



Precious Nonsense

NEWSLETTER OF THE MIDWESTERN GILBERT AND SULLIVAN SOCIETY

September 1990 -- Issue 27

But the night has been long, Ditto, Ditto my song,
And thank goodness they're both of 'em over!

It isn't so much that the night was long, but that the Summer was (or wasn't, as the case may be). This was not one of S/A Cole's better seasons: in June, her family moved to Central Illinois; in July, the computer had a head crash that took until August to fix, and in that month, she was tired and sick from all the summer excitement. But, tush, I am puling. Now that Autumn is nearly here, things are getting back to normal (such as that is). Since there was no summer Nonsense, there is all kinds of stuff in this issue, including the answers to the Big Quiz, an extended "Where Can it Be?/The G&S Shopper", reports on the Sullivan Festival and MGS Annual Outing, and an analysis of Thomas Stone's The Savoyards' Patience. Let's see what's new.

Oh, Members, How Say You, What is it You've Done?

Member David Michaels appeared as the "First Yeomen" in the Savoy-Aires' recent production of The Yeomen of the Guard. Best wishes for future appearances!

Member Ralph MacPhail Jr. fulfilled the dream of a lifetime this May, when he had a chance to meet "Buffalo Bob" Smith, of Howdy Doody fame. GASBAG also picked up this piece of news, and some merry wag included this Hugh Ambroseism: "Why is Ralph MacPhail Like Frederic (from Pirates)? Because he is a "Slave of Doody". But be that as it may. Say, does anyone remember the time they did G&S on the Howdy Doody Show?"

What Cheer! What Cheer!
{Midwestern}

First of all, we owe the Savoy-Aires an apology. S/A Cole had sincerely believed that an issue of the Nonsense would be out in time to promote their summer production of Yeomen. As we know now, no Nonsense came out, and the May one didn't even mention their address. Well, we're going to start to try to make amends. First of all, the Savoy-Aires' mailing address is: P.O. Box 126, Evanston, IL 60204. If you aren't already getting their mailings, drop them a note and they would no doubt be glad to add you to their mailing list. Secondly, the Yeomen program says that they will have their Third Annual sing-a-long in April 1991, featuring H.M.S. Pinafore, and Thirdly, they will present Offenbach's opera The Brigands, with the libretto translated by W.S. Gilbert. As far as anyone knows, this presentation will be a midwestern premiere of the work, and promises to be something to see. That's probably all the more reason to get on their mailing list.

The Indianapolis Opera (250 E. 38th St., Indianapolis, IN 46205 / (317) 283-3531), we learn from member Thomas Weakley, is going to be giving Pirates (starring Douglas Perry) September 24 and

26, 1990. Contacting the company should give you the most current/accurate information about the performance.

The Gilbert & Sullivan Society of Rochester (Minnesota) are going to give The Pirates of Penzance September 22, 27, 28, and 29 (8:00 pm), the 23d (7:00 pm) and the 30th (2:00 pm). Tickets are \$7.00/adults, \$6.00/children and seniors (that's quite a bargain!) Member Martin Peterman is going to be in the chorus, taking a rest from a long line of principal roles, and we certainly hope the show goes as well as it sounds like it will!

For members in range of Chicago radio station WNIB (or Zion, Ill., station WNIZ), 97 FM, you might want to tune in on September 29, 1990, to the broadcast of "Those Were the Days" with Chuck Schaden (he rebroadcasts radio programs from the 1930's-1960's between 1:00-5:00 pm on Saturdays). One of the broadcasts is going to be the Henry Morgan Show (1-19-47), in which he offers a parody of Reader's Digest, including a condensed version of Mikado. This "production" sounds almost as promising as the "Five Minute Mikado" that was featured in the BBC broadcast of "Here's a How-De-Do" some time ago.

It's still pretty tentative, but the Park Ridge Gilbert and Sullivan Society will probably be giving Ruddigore in the spring. It's been a while since there's been a production of Ruddigore in this neighborhood, so we'll be looking forward to theirs!

The University of Michigan G&S Society will be giving Princess Ida as its next major G&S production, December 6-9, 1990. As usual, it will be presented at the Lydia Mendelssohn Theater. For more information, the company can be reached at UMGASS, 911 N. University, Ann Arbor, MI 48109.

The Whitewater Opera Co. (805 Promenade, P.O. Box 633, Richmond, IN 47345 / (317) 962-7106: the "Oldest independent full-time professional opera company in the State of Indiana", according to the flyer provided by member Thomas Weakley) are going to present Pinafore April 27 (8:00 pm) and 28 (2:00 pm), 1991, at the Centerville (Indiana) High School Auditorium, Willow Grove Road, Centerville. Their season is also going to include The Barber of Seville (Nov. 16-17, 1990), and Madame Butterfly (Feb. 15-16, 1991). For more information, do get in touch with the company.

While at the MGS Annual Outing, we got the word on Light Opera Works' 1991 season. They aren't going to be doing any G&S, but they are planning on doing some Victor Herbert. Once their plans are official, we'll include a list of their expected offerings (in spite of the lack of G&S). If you would care to register a protest in the meantime, the company, Light Opera Works, can be reached at 927 Noyes St., Evanston, IL 60201-2799 / [708] 869-6300.

What Cheer! What Cheer! {Elsewhere}

Member David Stone passed on a flyer from the Washington Savoyards (P.O. Box 34584, Bethesda, MD 20827 / (301) 946-6250), and it looks like they are going to be giving new productions of Trial by Jury and Sorcerer (January 24-27, 1991) and Patience (May 30-June 2). Series tickets run from \$20-\$30, depending on age and seating preference, and individual tickets run from \$11 to \$16, again depending on age and seating preference. For more information, get in touch with the company.

From the August 1989 Happy Dispatch (newsletter of the Victorian Lyric Opera Co. {P.O. Box 10391, Rockville, MD 20850}), we learn that the company is expecting to present Princess Ida in January, 1991, and Pinafore in June of that year. We haven't anything from them since, so we assume these are still their plans or the company is now defunct. In anyone knows anything one way

or the other, please do let us know.

We hear from member Harold Sunshine that the New York City Opera is going to be giving their production of Mikado Oct. 20 (2:00 pm) and 25, November 2, 6, and 9 (all 8:00 pm). We don't have any more details, but if you're going to be in the area, they shouldn't be hard to find.

This promises to be interesting: According to the June-July 1990 issue of The Trumpet Bray, The Concord Players (P.O. Box 22, Concord, MA 01742) are going to be giving a performance of Pinafore

based on the pre-1880 pirated productions that toured the U.S. before G&S&C (Gilbert and Sullivan and Carte) got their legal act together to prevent such things. Anyway, the performances are going to be at the 51 Walden Theater (at 51 Walden, in Concord, Massachusetts), November 16, 17, 23, 24, 30, and December 1. Tickets are \$10.00, and performances start at 8:00 pm. To order tickets, call (508) 369-2990. If the production is based on the pre-D'OC performances, I wonder if that means they will be recreating the performing style of the pirate companies (such as it was) and putting in the standard interpolated songs (like "Hebe's Song" and the "Gloria" from Mozart's 12th Mass). It'll be fun to find out. (See "A Nice Dilemma We Have Here" for another interesting problem this production attempt has brought to light.)

So far as we can tell, the performance date hasn't been set, but the Montreal West Operatic Society's next performance is going to be Patience. It probably won't be until sometime next year, but in the meantime, the company can be reached at C.P. 1091, Montreal, QC H3B 3K9, Canada.

We see in the September 1990 issue of The Katisha Scream (G&S Society of Nova Scotia), and hear from member Anne Stanyon, that the latest word on the New D'Oyly Carte is unsettling. Ac-

ording to the Scream, who got it from an article by Andrew Stewart in Classical Music (August 18, 1990), the company is moving its headquarters to Birmingham, and is not going to be making a British tour this autumn (no suitable London theater at which to end it is the given reason). They will take part in the Festival of Britain in California's Orange Co., however, and should be giving four performances each of Mikado and Pirates at the Performing Arts Centre in Costa Mesa (October 16-21). Otherwise, the company is looking for a manager to oversee the relocation and develop its profile away from London. It will be interesting to see how things develop.

The Sixth Annual MGS Big Quiz

This year we had ten adventurous souls attempt the Big Quiz, and they all did very well. The participants were Laurie Verson, Ralph MacPhail Jr., Hugh Locker, Lorrill Buyens, Larry Garvin, Constance Thompson, Tom Robinson, Sylvan Keselman, and Ron and Jean Fava. The Big Winners were Larry Garvin, who won the 1870's edition of Gilbert's Bab Ballads (he even got the Bonus Question right!) and Laurie Verson, who won a copy of Benford's G&S Lexicon. Other participants received copies of libretti for the American "Big Three" G&S operas, or a reasonable substitute. For those of us who played along at home, these are the answers.

Correct answers are *in italics and double-underlined*.

1. *Frederic Clay* introduced Gilbert and Sullivan to each other.
2. There are three references to Christmas in the G&S opera *Thespis*. The only other opera with even one reference to Christmas is *The Sorcerer*.
3. The only G&S opera to contain no spoken dialogue is *Trial by Jury*, though there are the purists who may say that it isn't an opera at all, but a cantata. Those who answered this question as "none" were not penalized.
4. Lady Sangazure's given name is *Annabella*.
5. *Little Buttercup* or *Mrs. Cripps* (as she is called formally) once "practised baby-farming".
6. In the G&S operas, *Major General Stanley* is

- able to write a washing bill in Babylonian cuneiform.
7. Patience's profession is that of a (village) milkmaid.
 8. According to Lord Mountararat, the House of Peers did nothing in particular during the war between Napoleon and Wellington (and did it very well, as virtually all the quiz participants pointed out).
 9. In the opera Princess Ida, Prince Hilarion is described as being (barely) Twenty-two.
 10. Pooh-Bah (of Mikado fame) was born sneering.
 11. The names Rupert, Jasper, Lionel, Conrad, Desmond, Gilbert, and Mervyn are familiar to G&S audiences because, in Ruddigore, they share the same surname: They are all deceased baronets of Ruddigore.
 12. Bridget Maynard is the name of Elsie Maynard's mother.
 13. The Palmieri boys offer the Grand Inquisitor A Plate of Macaroni and a Rusk after his voyage.
 14. In the opera Utopia Ltd., Tarara the Chief Exploder keeps A Plot (of superhuman subtlety) on his dressing-table.
 15. The only G&S opera set in Germany is The Grand Duke.
 16. There are references to guinea pigs in the operas The Sorcerer (Aline is afraid J.W. Wells will turn her and Alexis into guinea pigs) and The Mikado (Ko-Ko was going to practice executions on one). At one time, Ruddigore included a reference, in the original version of Robin/Ruthven's second-act solo about being a bad baronet, but that song was cut and replaced many years ago.
 17. Aristophanes mentioned in The Pirates of Penzance (Major General Stanley talks about knowing the Croaking Chorus from his Frogs), and Princess Ida (he is one of the authors the girl graduates should read in order to succeed in Classics).
 18. Madame Tussaud is mentioned in Patience (in the Colonel's song) and Mikado (where the Mikado talks about punishing villainous amateur tenors).
 19. King Gama and The Mikado describe themselves as philanthropists ("Genuine" and "True", respectively).
 20. Ruthven Murgatroyd (Ruddigore) and Colonel Fairfax (Yeomen) are both described as "the greatest villain unhung" (Fairfax even does it himself. Depending on the director's staging, he probably wouldn't get an argument from the audience, either).
 21. In the G&S operas, characters are blindfolded onstage in Patience (the rapturous maidens), Yeomen (Elsie), and Gondoliers (the Palmieris). Dame Hannah claimed to have been blindfolded during Ruddigore, but this takes place offstage.
 22. In one of Archibald Grosvenor's poems in Patience, he talks about how Teasing Tom put Live Shrimps in his father's boots.
 23. The Mikado was banned in England in 1907, for fear of offending Japan's Crown Prince Fushimi, who was visiting the country.
 24. A brother and sister appear on stage together in the operas Thespis (Apollo and Diana), Pinafore (while none are specifically named, Sir Joseph is there with his Sisters, cousins and aunts, so there must be a couple in the chorus somewhere), Princess Ida (Lady Psyche and Florian; and Ida and Arac, Guron, and Scythius), and Yeomen (Phoebe and Leonard Meryll).
 25. Both The Pirates of Penzance and The Yeomen of the Guard include a character named Kate.
 26. Basil Hood wrote the libretto for Sullivan's The Rose of Persia.
 27. The only one of the group Rudyard Kipling, Lewis Carroll, Alfred Tennyson, or Arthur Pinero with whom Sullivan did NOT collaborate was Lewis Carroll. He had suggested Sullivan set Alice in Wonderland, but Sullivan never did.
 28. Sullivan's "sacred musical drama," The Martyr of Antioch (1880), was adapted from a poem by H.H. Milman. Who adapted Milman's words for Sullivan's setting? None other than W.S. Gilbert! Sullivan probably arranged some himself as well,

