

Precious Nonsense

NEWSLETTER OF THE MIDWESTERN GILBERT AND SULLIVAN SOCIETY

December 1991 -- Issue 32

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When you're busy, have you got to get up early in the morning?

If you do what you ought not to, do they give the usual warning?

Well, S/A Cole **has** been busy getting up early in the morning, and although she has probably been doing what she ought not to, no one has given her the usual warning. Admittedly, though, she has been expecting one at any time from the MGS membership. Yes, the *Nonsense* was supposed to be out by the beginning of November, and no, it was not. This year has not been a good one for S/A Cole, and the *Nonsense* has sadly suffered. In any event, we're hoping things will pick up for next year. We could use some articles, and someone to review these materials the MGS has been receiving lately (if you feel inclined to be that elusive reviewer, please do let S/A Cole know). We could also use some news from the membership about what we're doing (we had to knock out a section of the *Nonsense* for lack of news, and that's a novelty!). In the meantime, another issue of the *Nonsense* is finished, so let's see what it has to say.

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What Cheer! What Cheer! {Midwestern}

Don't ask me how I missed mentioning this one any sooner, because I don't know. In any event, the University of Michigan Gilbert and Sullivan Society is going to be giving *Yeomen* December 5-8 at Lydia Mendelssohn Hall on the University campus. Tickets run from \$7.50 to \$10.00 depending on where you want to sit on which night. UMGASS's address is 911 N. University; Ann Arbor, MI 48109, but since time is getting close, calling for information might be a better idea. The number is (313) 761-7855.

We hear from David Michaels that the Downer's Grove (Illinois) Oratorio Society is going to be giving **An Afternoon with Gilbert and Sullivan** at 2:00 pm on January 12, 1992, at the Tivoli Theater (5021 Highland--across from the train station, Downers Grove). Vale Kessler is scheduled to be soloist, and they may use additional soloists, but at this point, they aren't sure. In any event, tickets are \$15.00 (\$12.00 for senior citizens), and they and more information can be obtained by calling (708) 515-0030. They make Visa/Mastercard. By the way, we understand they are rather financially strapped, so if you would like to spend an afternoon with G&S, they would be thrilled to have you spend it with their group.

We hear from Jeordano Martínez that North Central College (Naperville, IL) is finally going to give some G&S. The last known full production (aside from a 1986 or 1987 *Trial by Jury*) was *Pirates* in the 1970's. Anyway, the college's winter 1992 production is scheduled to be *Mikado*, and should take place in late February or early March. We will certainly look forward to hearing more of this production.

The Gilbert and Sullivan Opera Company (the return address on the flyer says 5507 S. Kenwood; Chicago, IL 60637) is going to be giving *Patience* March 12-15 1992 at Mandel Hall on the campus of the University of Chicago, and April 4 at the Beverly Arts Center. Stage direction will be by David Currie, with orchestral direction by Guy Victor Bordo. For more information, one can call Marsha Edison at (312) 288-8731. While she is the one to talk to for more information on participating in the production, she might know who to talk to about any other questions.

Mentioning this one might be a bit premature, but here it is anyway. The Naperville (Illinois) Park District is planning to present *H.M.S. Pinafore* April 2-5 (1992, I should hope) at the Naperville North High School, according to the September 13, 1991, Aurora (Illinois) *Beacon-News*. For more information, call (708) 357-9000.

We hear from Norman and Lorna Vogt that Ohio

Light Opera's 1992 G&S offerings are going to be Mikado and Gondoliers. We'll probably have to wait until early spring to find out dates, prices, and what other shows they're going to give, but in the meantime, those are supposed to be included in the schedule.

It was decided at the MGS Annual Meeting that the 1992 annual meeting would be held with Light Opera Works' summer G&S production. They are planning to present *The Grand Duke*, so there wasn't really much debate about going. S/A Cole has misplaced the production information, but should have found it in time for the next issue of the *Nonsense*. In any event, it will be held in Evanston at the end of August. In the meantime, the MGS get-together will probably be an evening thing for a change (that is, we'll be going to an evening performance, rather than a matinee), but so far the only detail that has been set is that we're planning on going. For more information (on the production--they don't know any more about the MGS Annual Meeting than S/A Cole does at the moment), Light Opera Works can be reached at 927 Noyes St., Evanston, IL 60201-2799 {(708) 869-6300}.

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What Cheer! What Cheer! {Elsewhere}

This just seems to be our year for reporting missed productions. The Savoyard Light Opera Company (P.O. Box 333, Carlisle, MA 01741) gave Iolanthe November 8-10 and 15-16 at the Corey Auditorium in Carlisle, and the Gilbert and Sullivan Society of Shreveport (1915 Bayou Dr., Shreveport, LA 71105) gave Pinafore November 8-10. We are sorry we missed mentioning them in time to do any good, but if you're interested in getting on their production mailing list, or want to know more about the companies, at least you know now where to go.

