popular operas and revivals of several of them. It has also been the means of helping considerably many of the local deserving charities with contributions from its funds, and this desirable end is never lost sight of in connection with its annual effort to entertain the public.

The past week at the Guildhall has been marked by one very regrettable feature, that being the enforced absence of Dr. Malcolm Sargent, the Musical Director of the Society, owing to illness. Recovery from an operation must of necessity take some considerable time, and it had been realized that it would be practically impossible for him to be strong enough to fill his accustomed place as conductor, throughout the week. It was a great blow, for his presence and personality have for a number of years been a great asset to the Winchester Company, his prestige as a musician helping tremendously in maintaining for the Society the enthusiastic patronage and support of the public.

His interest in the Winchester Company is a matter of common knowledge, for he always looked forward to the Operable Week with the utmost keenness, and it was a great disappointment to him that he was unable to be at his accustomed post. But the Society found themselves very adequately served by Mr. Muir Matheson, a young musician recommended by Dr. Sargent, and one who soon proved his worth at the later rehearsals at the Awdry Rooms, and now during the present week at the Guildhall. Mr. Matheson conducted throughout the week and in excellent fashion, and shouldered the responsibility of steering the operable boat in the best Gilbert and Sullivan spirit. The local orchestra was augmented again this year by members of the Austral Orchestra

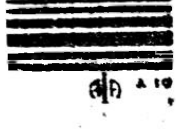
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"THE PIRATES OF PENZANCE."

The scenery had now to be entirely changed for the setting of the first Act of the Gilbert and Sullivan opera, and this was carried out as expeditiously as possible by Mr. R. Simpkins and his staff. The original launching of "The Pirates of Penzance" took place in the Fifth Avenue Theatre, New York, the first performance taking place the last day of the year 1879 in the nature of a full-dress rehearsal before a large audience. "H.M.S. Pinaree" had

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The Winchester Society is still happy in possessing Lord Northbrook as its President (and he was particularly interested in the production of "The Pirates"), and we give the names also of those actively associated with it in an official and executive capacity:—Producer and stage manager, Mr. Noel Hanbury, C.B.E.; musical director, Mr. Muir Mathieson; assistant stage manager and property master, Mr. L. W. Matthews; treasurer, Mr. S. Dickson; assistant treasurer, Mr. C. H. Dutton-Trenchard; co-secretaries, Miss Joan Whitman and Mr. J. E. Lavery; and accompanist, Miss Phyllis Cobb. The Committee are as follows:—Mr. Noel Hanbury (Chairman), Mr. A. Clements, Mr. J. W. Grimmetts, Mr. F. C. Chinnell, Mr. H. G. Croft, Mr. J. W. Elkins, Mr. R. Elkins, Mr. J. S. Johnston, Mr. J. T. Lavery, Mr.

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director, Mr. Muir Matheson; assistant
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Shutt; assistant treasurer, Mr. C. H.
Dillon Trenchard; co-secretaries, Miss Josie
Whitman and Mr. J. T. Lavery; and
accompanist, Miss Primrose Cobb. The
Committee are as follows: -- Mr. Noel
Hanbury (Chairman), Mr. A. Clements, Mr.
J. W. Grimmett, Mr. F. C. Chisnell, Mr. H.
G. Croft, Mr. J. W. Elkins, Mr. R. Elkins,
Mr. J. S. Johnston, Mr. J. T. Lavery, Mr.
D. G. Lavery, Mr. E. Major, and Mr. L. W.
Matthews. Mr. H. G. Lavery, who has
been an active and keen member of the
Winchester Society for many years, was
prevented this year from taking part, hav-
ing recently been appointed on the staff at
Eton College. The scenic management was
again carried out very efficiently by Mr.
R. A. Simpkins and his staff.

The full-dress rehearsal was held on
Monday evening, this as usual being
attended by a large number of friends of
the Company, the condition for these
admission tickets being the booking of seats
at one or more of the public performances,
and the usual invitations were also issued
to the inmates of St. Cross, St. John's
Hospital and others. The hall was crowded,
and it included a large number of scholars
from the elementary schools, all thoroughly
enjoying the performance. The President
of the Society, Lord Northbrook, was also
present, and he also attended several of the
performances throughout the week.

By the courtesy of the Committee the
Press were invited to the first performance
on Tuesday evening, so that our report will
be made in reference to this. We may state
here and now that it was an excellent per-
formance in every way, and the first night
is really the real test night as far as the
company is concerned. But throughout the
week the same high standard was achieved,
and we understand, improved upon, and
to-night (Saturday) will see the concluding
show, to which a very large audience is
expected.

The College and Schools' performance
took place on Thursday evening at 6.30. The
house was filled and one of the best per-
formances of the series was given by the
society.

The Mayor and Mayoress of Winchester
(Councillor Lieut.-Col. and Mrs. Hew H.
Hess) attended. The Pirates of Penzance
on Wednesday and Friday evenings. Their
party in the Mayor's Box on Wednesday
included the Mayor and Mayoress of South-
ampton (Councillor and Mrs. Fred Woolley),
the Deputy Mayor and Deputy Mayoress
of Winchester and Mrs. W. J. Landell, and
Mrs. Christopher Headline. On Friday
they were accompanied by Mr and Mrs.
W. P. Pinckney, Mr. and Mrs. W. E.
Claver and Miss May.

Sir Dean Giffrey and Lady Giffrey hope
to attend the final performance this even-
ing with a number of friends.

"COX AND BOX."

The arrival of "Cox and Box," the
humorous operetta by P. C. Burnand and
Kullback, was a welcome one, although its
first production at Winchester was long
years before the Operatic Society came into
existence in 1915. It must be nearly 40
years ago when this amusing musical
sketch was given at St. John's Rooms, the
characters of Cox, Box and Bouncer being
taken by three very clever amateurs, Mr.

Gilbert and Cellier in the copying.
Sullivan got to bed at 9 a.m. and was
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whelming handicap. The protection of
English copyright was secured by a per-
formance arranged and given within
24 hours at Paignton, Devonshire. The re-
ception in New York was amazing, and
theatrical managers from all the principal
cities of the States telegraphed offers
for the production of "The Pirates" at their
own theatres. Sullivan himself regarded
the music of the opera as superior in every
way to "Pinafore," which it succeeded.
The dressing of the ladies' chorus took
New York by storm, while the "Policemen"
(Chorus) marching on with bull's
lanterns all lighted made a tremendous
The American laws offered no security with
refer to author or composer. Music
printed form became common property, and
for this reason every note was kept
in manuscript form by Sullivan and carefully
collected and locked up after every
performance. Attempts to obtain
the music by nefarious means were carried
on ceaselessly, even to the extent
of placing expert musicians in
the audience to take down the themes as they
were played, in the hope of ultimately
piecing the entire music of the opera
together. "The Pirates" was eventually
produced in London at the Opera Comique
on April 8th, settling down into an
unbroken run of over 400 performances.

TUESDAY'S PERFORMANCE

After the playing of the infectious
music of the overture the curtain rose on
the arresting scene of the pirates' lair on
the rugged coast of Cornwall, the pictures
and swarthy band of pirates being
covered, some seated at card and dice
table, others drinking and jollifying, &c. Enter
the Pirate Lieutenant, dispensing
sherry all round from a large flask.
The scenery suggests a rocky cave, and
an attractive glimpse of the sea can be seen
in the background. It is a striking
very picturesque opening, for all are attired
in typical piratical fashion, cutlasses,
pistols sticking from each belt, dang-
ling earrings and crimson headgear complete
the picture. Indeed, a more bloodthirsty
looking gang of cutthroats on the stage
would be difficult to conceive. The
Perruquier had evidently gone all the way
for piratical effect, and had succeeded in
the Winchester men in the direct and
complete fashion. Sword slashes, blood
eyes, unkempt hair, and in some cases
old-fashioned, drunk-soldier faces made
a picture extraordinarily arresting, and
the audience were much amused. The school
children at the performance, in fact,
a hearty and appreciative gasp when
the curtain rose. One of the pirate
characters was strongly suggestive of George
Robey, but that was the only impersonation
we could successfully trace. Led by
the mighty Samuel in first-class style,
the lusty song they toast the health of
the pirate apprentice Frederic, who that
is out of his indentures. This opera
chorus, "Pour, oh-pour the pirate, show
us the atmosphere at once, and

WINCHESTER OPERATIC SOCIETY.

THE THEATRES OF PENZANCE "COX AND BOX."

OPERATIC WEEK.

of intensive competition in the world it is no light thing for a provincial town to place a series of performances on each performance presenting the same programme, and calling a new audience which certain limits to achieve any success.

We imagine, only one type of stage entertainment has hopes of fulfilling this aim associated with the style of Gilbert and Sullivan, and it is throughout the length of the land are still keeping the flag flying, although now the interests undreamt of in the days of Savvy opera. Every size in the kingdom now every corner almost with and otherwise, all present a most varied nature, and rule, of very great popularity picture habit has grown to a degree amongst all classes, and it cannot be gainsaid that growth is in a large measure the encroachment of the last year of two on the legitimate theatre. The movement connected with the stage plays, comedies and unquestioned success of the present, has introduced a factor of importance into the life of the theatre. This factor has naturally led to a great deal of talk of tremendous moment to seek to attract and hold a large stage presentation of the best works. Opera in general has wholly succumbed, for there are insurmountable difficulties connected with the rendering of true vocal and dramatic interpretation of the best works, but there can be little doubt that capitulation is only a question of a question which is being asked by those attached to the drama and art departments of the companies. But the film has not yet embraced in its folds the works of Gilbert and Sullivan, although what may happen in the future will perhaps be better to speak of the Winchester Amateur

C. Boyd, Mr. Wilton and Mr. C. Stephens, the latter being the son of the late Dean Stephens, of Winchester. Mr. C. Stephens is a frequent visitor to Winchester still. The late Mr. O. Boyd's presentation of *Umbrellas*, the military landlady, was a particularly successful one, for he was gifted with an exceptionally fine bass voice. These three Vintonians, of that day were also actively associated with the Gilbert and Sullivan operas produced at the Guildhall, notably "Patience" and "Iolanthe." "Cox and Box" was also produced at Collyer many years ago. The operetta may be a mere trifle compared with the Savoy operas, but it is a very amusing one and due to a chance meeting between Burnand and Sullivan in 1868. Musical friends running an amateur theatrical show were short of material, and Burnand wanting to help and meeting Sullivan one day in the street, suggested a collaboration of some sort. Could they do something together, although no prospect of money could be looked for? Sullivan agreed to do this for no fee, a burlesque of J. Madison Morton's farce, "Cox and Box" was adapted and set to music, and so great was the success that it was afterwards put on at the Adelphi Theatre on behalf of a fund organised by "Punch" for a deceased member of the staff. The famous artist, Du Maurier, took one of the parts, Sullivan performing the piano. "Cox and Box" is somewhat threadbare in texture as far as the story is concerned, but is redeemed in a large measure by the music of the famous composer. Its chief interest lies in the fact that it definitely turned Sullivan to the possibilities of light opera, with results that are now world-wide history. A second collaboration, "The Contrabandista," proved a dismal failure, but Sullivan had not met Gilbert.