- according to our quizmaster Arthur Robinson (who got it from Selwyn Tillett's booklet The Martyr of Antioch).
29. Gilbert translated the libretto of Offenbach's The Brigands into English. Speaking of The Brigands, take a look at the "What Cheer" listing for the Savoy-Aires. They are planning to give that work next year.
 30. The title of Gilbert's blank verse version of the Faust legend was Gretchen.
 31. Henry Lytton replaced George Grossmith as Robin Oakapple after Grossmith was taken ill during the original run of Ruddigore (1887).
 32. According to Wolfson's book The Final Curtain (p. 59), the Hungarian soprano Mme. Ilka von Palmay, had previously appeared as Nanki-Poo in a production of Mikado in Germany. Gilbert and Sullivan obtained an injunction forbidding her performance, though, so it isn't certain (at least in the quiz answers) whether she ever actually appeared in the role.
 33. In Gilbert's His Excellency (1894), George Grossmith created the part of Governor Griffenfeld, Rutland Barrington that of the Prince Regent, and Jessie Bond the part of Nanna.
 34. Valerie Masterson (Yum-Yum), Peggy Ann Jones (Pitti-Sing), and Pauline Wales (Peep-Bo) played the three little maids from school in the 1967 film version of The Mikado.
 35. Gilbert was supposed to have been on stage in the Men's Chorus for the American D'Oyly Carte premiere of H.M.S. Pinafore.
 36. The second act of Patience take place on Saturday.
 37. A Week elapses between the first and second acts of Ruddigore.
 38. King Paramount (in Utopia Limited) claims to have consulted The Mikado of Japan regarding a suitable punishment for the man who had written libellous attacks on his moral character.
 39. The composer Richard Wagner mentioned by name in Princess Ida.
 40. Sir Ruthven's line in Ruddigore, "Alas, poor ghost!" is a quotation from Shakespeare:
- Hamlet, Act I, scene 5, in which Hamlet addresses it to his late father.
41. Strephon (Iolanthe) and Dr. Daly (Sorcerer) both play A Flageolet on stage.
 42. The song Three Little Maids from School is performed in the movie Chariots of Fire, as are also The Soldiers of Our Queen (Patience), He is an Englishman (Pinafore), and Come, Friends, Who Plow the Sea (Pirates). There is a slim possibility that there are more, but these are the ones that participants caught.
 43. Alexis Poindextre preached in Lunatic Asylums.
 44. The two G&S characters who are boat-swain's mates are Bill Bobstay (Pinafore) and Dick Dauntless (Ruddigore).
 45. The two G&S soprano leads who are Wards in Chancery are Mabel Stanley (Pirates) and Phyllis (Iolanthe).
 46. The Grand Duke Rudolph and his fiancée, the Baroness, plan to keep themselves warm during "the long, cold, dark December evenings" by Sitting Close Together and Singing Impassioned Duets.
 47. there is a reference to a telephone in the G&S opera H.M.S. Pinafore (1878).
 48. According to Peep-Bo, the "drawback" to Yum-Yum's wedding is that her husband is to be beheaded in a month. It did "seem to take the top off it, you know".
 49. Pooh-Bah is the Archbishop of Titipu.
 50. John Wellington Wells resides (or at least works) at Number 70, St. Mary Axe.
- The bonus question was, "Can you name the tunes from the Gilbert and Sullivan operas Sir Charles Mackarras used in his ballet suite Pineapple Poll, in the order of their appearance?" Only one person got the question right without coaching, and there will probably be a mass revolt when quiz participants see what the answer actually is. It was the most obvious trick question S/A Cole could think up, and she got the idea partly from the wording of many of the quiz questions in Ian Taylor's G&S Quiz Book, and partly from an incident in the life of Frank Gilbreth, the famous proponent of Motion Study and chief character in the book Cheaper by

the Dozen. According to an anecdote in the book Time Out for Happiness (p. 62), he ran across this question while taking entrance exams for the Massachusetts Institute of Technology: he says, "I outsmarted them on a question. . .The exam paper read, 'Can you conjugate the French verb meaning "to go"?' and I answered 'I can.' So they couldn't do anything but mark it correct." He goes on to say that he really didn't know, but the question was worded such that he could hide the fact. Many of the questions in the G&S Quiz Book can be used the same way.

Well, anyway, I've said all that to say this: the question asks "Can you name the tunes?", so the answer is either Yes or No, depending on whether or not you can do it. It was designed to be a bonus question that even a novice G&Sophile could get right. One participant came close, but said he assumed the question was looking for the list. Another, upon learning what the answer was supposed to be, said that anyone who comes up with questions like that ought to be turned over to the Mikado for punishment. It is very like. So many people worked so hard to come up with the lists, though, that it would be ungrateful not to include the list of tunes. This list is compiled from those lists received, and we trust it is fairly complete.

OPENING DANCE:

1. *Mikado*, Opening Act 1.
2. *Trial By Jury*, "Hark, the hour of Ten is sounding".
3. *Mikado*, "So please you, sir, we much regret" ("But youth, of course, must have its fling. . .").
4. *Patience*, "The Soldiers of our Queen".
5. *Trial by Jury*, "He will treat us with awe" ("Trial-la-la").
6. *Gondoliers*, "Good Morrow, Pretty Maids" (orchestral background to the song)
7. *Trial By Jury*, "Hark, the hour of Ten is sounding".
8. *Mikado*, "So please you, sir, we much regret".

POLL'S DANCE AND PAS DE DEUX:

1. *Gondoliers*, Introduction to "Here is a Case Unprecedented".

2. *Princess Ida*, Introduction to "The Woman of the Wisest Wit".
3. *Gondoliers*, "Here is a Case Unprecedented".
4. *Patience*, "Twenty Lovesick Maidens We" ("Go, breaking heart").
5. *Gondoliers*, "Here is a Case Unprecedented" and *Patience*, "Twenty Lovesick Maidens We" counterpoint.
6. *Gondoliers*, "Here is a Case Unprecedented".
7. *Princess Ida*, End of "The Woman of the Wisest Wit".

BELAYE'S SOLO:

1. *Cox and Box*, "Rataplan".
2. *Patience*, "In a Doleful Train".
3. *Cox and Box*, "Rataplan (...rataplan, I'm a military man. . .)"
4. *Cox and Box*, "Rataplan" (second appearance in the work, when it is the only lyric).
5. *Cox and Box*, conclusion of overture.

PAS DE TROIS:

1. *Mikado*, Introduction to "Braid the Raven Hair".
2. *Pirates of Penzance*, "How Beautifully Blue the Sky".
3. *Pirates of Penzance*, "Did ever maiden wake from dream".
4. *Pirates of Penzance*, "How Beautifully Blue the Sky" (naturally).
5. *Ruddigore*, "If somebody there chanced to be". (Refrain)
6. *Pirates of Penzance*, "How Beautifully Blue the Sky".
7. *Pirates of Penzance*, "Did ever maiden wake from dream".

FINALE:

1. *Patience*, "Twenty Lovesick Maidens We".
2. *Pirates of Penzance*, "The Pirates! Oh Despair!" (Orchestra introduction).
3. *Ruddigore*, "Deny the Falsehood, Robin, as you should. . ." (first act finale).
4. *Iolanthe*, "To You I yield my heart so rich. . ." (First act finale).
5. *Patience*, Overture/"Oh list, while we a love confess"
6. *Iolanthe*, "To You I yield my heart so rich".

7. *Patience*, Overture (end).

POLL'S SOLO:

1. *Iolanthe*, Invocation.

Transition to

JASPER'S SOLO:

1. *Iolanthe*, Overture (transition between "Welcome to Our Hearts Again" and "He Loves").
2. *Princess Ida*, Overture ("Oh Goddess Wise" to the end).

BELAYE'S SOLO AND SAILOR'S DRILL:

1. *Princess Ida*, "When Anger Spreads His Wing".
2. *Princess Ida*, "For a Month to Dwell in a Dungeon Cell".
3. *Gondoliers*, "Two Kings of Undue Pride Bereft".
4. *Ruddigore*, "When a Man Has Been a Naughty Baronet"/Theme from the original *Ruddigore* overture.

POLL'S SOLO:

1. *Trial by Jury*, "That She is Reeling is Plain to See".
2. *Iolanthe*, (motif)
3. *Patience*, Overture (before the music for "Turn oh Turn in This Direction").
4. *Princess Ida*, "The World is But a Broken Toy".

ENTRY OF BELAYE WITH BLANCHE AS BRIDE:

1. *Yeomen of the Guard*, Flourish for Fairfax's Entrance to Claim his Bride.
2. *Trial by Jury*, Entry of the Bridesmaids.
3. *Iolanthe*, First act Finale (the Peers' "Oh Horror" and Fairies' response).
4. *Iolanthe*, "Once Again Thy Vows are Broken" ("Bow Thy Head to Destiny").
5. *Iolanthe*, First act "Horror".
6. *Iolanthe*, "Once Again Thy Vows are Broken".
7. *Trial by Jury*, "I Love Him, I Love Him, with Fervor Unceasing".
8. *Iolanthe*, "Go Away Madam" (First Act Finale).

RECONCILIATION:

1. *Ruddigore*, "The Battle's Roar is Over" (from Overture).