We learn from new members the Farron Family that the Washington Savoyards (P.O. Box 34584; Bethesda, MD 20827/ (301) 946-6250) are celebrating their twentieth anniversary in 1992, and are planning to present The Yeomen of the Guard January 23-26 (1992). This one should be an especially worthwhile performance, since former D'Oyly Cart-er *Geoffrey Shovelton* will be appearing as Col. Fairfax. The Spring Production (May 28-31) is expected to be **The Pirates of Penzance**. All performances are at the Duke Ellington theater in

Georgetown. For more information, do contact the company.

By the way, while we have no news of their upcoming productions, the Farrons have pointed out that the Victorian Lyric Opera Co (P.O. Box 10391, Rockville, MD 20849-0391) is still in existence. If we get any word on what their plans are, we'll try and pass them on.

The Gilbert and Sullivan Festival at the University of Boulder, Colorado, is well-known for frequently having former D'Oyly Cart-er John Reed as artistic director. Rumor has it that they and he have been prevailed upon to present The Grand Duke in 1992. We should have more details soon. The group is also interested in hearing from other performing groups who have presented this rarity. If you would like more information, or would like to give *them* some, do contact Dennis Jackson, College of Music, Box 301, University of Colorado/Boulder, Boulder, CO 80309.

We hear from Anne Stanyon and Ronald Lewis, that a mini 1992 Sullivan Conference will held May 15-17, 1992, and the Main Festival will be October 23-25, at the Forte Crest Hotel, Hull, England. The May Conference, entitled *Arthur Sullivan: The Unperson of English Music* will be held at Cliffe College, Calver, Derbyshire, and is expected to feature Prof. Arthur Jacobs, Dr. Percy M. Young, Nigel Burton, and David Russell Hulme as speakers. A couple of recitals, plus a tour of Haddon Hall, are also expected to be included. The price is still being calculated (at least according to the August 1991 *Sir Arthur Sullivan Society Newsletter*), but it should run about £80-90. For more information, get in touch with Stephen Turnbull; Cockfield House; 48 Front Street; Cockfield, Bishop Auckland; Co. Durham DL13 5DS England (or call 01-0388-710308).

The program for the Main Festival is out now, and as things stand now, this is the plan:
Friday, Oct. 23: Welcome and sherry reception at 9:00 pm, with a grand auction of Sullivan/G&S memorabilia at 9:30.
Saturday, Oct. 24: In the morning, participants can either see a program of films, videos and tapes (including a 1926 newsreel of the new Ricketts

costumes for *Mikado*, and an American radio program offering an entertaining explanation of Elgar's Enigma) or take a walking tour of historic buildings in the center of Hull. In the afternoon, there are illustrated talks on Sullivan, and Victorian popular song (to digress, the program says this talk will be given by Derek Scott. I've heard him sing songs of this period, and he renders them in a really charming fashion. SLC). At 5:00 is tea, and at 7:00 is the Gala Concert at the Hull City Hall. It will be conducted by Sir Charles Mackerras, and feature **Thespis** ballet music, Festival Te Deum, Sullivan's Cello Concerto, and a concert performance of *Trial by Jury*. The Te Deum is going to be performed with a full chorus, orchestra, and wind band; and this performance will be the first time in living memory that it has been performed the way it was intended to be performed. A Gala Banquet at the City Hall follows.

Sunday, Oct. 25: A service of Matins will be at 11:00, using music exclusively by Sullivan (including the Jubilate Deo of 1868 and the Boer War Te Deum). After lunch, a song and instrumental recital by musicians from Hymers College will feature "The Window" song cycle, the Idyll and Duo Concertante, among other things. Afterward, there will be an illustrated talk about early recordings of Sullivan's work. The weekend concludes with afternoon tea, and a vocal recital.

Add-ons are a Do-It-Yourself concert at 9:00 pm on Sunday (in which you can perform your favorite item from Sullivan's output), and a chance to see a dress rehearsal of the centenary revival of *Haddon Hill* on Monday. The basic cost for the festival is £148-50, which includes accommodations for the nights of October 23 and 24. It may cost more (or less), depending on how much you want to participate in. In any event, a £30 deposit is required to hold your reservation, and for more information, do get in touch with Stephen Turnbull; Sullivan Festival 1992; Cockfield House; 48 Front Street; Cockfield, Bishop Auckland; Co. Durham DL13 5DS England (or call 01-0388-710308) before August 31, 1992.

The October 1991 Austin (TX) Gilbert and

Sullivan Society newsletter indicates that the company is planning to give Mikado sometime during June, 1992. At this point, they're expecting to give it at the Zachary Scott Theatre Center. For more information, the company can be reached via Reba Gillman, Secretary; 1606 The High Road; Austin, TX 78748.