The story of "Cox and Box" has to do with a journeyman hatter and printer, whose work, one by day and the other by night, give an enterprising landlord the idea of letting the same bed-sitting room to both, an arrangement of course extravagant and nonsensical in everyday life, but theoretically possible, and only that. Bouncer, the landlord, however, gets away with it for a time, until the inevitable meeting takes place, and the humour of the piece is mainly concerned with what takes place afterwards. The setting for the piece is the bed-sitting room in Bouncer's house, and the cast was as follows:-

Cox (a journeyman hatter), Herbert Hindle. Box (a journeyman printer), Frank Major. Bouncer (the landlord), Horace Taylor. The scene opens with the indignant Cox complaining of the loss of his coat and food in an aggravating fashion, and who is the mysterious man he is constantly meeting on the staircase? Bouncer breaks into his military song at frequent intervals, with its martial refrain, "Rataplan! Rataplan!

inland fashion. Before further we give the complete cast of the opera:-

- Major-General Stanley, Herbe
- The Pirate King, Frederic
- Samuel (a Lieutenant), Frederic
- Frederic (the Pirate Apprentice), Frederic
- Bergeant of Police, Horace
- General Stanley's Daughter, Hilda
- Mabel, Phyllis
- Edith, Barbara
- Kate, Dorothy
- Isabel, Anne
- Ruth (a Pirate Maid-of-all work), Vera
- Chorus of Pirates, Police, and Stanley's Daughters.
- Pirates and Police—A. J. And Beckingham, A. Clements, J. W. Clarke, B. East, F. Eflency, A. Fin Grimmett, N. S. Goulding, N. Hall Hawkins, S. Johnston, J. T. Lane, Medical, D. W. Maddock, W. A. C. R. L. Portsmouth, E. Paris Solomons, A. Slater, J. Smart, A. E. Whitworth, and C. Yates.

General Stanley's Daughters—J. Bird, J. Bonham, M. Binstead, I. E. M. Crocker, D. H. East, W. E. Hennessy, E. Hale, L. Hill, V. Job Lavery, A. Major, A. M. Moor, E. Portsmouth, P. Eric Parish, N. Peir Thorne, I. Watts, B. Watkins, M. W. J. Whitman.

Act I.—A Rocky Beach on the Cornwall.

Act II.—A Ruined Chapel by the sea.

The striking junior part of the opera could be seen at once was captivated by Frederic Chismell, his opening being rendered with most appropriate and practical swagger. His ginge up was very funny. In the 1913 production this part was excellently taken by Crosby. The part of Frederic was played by F. Major, this character the only one he made his operatic debut 20 years ago at Winchester, and so fully. The Pirate King was entrusted to Frederic Crocker, and here again a case of Samuel was found a perfect part. The King makes a figure in this opera, picturesque and inspiring flag and crossbones all to create an instant impression. News that he is leaving the gang and his apprenticeship was due to a starts the story rolling and it falls the pirate maid-of-work, one of the most humorous creations, to fill details. And details which could only come from such a fertile brain as we should imagine. She was the nurserymaid, and mistaking the instructions, had bound him to a instead of to a pilot, the words alike causing the error. From this source then springs the whole cannot with mirth-provoking plot, a telling of the story was in entirely hands of the various characters.

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r than most of the Gilbert
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ked the inception of the
y in May, 1913, and its
n long overdue. The com-
entirely new, only three of
ing members taking part in
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an audience point of view
likely that the majority of
attended throughout the
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has now to its credit prac-
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funds, and this desirable
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owing to illness. Recovery
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is the bed-sitting room in Bouncer's house,
and the cast was as follows:—

Cox (a journeyman hatter), Herbert Hindle.
Box (a journeyman printer), Frank Major.
Bouncer (the landlord), Horace Taylor.

The scene opens with the indignant Cox
complaining of the loss of his coals and
food in an aggravating fashion, and who is
the mysterious man he is constantly meet-
ing on the staircase? Bouncer breaks into
his military song at frequent intervals, with
its martial refrain, "Rataplan! Rataplan!"
for he is an old Militia man. He looks
forward with dread to the inevitable dis-
covery of his artful room-letting. Cox
departs to work and Box arrives, with the
usual heated altercation on the staircase
between the two lodgers. The quaint old-
fashioned dressing of the three characters
adds, of course, much to the success of
"Cox and Box." Box proceeds to cook his
rasher of bacon, and smelling "red-
bering" on his gridiron, flies into
temper. A most amusing lullaby, "Hushed
is this bacon on the grid," is sung as he
takes a nap in the chaise-looking curtain-
covered box bed at the side of the room,
while the rasher sizzles on the fire. And
now the hilarious Cox arrives, being
granted an unexpected holiday, and ex-
presses his delight in a most amusing
dance and song, "My Master is punctual."
The latter which includes some rather
terrible Burnand puns. He sights the bacon
and indignantly renounces it to cook his
chop. Leaving the room Box wakes up,
rushes to the gridiron and stuns the mutton
chop through the window in a rage, the
succulent morsel landing on a passer-by's
head! The same thing happens to Box's
bacon rasher when discovered by the fra-
Cox. The inevitable meeting then takes
place and both F. Major and Herbert
Hindle were excellent in this scene.
Bouncer is dragged into the fray. The two
nearly come to blows, but decide to sing
instead, and very amusing was the
burlesque duet serenade "The Buttercup."
Box accompanying with a mock concertina
and Cox a guitar, a hilarious travesty of
Italian opera style. The romantic widow,
"Penelope Ann," comes to light, and the
frenzied suicide scene described and sung
by Box, with melodramatic sideplay by
Cox, caused the heartiest laughter. Each
presents the widow to the other, but the
situation is saved by Bouncer, who dis-
covers the letter from the lady announcing
her marriage to Knox, and so a tragedy is
averted. The musical sketch closes by both
falling into one another's arms, the absence
of a strawberry mark on Cox's left arm
revealing their relationship as long lost
brothers — a rather Gilbertian note of
humour this. All three celebrate the settle-
ment of the business in a merry song and
dance, "My hand upon it" and the song
stirring "Rataplan! Rataplan!" choral
number as a climax. A very amusing little
operetta, excellently staged and acted, the
musical numbers being particularly enjoy-
able. The three operatic members played
up to one another in a convincing and
amusing fashion, especially in the
burlesque scenes. Horace Taylor and F.
Major gave the audience some very

fitting part. The King makes a str-
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instructions, had bound him to a p-
instead of to a pilot, the words being
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ing source then springs the whole e-
vague and truth-provoking plot, and
telling of the story was in entirely cap-
hands. Verena Carse as "Ruth"
delightfully convincing, her introduc-
song "When Frederic was a little
being sung with all her usual artistry
expression. It was clearly evident
here was a part which would be a
full emphasis, and so indeed it
particularly in the later scene with
King and Frederic. Ruth's costume
make-up was unusually picture-
Frederic's threat that from henceforth
is out to exterminate all the fellow-men
of his gang, strange to say, reduces it
all to terra incognita, another topsyturvy twist
Gilbert's humour. He also is the revela-
that "orphans" are secreted as far as
pirates are concerned with much co-
quent loss of trade. Frederic's jibe
"Every ship they capture is man-
entirely by orphans" strikes home to the
pirate heart, and the tears flow again. It
proves a thorn in the flesh for she ple-
to be allowed to go with Frederic and
pirates willingly hand her over. I
Frederic's not seen, and the scene wh-
the middle-aged maid-of-all-work is torn
from one to the other is richly humor-
The King nobly gives her up and Frede-
as nobly returns her, all helped out
appropriate and amusing business by t-
thwarting pirates. More witty dialog-
between Ruth and her charge entertains
audience for the former in a charm-
ecological way proclaims her own charm.
"You will find me a wife of a thousand
and is soon reminded that a wife of
would be more than ample. The libretto
ingenious and clever, in parts extr-
ordinarily witty, and reveals Gilbert
amazing gifts in the writing of humorous
dialogue. Most enjoyable is the fine pira-
song, "Oh better far to live and die, and
these brave black flag I fly!" by the King
Frederic Crocker's best vocal effort in the
opera, and excellently sung. Freder-
catches a glimpse of approaching visito-
to the cave, a bevy of beautiful maiden
and so struck is he with their great char-
that he turns and sends Ruth with scorp-
for describing herself as beautiful. A
dramatic duet between the two ends with
Ruth being summarily and tearfully dis-
missed. The visitors are Major-General
Stanley's daughters, who in entranc-
crinoline costumes and poke bonnets con-
every imaginable colour and shade con-
tripping ion to biting music, "Climbin'
over rocky mountains," preceded by three
of the most delectable and charming—Edu-
(Barbara Whitman), Kate (Dorothy
Gardner), and Isabel (Audrey Gard).
was a delightful picture, full of movement
and colour, bewilderingly so, and there
must have been many in the audience who
wondered how the difficulties connect-

the Guildhall has been a regrettable feature. The absence of Mr. Mathieson as Musical Director of the company is a great loss to the public. Recovery must of necessity take time, and it had been well he practically insisted strong enough to fill the conductor through a great blow, for his ability have for a number of years been a great asset to the Winchester Company. His prestige as a conductor is so great that he is a tremendous asset to the company. His knowledge, for he is a most keenness; and it is a great pleasure to him that he has his accustomed post. Mr. Muir Mathieson, a well-known name, who soon proved his worth during the present week. Mr. Mathieson conducted the week and in the evening shouldered the responsibility of the operatic boat and Sullivan spirit. The company augmented again this time of the Astral Orchestra combining to make a most successful week. Mr. Mathieson is still happy in Northbrook as its President particularly interested in "The Pirates", and also of those actively engaged in an official and executive capacity. Mr. L. Mathieson, assistant property master, Mr. L. Mathieson, treasurer, Mr. C. H. Mathieson, secretary, Miss Joan Mathieson, and Miss Primrose Cobb. The following are the names of the staff: -- Mr. Noel Mathieson, Mr. A. Clements, Mr. F. C. Chisnell, Mr. H. Mathieson, Mr. R. Elkins, Mr. J. T. Lavery, Mr. E. Major, and Mr. L. W. Mathieson, who has been seen member of the staff for many years, was appointed on the staff at the scenic management was very efficiently by Mr. Mathieson.

rehearsal was held on this as usual being a large number of friends of the condition for these being the booking of seats of the public performances. Invitations were also issued of St. Cross, St. John's, and a large number of scholars

her marriage to Knox, and so a tragedy is averted. The musical sketch closes by both falling into one another's arms, the absence of a strawberry mark on Cox's left arm revealing their relationship as long lost brothers -- a rather Gilbertian note of humour this. All three celebrate the settlement of the business in a merry song as a finale, "My hand upon it" and the soft stirring "Rataplani Rataplani" choral number as a climax. A very amusing little operetta, excellently staged and acted, the musical numbers being particularly enjoyable. The three operatic members played up to one another in a convincing and amusing fashion, especially in the burlesque scenes. Horace Taylor and F. Major gave the audience some very attractive bass and tenor musical numbers, and Herbert Hindell a great deal of entertaining comedy. It formed an appetising curtain-raiser to the main opera, the orchestral accompaniment adding much to the enjoyment.