FINALE:

1. *Mikado*, Introduction to "The Threatened Cloud Has Passed Away".
2. *Trial by Jury*, "Oh Joy Unbounded".
3. *H.M.S. Pinafore*, "Never Mind the Why and Wherefore".
4. *Patience*, Overture ("So Go to Him, and Say to Him").
5. *Princess Ida*, "Gently, Gently. . ." ("We've Learned that Prickly Cactus").
6. *Pirates of Penzance/Thespis*, "Climbing Over Rocky Mountain" ("Let us Gaily Tread the Measure").
- (7. *Pirates of Penzance*, "Sighing Softly to the River" (in counterpoint to above) [I still can't hear it, but it's supposed to be there. Ed.]
8. *Patience*, Overture ("So Go to Him, and Say to Him").
9. *Trial by Jury*, "Oh Joy Unbounded".
10. *Overture Di Ballo*, Galop theme.
11. *Yeomen of the Guard*, Overture (Tower Theme)
12. *Patience*, Overture.
13. *H.M.S. Pinafore*, Overture/Ruddigore, Overture (very end).
14. *Mikado*, First act Finale (very end).

There is one question we neglected to ask: Is there anyone in the MGS who is unfamiliar with the plot of the ballet Pineapple Poll? If so, do speak up, and we'll talk about it in the next Nonsense.

We had a pretty good turnout for the Annual Outing. For those of us unable to attend, we'll look forward to seeing you next year. In the meantime, we have a report from member Carol Lee Cole on what took place at this meeting.

REPORT OF THE ANNUAL MEETING OF THE MIDWESTERN GILBERT AND

SULLIVAN SOCIETY-- AUGUST 27, 1990

Sunday afternoon, members of the Midwestern Gilbert and Sullivan Society attended the G&S opera, Princess Ida, which was held at the Cahn Auditorium in Evanston, Ill. Members attended from as far away as Indianapolis, In. and Annawan, Il. The weather looked as if it would rain so an afternoon of Gilbert and Sullivan was a welcomed anticipation.

As we settled into our seats, the orchestra tuned, the house lights dimmed and the overture began. We were treated to a step back in time to the days of castles, kings, and courage. The scenery was well-constructed and made to be very versatile.

The audience was carried away with the chorus to wonder who was coming our way--everyone was looking through opera glasses or the telescope and awaiting the arrival of the King and his daughter. The Prince was handsome, the Princess was lovely, the friends were humorous, the brothers were well-protected in armor of strategically-placed copper jell-o molds, the King was deformed but able to cavort about the stage in an unkingly manner as was his disposition, the songs were well sung and the audience was entertained. This writer was asked by her neighbor if I could understand the words the people were singing. The neighbor was not familiar with the opera and the libretto was lost to her--more's the pity.

One interesting feature of this opera, that my daughter pointed out in the car on the way home, was the casting of "Princess Ida". She was a tall, imposing woman, with a broad personality (well, it reminded me of Duchess of Plaza-Toros I've seen, which certainly isn't meant as a criticism, just a description) and a voice like Maria Callas. I understand the actress Lillian Russell was supposed to have created the role of "Princess Ida", only she couldn't get along with W.S. Gilbert. If she had gone on to play the part, I think she would have played it very much like this actress did. It really was an interesting and enjoyable performance.

After the opera, an assembly was formed at GULLIVER'S Restaurant on Howard Street in Chicago. The arrangements for the group to sit together were made by Julianne Barnes, of Light Opera Works, and the members were awed by the

many hanging lamps and the leaded glass windows hanging from the ceiling. At each place were favors of a notepad appropriately printed with a scene from Princess Ida and a pencil which had at the end a tiny bear wearing a mortar board in honor of the occasion. The tables were decorated with scenes of Gilbert and Sullivan Operas and were made by Member Hugh Locker, who added to the party favors with florist-foil wreathes. They both made quite a conversation piece for the other diners at the restaurant.

Before the eating began the meeting was called to order by the Secretary/Archivist, Sarah Cole, and business was conducted with the speed of sound (which, incidentally, was not amplified and was a bit hard to hear if one was sitting at the end of the tables).

Numbers were passed out and the drawings for the doorprizes were held. Doorprizes included a lovely genuine Victorian copy of Tennyson's poem The Princess, on which the opera of the day had been based, a copy of Gilbert's plays which included the original play version of Princess Ida, framed copies of drawings by member Anne Stanyon (of Princess Ida and Prince Hilarion musing over a bouquet of dainty violets, and Policeman Gilbert hauling in Pirate Sullivan), Light Opera Works mugs (donated by Light Opera Works), recordings of the Ohio Light Opera's Festival Encores and Fra Diavolo, which Ohio Light Opera donated to the MGS (which was really very kind of them and were much appreciated!) other recordings, pins, and note cards. All in all, they were quite a collection of doorprizes, and we trust the winners appreciated them. This was another good job by the S/A.

The Director of the opera, Philip Krause, and Julianne Barnes dropped by to greet the Members and to answer questions. This was a thoughtful idea and it was interesting to hear what was discussed.

The food order was taken and we entered into conversation and became acquainted with other MGS members who were sitting near us. It was an enjoyable evening and we were glad we attended.

A few MGS members were able to make it to

the 1990 Sullivan Festival in Brighton, hosted by the Sir Arthur Sullivan Society. Our European correspondent, Michael Miano, was one of those attendees, and, after some persuasion, agreed to report on what took place. The following is his narrative of the events. As always, reports, reviews, and opinions appearing in the Nonsense aren't necessarily those of anyone but the reporter, but it is always useful to hear other member's views on things.

The Sullivan Festival By Michael Miano

I was filled with horror when Sarah Cole had suggested that I might write a piece about the Sir Arthur Sullivan Society Festival in Brighton. I was too embarrassed to tell her the truth. The truth is that, perhaps as a result of reading too many of those GASBAG Panglossian best-of-all-possible-worlds reviews as a child, I had become a curmudgeon of the sort to make Andy Rooney look like the soul of sweetness and light. Nothing whatever seems to please me. And my reviews became so vitriolic that I lost all credibility with those who read them.

Remembering that our precious Nonsense is a "family" newsletter, I became determined that I would take a mildness pill and write a Brighton review that would please everybody. . .*

Most of the Sullivan Society events of the weekend took place in the Old Ship Hotel in Brighton, Brighton itself is a delight! In 1783, the then Prince of Wales started this first of the great seaside resorts of Europe. It remains so today. The city has a youthful feel of lightness to it in spite of the weight of its history and character constantly evident in its architecture and monuments. What a perfect choice as the site for Sullivan's music!

The hotel brochure described Old Ship as "a unique experience", "a place of immense character and history", showing "highly individual character". They have a gift for understatement. Everything about the place is of extraordinary quality (except for the piano, which I will speak of later). The rooms are works of art--much more than merely tastefully decorated and comfortable. The furniture is of beautiful solid wood, the carpets amazingly

thick; the bathrooms even have heated towel racks! Everything seems to be (excepting, again, the piano) brand new and expensive. Yet, you instantly feel that old-world ambience. The dining room is indeed exceptional. You feel it the moment you walk in: the lighting, the colors, the marvelous view of the English Channel, the lovely and unusual live flowers on every table, the surprisingly heavy silver salt and pepper shakers! All of this is almost enough to draw your attention away from the virtuosity of the chef--those meals that are nearly as artistic a sight as they are a stimulant to the palate. As I counted the five different young men and women who served me the various courses of my evening meal my first night, though I smelled like a farmer*, I wished never to have to leave that room. [*In the interests of space, a section about an attempt to cross Salisbury Plain on a bicycle, and getting stuck in a field was cut out. In any event, that's the reason for the "farmer" remark. Ed.]

The Sullivan Festival, from 29 June to 1 July was the fourth Sullivan Festival--The first to be held in the South of England and the most ambitious undertaking of the society in its history. At the two most recent previous Festivals in 1986 and 1988, the Society was able to take advantage of a major Sullivan concert given by a third party and plan a weekend around it. But, this year the Society itself promoted every one of the many events we were about to experience.

Several of the recitals and talks of the weekend were held in the fabulous ballroom of the Old Ship. A sign on the wall of that room tells us that Paganini played in that room on 9 December, 1831. The first recital was by Ruth Rolt, Kitty Loveridge, and Chloe Allman-Ward playing the piano, violin, and cello. I was somewhat surprised at the several mistakes that they made while playing. Then I noticed the piano, which was held together with kite string and chewing gum. One leg was shorter than the others and the stump was propped-up with books and blocks of wood. The keys remained down once touched. So, it is amazing that the trio produced any music from these little-known Sullivan works at all. Only themes from the "Princess Ida Fantasia" were familiar to me. Also played were: "Six Day Dreams", "Two Thoughts", "Twilight", "Allegro Risoluto", "Danish March", "Idyll",

"Duo Concertante", and the "Ivanhoe Fantasia".

(The British word for "intermission" is "interval".)

At the "interval", there was a "light-hearted" quiz presented by member {of SASS} Robin Wilson. This quiz was one of the few events of the festival that was in any way related to GILBERT & SULLIVAN. I could understand that. It is, after all, a SULLIVAN Society. Nearly all of the 100 or so people in attendance participated in the quiz. Eighty questions were asked. The questions I thought I was hearing were like: "Make an anagram of the Christian names of the most minor character in each of the 13 G&S operas and then use those 13 anagrams in one sentence"; "Name all the women who played in D'Oyly Carte's 'C' company who had more than three children"; "Identify all occurrences in all Gilbert & Sullivan operas of each set of four consecutively-occurring notes played by the questioner." The actual questions were a bit easier: "Name the subtitles for each of the 13 G&S operas"; "Name the first words of the 'double-choruses' in the operas of G&S"; "What is the last sentence of each of the 13 G&S operas?"; "What are the Christian Names of the ten Murgatroyds?"; etc. Other questions involved knowing who the set and costume designers were for various D'Oyly Carte productions and being able to identify long-dead members of the D'Oyly Carte Company from slides projected upside down. At first I thought all of this was a joke. Nobody could possibly know this stuff! Yet, everyone else was scribbling madly on their papers. I could not believe the quiz results! Many of the members of the audience had answered 50 to 60 of the 80 questions correctly! In response to what appeared to be fanaticism of the wildest kind, I found myself paraphrasing Shakespeare: "I love Sullivan according to my bond; nor more nor less. Oh Sullivan, why have these people husbands and wives if they love you all?"

What I came to realize was that many of the people in the Sullivan Society are musical archaeologists, scientists, restorationists, historians, and sleuths who care so much about the works of Sullivan that they search every clue as to the possible whereabouts of scraps of his music, carefully dig until they uncover some shards, painstakingly

clean them up, and piece them together so that they can be enjoyed by the world. This is quite an undertaking! What matters is not that the works be given perfect performance, but that the works are able to be heard at all after a hundred years of neglect. Once I understood this, I could better appreciate the mixed quality of what I subsequently heard that weekend.

A talk was presented by Selwyn Tillett dealing with the background to "L'Ile Enchantee", Sullivan's first work for the theatre, and the genesis of "Victoria and Merrie England". Fascinating stuff! The ballet "L'Ile Enchantee" was presented twice during the weekend: once with full orchestra in St. Peter's Church and once with the somewhat silly choreography of Mavis Ward danced by students at the Sussex University. The story concerns a ship-wrecked mariner who finds himself on an island peopled by various mythological creatures. The Fairy Queen and the mariner, both of whom brought their former lovers with them, fall in love and after several minutes of musical frustration on the part of their rejected partners, the mariner and Fairy Queen kiss, whereby she becomes mortal. The music is somewhat interesting, but I don't consider it great Sullivan.