We hear from the Farrons that the Aldersgate Church Community Theater (Aldersgate United Methodist Church, 1301 Collingwood Road; Alexandria, VA/(703) 780-1377) is planning to give *Pirates* October 23-25, and 30-31 (with a children's matinee on Halloween). We haven't heard of any church-based groups giving G&S in a long time. We wonder how their productions look.

Speaking of big G&S events, The Mansion House at Grim's Dyke (Old Redding, Harrow Weald, Middlesex HA3 6SH, England / Tel.: (081-954-4227)) is planning a number of special events to commemorate the upcoming centenary of *Utopia Limited* in 1993. Details should be forthcoming as the management (of Grim's Dyke, that is) makes them available.

And finally, we learn from Richard Lewis, Anne Stanyon, and Quentin Riggs that a cream tea, contrary to S/A Cole's hopes, does not involve ice cream. You may recall that "cream teas" were one of the events scheduled for the summer season at Grim's Dyke, and that it was wondered aloud what they were. It turns out that a cream tea is one which includes heavy clotted cream to put on whatever is being served. It is said to be very good, and while S/A Cole would still prefer ice cream, it no doubt is very good.

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What took place at the 1991 MGS Annual Meeting (and about time, too)

We were most pleased to see Carol Vilien, Carol Lee and Sarah Cole, Darlene Fiske, the Vogts, the Lockers, Annabeth Packard, Dave Michaels, and especially the hosts Helen and Gene Gezik at this

year's annual meeting, which was held at their house July 27th. The afternoon began at 2:00, and we had thought about playing croquet until the business meeting began at 4:00, but we had such a good time sitting around on the patio talking that we never got around to it.

About 4:00, the meeting began. The main items of business were 1.) Where to hold next year's annual meeting, 2.) The price to charge for those G&S scratch pads Carol Vilien and Sarah Cole put together in April (see the March 1991 *Nonsense* for the details), and 3.) What the story was on the lending collection of videos.

Item 1. The MGS had received a letter from Light Opera Works (Evanston, IL) that they were going to be giving *Grand Duke* next year as their summer performance. They thought it might be fun if the MGS decided to have a meeting with their production the way we did in 1990. At one time, though, we had thought about going out to Wooster, Ohio, and have a meeting in conjunction with their G&S productions. We have a lot of Ohio members, and the Illinois members don't have much opportunity to meet with the Ohioans. The assembled membership decided, though, that the MGS would have its 1992 Annual Meeting in conjunction with Light Opera Works' *Grand Duke*. At the same time, though, Annabeth Packard and Lorna Vogt volunteered to look into the possibility of arranging a trip to Wooster. We'll look forward to hearing what they come up with.

Speaking of the Annual Meeting, while those of us who were at the 1990 meeting did enjoy going to Gulliver's (the restaurant we went to after the show), we thought we might like to try some other place. It was a little loud to allow someone to address a large group. We left the restaurant site selection up in the air until we can find someone who knows the area to recommend some places.

Item 2. We had a lot of discussion about the price of the G&S scratch pads. For those of us who haven't seen them yet, they are 8½" x 5½", with a Bab illustration and quotation from either a G&S opera libretto or a Bab Ballad. The designs repeat after 28 pages, so there are about 108 sheets per pad. While they didn't cost that much to produce (Sarah Cole printed them for free, and she and Carol Vilien assembled them for the same price so the only cost was for the paper itself and the cutting

price), the shipping cost is greater than the value of the pad. Finally, somebody said, "Why don't we just charge \$5.00 a piece for them and see what happens." That idea seemed to go over well with the rest of the group, so that's what we're going to do. See the *Where Can it Be?* section for complete details.

Item 3. The main reason nothing has come of the video lending collection has been that S/A Cole has been so preoccupied with other things that she hasn't had a chance to examine the procedures other groups use for circulating videos. As a matter of fact, we have the policies of a Sherlock Holmes video collection to work from, but little progress has been made. Carol Cole volunteered to look into loaning arrangements for a video collection, and S/A Cole said she would get the information she had to her as soon as she could.

The last item of business was the distribution of favors and prizes. As hosts, the Geziks received a copy of the *D'Oyly Carte Picture History*, and Annabeth Packard's name was drawn as the winner of the copy of Traubner's *Operetta*. Other members whose names were drawn got to choose from a selection of G&S books and recordings, and all seemed pleased with their selections. Party favors this year were really different, too. S/A Cole had seen some (reasonably priced) favors that no G&S enthusiast should be without, so this year's favors were two-foot plastic "Snickersnees". They made quite a hit, especially among those members with young children or grandchildren.