"THE PIRATES OF PENZANCE."

The scenery had now to be entirely changed for the setting of the first Act of the Gilbert and Sullivan opera, and this was carried out as expeditiously as possible by Mr. R. Simpkins and his staff. The original launching of "The Pirates of Penzance" took place in the Fifth Avenue Theatre, New York, the first performance taking place the last day of the year 1879 in the nature of a full-dress rehearsal before a large audience. "H.M.S. Pinafore" had just been taken off, both Gilbert and Sullivan being in New York in consequence of the wholesale pirating of their operas. A greater part of the music was written by Sullivan at his hotel with amazing speed and ceaseless energy, night after night finding him working away and on to the early hours of each morning until 5 or 6 a.m. The overture was actually finished after the first performance with the assistance of Gilbert and Cellier in the copying. Mr. Sullivan got to bed at 9 a.m. and was up again at 9 for a band rehearsal. During most of the time of composing the music of "The Pirates" Sullivan was wretchedly ill and worn out, and yet a ceaseless stream of melodious numbers flowed from his fertile pen in spite of this almost overwhelming handicap. The protection of the English copyright was secured by a performance arranged and given within 24 hours at Paignton, Devonshire. The reception in New York was amazing, and theatrical managers from all the principal cities of the States telegraphed offers for the production of "The Pirates" at their own theatres. Sullivan himself regarded the music of the opera as superior in every way to "Pinafore," which it succeeded. The dressing of the ladies' chorus took New York by storm, while the "Policemen's Chorus" marching on with bullseye lanterns all lighted made a tremendous hit. The American laws offered no security whatever to author or composer. Music in printed form became common property, and for this reason every note was kept in manuscript form by Sullivan and carefully collected and locked up after each performance. Attempts to obtain the music by nefarious means were carried

and so struck is he with their gratitude that he turns and reads Ruth's for describing herself as beautiful dramatic duet between the two, Ruth being summarily and tearfully missed. The visitors are Major Stanley's daughters, who in their crinoline costumes and poke bonnets every imaginable colour and shape tripping on to lilted music, "Over rocky mountains," preceded by the most delectable and charming (Barbara Whitwam), Kate Gardeney, and Isabel (Audrey G. was a delightful picture, full of colour and colour, bewilderingly so, and must have been many in the audience wondered how the difficulties of with exits and entrances were carried off. Edith (Barbara Whitwam) and how she looked in her crinoline and bonnet sang prettily, "Let us give the measure," then a verse (Dorothy Gardeney) in pleasing "Far away from toil and care," followed by the whole chorus of voices in a really funny prelude for paddling, &c. These three in ground made a really charming picture. But Frederic appears from his hiding and all is confusion, especially reveals that he is "a pirate!" In his appeal, which is remarkably true, they all spurn him, and, of course, full music. But a laggard sister, arrives on the scene, the most beautiful of the lot and she takes Frederic's heart at one swoop. Her cynical suspicions that she would not have suddenly susceptible but for Frederic so unusually handsome. "Mabel" given to Phyllis Spire to interpret, opening recitative and song. "Poor thing one" makes the severest demand a singer's vocal technique. It is the most exacting solos in Gilbert and Sullivan opera, and Phyllis Spire a special note of praise for the way she tackled its technical difficulties. The song, and its delightfully fitting comic opera by Gilbert and Sullivan moments of real dramatic significance, tender appeal quite divorced from the business, and these occur in all the Miss Spire has done excellent work for the Society in former years, and Mabel gave her another opportunity to show her usefulness. Grouped Edith the sisters take counsel and to "talk about the weather" which love-making is building up. The weather ear of each is picking up endearments possible, and this scene full of honour and charm. The current of chorus in rapid quick-fire "How beautifully blue the sky," is Gilbert's cleverest burlesques of the ready "weather topic" and every one pointed how. Frederic warns them of danger, but too late for the whole erupts with terrific yells, mixed screams from the girls, appear on the and the prizes are sorted out one by one. It is a splendid capture, and the audience is jubilant. Surely these fair damsels are not ornamental too! They one and all in a monster wedding ceremony in the

year from taking part, have been appointed on the staff at The scenic management was carried out very efficiently by Mr. [Name] and his staff.

A rehearsal was held on [Date], this as usual being a large number of friends of the condition for these [Name] being the booking of seats of the public performances, invitations were also issued of St. Cross, St. John's [Name] others. The hall was crowded, a large number of scholars [Name] primary schools, all thoroughly [Name] performance. The President [Name] Lord Northbrook, was also [Name] also attended several of the [Name] throughout the week.

At the request of the Committee the [Name] to the first performance [Name] evening, so that our report will [Name] reference to this. We may state [Name] that it was an excellent per- [Name] very way, and the first night [Name] real test night as far as the [Name] concerned. But throughout the [Name] high standard was achieved, [Name] understand, improved upon, and [Name] (Friday) will see the concluding [Name] with a very large audience is [Name]

and Schools' performance [Name] Thursday evening at 6.30. The [Name] led and one of the best per- [Name] the series was given by the [Name]

and Mayoress of Winchester [Name] Capt. Col. and Mrs. Hew H. [Name] at "The Pirates of Penzance" [Name] on Friday evenings. Their [Name] Mayor's Box on Wednesday [Name] Mayor and Mayoress of South- [Name] merrill and Mrs. Fred Woolley, [Name] Mayor and Deputy-Mayors [Name] and Mrs. W. J. Lansdell, and [Name] Mather Heselline. On Friday [Name] accompanied by Mr and Mrs. [Name] Kney, Mr. and Mrs. W. E. [Name] Miss May.

Mr. Jeffrey and Lady Godfrey hope [Name] final performance this even- [Name] number of friends.

"COX AND BOX."
The [Name] of "Cox and Box," the [Name] operetta by P. C. Burnand and [Name] was a welcome one, although its [Name] at Winchester was long [Name] the Operatic Society came into [Name] in 1913. It must be nearly 40 [Name] when this amusing musical [Name] given at St. John's Rooms, the [Name] of Cox, Box and Bouncer being [Name] three very clever amateurs, Mr.

own theatres. Sullivan himself regarded the music of the opera as superior in every way to "Pinafore," which it succeeded. The dressing of the ladies' chorus took New York by storm, while the "Policemen's Chorus" marching on with bullseye lanterns all lighted made a tremendous hit. The American laws offered no security whatever to author or composer. Music in printed form became common property, and for this reason every note was kept in manuscript form by Sullivan and carefully collected and locked up after each performance. Attempts to obtain the music by nefarious means, were carried on ceaselessly, even to the extent of placing expert musicians in the audience to take down the themes as they were played, in the hope of ultimately piecing the entire music of the opera together. "The Pirates" was eventually produced in London at the Opera Comique on April 8th, settling down into an unbroken run of over 400 performances.

TUESDAY'S PERFORMANCE.

After the playing of the infectious music of the overture the curtain rose on the arresting scene of the pirates' lair on the rugged coast of Cornwall, the picturesque and swarthy band of pirates being discovered, some seated at card and dice playing, others drinking and jolling, &c. Samuel, the Pirate Lieutenant, dispensing pirate cherry all round from a large flask. The scenery suggests a rocky cave, and an attractive glimpse of the sea can be caught in the background. It is a striking and very picturesque opening, for all are attired in typical piratical fashion, cutlasses and pistols sticking from each belt, dangling earrings and crimson headgear completing the picture. Indeed, a more bloodthirsty-looking gang of cutthroats on the stage it would be difficult to conceive. The perruquier had evidently gone all the way for piratical effect, and had succeeded with the Winchester men in the direct and most complete fashion. Sword slashes, black eyes, unkempt hair, and in some cases real old-fashioned, drink-soaked faces made up a picture extraordinarily arresting, and the audience were much amused. The school-children at the performance, in fact, gave a hearty and appreciative gasp when the curtain rose. One of the pirate band indeed was strongly suggestive of George Robey, but that was the only impersonation we could successfully trace. Led by the mighty Samuel in first-class style, with lusty song, they toast the health of the pirate apprentice Frederic, who that day is out of his indentures. This opening chorus, "Pour, oh pour the pirate cherry" sets the atmosphere at once, and in

undearments possible, and this full of honour and charm. The current of chorus in rapid quick. How beautifully blue the sky, Gilbert's cleverest burlesques ready "weather topic" and ev- pointed how. Frederic warns the danger, but too late, for the wh- pirates, with terrific yells, a screams from the girls, appear and the prizes are sorted out. It is a splendid capture, and a joy- jubilant. Surely these fair- not ordians too! They one and a monster-wedding ceremony future and smack their piratical great gusto. But Mabel sings as all. "Father is a Major-Gen- as in all operas, he appears. of time, some of Gilbert's mo- characters, Herbert Hindell lo- such a Major-General, a resplen- in his smart uniform, his bre- with medals, with monocle and pipe, and his diction in the d- amusing patter song. "I am smollet," was very clear and de- of a soldier candidly confesses. knowledge of the most obtrus- pliated sciences and an ig- military tactics on a par with a hummer—the song is another Gilbert's remarkable gifts in p- The amusing dialogue also wh- with the Pirate King is very Major-General saving the si- claiming to be an "orphan," r- the pirates' disgust. The inge- plications arising from "or- "often" may be somewhat thre- there could be no doubt that it- amusing to listen to. General S- tearful emphasis, pleads for family of girls (and it certainly satisfying family to rear) and King releasing they are one ar- honorary pirates, a most Gib- tion of the difficulty. The me- the pirates was another amu- business in this scene. The lo- work introduced, "Hail Poetry, able for its incongruity. Hymn- pirates is the Gilbert twist of humour, and all, or most of contain similar incongruities. In the story of the opera seems to moment entirely cut in two, the masked singing is extremely be- Sullivan's music is delightful be- All now seems satisfactorily be- touch of drama is provided by who bursts in and makes a la- Frederic, "Oh, master, hear o- do explore you!" But she is aga- and the final climax sees the p-