Clearly, looking only from the point of view of the spectacular, what was the highlight of the Festival was the concert at St. Peter's Church. Performers were the Ditchling Choral Society, the Mid-Sussex Sinfonia (ably conducted by Janet Canetty-Clarke, who looks exactly like Nancy Reagan from behind), and soprano Elizabeth Armitage. This all-Sullivan concert was well-attended by the general public as well as the members of the Society. The "Te Deum" was particularly powerful with the hundreds of performers making music of such intensity that the floor and walls of the church (not to mention the audience) trembled. Also in that concert were the "Overture In Memoriam", the "Iolanthe Overture", and, my personal favorite--a piece that I believe would be well-received by lovers of Sullivan's works with Gilbert, the "Merchant of Venice Suite".

In what was easily the most boring 45-minutes of the Festival, Anne Stanyon went on about "The Great Leeds Conspiracy", dealing with the background to the unseating of Sullivan as conductor of

the Leeds Festival after 1898. I was not the only member of the audience who fell asleep.

The performance billed as a "Celebrity Recital" involved soprano Kate Flowers, who has a marvelous voice, and baritone Christopher Knowles, who does not. Together and individually, they sang Sullivan songs such as "The Sun whose Rays" (Mikado), "The Night is Calm [and Cloudless]" (The Golden Legend), "Little Maid of Arcadee" (Thespis), "The Lost Chord", "The Vicar's Song" (Sorcerer), "Ho! Jolly Jenkin" (Ivanhoe), "A Shadow", and "Prithee Pretty Maid" (Patience). Mr. Knowles, who has an extremely limited vocal range for one who considers himself a professional singer, seemed very pleased with his performance. But he was not nearly so pleased with his singing as he was with his talk (nearly an hour long!) on "Sullivan and Stagenhoe". It seemed that Stagenhoe was the summer retreat that Sullivan had used during 1884 and 1886. Much of Mr. Knowles' lecture, which he read as though every line was a joke, was taken from Sullivan's diary and letters written during the Stagenhoe period. If there was any significance in this, I missed it. "On Oct. 14, Sullivan got a haircut!" (Ha Ha) "On Oct. 24, he played billiards!" (Ha Ha) "On Sep. 2, he had guests who stayed for two weeks!" (Ha Ha) (Even swallowing the remainder of the bottle of my "mildness pills" had no effect on my criticism of Mr. Knowles singing and speaking abilities.)

Of all the many performers of Sullivan's music at the Festival, the songs sung by Jacqueline March (soprano), Angela Shaw (mezzo), Nicolas Chisholm (tenor), and Toby Sims (bass) were the most professionally performed and perfectly executed. They sang the world premier of Sullivan's little perpetual canon "I am at a loss what to write in this book". The piece, written in 1886, was Sullivan's joking contribution to the "Livre D'Or" of the Baron Ferdinand De Rothschild. This book, a compilation of verses, aphorisms and quotations from the Baron's friends, contains the canon for which Sullivan wrote his own text. Also beautifully sung by the quartette were "Yea, Though I Walk" (Light of the World), "When the Budding Bloom" (Had-don Hall), "The World is But a Broken Toy" (Princess Ida), "The Long Day Closes", "The Beleaguered", "Oh Hush Thee My Babie!", "Joy to

the Victors", "The Rainy Day", "Echoes", and "Lead, Kindly Light".

The talk by Roger Wild, which he called "More Lost Chords", was fascinating as it included the playing of a part of his collection of vintage disk and cylinder recordings of Sullivan's music on vintage machines. Of particular interest to me was the "D'Oyly Carte Blooper" tape and the German 78 of "The Sun Whose Rays" (Mikado) or "Die Sonnen Lacht".

Also of interest was Mr. John Cannon's slide presentation of "The G&S Collector's World". I wish there had been time to see more of these charming collectors' items from Mr. Cannon's large collection of G&S memorabilia.

On Sunday morning, we all walked to church. Considering that the volunteers from the Society membership had only an hour of rehearsal time, their performance of Sullivan's church music was amazing. I was not impressed, however, with the quality of very many of Sullivan's hymns. After in the shower, singing in church is the most comfortable place for most non-singers to let loose. From my experience, hymns are written in such a way that someone with no musical training can figure out where the music is leading and can avoid the trick of singing each note of an unfamiliar piece a second behind everyone else. This was not possible with Sullivan hymns (for the most part). Still, the choir did a marvelous job.

While nearly everyone was rehearsing the Sunday hymn-sing, I enjoyed watching a wonderful video performance of Thespis produced by the Connecticut Gilbert & Sullivan Society. Very clever and seamless job of piecing together familiar Sullivan melodies to the Thespis libretto. And beautifully done! I loved it! If you haven't seen this production, do so.

After the dance concert of "L'Ile Enchantee", before we all headed to our respective methods of transport home, we were able to sing along with Max Morris, who ably directed the instrumental ensemble in selections from Pinafore, Pirates, and Yeomen (as well as a medley of Sullivan's "popular" songs, none of which I had ever heard before).

In conclusion, I would like to say that this Fourth Sullivan Festival was generally a delight. That it was done at all brings great credit to the Sir

Arthur Sullivan Society. If you haven't looked into all that this organization has to offer (even to those whose love of Sullivan is limited to his works with Gilbert), do so. And start making plans now for the next Festival, which will take place on 8, 9, and 10 May 1992 in Nottingham.

S/A Cole was a bit surprised at the remarks about member Anne Stanyon's presentation at the Sullivan Festival. She had seen a copy of the presentation and had thought it sounded like it would be pretty interesting. Well, we are in the rare position of being able to come to our own conclusions about it: the following is an extract of that talk by Anne Stanyon.

The Great Leeds Conspiracy; Sullivan, the 1898 Festival and Beyond.
by Anne Stanyon;
 presented at the 1990 Sullivan Festival in Birmingham

This paper presents on-going research. Much of the second part, because of the nature of the evidence, is, at present speculative.

Few would have predicted that the 1898 Leeds Triennial Musical Festival would be Sullivan's final appearance as Festival Conductor. Since his initial appointment in 1880, Sullivan had been largely responsible for Leeds' establishment as the Blue Riband event of the national festival calendar. Under his conductorship, the committee had attempted to commission new works from Verdi and Brahms, and had been successful in commissioning Dvorak. Sullivan himself had produced two of his greatest works, The Martyr of Antioch, and The Golden Legend, for Leeds. His first active involvement in planning the 1898 Festival had come at the beginning of December 1897, when he was already heavily involved with the composition of The Beauty Stone. In the end, Sullivan carried the October 1898 festival through to outstanding critical and financial success which represented a tremendous artistic and personal triumph. Although the Festival committee was responsible for the overall organization, it was the Conductor, who

determined the programmes, liaised with the commissioned composers and artists, recruited the orchestra, and supervised rehearsals. It was a demanding position, since the whole thing had to come together during the three final full rehearsal days.

The conductorship was also an elective position, with no guarantee that the Festival Committee would renew the appointment for the next festival. Why then, did a man of Sullivan's eminence in the British musical establishment continue to involve himself with an affair which was essentially onerous? Prestige. It is difficult involved in relating the man who wrote the Savoy Operas to the man at Leeds conducting Wagner or Mozart. In Sullivan's mind, there was a widening credibility gap as well-- a gap which would only be filled by his continuing association with Leeds.

In March 1898, he floated the notion of resigning the Festival conductorship in a letter, but the fact that at some time during the spring of 1898, he decided to see the festival though, would seem to indicate the importance it occupied in his own list of priorities. A bitter letter to the Leeds Committee's secretary, Frederick Spark, though, seemed to indicate something had passed between them:

Have I lost interest in the Festival?

No, certainly not. . . But I cannot help thinking that it is the other way; that the festival has lost interest in me. We know the effect of a drop of water continually falling on stone; and from 1889 until now, the same style of press criticism has been poured on me until even Leeds itself believes every twopenny-ha'penny musician who waves a stick, especially if he is a foreigner, is a better conductor than I, and it is only because of the prestige attached to my name that I am chosen as the conductor. . ."

The cumulative effect of the October festival, witnessed by the amazing scenes in the closing moments of the Festival, and the nature of the music critics' comments, was that something extraordinary had happened that year. Sullivan was the star of the festival, and, for once, seemed to have pleased most

of the people who mattered for most of the time. The Festival Committee had every reason to be pleased: receipts were up and expenses were down. But in September 1899, less than twelve months after his singular success, Sullivan was being induced to resign the conductorship for the 1901 Festival. Although there was no public announcement until November, it is clear that there was plenty of back-stage acrimony and no little controversy, both at the time of the announcement and subsequently.

The Committee's public statement, following the 1904 Festival, mentioned Sullivan's ill health as the motivating factor. On the limited evidence available, I feel that there was more to it than that. The first intimation that Sullivan's services were no longer required by Leeds, according to his September 16, 1899 diary entry, appears to have taken him by surprise, and both hurt and bewildered him. The draft for his responding letter reveals him coming close to pleading with Spark for his retention, while still maintaining his self-respect. He acknowledged the Committee's right to elect a new conductor, but stated that as far as he was aware, there had been nothing prejudicial in his conduct during the 1898 Festival to warrant such an action.

The Leeds conductorship was eventually bestowed on Sir C. Villiers Stanford. Stanford's career had been all that many had wished of Sullivan. Sullivan had, however, rejected the academic world, concentrated on the market place, and earned both a fortune and the uprobium of the musical establishment, as Stanford's own comment, in the wake of the premiere of The Golden Legend, reveals:

[The Golden Legend] restores him to his legitimate position as one of the leaders of the English School, and in as much as one of the genuine successes of his last composition will have made a return to less elevated forms of the art a matter of difficulty, if not impossibility, the musical world may be led to hope for a series of lasting treasures from his genius. . .

It may be worth recalling that at the time, Sullivan was involved in producing a "lasting treasure":

Ruddigore.

By the 1890's, Sullivan's position as the premier English musician was seemingly unassailable: a factor which must have been irritating to those who saw themselves as the heirs apparent. First on the list of contenders was Charles Villiers Stanford, who resented press accusations during late 1899 that he had been responsible for the removal of Sullivan. When Benjamin William Findon, Sullivan's cousin and reporter for The Echo, published a critical biography of Sullivan in 1904, Sir Arthur Sullivan: His Life and Music, Stanford demanded a retraction of the passage concerning Sullivan's "resignation" and an apology. The passage was expunged from the 1908 publication (entitled Sir Arthur Sullivan and His Operas), and the pulping of the 1904 edition was a result of Stanford's action. Given Sullivan's connection with Findon, it is possible to assume that Findon was informed of the Leeds situation from Sullivan's standpoint, and felt bound to represent Sullivan's views. The expunged passage said:

. . . There had sprung up a little clique of Newspaper critics who were inimical to [Sullivan] in every way. Nothing that did not emanate from Kensington Gore [i.e. the Royal College of Music] was to their liking. . . Sullivan was the thorn in their ideas, owing to his overwhelming popularity. . . In due course the final rupture [with Leeds] came, and Sullivan was allowed to sever his connection with Leeds, and with not the least public recognition of the work he had done during the twenty-one years he had been their musical director. . . At the Festival the year following his death the only tribute paid to his memory was the performance of the In Memoriam Overture. In no other way did his name figure on the programme. . . For the man who had laboured to such good purpose for Leeds, and who had done so much for English art, it was deemed sufficient that he should be represented by one short orchestral

work. . .