Once the meeting was over, we grilled hamburgers, and enjoyed all the lovely food we had brought (it was a potluck picnic), and then watched a video of the 1939 filming of *The Mikado*. We all seemed to have a good time, and we got though the business we needed to take care of, so by and large it was a successful meeting. Thanks again to the Geziks for the use of their lovely house!

(By the way, did anyone who was at the meeting remember seeing the large yellow bowl the pretzels and such were in? It seems to have been lost in the shuffle, and after the party the Geziks couldn't find it. If you know where it got to, be sure and let S/A Cole know. Thanks for the help!)

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Let the Welkin Ring with the News

Well, nobody else, so far as I can tell, mentioned this one, so we will. In May, Queen Elizabeth II made General H. Norman Schwarzkopf an honorary knight. According to the article in the May 21, 1991 *Chicago Tribune* (Section 1, p. 4), "The four-star general is now Honorary Knight Commander in the Military Division of the Most Honorable Order of the Bath. He is the 58th American since World War II to receive an honorary knighthood, which entitles him to use the initials 'KCB' after his name but not the title 'sir.' That's reserved for Britons only." This would be a grand situation for someone who likes to put together topical references into their G&S productions to allude to, I would think.

Dr. Hal Kanthor, the MGS's medical member from Romulus--I mean Rochester, NY (I always get those places confused)--has sent in an article from the prestigious (?) *Weekly World News* (October 29, 1991, p. 33) by Frank Di Pietro entitled "Researcher's Warning: Your Doctor may be a space alien". Among the clues, such as how space aliens don't keep their patients waiting, and how their handwriting is legible, were a couple the good doctor threw in:

*Space aliens show peculiar interest in comic operas of the Victorian period. Real doctors are only interested in making money.

*Space aliens sing choruses in public.

Most doctors cannot carry a tune.

I suppose Dr. Kanthor ought to know. In any event, the article concludes by saying if two or more of the warning signs apply to your doctor he is almost certainly a space alien. I suppose we ought to keep our eye on those doctors in Rochester.

According to the September or October 1991 issue of the *WNIB Program Guide* (from Chicago Radio Station WNIB, 97.1 FM), *H.M.S. Pinafore* ranked about 70th in listeners' top 100 favorite operas. In a fit of tidiness and absent-mindedness, S/A Cole seems to have thrown out the issue with the list in it, but it was interesting to see that ranked, and *Mikado* didn't.

We were sorry to see a notice in the November 1991 *Palace Peeper* about the death of Richard Condon, former General Manager of the New D'Oyly Cart Opera Company. The notice goes on to say that he had been ill for some time, but the general public was evidently aware of the seriousness of his illness.

We haven't heard any more about the Savoy-Aires' Chicago G&S Weekend, which last we heard was due to come off sometime in May, 1992. If we do hear anything, though, we'll certainly let you know.

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A Mistaken *Friendship*: Misinformation in the Eckhoff article from *Victoria* by Sarah Cole

As you probably remember, the January 1991 issue of *Victoria* included an article about Gilbert and Sullivan, entitled "A Lyrical Friendship", by Sally Eckhoff. The article had a lot of pretty pictures with it, and gave the MGS a plug. Anyway, a couple of months later, I was talking with someone about G&S and the article came up in the conversation. She was kind of surprised I hadn't commented on the amount of misinformation in it, and finally said, "Well, Sarah, didn't you read it?" Well, no, I didn't, I'm ashamed to admit. I just looked at the pictures and noticed that the MGS address that was listed was the wrong one. I went home and read it, and now I see what she meant: there *are* a lot of things wrong with it. We don't like to nitpick, but those G&S novices who have read the article shouldn't be misinformed, either, so here we go. Wiser heads than mine could probably find more misunderstandings in the article than I have here, but at least it's a start.

Well, let's see. I had thought the attempt of the board of directors of the Opera Comique (original producers for *H.M.S. Pinafore*) to take the scenery by force described in the article took place before a performance, not while it was in progress, but according to Andrew Goodman's *Gilbert and Sullivan at Law* (East Brunswick, N.J.: Associated University Press, 1983), the gang of "roughs" did try to steal it between the acts.

On the other hand, Oscar Wilde did not don a sandwich board to advertise *Patience*. According to Leslie Bailey, in *Gilbert and Sullivan; Their Lives and Times*, during the run of the opera,

[*The Sporting Times*] had printed a rumour that Richard D'Oyly Carte intended to send Wilde to America 'as a sandwich man for *Patience*.' It was half true. Carte, still running his lecture agency, had booked Wilde for an American tour, and he wrote Helen Lenoir, who was in New York managing his interests there: ". . . I told [Wilde] he must not mind my using a little bunkum to push him in New York. You must deal with it when he arrives." Accordingly, Wilde turned up <x *Patience* at the Standard Theatre, New York, and was suitably recognized, to the benefit of both opera and lecture tour.