SER FOR THE SOUTH AND WEST OF ENGLAND, SAT

com and Mr. C. Stephens, the son of the late Wm. Chamber. Mr. C. Stephens or to Winchester still. The presentation of Bounce, larid, was a particularly or he was gifted with a bass voice. These three at day were also active in the Gilbert and Sullivan at the Guildhall, "Iolanthe." York also produced at Collyer. The operetta may be a red with the Savoy operas, amusing one and due to a between Bernard and Musical friends running trical show were short of rnant wanting to help and one day in the street, laboration of some scri- something together, although oney could be looked for to do this for no fee. A Madison Morton's farce, was adapted and set to rent was the success that is put on at the Adelphi of a fund organised by deceased member of the us artist, Du Maurier, to ts, Sullivan performing at x and Box" is somewhat mine as far as the story is is reddeed in a fair music of the famous ed of interest lies in the fact by turned Sullivan to a light opera, with results world-wide history. A second "The Contrabandista," proved e, but Sullivan had not let

"Cox and Box" has to be vman matter and printer, ne by day and the other by an enterprising landlord the the same best-sitting room arrangement of course and ponsensical in everyday vetically possible, and only the landlord, however, gets or a time until the inevitable place, and the humour of the y concerned with what takes us. The setting for the pick- ing room in Bounce's house, was as follows:-

Herbert Hindell
 Frank Major
 Horace Taylor

pend with the indignant Cox of the loss of his coals and aggravating fashion, and who is a man he is constantly need- Bounce breaks into at frequent intervals, with

plendid fashion. Before proceeding further we give the complete cast for the opera:-

- Major-General Stanley . . . Herbert Hindell
- The Pirate King . . . Frederic Crocker
- Samuel (ex Lieutnant). . . Frederick Chismell
- Frederic (the Pirate Apprentice) . . .
- Sergeant of Police . . . Frank Major
- General Stanley's Daughters: . . . Horace Taylor
- Mabel . . . Phyllis Spiro
- Edith . . . Barbara Whitehead
- Kate . . . Dorothy Gardener
- Isabel . . . Audrey Gard
- Ruth (a Pirate Maid-of-all-work) . . . Verena Carso

- Chorus of Pirates, Police, and General Stanley's Daughters.
- Pirates and Police—A. J. Anderson, W. Beckingham, A. Clements, J. W. Care, M. P. Clarke, B. East, F. Effeny, A. Finch, J. W. Grimmett, N. S. Goulding, N. Haken, R. C. Hawkins, S. Johnston, J. T. Lavery, A. F. Medley, D. W. Maddock, W. A. Nicholls, C. R. L. Portsmouth, E. Parish, E. E. Solomon, A. Slater, J. Smart, A. E. Wade, E. Whitworth, and C. Yates.
- General Stanley's Daughters—J. Alcock, A. Bird, J. Bouham, M. Binstoud, I. Barnes, E. M. Crocker, D. H. East, W. Edwards, I. Hennessy, E. Hale, L. Hill, V. Johnston, N. Lavery, A. Major, A. M. Mood, E. Owton, C. Portsmouth, P. Eric-Parish, N. Perkins, D. J. Thorne, I. Watts, B. Watkins, M. Wotton, and J. Whitwam.

Act I.—A Rocky Beach on the Coast of Cornwall.

Act II.—A Ruined Chapel by moonlight.

The striking junior part of Samuel could be seen at once was capitally filled by Frederick Chismell, his opening song being rendered with most appropriate spirit and practical swagger. His ginger make-up was very funny. In the 1913 production this part was excellently taken by A. J. Crosby. The part of Frederic was again played by F. Major, this character being the one he made his operatic debut with 20 years ago at Winchester, and so successfully. The Pirate King was entrusted to Frederic Crocker, and here again as in the case of Samuel was found a capitally-fitted part. The King makes a striking figure in this opera, picturesque and arresting, the remarkable headgear and awe-inspiring flag and crossbones all helping to create an instant impression. Frederic's news that he is leaving the gang and that his apprenticeship was due to an error starts the story rolling and it falls to Ruth the pirate maid-of-work, one of Gilbert's most humorous creations, to fill in the details. And details which could emanate only from such a fertile brain as Gilbert's we should imagine. She was the lad's nursemaid, and mistaking parental instructions, had bound him to a pirate instead of to a pilot, the words being to a like raising the error. From this amusing source then springs the whole extravagant and mirth-provoking plot, and the

into a wild dance of delight, the company singing together the ensemble music of "Pray observe magnanimity we display to Jack-an-ally! The curtain then drops. excellent first act, remarkable for its life and movement, and picturesque last degree. All the principals have vided delightful entertainment, while chorus members, pirates and dau- sang with the greatest verve and spirit.

ACT II.

The setting for the second and closing act depicts a complete ruined chapel by moonlight, and effective scene it was. Gen. Stanley discovered sitting pensively, surrounded his sympathetic daughters. Though a soldier, he is blessed or cursed, conscience, and he is full of remorse his abominable falsehood with the The chorus number, "Oh dry the ing tear," by the girls was very and also Mabel's solo. "Dear P. The General fears he has brought out the family scutcheon, but Fred assures him and at once calls a police, who are to wipe the purple face of the earth.

The entry of these, led by their amusing sergeant Horace Taylor, provided a real note of comedy. parade round before the admiring Gen. Stanley's daughters was very for all were anything but dignified. line up, and the sergeant's song, "the foeman bares his steel," is an the running accompaniment from men "Tarantara! Tarantara!" an ordinarily amusing musical. Gilbert's own explanation, was "Tarantara" was a tallman to ser police's courage up to the striking when faced by danger. Even when robbers approach a recourse to Tar in pianissimo had the desired effect choice of Horace Taylor for the leader eminently suitable, an abundance of and a resonant bass voice suited the admirably. Mabel soon makes the shiver when she holds forth with mistaken zeal. "Go to death and glory," she joined in by the wit Edith's fox-like manner. All extr funny, and unacquainted by the bur- acting of some of the force, especial dwarf member lined up against a He tickled the audience much although it was all very irreverent police dignity. The make-up of policeman was most laughable, while haunting in the breeze in all direc- The irascible old General constantly them to go to battle, but they hedging, and well they might. A m oath at last sets them moving, and leave for the fray. This scene was

the landlord, however, gets it for a time, until the inevitable place, and the humour of the is chiefly concerned with what takes wards. The setting for the piece sitting room in Bouncer's house, was as follows:—

(rneyman batter). Herbert Hindell (urnerman singer). Frank Major (be landlord). Horace Taylor (e opens with the indignant Cox of the loss of his coat and aggravating fashion, and who is ous man he is constantly me- staircase! Bouncer breaks into song at frequent intervals, with refrain, "Rataplan! Rataplan!" an old Millicent man. He looks with dread to the inevitable, d his artful room-letting. Cox work and Box arrives, with the ted altercation on the staircase to two lodgers. The quaint old ceasing of the three characters course, much to the success of "Box." Box proceeds to cook his Bacon, and smelling "red on his gridiron, Dies into a most amusing lullaby, "Hushed on the rod," is sung as he ap in the chest-looking curtain-ox bed at the side of the roof-rasher sizzles on the fire. And hilarious Cox arrives, being an unexpected holiday, and ex- his delight in a most amusing song, "My Master is punctual," r which includes some rather armand puns. He sights the bacon mainly removes it to cook his the gridiron and slams the mutter- ough the window in a rage, the moused landing on a passer-by e same thing happens to Box's her when discovered by the irate ne inevitable meeting then takes d both F. Major and Herbert were excellent in this scene. is dragged into the fray. The two ue to blows, but decide to sing a- and very amusing was the d-act serenade "The Buttercup," upstanding with a mock concertina a guitar, a hilarious travesty of pera style. The romantic widow, "Ant," comes to light, and the suicide scene described and sung with melodramatic sideplay of seal the heartiest laughter. Even the widow to the other, but she is saved by Bouncer, who dis- e letter from the lady announcing age to Knox, and so a tragedy is The musical sketch closes by both uts see another's arms, the absence wberry mark on Cox's left arm e their relationship as long lost — a rather Gilbertian note of this. All three celebrate the settle- the business in a merry song ab- My hand upon it" and the song "Rataplan! Rataplan!" chora as a climax. A very amusing little excellently staged and acted, the numbers being particularly enjoy- one three operatic members played one another in a convincing and fashion, especially in the e scenes. Horace Taylor and F. gave the audience some very e bass and tenor musical numbers, rbert Hindell a great deal of enter- comedy. It formed an appetizing course to the main opera, the