It appears that Findon's indignation on his cousin's behalf had got the better of him. Leeds' 1904 statement said,

. . .At the time (i.e. of Sullivan's resignation) a committee for the 1901 Festival had not been elected. When a meeting of guarantors for the purpose of election was held, on November 10, 1900, the following resolution was unanimously passed and forwarded to the Hon. Secretary. That this meeting regrets that Sir Arthur Sullivan is unable to continue to act as Conductor of the Leeds Musical Festival. . .On November 16th, Mr. Wilfred Bendall (acting for Sir Arthur Sullivan) replied, saying that Sir Arthur had been very ill for a fortnight, and adding, "I have just read him your letter. He was much pleased with the kind resolution passed by the Leeds Committee. He will, of course, reply officially as soon as he is able to attend to business again.

From that illness Sir Arthur Sullivan did not recover--his death occurring on November 22nd. . .

There is a twist even to this tale. Stanford, when dealing with the controversy in his autobiography, emphasized that, in 1899, the Committee for the next Festival had yet to be elected before any choice of conductor could be determined. However, by November, 1898, a provisional committee was in existence. Thus, considering the chronology of events, I would suggest the ultimate decision to jettison Sullivan rested with his two long-term Leeds associates, secretary Sparks and Festival Chairman Thomas Marshall: a decision which received ratification by the provisional committee, enabling a fait accompli to take place before the full committee was actually convened.

In any event, it is difficult to escape the conclusion that, whatever their intention, Spark and Marshall had seriously mishandled the affair. If anxiety over Sullivan's health was central to his removal,

why had Spark apparently been willing to jump through hoops in 1880 to secure his election as conductor? And why was he re-engaged for the 1889 and 1892 Festivals, when his condition was considerably worse than in 1898? At the crudest level, the Committee was endangering valuable revenue. Sullivan's name on the programme was a guarantee of ticket sales. Was there anyone, circa 1900, able to rival Sullivan's personal magnetism? The members of the Leeds provisional committee had deluded themselves if they honestly believed that the affection which the public had bestowed on Sullivan would be transferred to Stanford--a fact amply demonstrated by the declining receipts from the 1901 and 1904 festivals.

We'll be looking forward to the publication of the complete paper in an appropriate journal in the near future.

Member Jane Stedman passed on the citation for this following article, about those neglected theatrical performers, the members of Victorian Chorus. Member Norman Vogt managed to get a copy of it for us through interlibrary loan, and S/A Cole abstracted it. As the title suggests, the author used the chorus at the Savoy Theater to analyse the nature of what we now know as choristers. Members interested in seeing the whole article should have little trouble getting a copy through interlibrary loan, too.

Davis, Tracy C. "The Savoy Chorus." In Theatre Notebook 44 (no. 1, 1990): 26-38. 22 references.

Victorian choristers are anomalies: they belonged to neither the demi-monde, the working class, nor the group of musicians nor actors. Although integral to most performed theater music, relatively little is known about them. Using the chorus's relationship to the D'Oyly Carte organization in the first fifteen years of Gilbert and Sullivan production to explore the chorus's socioeconomic characteristics and position within the acting profession invokes some of the questions of social and cultural history.

An industrial interpretation of historical writing about the theatrical chorus would view theaters as "works" for producing finished goods. Like factories, they employed large numbers of specially skilled workers: singers, dancers, and actors. The second interpretation arises from the term "chorus". Popular culture viewed it as being mainly feminine. The ballet girl and the chorister alike were viewed as morally dangerous. The public's willingness to believe better of the Savoy chorus stems partly from the exacting, decorous appearance of their work, partly from the Gilbert-Sullivan-Carte triumvirate's duenna-like reputation, and partly from perceptions that female choristers were sole wage earners for their families.

Although choristers were integral to the operettas, for the most part, their names have been lost. Out of 1024 theatrical employees identified in the house-by-house census of six London parishes in 1881, only one of D'Oyly Carte's employees is named. According to the enumerators' instructions, a "chorister" was a clergyman, minister, or church official. So generalizing about choristers from the census is unreliable as well. The most promising lead is through tracing D'Oyly Carte's touring adult companies in the house-by-house 1881 census of provincial towns, conducted Sunday night, April 3, 1881. Census data shows that, among principals and choristers alike, women tended to be between 7 and 10 years younger than men, that men were more likely to be married than women, and that the majority of performers were born in London. Demographically, choristers were no different than actors.

Touring choristers did not necessarily progress through the ranks to understudies, leading parts, and London. A chorister could be repeatedly shuttled between London and provincial engagements. Theater management saw good working conditions for choristers as being continued employment, not promise of promotion or wage increases.

In 1891, the Actors Association had attempted to ensure respect by excluding choristers. The delay in the production of a new Gilbert & Sullivan opera following the Carpet Quarrel, and the resulting possibility of chorister unemployment, led to the formation of a new union, the Choristers' Association. Its first general meeting was held in Febru-

ary 1893, on the stage of the Savoy Theatre. Several D'Oyly Carte choristers were elected as officers, and Gilbert himself was made honorary president. By acting collectively, choristers could now pressure managers to pay fair wages and stem the influx of incompetent and inexperienced newcomers, as well as stand against the public's erroneous image of unscrupulous social climbers. Gilbert and Sullivan's association with the Choristers' Association showed they recognized that their professional circle depended on a well-trained chorus whose interest must be protected, although its identity was destined to be lost.

Let the Welkin Ring with the News

First of all, we have unsettling news to report about the Chicago Gilbert & Sullivan Society. You may have noticed that no mention is made in the What Cheer? section about any upcoming performances. Member Laurie Verson reports they are presently in an inactive state, but are hoping to resume productions next year. Rumors are circulating (so they may or may not be true) that the company did not renew their lease for the hall at St. Ignatius Church, that there are no present plans for the upcoming season, and that they may be in financial trouble. When S/A Cole asked if there was anything the MGS membership could do that would be helpful, she was told that the company wasn't sure itself yet, but that as soon as something was decided, we would hear about it. We know many MGSers enjoy the CG&SS shows, so we'll pass on what the company tells us as soon as we know ourselves.

Member Anne Stanyon reports the New D'Oyly Carte's recording of The Pirates of Penzance is now available (in England, at least). Its availability would seem to indicate that their recording of Mikado shouldn't be far behind. Last we heard, Iolanthe and Yeomen may be recorded later in the year. If anyone knows what their status is, please let us know.

We hear from member Stanyon Taylor, one of the leaders of the G&S Society of Shreveport (Louisiana), that their March production of Ruddigore went very well, thanks to the inspired directorship of Father "Butch" Burleigh. Sadly, he contracted hepatitis after the run, and passed away while waiting for a liver transplant. Both Shreveport and the Shreveport G&S Society will surely miss him, but we hope for the continued success of the Society's future productions.

Member Hugh Locker recently pointed out an error that must have slipped past Bennett Schiff's proofreader in the September 1990 issue of Smithsonian. The otherwise very interesting article, "From the Midlands, a unique master of light and color," about the life of the artist Joseph Wright, describes the Pinafore song "He is an Englishman" as being in The Pirates of Penzance. I suppose we ought to be glad that the author at least knew Gilbert wrote the song.

Member Hal Kanthor sent in this notice from a recent postal auction the Friends of the D'Oyly Carte held, with the comment "Oh Sly Dogs! Oh Sly Dogs!". Among the things they're offering is something called "'Sons of Two Savoyards' W.S. Gilbert and A.S. Sullivan". The title should have been "Songs of Two Savoyards", but considering that neither Gilbert nor Sullivan had any children (so far as anyone knows, anyway), the mistaken title does sound a bit suggestive.

Speaking of "risky situation and indelicate suggestion", member Ruthann Stetak recently acquired a copy of Paul Newman's Newman's Own Cookbook. In it, in two separate parodies of the "Major General's Song", he extols the virtues of his salad dressing ("Newman's Own Salad Dressing Song") and popcorn ("His Baritone Newman Melifluously Raises, To Sing His Popcorn's Old-Fashioned Praises"). Or the lack of virtues they promote, as the case may be: the upshot of both songs is that these products make great aphrodisiacs. Well, if he's content with a vegetable love that would certainly not suit me..., (as they say in Patience) at least Paul Newman ought to broaden the range of G&S songs with which he is familiar.

We recently got this press release from Ron and Jean Fava in Delaware, about the Ardensingers:

We Will Arrange Happy Exchange

The Ardensingers, Delaware, U.S., and the Sale Gilbert and Sullivan Society in Cheshire, England, have started what might become an annual event--cultural exchange visits. This July, members of the Ardensingers were guests of the Sale group, staying in the members' homes and being right royally entertained. The event also turned out to be a mini symposium in which the Ardensingers presented some G&S excerpts and the combined groups put on a spontaneous and completely unrehearsed production of Trial By Jury before an audience of members and friends. The visit happily (but not altogether accidentally) also coincided with the Gawsworth Summer Theatre production of Princess Ida, performed al fresco, with the magnificent 15th century Gawsworth Hall as a fitting backdrop. This most enjoyable production, tastefully directed by Roberta Morrell, featured Kenneth Sandford, Geoffrey Shovelton, Patricia Leonard, and Susan Jackson, names that may sound familiar.

The Ardensingers are already making plans to entertain the Sale group next year. It sounds like they will all have a good time.

We also received this item recently from member Jane Stedman, and with all the various talk there has been about The Pirates of Penzance in this issue, it seemed to fit right in. The unsigned verse originally appeared in Judy, or the London Serio-Comic Journal 27 (July 7, 1880): 4 (as the title suggests, "a kind of imitation Punch"). Dr. Stedman goes on to say that other semi-derogatory remarks about Pirates appeared in the journal during the same season. In any event, the author didn't seem to think "sat a gee" was much of a rhyme for "strategy" in the Major General's song, and the verse consists of his suggestions for future rhymes.

Rhyme Overtime

Each night, at Opera Comique
 The author says to "strategy"
 In vain a better rhyme you'll seek
 Than that he uses-- "sat a gee."

{I still like "sat a gee". Ed.}

As Grossmith capers anyhow
 And sings his rhyme to strategy,
 All those who've seen him must allow
 He might bestride a fatter gee.

Now, Gladstone roams with might and main
 Against the Tories' strategy,
 And tolls his thunders of disdain--
 Whatever is the matter, G?

Why do you nightly talk such stuff
 And rave at Dizzy's strategy?
 Be quiet--do; we've heard enough
 Of your too fluent chatter, G.

And should you keep this style on long
 If this, then is your strategy;
 You'll find we're right and you are wrong,
 And soon your friends you scatter, G.

Miss Smith, who sings though past her prime
 (It is her mother's strategy),
 Has got no ear for tune or time--
 Just hark!--you can't call that a G.

And though, poor girl, she does her best
 To aid her mother's strategy;
 The wretched truth must be confest,
 I never heard a flatter G.

There's Jones, who longs to prove he's wise
 By any kind of strategy
 Can not spell "grasping"--when he tries
 He quite forgets the latter G.

So, Gilbert, take your choice of these
 When next you rhyme to "strategy,"
 And don't be angry, if you please,
 Nor get as mad as hatter, G.