So, while Wilde was used to promote *Patience*, he wasn't out marching with a sandwich board.

In that same column on page 127, part of Ko-Ko's little list song is quoted. Only the words quoted is not from Gilbert's version of the Little List, it's from the English National Opera's version, as directed by Peter Sellars. I'm not sure who wrote those lyrics, about waitresses, accountants, and amoral actresses, but it sure wasn't Gilbert (somebody will probably fill me in).

This one had especially tickled my observant companion in conversation. "The Gondoliers and Ivanhoe" is not a G&S opera (though it might be fun to speculate what a plot *The Gondoliers* and *Ivanhoe* might be about). That is one flaw we could easily blame on an editor, since the quotation marks were probably just misplaced. At the same time, though, the paragraph went on to say that the composers were at odds over production control at that point. Before *Gondoliers* they were at odds over opera subject matter, and during *Gondoliers* they were at odds over financial control (according to *Gilbert and Sullivan at Law*, D'Oyly Carte was charging expenses to Gilbert's and Sullivan's portions of the profits that shouldn't have been charged to them), but unless I misunderstood the statement in the article, Gilbert was always in control of production and nobody (but the actors, perhaps) argued about that.

Finally, Gilbert had a heart attack and died while rescuing a friend of his daughter's from a lake

on his property, not in his "moat".

I'll probably hear from the wiser heads about the things I missed (and I'd just as soon hear from them, myself: we're here to learn about G&S, and we learn by making mistakes), but these were the most glaring errors. It *was* nice to see the article in the first place, though, errors and all. I haven't seen many articles about G&S lately, and promotion of G&S is always good to see, and if the article got people interested enough to read up on G&S it served its purpose, and even we hard-core enthusiasts found something to enjoy in it. After all, as King Gama says, "Isn't your life extremely flat With nothing whatever to grumble at!"

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A Nice Dilemma We Have Here/The Truth is Found

This time around we have a dilemma. We just heard from Ronald Lewis (c/o John Russert, 7337 Phillips St.; Sarasota, FL 34243), and he would very much like to get a hold of a copy of the Colson *Gilbert and Sullivan Concordance*. It is very much out of print, and no plans are afoot for it to be reprinted. If anyone has a copy they would like to part with, Mr. Lewis would no doubt be thrilled to hear from you on this matter.

Knowing the number of G&S memorabilia collectors in the MGS membership, we thought this information might be interesting. The November 1991 *Palace Peep* included a notice about one of their members who is looking to correspond with a U.S. G&S collector with a view to exchanging materials. If you are interested, you can get in touch with Mr. Vincent Daniels at 10, Keynsham Avenue; Woodford Green, Essex, IG8 952, England.

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G&S and the Boy Scouts of America

Early this spring, member Charlee Hutton sent in some photocopies from *The Boy Scout Song Book* (Edited and Published for the Boy Scouts of America by C.C. Birchard and Co., Boston, Mass. 1920). She works for the Music Department of

Paramount Pictures, and says she found the book "during one of [her] forays into [their] musty, dusty music files." She thought we'd get a kick out of these songs if we haven't seen them already. Well, I hadn't seen them before, and I think they're worth the seeing. The introduction to the book says the songs in the book try to interpret the spirit of America and Boy Scouting in song. If the other songs in the book are as enthusiastic as the ones with tunes taken from *Iolanthe* and *Yeomen*, it must be quite a collection, that could appeal to both U.S and British Scouts. After all, like G&S, Boy Scouting is a British institution that was appropriated by the United States. (According to the Encyclopedia, Sir Robert Baden-Powell started Boy Scouting in 1907, and William D. Boyce brought it to the U.S. in 1909, after a British Boy Scout helped him find his way in a London fog.) In any event, it was fun to see this two-way combination of U.S. institutions.

The first song, from p. 24-25, is from *The Yeomen of the Guard*, with new lyrics by Paul Hastings, and entitled (what else?) "I have a Song to Sing"

I have a song to sing, oh! Sing us your song, oh!
'Tis a song of a day In the month of May
When seeds in the earth are a-sprouting,
A day when the dickie birds pipe and trill
And something calls from the vale and hill;
You must be off, for you can't keep still,
Oh, that is the time to be scouting.

Heighdy! Heighdy! Tiddyio, Tiddyium!
Ho! my lads, for the spring is come,
And that is the time to be scouting!

I have a song to sing, oh! Sing us your song, oh!
'Tis a song of a day When you tramp away
A day for a hike and an outing,
A day when your troubles are all forgot,
When miles don't count tho' the sun be hot,
For you'll get cool in a shady spot,
Oh, that is the time to be scouting.

Heighdy! Heighdy! Tiddyio, Tiddyium!
Ho! my lads, for the summer's come,
And that is the time to be scouting!