inspiring flag and crossbones all helping to create an instant impression. Frederic's news that he is leaving the gang and that his apprenticeship was due to an error starts the story rolling and it falls to Ruth the pirate maid-of-work, one of Gilbert's most humorous creations, to fill in the details. And details which could emanate only from such a fertile brain as Gilbert's we should imagine. She was the lad's nurserymaid, and mistaking parental instructions, had bound him to a pirate instead of to a pilot, the words being so alike causing the error. From this amusing source then springs the whole extravagant and mirth-provoking plot, and the telling of the story was in entirely capable hands. Verena Carse as "Ruth" was delightfully convincing, her introductory song "When Frederic was a little lad" being sung with all her usual artistry and expression. It was clearly evident that here was a part which would be given full emphasis, and so indeed it was, particularly in the later scene with the King and Frederic. Ruth's costume and make-up was unusually picturesque. Frederic's threat that from henceforth he is out to exterminate all the fellow-members of his gang, strange to say, reduces them all to tears, another topsyturvy twist of Gilbert's humour. So also is the revelation that "orphans" are sacred as far as the pirates are concerned with much consequent loss of trade. Frederic's jibe that "Every ship they capture is named entirely by orphans" strikes home to every pirate heart, and the tears flow again. Ruth proves it then in the flesh for she pleads to be allowed to go with Frederic and the pirates willingly hand her over. But Frederic's not keen, and the scene where the middle-aged maid-of-all-work is tossed from one to the other is richly humorous. The king nobly gives her up and Frederic as nobly returns her, all helped out by appropriate and amusing business by the swarthy pirates. More witty dialogue between Ruth and her charge entertains the audience for the former in a charming, egotistical way proclaims her own charms. "You will find me a wife of a thousand," and is soon reminded that a wife of 47 would be more than ample. The libretto is ingenious and clever, in parts extraordinarily witty, and reveals Gilbert's amazing gifts in the writing of humorous dialogue. Most enjoyable is the fine pirate song, "Oh better far to live and die, under the brave black flag I fly" by the King. Frederic Crocker's best vocal effort in the opera, and excellently sung. Frederic catches a glimpse of approaching visitors to the cave, a bevy of beautiful maidens, and so struck is he with their great charm that he turns and tends Ruth with scorn for describing herself as beautiful. A fine dramatic duet between the two ends with Ruth being summarily and tearfully dismissed. The visitors are Major-General Stanley's daughters, who in entrancing ermine costumes and poke bonnets of every imaginable colour and shade come tripping on to lilting music, "Climbing over rocky mountains," preceded by three of the most delectable and charming—Edith (Barbara Whitman), Kate (Dorothy Gardner), and Isabel (Audrey Gard). It was a delightful picture, full of movement and colour, bewilderingly so, and there must have been many in the audience who wondered how the difficulties connected with exits and entrances were overcome. Edith (Barbara Whitman)—and how charming she looked in her ermine and quaint leopard-spots—said prettily, "Let us each treat

mistakenly. "Go to death and glory," and joined in by the Edith in like manner. All ex- lantly, and accentuated by the acting of some of the force, especially a dwarf member lined up against He tickled the audience and although it was all very irrever- police dignity. The make-up, policeman was most laughable, strutting in the breeze in all di- The irascible old General constant them to go to battle, but not hedging, and well they might, A oath at last sets them moving, a leave for the fray. This scene a long laugh. Frederic, about to be covered by the pistols of the King and Ruth, and then follows the ru- in one of the most striking music- bers of this or of any opera. Fred- born in leap-year on the 29th of Fe- and, according to piratical reckon- is only five and a quarter. Amazin- metic but unanswerable, and F- from a stern sense of duty accep- logic. The great laughing "Parade" is practically the outstanding number of the opera, and the three splendid rendering of it. The of almost overwhelming, and Verena soared to great heights in this. Under the same stress of logic, the Major-General's duplicity, and a attack is planned by the King Tremorden Castle to arrange the another declamatory trio, "Away, my heart's on fire!" bringing glo- house. Mabel is made acquainted is about to happen by her lover, a beautiful duet, "Ah! Leave me, pine alone," was one of the joys of the opera, as it invariably is. dauntly police again appear, to instructions, and the audience are to the diverting and well-known a felon's not engaged in his employ- by the sergeant and the running- mentality of the men. This was a number and full of fun, the bus- being extremely comical. Their singing is abruptly terminated by pirates approach, and the police a scatter to the nearest rocks to bid in full view of everyone. The swarm on, Samuel dealing out the implements to merry lilt of music, entrance of the old Major-General in moonlit ruins eases a hasty retreat. General's entry was very amusing, in- ing down and sleeping ear, and e a lighted candle. Herbert Hindell, looked very funny, and soon he is by the entire crowd of girls, all in attractive night attire and with a glimmering in the draughty old ruin. Major-General's musical number was did comedy. They shout an amusing chorus, in moment all is changed, for the pirates appear, the General is captured all looks lost. The police spring a foe but with dire results, for they struck down. But the tables are into a moral victory for the brave stables, the whole of the pirates at the sound of Queen Victoria's ha- A Gilbertian climax is provided by announcing that the whole gang of throats are peers" who have gone. An extraordinary finale to a capital and an ending which must of ne lose some of its point at the present. The most amusing note of the whole

by Bouncer, who dis-
from the lady announcing
Knox, and so a tragedy in
musical sketch closes by both
another's arms, the absence
mark on Cox's left arm
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and tenor musical numbers.
Hindell a great deal of enter-
y. It formed an appetizing
to the main opera, the
ompaniment adding much to

PIRATES OF PENZANCE.

ry had now to be entirely
the setting of the first Act of
d Sullivan opera, and this was
s expeditiously as possible by
ins and his staff. The original
"The Pirates of Penzance"
in the Fifth Avenue Theatre,
the first performance taking
a day of the year 1879 in the
full-dress rehearsal before a
ce. "H.M.S. Pinafore" had
taken off, both Gilbert and
in New York in consequence
pirating of their operas.
rt of the music was written by
his hotel with amazing speed
energy, night after night find-
king away and on to the early
ch morning until 5 or 6 a.m.
e was actually finished after the
ance with the assistance of
Cellier in the copying, &c.
to bed at 3 a.m. and was up
for a band rehearsal. During
e time of composing the music
ates" Sullivan was wretchedly
a out, and yet a ceaseless stream
ns numbers flowed from his
in spite of this almost over-
andicap. The protection of the
yrright was secured by a per-
arranged and given within 24
ington, Devonshire. The recep-
New York was amazing, and
managers from all the principal
States telegraphed offers for
tion of "The Pirates" as their
oca. Sullivan himself regarded
of the opera as superior in every
Pinafore," which it succeeded.
ng of the ladies' chorus took New
storm, while the "Policemen's
marching on with bullseye
lighted made a tremendous hit.
cap laws offered no security what-
author or composer. Music in
run became common property, and
reason every note was kept in
form by Sullivan and carefully
and locked up after each
nce. Attempts to obtain the
nefarious means were carried
lessly, even to the extent
ax expert musicians in the
to take down the themes as they

catches a glimpse of approaching visitors
to the cave, a boy of beautiful maidens,
and so struck is he with their great charms
that he turns and rends Ruth with scorn
for describing herself as beautiful. A fine
dramatic duet between the two ends with
Ruth being summarily and tearfully dis-
missed. The visitors are Major-General
Stanley's daughters, who in entrancing
crinoline costumes and poke bonnets of
every imaginable colour and shade come
tripping on to lilting music. "Climbing
over rocky mountains," preceded by three
of the most delectable and charming—Edith
(Barbara Whitwam), Kate (Dorothy
Gardener), and Isabel (Audrey Gara). It
was a delightful picture, full of movement
and colour, bewilderingly so, and there
must have been many in the audience who
wondered how the difficulties connected
with exits and entrances were overcome.
Edith (Barbara Whitwam)—and how charm-
ing she looked in her crinoline and quaint
bonnet—sang prettily, "Let us gaily tread
the measure," then a verse by Kate
(Dorothy Gardener) in pleasing contralto.
"Far away from toil and care," supported
by the whole chorus of voices in the refrain,
followed by the really funny preparations
for paddling, &c. These three in the fore-
ground made a really charming picture.
But Frederic appears from his hiding place,
and all is confusion, especially when he
reveals that he is "a pirate!" In spite of
his appeal, which is remarkably two-edged,
they all spurn him, and, of course, to tun-
ful music. But a laggard sister, "Mabel,"
arrives on the scene, the most bewitching
of the lot, and she takes Frederic to her
heart at one swoop. Her cynical sisters are
susceptible that she would not have been so
suddenly susceptible but for Frederic being
so unusually handsome. "Mabel" was
given to Phyllis Spire to interpret, and the
opening recitative and song, "Poor wander-
ing one" makes the severest demands on
a singer's vocal technique. It is one of
the most exacting solos in Gilbert and
Sullivan opera, and Phyllis Spire deserves
a special note of praise for the courageous
way she tackled its technical difficulties.
The song, and its delightfully fitting music,
is an illustration of the introduction into
comic opera by Gilbert and Sullivan of
moments of real dramatic significance and
tender appeal quite divorced from the comic
business, and these occur in all the operas.
Miss Spire has done excellent work for
the Society in former years, and the part
of Mabel gave her another opportunity to
show her usefulness. Grouped around
Edith the sisters take counsel and decide
to "talk about the weather" while the
love-making is building up. But the
weather ear of each is picking up all the
endearments possible, and this scene was
full of humour and charm. The under-
current of chorus in rapid quick-fire time,
"How beautifully blue the sky," is one of
Gilbert's cleverest burlesques of the ever-
ready "weather topic" and every wit as
pointed how. Frederic warns them of their
danger, but too late, for the whole gang of
pirates, with terrific yells, mixed with
screams from the girls, appear on the scene,
and the prizes are sorted out one apiece.
It is a splendid capture, and the pirates
are jubilant. Surely these fair damsels are
not orphans too! They one and all foresee
a monster wedding ceremony in the near
future and smack their piratical lips with
great gusto. But Mabel springs a surprise
on all. "Father is a Major-General," and

a lighted candle. Herbert Hindell
looked very funny, and soon he is
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throats are peers "who have gone
An extraordinary finale to a capis
and an ending which must of
lose some of its point at the pres
The most amusing note of the dis
the wholesale disposal of the wido
daughters by General Stanley, ea
being presented with one apiece a
solation prize, but none for the