An Idea! for Additional MGS Services (The POSTCARD DRAWING)

This idea is a bit late in coming, especially considering that it was sent in with the December 1989 membership renewals, but I think it's a promising idea, so it's better late than never.

Last December, we got a note from Bert Melli out Pennsylvania way. He asked, "Do you have room to store videos of member shows? I know it would be a burden and a bore, but we might learn from each other." He went on to offer a copy of a production he had been in, and concluded, ". . . I realize it might be a Pandora's box you might not wish to open. I could see S/A Cole being crushed under the inevitable avalanche."

S/A Cole was quite surprised by the idea: partly because she does have a few copies of amateur or unusual G&S productions, partly because she does have room to store at least some videos, and partly because circulating videos by mail is one of the main services of the North East Multi-Regional Training Instructors' Library where she works. If groups wanted to borrow videos or donate videos of their productions

to the MGS, we could probably handle their circulation. As a matter of fact, S/A Cole had recently loaned one of the amateur videos to somebody for instructional purposes.

There are several problems, though. Problem 1: many groups sell video copies of their productions to raise funds. While the prices for these videos are usually pretty reasonable, the MGS doesn't have enough money to buy copies (that extra dollar from the dues increase has been pretty well eaten up in extra postage for these fat Nonsenses we've had this year). In addition, performing groups seem rather shy of the MGS for some reason, and S/A Cole doubts they would donate the videos. Problem 2: Since many groups sell their videos, if copies were donated to a MGS video lending collection, borrowers would have to be on their honor not to copy them at home.

Problem 3: We'd have to come up with some circulation rules, and some sanctions for people who don't return the tapes on time. Some members, experience has taught and I'm sad to say, are known "bad risks" to loan things to. Considering the distance between the video collection (in North Aurora, Ill.) and the membership (in the English-speaking world and America), it'd be hard to chase the delinquent down. On the good side, though, since the tapes would be donated, the MGS wouldn't charge for loans (though some sort of mailing cost-recovery system would have to be set up).

In any event, these are the drawbacks S/A Cole has thought of; there may be others. The advantages of such a collection, though, would include (as Mr. Melli pointed out) a chance for performing groups to see each others' work (they could see the "competition", get ideas for their own stagings, decide whether they could give a certain opera) and they could be advertising their productions/videos--people could see their opera video, and buy it from them if they liked it. For the rest of us, we could have a chance to see a lot of G&S we might not otherwise get a chance to see. In spite of the disadvantages, I think it might be a fun idea to try.

So! It's been a while since we've had a POSTCARD DRAWING, so we're going to have one on the topic. Due to the way doorprizes were distributed at the Annual Outing, we ended up with two unclaimed Light Opera Works mugs. The drawing will be for one of the two (that is, two people will get one mug each). THE QUESTIONS TO ANSWER ON THE POSTCARDS ARE:

1. Would you be interested in borrowing tapes if the MGS had a lending collection? and
 2. Would you be interested in donating tapes?
- Write your answers on the enclosed postcard (or as much of your answer as will fit, and send S/A Cole a letter with the rest), and send it back to the MGS by *November 1, 1990*. We'll tabulate the response, and have a report on the opinions in the next Nonsense. If we actually go ahead with a lending collection, we'd distribute the lending policies and a list of available programs before the collection is operational, so don't fear of missing out on anything. In the meantime, we'll look forward to hearing from you!

It took nearly a year, but we finally have that promised description of Thomas Stone's work, The Savoyard's Patience:

A New PATIENCE to Try

by Annabeth Packard

A few months ago, S/A Cole requested that I read a new script and write up my opinion of the work, which is **The Savoyard's Patience, A Parody of the Gilbert and Sullivan Cult**, by Michael Shawn Stone, Ph.D., Artistic Director of Basingstoke Productions in New York (c.1989, All Rights Reserved. Bruce McKillip, Creative Contributor. \$10.00 U.S. Price subject to change.*). I agreed with some trepidation, as the author is a personal acquaintance of many years standing and an expert in the field of G&S, while my credentials are of the garden variety, I-know-what-I-like-when-I-see-it (or hear it, or read it, as in this case!). I participated in my share of G&S productions in high school (didn't everybody?), and at college, where our president, Lee Hastings Bristol, Jr., was himself a great G&S enthusiast. During the years when Dr. Stone was affiliated with the Light Opera of Manhattan (LOOM), I had the pleasure of seeing all the G&S operas, except Thespis. Most recently I've been accompanist and occasional performer with the Park Ridge Gilbert & Sullivan Society. So I'm treading on dangerous ground to presume to criticize the work of one as well educated in G&S as Dr. Stone. (His spelling--well, that's something else...or used to be! A many years ago, I used to proofread for him.)

By way of homework and preparation, I read the original script of Patience twice, from my Martyn Green Treasury with the delectable marginal notations; watched a videotape of the PBS performance of several years ago; and read and re-read the new script. I enjoyed it more each time; even his Preface and Glossary are interesting, enlightening, and contain humorous insights, from Savoy Operas to Casting Couch.

Webster's Dictionary defines a parody as "a literary or musical work in which the style of an author or work is closely imitated for comic effect".

Dr. Stone, in parodying Patience has transferred the argument from the aesthetic cult of Gilbert and Sullivan's day to the diverging points of view and enthusiasms in the staging and performance of G&S operas: purist Savoyard vs. non-traditional. All the characters are translated into performers preparing for a G&S festival. The twenty lovesick maidens are "an endowed corps of professional Gilbert and Sullivan enthusiasts who are bound to be on duty every day". The Dragoons are Yeomen of the Guard, come to "apprentice again this season", but alas, they are amateurs and have little appeal for the maidens, who will yearn after whoever represents the most faithful adherence to tradition. Here (with the author's permission) is how the Officer of the "Yeomen" describe a G&S fan:

If you want a receipt for that popular mystery
Known to the world as a G&S fan
Take all the remarkable people in Sa'voyland
Rattle them off to a Sullivan plan:

The pluck of Sir Joseph on board of the Pinafore
Genius of Koko devising a scheme
A long winded toast by Pooh-Bah a-din-a-fore
and Phoebe's "Ods Bodkins! What does it mean?"

A science of Sullivan, eminent musico,
Wit of Sir William who wrote out the plan
The pathos of Point never rendered by Boucicault,
Style of the Kimono, pig tail, and fan.

Feminist theory divested of quackery,
Lyrical powers of Marco and Guiss-'sap'-pi,
S'ciety Annual, Pirate named Samuel,
Thomas Tolloller, The G&S Manual,

Despard and Roderic, period clothes,
Sorcerer's teapot, a maiden named Rose.

Take of these elements all that is fusible,
Melt them all down in theatrical crucible,
Set them to simmer and throw out the scum,
And a G&S fan is the residuum!

Dr. Stone has retained much of the original dialogue and made the appropriate changes. He has cleverly inserted lines and even vocal numbers from other

G&S operas, with extremely good effect. This is a popular and viable technique, as those of us who were at the Midwestern Gilbert and Sullivan Society's annual outing, for Light Opera Works' Princess Ida, well know. Remember the burst of appreciative laughter that followed Hilarion, Cyril and Florian's impromptu chorus of "Three little maids from school are we" as they donned undergraduate garb at Castle Adamant? Such lines seem even funnier and fresher in their new context, while retaining all the charm of familiarity. Some of my favorite examples:

Bunthorne: I will recite a wild, weird, fleshly
thing, yet very tender, very yearning, very
precious. It is called "O Hollow, Hollow,
Hollow."

Patience: Is it a patter song?

Or Lady Jane, informing the maidens that Bunthorne "wildly loves", proves her point by stating that she "found them together, singing choruses in public." The Yeomen are entreated to "be authentic Savoyard, ere it is too late!"

In this work, which is a paraphrase as much as a parody, the author pokes fun at the excesses of G&S enthusiasts, such as their tendency to "sprinkle their conversation liberally with phrases from the operas", but he is clearly laughing with us in our efforts to find a common ground between doing it as it has always been done (or we think it was always done) and finding outrageous and avant-garde settings. Fortunately, Gilbert and Sullivan's operas have in them the stuff of which lasting appeal is made, and no matter where or how they are set, they touch the heard as well as the funny bone, and make us laugh at the human foibles we all recognize and share, whether presented in a conventional Victorian framework or transplanted to 20th century Tokyo. I thought Angela summed it up perfectly when she says "Gilbert and Sullivan is history and it is art, but it is also fun. And when it loses its fun, it is no longer that special delight called Gilbert and Sullivan".

My personal opinion is that Dr. Stone's version, or "Director's Conception", would be fun for any G&S group to perform. It contains a delightful, topsyturvy mix of characters, costumes, and ideas from the best-known and -loved G&S operas in a vehicle which is eminently constructed to incorporate them.

It is a witty and novel approach, and one which any performing group can appreciate, in that they themselves are the target for much wry humor. G&S fanatics everywhere come in for their share, too, and it's no more than we deserve if we take ourselves too seriously. While much can be said for the scholarly approach that seeks to find and preserve the quintessential G&S and pass it on, there is room for much flexibility and creative imagination in adapting plots and lines to changing times, as the author proves. I enjoyed reading A Savoyard's Patience immensely. I'd enjoy seeing it even more. I hope someone will undertake to bring Dr. Stone's characters to life so that they may admonish and delight us.

**Persons interested in obtaining a copy of the script for A Savoyard's Patience should inquire of Basingstoke Productions Ltd., Box 20172 PACC, New York NY 10129.*

The Park Ridge Gilbert & Sullivan Society, with which Ms Packard is affiliated, has done novel combinations of G&S songs in recent years. With as enthusiastic a support as her to encourage it, perhaps they will put it on some day.

These are the products known to be available, of a Gilbert and Sullivan-related nature. We are always happy to pass on information about available products of that nature. While the Midwestern Gilbert and Sullivan Society doesn't necessarily recommend any of the distributors (unless otherwise specified),

we do want to know if you have any problems with them. Remember the holidays are coming up, and if you know of anyone who would enjoy receiving something G&S-sy, you may get some ideas about where to shop. By the way, if you should see of any G&S-related products that might be of interest to the MGS membership, please pass the information on to S/A Cole. She'll be looking forward to hearing from you!

ITEMS AVAILABLE

*From: The Midwestern Gilbert and Sullivan Society (c/o Miss Sarah Cole, 613 W. State St., North Aurora, IL 60542-1538).

Through the Years With Sousa (LP) \$ 3.00, postage paid

(includes Sousa's march "The Mikado", based on tunes from the opera: at this writing, there are 5 left.)

From: The Musical Heritage Society (1710 Highway 35, Ocean, NJ 07713-0001, if you're a member), also available by way of the MGS, which is a member. (please include \$1.00 per recording set to help cover postage--we pass on the Musical Heritage Society's discount prices, but we don't get any break on postage)

Ruddigore (2 cassettes \$15.90 {322379M}, 2 CDs \$25.98 {522579M})

The New Sadler's Wells Opera's 1988 recording of the original version of the opera (with the long march of the ghosts and the first version of Robin's "Away, Remorse")

H.M.S. Pinafore (2 LPs \$15.90 {922328H}, 2 cassettes \$15.50 {322328A}, 2 Cds \$25.98 {522328X})

The New Sadler's Wells Opera's 1987 recording of the "musical text based on a performing edition prepared from the composer's autograph" score, with three versions of the 2d Act Finale.