I have a song to sing, oh! Sing us your song, oh!
'Tis a song of a day When the skies are gray
And winds from the north come a-shouting,

When bells ring a ting-a-ling down the pike,
Then comes the fun that the Scouts all like,
Hurrah! we're off for a snowshoe hike,
Oh, that is the time to be scouting.

Heighdy! Heighdy! Tiddyio, Tiddyium!
Ho! my lads, for the winter's is come,
And that is the time to be scouting

We all know how incongruous the stirring melody of "When Britain Really Ruled the Waves" is to its rather insulting words. This version, (found on p. 94-95) with words by James A. Wilder, isn't nearly as funny as the original, because the text sounds as stirring as the tune.

Law and Order

For sacred law from east to west, Our banner bright
shall wave
No base design shall flourish here
Against the land we all revere
Whose men are strong and brave
Hold steady, then, our Flag shall stand For Law and
Order on the land,
In Freedom's name our Flag shall stand For Law
and Order on the land! (repeat for chorus)

Our banner at the mizzengaff, Proclaims the ship
afar,
And where it gleams across the sea,
Its ev'ry stripe cries "Liberty,"
and "Justice" ev'ry star.
Stand by, my lads, true Liberty is Law and Order
on the sea,
Yeo-ho! Heave-ho! Our Flag shall be for Law and
Order on the sea! (repeat)

Let all the peoples here below Make law their guid-
ing star,
and wrong shall perish at its birth
Thro'out the nations of the earth,
Where Right and Justice are!
Let stainless banners be unfurled For Law and Or-
der thro' the world
Let stainless banners be unfurled For Law and Or-
der thro' the world (repeat)

Come! Scouts by land and Scouts by sea, For Law
and Order stand,
For God and Country, Brotherhood,

As loyal hearts have ever stood
 In this our glorious land.
 Stand up! Stand up! Good scouts shall be Crusaders
 all for Liberty;
 Stand up! Stand up! Our pledge declare for Law
 and Order ev'rywhere! (repeat)

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The Winners of the 1991 Big Quiz

Well, the results were finally tabulated, and while the scores were close, the big winner was **Constance Thompson**, who got 49 questions right, plus the bonus question. She won the illustrated libretti of The Mikado and The Yeomen of the Guard, which had been provided by Norman Vogt and the late Warren Colson. Coming in close was the team of Norman and Lorna Vogt, who got 48 right. I guess this means we'll just have to think up tougher questions, or we have a lot of members who are pretty sharp about G&S trivia. Other entrants were Charlee Hutton, Lorrill Buyens, Martha Liehe, Tom G. Robinson, John Huston, and Carol Cole, who won the fewest-right prize. They all won tapes of radio broadcasts versions of two of the operas: The Chicago Theater of the Air's presentation of The Gondoliers and The Railroad Hour's Pirates of Penzance. Both productions were, well, interesting if nothing else, and a half-hour presentation of Pirates must be some kind of record. In any event, we hope the entrants will enjoy their prizes. Now, if some of these clever quiz participants wanted to send in some quiz questions of their own, they would no doubt be saving our quizmaster Arthur Robinson some work!

Best Wishes for Success Next Year!

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The Plot of *Pineapple Poll*

Some time ago, after that terribly sneaky bonus question last year about the tunes used in the ballet suite for *Pineapple Poll*, we asked if anyone didn't know the plot of the ballet. Well, we have at least one honest member, who has confessed to not knowing the plot of the ballet, so here it is.

For those of us more familiar with Bab Ballads than ballet, we would recognize this story as basi-

cally being that of the Bab Ballad *The Bumboat Woman's Story* (1870). In the ballet, though, Poll is much younger, and a love interest (besides Captain Belaye) is added, but it's basically the same story. According to Charles Mackerras's program notes that accompanied the EMI/HMV Greensleeve recording (#ESD 7028), the story goes like this:

Scene 1: Morning at Portsmouth

OPENING DANCE {tunes from *Mikado*, *Trial By Jury*, *Patience*, *Sorcerer*, *Gondoliers*, and *Mikado*}

Sailors from the H.M.S. Hot Cross Bun are meeting with their sweethearts in front of the tavern "The Steam Packet", while Jasper, the Pot-boy serves drinks.

POLL'S DANCE AND PAS DE DEUX {tunes from *Gondoliers* and *Patience*}

Pineapple Poll bounds in to sell her wares. Jasper, who is in love with her, makes shy advances, which she rejects, since she (and every other girl in town) is in love with the dashing Captain Belaye.

BELAYE'S SOLO {tunes from *Patience* and *Cox and Box*}

Captain Belaye appears, and dances a hornpipe that sends all the girls into a swoon. The sailors all take their girlfriends away, leaving Belaye alone to meet with his fiancée Blanche.