The curtain rang down to long
tinued applause from the audien
was thoroughly deserved. On the
of the curtain a number of
bouquets were handed up to t
principals. It was again a
evening's entertainment by th
chester Society, and one for
everyone deserves the heartiest
Mr. Noel Haggarty, as producer &
manager has once again given th
undiluted pleasure, and he is a
titled to hearty congratulations. Th
ing of the opera was markedly b
and the enthusiasm of everyone
stage to give of their best was
marked feature. Mr. Muir H
proved a very worthy deput. in
Dr. Malcolm Sargent, and althoug
one missed the customary figur
lutter in the rostrum, it was a m
intense satisfaction that he had be
to send one who proved himself
capable of wielding the baton of
Society, and helping it achieve
A message of sympathy and good
was sent, we understand, by Mr. H
on behalf of the whole of the mem
the Society to Dr. Sargent on T
together with a gift of flowers, thi
timed to reach him a few moments
the rising of the curtain on the first
performance that evening. Dr. Sar
once telegraphed to Mr. Harbury an
"So grateful for the flowers! A
affectionate good wishes to you, yo
ductor, principals, chorus, and or
Success to you all." Amongst othe
grams on Tuesday was one from
Latter (Dicky): "Best wishes to
successful and enjoyable show."
Latter, it will be remembered, was
the Society's most gifted member
took a number of principal part
marked success. In regard to
opera, cordial thanks are due to
L. W. Mathews for the very valuab
put in by him as assistant stage m
and property manager, and the two
Secretaries, Mr. J. T. Lavery and
Joan Whitwam, for all their labours
weeks before and during the opera
It was a pleasure also to note that
were able to help in the actual opera
Mr. Reg. Elkins, one of the k
of the Society, again re

arranged and given... Paignton, Devonshire. The reception in New York was amazing, and managers from all the principal theatres telegraphed offers for production of "The Pirates" at their theatres. Sullivan himself regarded the opera as superior in every way to "Pinafore," which it succeeded. The singing of the ladies' chorus took New York by storm, while the "Policemen's" marching on with bullseye all lighted made a tremendous hit. The comic laws offered no security whatever, and the author or composer. Music in the opera became common property, and for every note was kept in the original form by Sullivan and carefully guarded and locked up after each performance. Attempts to obtain the libretto by nefarious means, were carried out ceaselessly, even to the extent of employing expert musicians in the hope to take down the themes as they were played, in the hope of ultimately obtaining the entire music of the opera to produce "The Pirates" was eventually secured in London at the Opera Comique, 51 St. Martin's Lane, settling down into an annual run of over 400 performances.

TUESDAY'S PERFORMANCE

The playing of the infectious music of the overture the curtain rose on the scene of the pirates' lair on the coast of Cornwall, the picturesque party band of pirates being dispersed, some seated at card and dice tables drinking and holding, &c. Samuel, the rate lieutenant, dispensing pirate all round from a large flask. The scene suggests a rocky cave, and an ever glimpse of the sea can be caught in the background. It is a striking and picturesque opening, for all are attired in local piratical fashion, cutlasses and sticking from each belt, dangling and crimson badgegear completing the picture. Indeed, a more bloodthirsty gang of cutthroats on the stage it would be difficult to conceive. The music had evidently gone all the way to the heart, and had succeeded with the inchester men in the direct and most effective fashion. Sword slashes, black unkempt hair, and in some cases real blood, drunk sodden faces made up for an extraordinarily arresting, and the scene were much amused. The school-children at the performance, in fact, gave a hearty and appreciative gasp when the music rose. One of the pirate band was strongly suggestive of George, but that was the only impersonation which would successfully trace. Led by the rate Samuel in first-class style, with song, they toast the health of the rate, and appreciate Frederic, who that day had of his indentures. This opening was "Pour, ob-pour the pirate, cherry" and the atmosphere at once, and in

of Mabel, gave her another opportunity to show her usefulness. Grouped around Edith the sisters take counsel and decide to "talk about the weather" while the love-making is building up. But the weather ear of each is picking up all the undercurrents possible, and this scene was full of humour and charm. The undercurrent of chorus in rapid quick-fire time, "How beautifully blue the sky," is one of Gilbert's cleverest burlesques of the ever-ready "weather topic" and every whit as pointed now. Frederic warns them of their danger, but too late, for the whole gang of pirates, with terrific yells, mixed with screams from the girls, appear on the scene and the prizes are sorted out one by one. It is a splendid capture, and the pirates are jubilant. Surely these fair damsels are not ornaments too! They one and all foresteer a monster wedding ceremony in the near future and smack their piratical lips with great gusto. But Mabel springs a surprise on all, "Father is a Major-General," and, as in all operas, he appears in the nick of time, one of Gilbert's most effective characters. Herbert Hindell, looked every inch a Major-General, a resplendent figure in his smart uniform, his breast covered with medals, with monocle and sword, complete, and his diction in the difficult and amusing patter song, "I am the very model," was very clear and decisive. The old soldier candidly confesses to a special knowledge of the most obtruse and complicated sciences and an ignorance of military tactics on a par with a novice on a gunnery—the song is another instance of Gilbert's remarkable gifts in patter work. The amusing dialogue also which follows with the Pirate King is very clever, the Major-General saving the situation by claiming to be an "orphan," much to all the pirates' disgust. The ingenious complications arising from "orphan" and "often" may be somewhat threadbare, but there could be no doubt that it is all very amusing to listen to. General Stanley, with tearful emphasis, pleads for his large family of girls (and it certainly was a very satisfying family to rear) and the Pirate King relenting they are one and all made honorary pirates, a most Gilbertian solution of the difficulty. The mock grief of the pirates was another amusing bit of business in this scene. The lovely choral work introduced, "Hail Poetry," is remarkable for its incongruity. Hymn-singing by pirates is the Gilbert twist of topsy-turvy humour, and all, or most of the operas contain similar incongruities. But although the story of the opera seems to be for the moment entirely cut in two, the effect of the massed singing is extremely beautiful, and Sullivan's music is delightful beyond words. All now seems satisfactorily settled, but a touch of drama is provided by poor Ruth, who bursts in and makes a last appeal to Frederic, "Oh, master, hear one word, do spare me!" But she is again spurned, and the final climax sees the pirates break

performance that evening. Dr. Surgeon telegraphed to Mr. Hanbury in London "So grateful for the flowers, and affectionate good wishes to you, your conductor, principals, chorus, and orchestra. Success to you all." Amongst othergrams on Tuesday was one from the latter (Dickie); "Best wishes to a successful and enjoyable show." Latter, it will be remembered, was the Society's most gifted member, who took a number of principal parts marked success. In regard to the opera, cordial thanks are due to L. W. Mathews for the very valuable put in by him as assistant stage manager and property manager, and the two Secretaries, Mr. J. T. Lavery and Joan Whitwam, for all their labours weeks before and during the opera. It was a pleasure also to note that were able to help in the actual opera. Mr. Reg. Elkins, one of the kind members of the Society, again rendered yeoman service as callboy throughout the week, and he was assisted by Mr. R.

It is again also due to the fine orchestra to express cordial thanks for their contribution to the entertainment, and the following are those who played: violins—Miss Margaret Raistrick, Coleclough, Miss Edmeades, and Mrs. second violins—Mr. W. T. Jackson, M. Fielder, Miss A. Harris, and M. Hillier; violas—Mrs. Alcock and Fortage; cellos—Mr. F. Akcock and Mackenzie; double bass—Mr. A. F. Mr. C. Underhill; flutes—Mr. H. J. and Mr. F. Fitch; oboe—Mr. L. Tr. clarinets—Mr. J. Holdsworth and Mr. Shute; horns—Mr. H. L. E. Burch. Mr. J. E. Steffer; trumpet—Mr. Jacobs; trombones—Mr. E. Langley; Mr. J. Brooks; cornet—Mr. J. bassoon—Mr. T. A. Charlton; timpani—Mr. R. Soars. (Astral Orchestra).

A full list of willing helpers at the &c., was arranged, and the following list of those who helped under Mr. Lavery (chief steward):—Mr. J. Balding, Mr. H. G. Croft, Mr. E. W. Mr. W. M. Coates, Mr. A. J. Crosby, S. Evans, Mr. R. Elkins, Mr. Gardener, Mr. L. P. Gardener, Mr. Gard, Mr. A. J. Harding, Mr. Harding, Mr. W. J. Hacker, Mr. H. Johnson, Mr. L. W. Jarvis, Mr. Journeaux, Mr. F. H. Jupp, Mr. R. Ludford, Mr. A. H. Lavery, Mr. F. M. Mr. H. J. Morison, Mr. H. Masker, P. N. Pearson, Mr. G. A. Rogers, Stillman, Mr. F. T. Smith, Mr. A. V. Mr. K. N. Thwaite, Mr. V. E. Van Mr. E. R. Vaughan, Mr. W. F. White, C. Watson, Mr. S. W. Wild, Mr. Whiteburn. Programmes and choco Miss K. Bishop, Miss E. Bunker, Miss Clements, Mrs. H. Croft, Miss P. Cobb, M. R. Croft, Miss J. Deeks, Miss Dorey, Mrs. W. H. Gordon, Mrs.

Before proceeding the complete cast for the

Stanley Herbert Hindell
 Frederic Crocker
 Frederick Chisnell
 (Pirates' Apprentice)

Frank Major
 Horace Taylor
 Stanley's Daughters:
 Phyllis Spire
 Barbara Whitlam
 Dorothy Gardener
 Audrey Gard
 Maid-of-all-work
 Verena Carso

Pirates, Police, and General
 Stanley's Daughters:

Police—A. J. Anderson, W.
 Clements, J. W. Care, M. P.
 F. Efeney, A. Finch, J. W.
 G. Gouding, N. Haken, R. C.
 Johnston, J. T. Lavery, A. F.
 Maddock, W. A. Nicholls,
 Portsmouth, E. Parish, E. E.
 J. Smart, A. E. Wadw, E.
 C. Yates.

Stanley's Daughters—J. Alcock, A.
 M. Hinstoud, I. Barnes,
 D. H. East, W. Edwards, J.
 Hale, L. Hill, V. Johnston,
 A. M. Moor, B. Oulton, C.
 Eric-Parish, N. Perkins, D. L.
 B. Watkin, M. Weston, and

Stanley's Daughters on the Coast of
 Cornwall.

Ruined Chapel by moonlight.

ing humor part of Samuel sit
 n at once was capitally filled
 Chisnell, his opening song
 ed with most appropriate spirit
 swagger. His ginger make-
 funny. In the 1913 production
 as excellently taken by A. J.
 part of Frederic was again
 Major, this character being
 made his operatic debut with
 at Winchester, and so success-
 Pirate King was entrusted to
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 mmet was found a capitally-

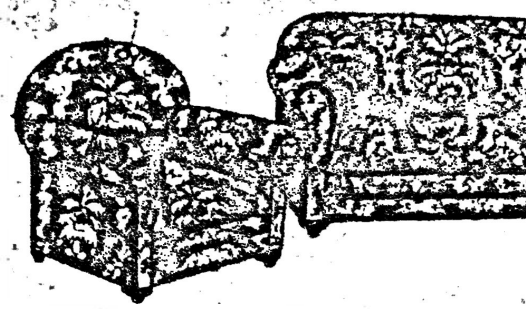
me a wild dance of delight, the whole company singing together the tuneful ensemble music of "Pray observe the magnanimity we display to lace and amity! The curtain then drops. An excellent first Act, remarkable for its colour, life and movement, and picturesque to the last degree. All the principals had provided delightful entertainment, while the chorus members, pirates and daughters, sang with the greatest verve and spirit.