H.M.S. Pinafore (believed to still be available) (2 LPs \$10.90 {827086L}, 2 cassettes \$10.90 {229086K})

The 1960's D'Oyly Carte Opera Co. version, with John Reed.

The Mikado (LP \$7.95 {912115K}, cassette \$7.95 {312115F}, CD \$12.99 {512115Y})

Highlights from the English National Opera's staging by Jonathan Miller (featuring Eric Idle as "Ko-Ko")

The Yeomen of the Guard (Believed to still be available) (2 LPs \$10.90 {827134X}, 2 cassettes \$10.90 {229134W})

The 1960's D'Oyly Carte Opera Co. version, with John Reed.

The Gondoliers (Believed to still be available) (2 LPs \$10.90 {827341K}, 2 cassettes \$10.90 {229341H})

The 1970's D'Oyly Carte Opera Co. version, conducted by Royston Nash. Also includes Sullivan's "Marmion" Overture.

D'Oyly Carte: The Last Night (Believed to still be available) (3 LPs \$16.35 {834948W}, 3 cassettes \$16.35 {226948F})

The recording of the last Last Night performance of the Original D'Oyly Carte Opera Co., February 27, 1982. Includes numbers from each opera.

The Tempest (Incidental Music)/In Memoriam

(Overture) (Believed to still be available) (LP \$5.45 {7151Z})

City of Birmingham Symphony Orchestra, under Sir Vivian Dunn.

Symphony in E Minor ("The Irish")/Overture "Di Ballo" (LP \$5.45 {4595A}, cassette \$5.45 {6595F})

The Royal Liverpool Orchestra, under Sir Charles Groves.

The Dicky Bird and the Owl: Victorian Songs and Ballads (LP \$5.45 {4660L}, cassette \$5.45 {6660M})

A recording by Robert Tear and Benjamin Luxon of 12 such songs, including the "popular" version of "The Buttercup Dwelt on the Lowly Mead" from Cox and Box: the album's title song.

Home, Sweet Home: Victorian Songs and Ballads Vol. 2 (LP \$5.45 {4835T})

More of the above, but this one includes Sullivan's "Once Again".

Mechanical Opera: Opera Favorites on Music Boxes (LP \$6.45 {912030A}, cassette \$6.45 {312030Y}, CD \$12.99 {11125H})

Includes music box (mainly the big museum pieces with the interchangeable discs) renditions of "Poor Wand'ring One", "I'm Called Little Buttercup", "When I was a Lad", "The Flowers that Bloom in the Spring", and "Tit Willow".

We also have 7 copies of Fredric Woodbridge Wilson's book An Introduction to the Gilbert and Sullivan Operas (\$10.00 postpaid), 2 copies of the paperback edition of Arthur Jacobs' Arthur Sullivan, A Victorian Musician (\$12.00 postpaid) available, if anyone still needs copies. *Also, the MGS thinks (mind, I say thinks) it might be able to get copies of Dover Publications' book The Authentic Gilbert and Sullivan Songbook, consisting of reprints of the piano scores of 92 of the songs from the G&S operas, at some kind of discount. Regular price is \$14.95. Let S/A Cole know if you would be interested in one if we can get copies for less than \$15.00: if enough people want copies, we can try to place an order.*

*From: The Sir Arthur Sullivan Society (c/o Mr.

Peter Gibbons, 71 Hockley Lane, Eastern Green, Coventry, CV5 7FS, England). "Prices include post & packing in U.K. Cheques payable to SIR ARTHUR SULLIVAN SOCIETY. Overseas customers please write for a quotation, specifying items required, surface or air mail, Sterling or Dollars. We will then quote for the whole package. Remember that it is always cheaper to pay in Sterling." List does not include "members only" selections. Membership information is also available from Mrs. Pat Gibbons (for non-UK members, anyway).

CASSETTES:

Victoria & Merrie England £4.00 (Complete score played by Selwyn Tillett (Piano)).

Sullivan Organ Transcriptions, with booklet £6.00 (Matthew Trimble, Organ)

On Shore & Sea, Ivanhoe (exc); Golden Legend (exc) £8.00 (Imperial Opera)

The Mikado £4.00 (The 1917 HMV recording, Complete)

Mikado Miscellany £4.00 (Recordings, 1904-1930)

Ruddigore £4.00 (The 1931 HMV recording, Complete, plus miscellany)

Sullivan & Somervell (Art Songs) £4.00 (Martin Yates, Baritone; Graham McAdam, Piano)

The Tempest/Henry VII Incidental Music £4.00 (Tempest complete with vocal music)

The Prodigal Son; Merchant of Venice; Merry Wives of Windsor; Macbeth Suite; Imperial Ode; King Arthur £8.00 (All complete--2 cassettes)

The Window. Selected Songs £4.00 (Alan Borthwick, Tenor; David Lyle, Piano)

Yeomen of the Guard £8.00 (1907 Pathe Recording (complete), and Columbia Abridged Set, 1931) LIBRETTI: (all £2.00)

Haddon Hall (Grundy--New Edition), The Beauty Stone (Pinero/Carr), The Emerald Isle (Hood), On Shore & Sea (Taylor), Ivanhoe (Sturgis--New)

BOOKLETS:

Terence Rees. A Sullivan Discography £5.00 (Over 3300 78s of Sullivan's music--limited availability)

Selwyn Tillett. The Martyr of Antioch £2.00 ----- Victoria & Merrie England £2.50 (Illustrated)

David Eden. A Tale of Two Kidnaps £2.00

ILLUSTRATED CENTENARY SOUVENIR BOOKLETS:

Princess Ida £3.00, The Mikado £3.50, Ruddigore £3.50, Yeomen of the Guard £3.50, Ivanhoe (with lots of black and white illustrations) £5.00.

MISCELLANEOUS:

Yeomen Paperweight (featuring Jessie Bond as "Phoebe", at Spinning wheel) £7.50 (Extremely Limited Quantities)

Gondoliers Paperweight (featuring Casilda in Sheringham costume) £7.50

Society Christmas Card in full color, £2.75 per pack of 10.

George Grossmith, a biography by Tony Joseph (and an interesting one, too), £5.50.

Pat Gibbons is a tremendously "handy" person (she is involved in handicrafts) and has made, on occasion, china-headed character dolls/figures from the G&S operas. Several were on display at the Basingstoke conference. They stand 12" to 16" high, and are hand-made and hand-dressed. If made on request, she has estimated that they would run about £100 and up (depending on the amount of work involved and the number of requests--half the price down payment would be appreciated), but the price may vary. She presently has available "Yum-Yum", "Rose Maybud", "Josephine" and "Mabel". For more information or a quotation, contact her. She will make these to any character or design (copy of a bride or bridesmaid). Just send a photo (and she'll do all the rest).

The Gibbons remind us, too, that Pearl Records (Pavillion in England) has a whole line of recordings that would be of interest to G&S enthusiasts:

SHE 574/5 (2 LPs): The Emerald Isle (Sullivan/German: Sullivan's last Savoy opera. S/A Cole and Michael Miano both think the music is charming, and the first act finale is thrilling in more ways than one.)

SHE 579/80 (2 LPs): The Beauty Stone (Sullivan)

SHE 588/9 (2 LPs): The Rose of Persia (Sullivan/Hood: another good one)

SHE CDS 9615 (3 CDs): Ivanhoe (Sullivan/Sturgis) and **Opal 831** (Historical Reissue): Sullivan Without Gilbert. The description says it includes "items from Ivanhoe, Haddon Hall, Henry

VIII, The Rose of Persia, The Prodigal Son, and The Golden Legend".

Another one that might be of interest, although it doesn't seem to have any G&S on it is Valerie Masterson (SHE CD 9590, SHE 590). The description says it is her first solo recital. Those of us who remember her G&S recordings with the D'Oyly Carte, and know her now for her work in international grand opera, might be interested in this recording.

Any record store that does special ordering (locally, Musicland and Rose Records do it) can order these recording for you (it may take forever for them to arrive, practically, but these recordings in general are worth the wait). The Loop/Chicago Rose Records location may even have some in stock. Qualitron Imports in New York (and I'm afraid I don't have the address handy) also handles them.

Another record that might be fun to try ordering, is Symposium Records (110, Derwent Ave., East Barnet, Hertfordshire, EN4 8LZ / 01-368-8667) compact disc An Album of Victorian Song (Symposium CD 1074, £10.00). The flyer says it features Peter Allanson (baritone) and Steven Betteridge (piano) performing songs by Pearson, Sterndale Bennett, Balfe, Loder, Hatton and Sullivan, and ends with a complete performance of Sullivan's The Window (modelled on Schubert's "Die Schone Mullerin").

Two other interesting recordings members ought to be aware of are, first of all, the Colorado Springs Chorale recording of The Golden Legend. Not only is the recording quality and the performance itself quite good, but it features former D'Oyly Carters Vivian Tierney (as Elsie), Geoffrey Shovelton (as Prince Henry), and John Ayldon (as Lucifer). The two-cassette recording costs \$13.00, and as far as we know, is still available from David P. Kucera, 4402 N. Chestnut St., Colorado Springs, CO 80907. The song "The Night is Calm and Cloudless" is one of the most beautiful pieces I have ever heard, and is worth the price alone.

The other interesting recording is of Places Please! A Savoyard Symphony; For orchestra and chorus, by Benjamin Keaton, as performed by the

Durham (NC) Savoyards. It is available for \$10.00 from The Durham Savoyards, 120 Morris St., Durham, NC 27701. The work sounds like what Pineapple Poll would sound like if the audience sang the recognized tunes: it is divided into four movements (I: Entrances, II: Love Songs and Madrigals, III:

Chatter Patter, and IV: Exits & Finales) consisting of G&S songs combined by subject/musical matter. S/A Cole liked the musical work itself a lot better than she did the performance, but it's still an interesting recording. By the way, if, after hearing the recording, your group is interested in giving a performance of Places Please!, it should get in touch with the composer Benjamin Keaton (1404 Grey Bluff Trail, Chapel Hill, NC 27514).

Member Quentin Riggs found a find over the summer, and if you hurry you might be able to find some of it too. In the Berkshire Record Outlet catalog (Rt. 102 Pleasant St., R.R. 1, Lee, MA 01238-9804), he found closeout LP recordings of Northeastern Records "Sweethearts" (songs Sullivan wrote with people other than Gilbert (mostly), like "Let Me Dream Again", "The Eve of St. Agnes", "The Absent-Minded Beggar", and others) for \$3.99 [Stock #NR 217]; and the Grand Prix 2-LP recording "The Gilbert & Sullivan Story" (featuring former D'Oyly Carters Thomas Round and Donald Adams talking about the lives of G&S on one record, and Donald Adams singing some of Sullivan's independent songs on the other) for \$3.98 (that's for both records) [Stock #GP2-9009]. Berkshire also has London Records "The Zoo/Cox and Box" for \$5.99 [Stock #OSA 1171]. Berkshire Record Outlet takes Visa, Mastercard, and Discover over the phone (and their order telephone number is (1-800) 992-1200), with a \$15.00 minimum order. Or, you could send in your order to the above address. U.S. shipping costs for recordings are \$3.50 for the first one, and 10¢ for each additional one (foreign: \$4.00/\$1.00). If any of these recordings are something you might want or need, or want to give as a gift (those two \$4.00 recordings are a deal not to be missed!), get in touch with Berkshire right away.