PAS DE TROIS {tunes from *Mikado*, *Pirates of Penzance*, *Ruddigore*}

Blanche arrives with her chaperon aunt Mrs. Dimple, who chatters through their tete a tete. Since their love-making isn't getting anywhere anyway, Belaye escorts them off.

FINALE {tunes from *Patience*, *Ruddigore*, *Iolanthe*, and *Patience*}

The girls are all still mooning about Belaye, which infuriates their boyfriends. An altercation ensues, and Belaye's entrance only makes matters worse. The scene ends in general confusion.

Scene 2: The Quayside, that Evening

POLL'S SOLO/JASPER'S SOLO {tunes from *Iolanthe*, and *Princess Ida*}

Belaye returns to his ship, followed by Poll, who disguises herself in some sailor's clothes she finds on the wharf. She runs onto the ship, and presently other sailors go on board, too. Jasper comes on the scene, finds Poll's clothes, and

thinks that she has drowned herself. He dances alone with her clothes.

Scene 3: On board H.M.S. Hot Cross Bun, next morning

BELAYE'S SOLO AND SAILOR'S DRILL {tunes from *Princess Ida*, *Gondoliers*, and *Ruddigore*}

Belaye drills his crew, which has suddenly become quite clumsy. *Poll* can't take her eyes off of the captain, so she is continually out of step. Finally, the captain order the firing of his cannon (which, according to the Bab Ballad, he is very proud of), and the blast causes *Poll* to faint.

POLL'S SOLO {tunes from *Trial by Jury*, *Patience*, and *Princess Ida*}

Belaye tries to revive her, but upon hearing a clock chime in the distance, he takes a ring from his pocket and runs off the ship. *Poll* recovers, and is bewildered by the unmasculine behavior of the crew.

ENTRY OF BELAYE WITH BLANCHE AS BRIDE/RECONCILIATION: {tunes from *Yeomen of the Guard*, *Trial by Jury*, *Iolanthe*, *Ruddigore*}

Belaye returns to the ship, and presents his new wife, *Blanche*, to the crew, who all faint in horror. The crew all tear off their sailor suits, and the whole crew turns out to be Portsmouth girls. The real sailors rush onto the ship in a rage, but they and their girlfriends are soon reconciled.

FINALE {tunes from *Mikado*, *Trial by Jury*, *H.M.S. Pinafore*, *Patience*, *Princess Ida*, *Pirates of Penzance/Thespis*, *Overture Di Ballo*, and *Yeomen of the Guard*}

Belaye is promoted to Admiral, while *Jasper*, somehow or other, becomes captain of the Hot Cross Bun. *Poll* promptly falls in love with *him*, and everybody lives happily ever after, with *Mrs. Dimple* raised on high as a rather school-marmish Britannia.

It seems a pity that more ballet companies either can't or don't perform this work, because it sounds like it would be a lot of fun to give, as well as see.

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Where Can it Be?

Not long after the last *Nonsense* came out, with its plea for information on *Patience* videos, we got a call from Coulson Conn of the Gilbert & Sullivan Society of West Chester. He says that they gave *Patience* about a year ago (and that it looked pretty

good), and also that he has videos of the production available. They are \$30.00, shipping included, and that he is at 432 Old Forge Rd., Media, PA 19063. If you're interested, just drop him a line (and if you wanted to put a check on the line, too, the G&S Society of West Chester would probably like it, too).

We learn from Hal Kanthor that The University Press of Virginia (Box 3608, University Station; Charlottesville, VA 22903-0608 / (804) 924-3469, FAX (804) 982-2655} has available a new book in its *Victorian Literature and Culture Series*: Alan Fischler's "**Modified Rapture**"; **Comedy in W.S. Gilbert's Savoy Operas**. According to the announcement, it is 160 pages long, 6"x9", cloth-bound, and costs \$25.00. If you're interested, it can be ordered from the publisher (in which case, add \$3.00 handling), or your local bookstore could try ordering it for you. The ISBN is 0813913349. It sounds like an interesting book, and we have a review copy of it: maybe we can coax someone into writing a review of it.

This one really doesn't have much to do with anything, but an announcement was sent to S/A Cole, and she thought it might be of interest to some member. Don Hauptman, of the New York Gilbert and Sullivan Society, has published a book on spoonerisms: *Cruel and Unusual Puns*. The book is a paperback, is said to cost \$5.99, is published by Dell/Laurel, and should be in the stores now.