ACT II.

The setting for the second and concluding act depicts a complete contrast, a ruined chapel by moonlight, and a very effective scene it was. Gen. Stanley is discovered sitting pensively, surrounded by his sympathetic daughters. Though an old soldier, he is blessed, or cursed, with a conscience, and he is full of remorse at his abominable falsehood to the pirates. The chorus number, "Oh dry the glistening tear," by the girls was very attractive, and also Mabel's solo, "Dear Father." The General fears he has brought disgrace on the family escutcheon, but Frederic reassures him and at once calls up the police, who are to wipe the pirates off the face of the earth.

The entry of these, led by their most amusing sergeant (Horace Taylor), at once provided a real note of comedy. Their parade round before the admiring gaze of Gen. Stanley's daughters was very funny, for all were anything but dignified. They line up, and the sergeant's song, "When the foaman bares his steel," is sung to the running accompaniment from his men "Tarantara! Tarantara!" an extraordinarily amusing musical device. Gilbert's own explanation was that "Tarantara" was a talisman to screw the police's courage up to the sticking point when faced by danger. Even when the robbers approach a recourse to Tarantara in pishissimo had the desired effect. The choice of Horace Taylor for the leader was eminently suitable, an abundance of figure and a resonant bass voice suiting the part admirably. Mabel soon makes them all shiver when she holds forth with such mistaken zeal, "Go to death and go to glory," and joined in by the winsome Edith in like manner. All extremely funny, and accentuated by the burlesque acting of some of the force, especially the dwarf member lined up against a giant. He tickled the audience unanimously, although it was all very irreverent to police dignity. The make-up of each policeman was most laughable, whiskers flaunting in the breeze in all directions. The invincible old General constantly urges them to go to battle, but they keep hedging, and well they might. A mighty oath at last sets them moving, and they leave for the fray. This scene was one long laugh. Frederic, about to leave, is covered by the pistols of the Pirate King and Ruth, and then follows the revelation in one of the most striking musical numbers of this or of any opera. Frederic was born in leap-year on the 29th of February, and, according to ritual reckoning, he

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 CUTLERY DEPAR

and crossnesses all helping out impression. Frederic's leaving the gang and that ship was due to an error rolling and it falls to Ruth and work. One of Gilbert's creations, to fill in the details which could emanate from a fertile brain as Gilbert's imagination. She was the lad's and mistaking parental and bound him to a pirate plot, the words being the error. From this amusing springs the whole extraordinary-provoking plot, and the story was in entirely capable of a Carse as "Ruth" was convincing, her introductory Frederic was a little lad, with all her usual artistry and that was clearly evident that part which would be given, and so indeed it was, at the later scene with the Major. Ruth's costume and is unusually picturesque, and that from henceforth he annate all the fellow-members entrance to say, reduces them another top-syturic twist of our. So also is the revelation are secured as far as the covered with much concentration. Frederic's idea that they capture is unannounced "strikes home to every and the tears flow again. Ruth in the dash for she pleads to go with Frederic and the hand her over. But a scene and the scene where of mind-of-all-work is tossed, the other is richly humorous. She gives her up and Frederic turns her, all helped out by and amusing business by the dates. More witty dialogue and her charge entertains the the former in a charming, she proclaims her own charms, and me a wife of a thousand, rounded that a wife of 47 more than ample. The libretto is and clever, in parts extraordinary, and reveals Gilbert's in the writing of humorous most enjoyable is the fine pirate letter far to live and die, under black flag I fly" by the King. Her best vocal effort in the excellently sung. Frederic's glimpse of approaching visitors a bevy of beautiful maidens, and he with their great charms and sends Ruth with scorn, and herself as beautiful. A line between the two ends with summarily and tearfully dismiss the visitors are Major-General daughters, who in entrancing costumes and poke bonnets of amiable colour and shade come to bring music, "Climbing mountains," preceded by three delectable and charming—Edith Whitwam), Kate (Dorothy and Isobel (Audrey Gard). It beautiful picture, full of movement, bewilderingly so, and there been many in the audience who how the difficulties were overcome, and entrances were overcome. (Mrs. Whitwam)—and how charmed in her erudite and quaint and prettily. "Let us gaily tread life," then a verse by Kate (Audrey) in pleasing contrast.

mistakenly "Go to death and go to glory," which joined in by the winsome Edith's like manner. All extremely funny, and accentuated by the burlesque acting of some of the force, especially the dwarf member lined up against a giant. He tickled the audience profusely, although it was all very irreverent to police dignity. The make-up of each policeman was most laughable, whiskers flouting in the breeze in all directions. The rascible old General constantly urges them to go to battle, but they keep holding, and well they might, a mighty oath at last sets them moving, and they leave for the fray. This scene was one long laugh. Frederic, about to leave, is covered by the pistols of the Pirate King and Ruth, and then follows the revelation in one of the most striking musical numbers of this or of any opera. Frederic was born in leap-year on the 29th of February, and, according to "practical reckoning," he is only five and a quarter. Amazing arithmetic but unanswerable, and Frederick from a stern sense of duty accepts their logic. The great laughing "Paradox" trio is practically the outstanding musical number of the opera, and the three gave a splendid rendering of it. The climax is almost overwhelming, and Verand Carse soared to great heights in this. Frederic, under the same stress of logic, reveals the Major-General's duplicity, and a great attack is planned by the King on Tremorden Castle to "avenge the deceit; another declamatory trio, "Away, away, my heart's on fire!" bringing down the house. Mabel is made acquainted with this is about to happen by her lover, and the beautiful duet, "Ah! Leave me, not to pine alone," was one of the vocal joys of the opera, as it invariably is. The daughter police again appear for final instructions, and the audience are treated to the diverting and well-known "When a felon's not engaged in his employment," by the sergeant and the running commentary of the men. This was a great number and full of fun, the "business" being extremely comical. Their cheerful singing is abruptly terminated by the pirates' approach, and the police at once scatter to the nearest rocks to hide, but in full view of everyone. The pirates swarm on, Samuel dealing out the amusing implements to merry lilt of music, but the entrance of the old Major-General into the moonlit ruins causes a hasty retreat. The General's entry was very amusing, in dressing gown and sleeping cap, and carrying a lighted candle. Herbert Hindell, indeed, looked very funny, and soon he is followed by the entire crowd of girls, all in most attractive night attire and with candles glimmering in the draughty old ruin. The Major-General's musical number was splendid comedy.

They chant an amusing chorus, but in a moment all is changed, for the dreaded pirates appear, the General is captured, and all looks lost. The police spring on, the foe but with dire results, for they are all struck down. But the tables are turned into a moral victory for the brave constables, the whole of the pirates yielding at the sound of Queen Victoria's name.

A Gilbertian climax is provided by Ruth announcing that the whole gang of cut-throats are peers who have gone wrong. An extraordinary finale to a capital opera, and an ending which must of necessity lose some of its point at the present day. The most amusing note of the climax was the wholesale disposal of the whole of his daughters by General Stanley, each pirate being presented with one actress as a consolation.

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The profits on the sale of chocolates was again generously given to the funds of the Society by Messrs. Tylers, Jewry-street, Winchester, a mark of appreciation of the Society's work very cordially appreciated. The whole of the lighting was carried out by Messrs. Dicks, Ltd., under Mr. Hanbury's direction, Mr. A. Faithfull being in charge, and this was again most successful. The costumes, wigs, &c., were supplied by Messrs. Simmons and Co., London, and the attractive scenery by "Cape of Chiswick." Mr. R. Shropshire being responsible for the changing of this for the two operas. The whole of the looking and seating arrangements were carried out by Messrs. Whitwam, High-street, Winchester. Thanks are due also to Mr. Chiswick for the special buses

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The curtain rang down to long and continued applause from the audience, and it was thoroughly deserved. On the raising of the curtain a number of beautiful bouquets were handed up to the lady principals. It was again a capital evening's entertainment by the Winchester Society, and one for which everyone deserves the heartiest thanks. Mr. Noel Hanbury as producer and stage manager has once again given the public undiluted pleasure, and he is again entitled to hearty congratulations. The dressing of the opera was markedly beautiful, and the enthusiasm of everyone on the stage to give of their best was again a marked feature. Mr. Muir Mathieson proved a very worthy deputy, indeed for Dr. Malcolm Sargent, and although everyone missed the customary figure of the butler in the rostrum, it was a matter for intense satisfaction that he had been able to send one who proved himself entirely capable of wielding the baton for the Society, and helping it achieve success. A message of sympathy and good wishes was sent, we understand, by Mr. Hanbury on behalf of the whole of the members of the Society to Dr. Sargent on Tuesday, together with a gift of flowers, this being timed to reach him a few moments before the rising of the curtain on the first public performance that evening. Dr. Sargent at once telegraphed to Mr. Hanbury in reply: "So grateful for the flowers. All my affectionate good wishes to you, your conductor, principals, chorus, and orchestra. Success to you all." Amongst other telegrams on Tuesday was one from Mr. R. L. (Hick) Best wishes to all for

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BERTRAM MILLS' CIRCUS AND MENAGERIE.

This is the fifth tour of the amazing circus that comes to Winchester direct from its sensational successful season at Olympia each Christmas.

It will be under the personal supervision of Mr. Mills' sons, Messrs. Cyril and Bernard Mills, who promise an even greater and more comprehensive gathering from all over the world of novelties and thrills than ever before, even exceeding the programme that helped to make the show last Christmas so glorious.

A glance at the advertisements and posters shows what a marvellously attractive programme it is. It includes the great Indian wild animal trainer, Togary, and his tigers, the thrilling Wallenda high wire act, Bertram Mills' Liberty and Lippizana stallions and high school horses, the Hundadze Cossacks from the Caucasus, the Shetland pony and beagle hunters, the Yung Sui troupe of amazing Chinese acrobats, Pam's navy, a marvellous Trampoline act, and an array of international clowns and augustes.