Mike LeBell's Video [75 Fremont Place; Los Angeles, CA 90005 / (213) 938-3333 (between 10:00 am and 6:00 pm Pacific Daylight time) has quality video copies of the films The Mikado (1939, with Kenny Baker and Martyn Green) and The Girl Said No (we're going to talk about it in the next Nonsense. In the meantime, it's a Damon Runyonesque story about a bookie who tries to cheat a taxi dancer as much as she cheated him, but who ends up only cheating himself before the happy ending. The G&S comes in from the old Broadway stars he convinces to make a comeback. They had been famous for giving G&S operas, and put on The Mikado in the course of the movie). Both titles are \$24.95, plus \$2.05 postage and handling. It is quite a bargain, because both films are charming (S/A Cole liked them, anyway) and, to our knowledge, unavailable elsewhere! In addition, the store handles all manner of other unusual film videos (silent versions of The Wizard of Oz and The Patchwork Girl of Oz, for our Ozophile members, plus "B" westerns, vintage television programs, Charlie Chan films, and all sorts of other things), so if you are interested in vintage videos of any sort, get in touch with them.

The University of Michigan G&S Society has filmed many of its productions, and they are now available for \$15.00 per tape. Available programs are Princess Ida (November '84), Pinafore (April '85) Grand Duke (December '85), Pirates (April '86), Trial by Jury/Cox and Box (Summer '86), Ruddigore (April '87), Gondoliers (April '88), Utopia (December '88), Mikado (April '89), Sorcerer (December '89), and Iolanthe (April '90). To order, include a note explaining which tapes you want, and a check for \$15.00 per tape, made out to UMGASS. Please include your telephone number as well so UMGASS can contact you in case of emergency. Send your orders to UMGASS, c/o Jeff Smith, 4871 Packard, Apt. A4, Ann Arbor, MI 48108, and allow 4 weeks for receipt. (And tell 'em the Midwestern Gilbert and Sullivan Society sent you. Ed.)

I have yet to see these cookies available in the U.S., although they are LU cookies, but member Michael Miano reports that those (now) famous European Mikado Cookies (the cookie sticks dipped in chocolate so they look like unlit chocolate spar-

klers; that one would use as an accent in ice cream) now come in three flavors: "classic" chocolate, "Noisette" (I don't read German, but the picture in the advertisement suggests it's mint-hazelnut flavored), and Orange. Also available is a holder for them. The holder is a glass half-disc with three pockets in it for putting the cookies in. They would both be just the thing for a G&S ice cream party. By the way, has anyone seen these cookies available in the United States? If so, please pass the word.

The Truth is Found/ A Nice Dilemma We Have Here

Speaking of lyrics, some members may remember that, about a year ago, the question of what the lyrics are to the "Madrigal" of Anna Russell's skit "How to write your own Gilbert and Sullivan Opera" was raised. The madrigal was the only song not included with the skit when it was printed in The Anna Russell Songbook (and it's one of the funniest things in the skit, too!) A number of people responded, and it's taken S/A Cole this long to find the responses (it's the move). Anyway, the consensus seems to be that the lyrics are:

Baritone: See the maid of matchless beauty
 Contralto: On the ground her eye she's keep-
 ing
 Baritone: Sadly, sadly is she weeping,
 Soprano: Masterpiece of filial duty,
 Tenor: Weep not gentle turtle dove
 Contralto: Future days should all be sunny,
 Clodbelly has lots of money
 Tenor: What if from your love you've parted?
 Soprano: If you've money, who wants love?
 (Fa-la-la. . .)

Many Thanks to Laura Schatz, of the Toronto Society, and Mary Lou Hornberger, and the many others who could identify the words!) Anna Russell sings all four voices, and between the words and the voices she gives the vocal parts, the song is gloriously funny! If you haven't heard it before, the skit appears on the record Anna Russell Sings! Again?, and is worth hearing!

Also, the findings on "Sing for the Garish Eye"

are in. It is definitely by Gilbert, and (S/A Cole really felt dumb) just about everyone recognized it as his "The Advent of Spring", the first of his poems to appear in James Ellis' editing of The Bab Ballads (Cambridge, Mass: Belknap, 1970). The first line of the poem is actually "Under the beechful eye, when causeless brandlings bring," thus the confusion. Ellis has an extensive explanation on the circumstances surrounding its appearance in Punch and the changes that were made. The editor of Punch at this time was Shirley Brooks. Someone sent him some verses in manuscript that she had copied, Brooks didn't realize or forgot that the verses were copied from other sources, and, after punching them up some, reprinted them. According to Brooks' diary, he got letters from Gilbert (who had written this piece ten years earlier for Fun), Tom Hood, and Burnand. Brooks apologized, and that was apparently the end of the matter. Thank you very much to all the observant MGS members who helped to clear up this question!

We recently got a letter from member Constance Thompson, and she may have come up with another definitive answer on how to pronounce "Cachucha" for the song "Dance a Cachucha, Fandango, Bolero" in Gondoliers. She says, "I understand that there is no such thing in Italian as the letter combination 'cha'. But 'che' is pronounced 'k' and 'chi' is 'key', so perhaps the Venetian folk, in their ignorance of Spanish pronunciation, mistakenly are pronouncing 'cha' with a hard k sound. And then again, maybe the D'Oyly Carte people, or Gilbert himself, thought the double ch sound a bit much." It'll be interesting to see what Harry Benford says in the next edition of his Lexicon.

Speaking of definition, the June/July 1990 Trumpet Bray included a startling revelation, about paying royalties for Sullivan's arrangements for the G&S operas. The article reads:

ROYALTIES FOR G&S PERFORMANCES?

Concord Players is planning a non-traditional Pinafore, (see "What Cheer! Elsewhere" for details). . .the project has run into a peculiar glitch. When Producer Bill Butcher contacted first the Rogers & Hammerstein Collection at the Lincoln Center Library and then Schirmer's, looking for a

rental of standard-edition orchestral and chorus parts on which to base [Director James Quinn's] research, he was told that he

would have to pay, in addition to the rental fee, a ROYALTIES fee (in R&H's case, a fee of \$180 per performance). On his protest, to the Schirmer's representative, that NOBODY EVER pays royalties to produce G&S, he was told that EVERYBODY IS WRONG, and that royalties should in fact be paid for every performance -- presumably to G. Schirmer & Co. . . .

Does anybody know for sure what the royalty situation really is with the G&S operas? Does someone hold the copyright to the operas? and if so, who should be getting the royalties? (or did Gilbert and Sullivan figure out a way to "take it with them"?). If anyone has any definite information, please do pass it on. Bill Butcher {(508) 369-9526}, the New England G&S Society {(617) 623-3069), and (of course) The Midwestern Gilbert and Sullivan Society {(708) 859-2918} want to hear about it!

(Here we have both a question and an answer: The August/September 1990 issue of the Trumpet Bray explained the situation: it turns out, as Dan Kravetz of the New York G&S Society, and our own Ralph MacPhail Jr. explain, that the reason places can charge royalties for G&S opera scores is because they don't have Sullivan's original score. They have arrangements of those scores, whose creators still may be entitled to royalties, even if the composer is not. The Rodgers & Hammerstein collection has the versions created for Peter Murray (those presumably used on the "Greatest Operettas of Gilbert & Sullivan" record set), and who knows who put together the scores Schirmer wants royalties for. The Trumpet Bray includes a list of sources for scores and such, and if anyone needs that sort of information, we'll put it in the next Nonsense. By the way, the editor of the TB, Marion Leeds Carroll, had heard that John Philip Sousa supposedly made an arrangement of the orchestra score to Pinafore. S/A Cole can assure her that she heard correctly: copies of it are available for study at the Library of Congress (a microfilm of the conductors' score and a microfilm of the orchestra parts), and at the Mitchell Library of the State Library of New South Wales (Australia--the orchestra parts). Sullivan is supposed to have heard

Sousa's score, and was impressed with it, too.

Another question that was raised in the last TB was whether the Nanki-Poo of the 1939 filming of The Mikado, Kenny Baker, was still alive. He died in 1985, at the age of 72, after a career that included regular appearance on the Jack Benny and the Fred Allen, and his own radio programs, numerous movie appearances (S/A Cole recently saw him as the piano-player in the saloon in The Harvey Girls, as a matter of fact), and appearances on Broadway.

This question would be a good one for the many MGSSers who have fond memories of being in G&S shows during elementary and high school. While going through a book called School Operettas and Their Production (Kenneth R. Umfleet. New York: C.C. Birchard and Co., 1929), S/A Cole found a reference to a show called "All at Sea". It is described as a high-school-level operetta (a full evening's performance), with a libretto by David Stevens, and music adapted and arranged from five of the G&S operas by Harvey Worthington Loomis. It has 23 principal characters and one scene: the deck scene in Pinafore. Does anyone know or remember the plot of this show?

Welcome New Members

Larry Garvin (Philadelphia, PA): (who accidentally was left off the list in the last Nonsense) He is a fledgling barrister who has performed with the ST. Bede Players, UMGASS, the G&S Opera Co. of Chicago, the Chelsea Players, the Connecticut G&S Society, and the Yale G&S Society. He's also going to be moving to Washington, DC. If anyone knows where to go for G&S there, he (and we) would love to hear about it.

Dr. and Mrs. Dominick and Kathryn Renga (Highland Park, IL): Dr. Renga is on the Advisory Board of the Gilbert & Sullivan Society of Chicago.

Mrs. Darlene Fiske (Woodstock, IL): Her association with G&S goes back to performing in the chorus in Iolanthe 40 years ago. She grew up with the D'Oyly Carte Company with Martyn Green, dated Eric Thornton, and met many members of the company during a student tour of Europe.

John A. Howard (Rockford, IL): He sang in four

G&S productions at the North Shore Country Day School half a century ago [ah, those were the days! How many elementary school students do you know today who even know who G&S are! Ed.]

The Bowen Family (Juan, Deborah, John, Elizabeth, and Molly) (Columbus, OH): *John Bowen*, who is twelve years old, instigated this membership. I guess I spoke too soon above: of young G&S enthusiasts, one, at least, is in existence!

Whew! I guess that about does it for September. Due to the late release date on this issue, the next Nonsense probably won't come out until December, but do keep those cards, letters, news notes, and findings coming in. It may take until December to get things typed and arranged.

Another thing you might want to keep in mind, and comment on (we aren't going to have a post card drawing for it at this time, but then again who knows what we'll do) is what to do for next year's Annual Outing. S/A Cole is just bubbling over with good (?) ideas, and thought it might be fun to make a weekend of it at some appropriate set of performances with the Ohio Light Opera next summer. People will probably be taking vacations then anyway, and if MGSers knew enough ahead of time, they could plan to go to Ohio as well as not. We also have a growing number of members in Ohio, and it'd be nice to get to know them. Also, everyone S/A Cole has talked to about their performances have just RAVED about how good they are, and she talks to some pretty fussy people. If you think the MGS could handle having an outing in Ohio, and if you think you'd want to do it, let S/A Cole know. If we do do it, we'd have to start making plans as soon as OLO sets its 1991 performance schedule, since their performances sell out quickly.

In the meantime, Happy Autumn, and do keep in touch!

The Midwestern Gilbert and Sullivan Society

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