They are only a few of the good things that Mr. Mills is providing for our amusement.

dramatic significance and divorced from the comic occur in all the operas. done excellent work for ruer years, and the part for another opportunity to fitness. Grouped around take counsel and decide the weather" while the building up. But the such is picking up all the stible, and this scene was and charm. The under- s in rapid quick-fire time, y blue the sky," is one of t burlesques of the ever- "topie" and every whit as ederic warns them of their auto, for the whole gang of rrific yells, mixed with girls, appear on the scene. are sorted out one apiece. capture, and the pirates rely these fair damsels are They one and all foresee ing ceremony in the near ck their piratical lips with t Mabel springs a surprise is a Major-General," and, a, he appears in the nick of Gilbert's most effective bert Hindell looked every neral, a resplendent figure niform, his breast covered th monocle and sword, con- diction in the difficult and song. "I am the very ry clear and decisive. The didly confesses to a special he most obtruse and con- es and an ignorance of on a par with a novice in song is another instance of kable gifts in patter work. liologues also which follows e. King is very clever, the eaving the situation by an "orphan," much to all gust. The ingenious com- ing from "orphan" and ne somewhat threadbare, but no doubt that it is all very en to. General Stanley, with sis, pleads for his large (and it certainly was a very ly to rear) and the Pirate they are one and all made es, a most Gilbertian solu- fficulty. The mock grief of is another amusing bit of is scene. The lovely choral d, "Hail Poetry," is remark- congruity. Hymn-singing by Gilbert twist of topsy-turvy all, or most of the operas incongruities. But although e opera seems to be for the y cut in two, the effect of the is extremely beautiful, and ce is delightful beyond words. is satisfactorily settled, but a is provided by poor Ruth, and makes a last appeal to t, master, hear one word, I al!" But she is again spurred, climax sees the pirates break

was sent, we understand by Mr. Hindell on behalf of the whole of the members of the Society to Dr. Sargent on Tuesday, together with a gift of flowers, this being timed to reach him a few moments before the rising of the curtain on the first public performance that evening. Dr. Sargent at once telegraphed to Mr. Hanbury in reply: "So grateful for the flowers. All my affectionate good wishes to you, your conductor, principals, chorus, and orchestra. Success to you all." Amongst other telegrams on Tuesday was one from Mr. R. Latter (Dinky): "Best wishes to all for successful and enjoyable show." Mr. Latter, it will be remembered, was one of the Society's most gifted members, and took a number of principal parts, with marked success. In regard to the opera, cordial thanks are due to Mr. L. W. Mathews for the very valuable work put in by him as assistant stage manager and property manager, and the two Joint Secretaries, Mr. J. T. Lavery and Miss Joan Whitman, for all their labours many weeks before and during the opera week. It was a pleasure also to note that both were able to help in the actual opera itself. Mr. Reg. Elkins, one of the keenest members of the Society, again rendered yeoman service as callboy throughout the week, and he was assisted by Mr. R. Gard.

It is again also due to the fine orchestra to express cordial thanks for their contribution to the entertainment, and the following are those who played:—First violins—Miss Margaret Raistrick, Miss Coleclough, Miss Edmeades, and Mrs. Gill; second violins—Mr. W. T. Jackson, Miss G. Fielder, Miss A. Harris, and Mr. C. Hillyer; violas—Mrs. Alcock and Mrs. Fortlage; cellos—Mr. F. Alcock and Mrs. Mackenzie; double bass—Mr. A. Prim and Mr. C. Underhill; flutes—Mr. H. J. Kite and Mr. F. Fitch; oboe—Mr. L. Treanor; clarinets—Mr. J. Holdsworth and Mr. V. Shute; horns—Mr. H. L. E. Burch and Mr. J. E. Steffer; trumpet—Mr. J. Jacobs; trombones—Mr. B. Langhorne and Mr. J. Brooks; cornet—Mr. J. Lyles; bassoon—Mr. T. A. Charlton; timpani—Mr. R. Soars. (Astral Orchestra).

A full list of willing helpers as stewards, &c., was arranged, and the following is a list of those who helped under Mr. J. T. Lavery (chief steward):—Mr. L. M. Balding, Mr. H. G. Croft, Mr. E. W. Bunce, Mr. W. M. Cocks, Mr. A. J. Crosby, Mr. E. Evans, Mr. R. Elkins, Mr. A. E. Gardener, Mr. L. P. Gardener, Mr. L. R. Gard, Mr. A. J. Harding, Mr. D. F. Harding, Mr. W. J. Hackett, Mr. H. W. F. Johnson, Mr. L. W. Jarvis, Mr. P. F. Journeaux, Mr. P. H. Jupp, Mr. B. D. G. Ludford, Mr. A. H. Lavery, Mr. F. Milvey, Mr. H. J. Moreton, Mr. H. Maskell, Mr. P. N. Pearson, Mr. G. A. Rogers, Mr. E. Stillman, Mr. F. T. Smith, Mr. A. V. Small, Mr. K. N. Thwaite, Mr. V. R. Vaughan, Mr. E. R. Vaughan, Mr. W. F. White, Mr. C. Watson, Mr. S. W. Wild, Mr. J. C. Whitehurst. Programmes and chocolates—Miss K. Bishop, Miss E. Bunker, Mrs. A. Clements, Mrs. H. Croft, Miss P. Cobb, Miss M. B. Croft, Miss J. Deeks, Miss E. E. Dorey, Mrs. W. H. Gordon, Mrs. W. J.

Indiian wild animal trainer, Togare his tigers, the thrilling Wallenda big act, Bertram Mills' Liberty and Lip stallions and high school horses Hundadze Cossacks from the Caucasus, Shetland pony and beagle hunter Yung Sui troupe, amazing Chinese acrobats, Pim's navy, a marvellous Tranquill and an array of international clown augustes.

They are only a few of the good that Mr. Mills is providing for our amusement.

Last summer this circus made a progress through Scotland. Scottish papers were wildly enthusiastic, and instances, "The programme revivifies glories of bygone days."

The circus will be at Bar End on 18th for three days. There will be performances twice-daily at 4.45 and 8, on the last day, Saturday, May 20th, in order to ensure a complete programme they will be at 2.30 and 5.30.

The wonderful menagerie must not be overlooked. It will repay a visit, and be open to visitors from 11 a.m. at the time Togare's tigers will be fed. Telephone number is Winchester 6LE. Winchester, Salisbury will be visited.

ROBSON'S LAYING TRIALS AT BILTON, NEAR HULL.

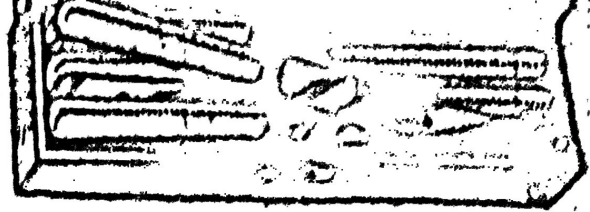
The weather during the seventh laying trials has been very favourable for production, and again the birds laid splendidly. During the first week total collection was 9805, the second 9957, the third week 9501, and the week 9816. The highest number of eggs collected in one day was 1462 on the 28th. The lowest collection, on the 30th, was 1554 eggs. Fifty-nine of the birds laid 27 eggs during the period, a further 57 laid 26 eggs. Throughout the feeding was: Morning, mixed grain in the litter, ad lib Robson's poultry feed in hoppers; evening, mixed grain, gram mixture consisted of two parts and one part maize. The average obtained for eggs during the period was per ungraded dozen. The leading pens for the seven months are as follows—

Section A (heavy breeds)—1. M. Buck Stallingsborough, Lincs., W.W., total laid 3, D. Meadley, Burstwick, near Hull, W. 862; 3. W. A. Edwards, Pulborough, Su. B.I.R., 883; 4. A. J. G. Perkin, Bur. Derby, W.W., 904; 5. A. M. Farburn, B. in Wharfedale, West Yorkshire, W.W., 8.

Section B (light breeds)—1. J. V. Stead inn, Stockbridge, Sheffield, B.L., 832; Miss K. Coupland, S. Somerset, W. 865; 3. J. W. Potts, Nunthorpe, near York, W.L., 845; 4. Ellis Bertram, Chapeltown, Sheffield, W.L., 879; 5. W. H. Br. Thurgoland, Sheffield, W.L., 775.

The executive of the Union of Post Office Workers, which has been holding its conference in the Isle of Man, has appointed Mr. E. Ruth, of Bradford, Chairman for ensuing year in succession to Mr. J. C. of Glasgow.

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 and... again on



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The profits on the sale of chocolates was again generously given to the funds of the Society by Messrs. Tylers, Jewry-street, Winchester, a mark of appreciation of the Society's work very cordially appreciated. The whole of the lighting was carried out by Messrs. Dicks, Ltd., under Mr. Hanbury's direction, Mr. A. Faithfull being in charge, and this was again most successful. The costumes, wigs, &c., were supplied by Messrs. Simmons and Co., London, and the attractive scenery by "Cape of Otiswick." Mr. R. Shapkins being responsible for the changing of this for the two operas. The whole of the booking and seating arrangements were carried out by Messrs. Whitwam, High-street, Winchester. Thanks are due also to Messrs. Chisnell for the special buses to run to several districts after each evening performance, and to Mr. A. Jeffery for the painting of the flying streamer on the front of the Guildhall on Monday and its fixing the same evening.

BERTRAM MILLS' CIRCUS AND MENAGERIE.

WINCHESTER BROTHERS BRITISH LEGION SUNDAY

The Royal Theatre was well Sunday afternoon, when Mr Perkins (Secretary of the Branch of the British Legion) interesting and informative address on the British Legion and its work, was taken by Col. P. H. G. Playford and supporting him were Mr. M.B.E. (President), General Burstall, K.C.B., Lieut. Col. Jeffrey, M.C., Mr. W. H. Hutchings, T. E. Swain, and the Secretary (Hall).

The CHAIRMAN pronounced a Silent Tribute in remembrance of dead, previous to the commencement of service, and later, in introducing a speaker, said there was no place where the Brotherhood of the British Legion existed. They looked after the welfare and care of the man. The Brotherhood dealt with his ordinary life, and the help after him as a result of the war. Mr. Playford briefly referred to Mr. many activities in the city.

Mr. W. W. Perkins, who cordially received, said that to meeting, concert or other gathering of the British Legion which did not pay a Silent Tribute. Some people of the Legion fostered a warlike spirit, would like to say that was a Legion was out for peace, it was wanted, it was necessary to the growing generation the war (hear, hear). Therefore, with the service on November he doing a good deal of harm. He briefly explained how funds from the sale of Flatbags & P that 45 million pounds had