Harry Benford's revised **Gilbert and Sullivan Lexicon** is now available from Sarah Jennings Press (2222 Fuller Rd.; Ann Arbor, MI 48105-2313 / (313) 665-7410) for \$20.00. For Canadian addresses, it's \$25.00 Canadian, and for the U.K, £11. All prices include shipping, handling, and sales tax. (If you live somewhere else, the price of the book is US\$19.00, and shipping and all will be billed. Discounts are also available on orders of five or more). We're still working on a review, and Prof. Benford gave us a copy to donate to some worthy library, so if you would care to help out on either (putting together a review or nominating a library), let the MGS know. In the meantime, what we will say of the book is that, if you don't have a copy of

the first edition, this one is a good one to have; and if you do have a copy of the first, don't throw it out: it's still a good one to have.

The Benford Lexicon includes the libretto of the Bolton Rowe (B.C. Stephenson)/ Arthur Sullivan collaboration *The Zoo*, which is handy. The text appears to have been taken from the libretto that accompanies the D'Oyly Carte recording of the work, though it could have easily have been taken from somewhere else. Either way, one thing that libretto lacks is a reference to a soprano solo that the heroine was supposed to have upon her entrance. According to those who have put on *The Zoo*, a tune appears in the score, but no words. S/A Cole has heard one sung twice (at the West Chester/Basingstoke conference of 1989, and at the Chicago G&S Society's production). Where the producers got the words is something of a mystery, though the Chicago group is said to have written them especially for their production. Well, I've said all that to say this: R. Clyde, Music Publisher (6 Whitelands Ave., Chorleywood, Rickmansworth, Herts. WD3 5RD England / Tel. Chorleywood (0923) 283600) now handles the vocal score for *The Zoo*, and has included the soprano solo (the flyer says, ". . . re-examination of Sullivan's manuscript has revealed additional notes for the melodic line of the song No. 4 for the principal soprano, written faintly in pencil. The number can now be seen to be entirely regular in shape and in the form of two similar verses. The complete original melody of the song is printed for the first time in this new edition of the vocal score. As there are no words for it in the manuscript or in the original printed libretto, new words have been specially written for this edition--and the song can once more take its place in performances for the first time for more than 100 years." The paper-bound score costs £7.50, and the cloth-bound one is £25.00. You might want to contact the publisher for a US\$ quotation.

Along the same line, R. Clyde is also publishing critical editions of Sullivan's works, under the general editorship of Roger Harris. So far, they have available the full score for *Overture in C (In Memoriam)* (£35.00 {Library bound}/£15.00 {Paper bound}), *Overture di Ballo* (£35.00 {Library bound}/£15.00 {Paper bound}), *The Golden Leg-*

end (£75.00 {Library}/£55.00 {Paper}--Vocal Scores (£27.50 {Cloth}/£9.35 {Paper})), the vocal score for the *Imperial Institute Ode* (£1.30 {Paper}), and chorus parts for *The Merry Wives of Windsor* (45p.--octavo leaflet). If you're in the market for these sort of things, this seems to be the place for them.

The August 1991 *SASS Newsletter* gave a few more good reasons to be a member of the Sir Arthur Sullivan Society. For one thing, Pearl Records is offering members a special deal on their new CD *Sir Arthur Sullivan--Sacred and secular music*: they'll send a disc to members anywhere in the world for £9-50 post free. The concession is extended pro rata to the 3-disc *Ivanhoe* set as well. The *Sir Arthur Sullivan--Sacred and secular music*, it says, is a collection of transfers of fine 78 rpm records made by world class artists between 1922 and 1932, and consists of mainly non G&S selections. Excerpts from *The Golden Legend*, *The Light of the World*, *Haddon Hall*, plus In Memoriam and Di Ballo overtures are included, among other things. To take advantage of this offer, if you're already a SASS member, write Pavilion Records Ltd., Sparrows Green, Wadhurst, East Sussex TN5 6SJ, England. Payment is in sterling only, but they take Visa. If you aren't a member, get in touch with Pat Gibbons (71 Hockley Lane, Eastern Green, Coventry, CV5 7FS, England) first. Standard overseas membership is \$30.00 airmail.

While you're getting in touch with Mrs. Gibbons, you might want to include a note to Peter Gibbons, the SASS's sales officer. He's in charge of sales of this year's SASS Christmas card (featuring an illustration by Anne Stanyon, "which shows Sullivan and Gilbert engaged in whimsical byplay with the wishbone after their seasonal repast") in full color. They are sold in packs of 10 for £3-50, and last year were running US\$10.00 per pack, including shipping. Anne Stanyon always draws such pretty pictures, so if you're interested in sending unusual holiday greetings this year, these cards would be a great idea. Do get in touch with Mr. Gibbons for a quotation if you're interested.

As mentioned in the Annual Meeting Report, the MGS has some G&S scratch pads to get rid of. For those of us who haven't seen them yet, they are

8½" x 5½", with a Bab illustration and quotation from either a G&S opera libretto or a Bab Ballad. The designs repeat after 28 pages, so there are about 108 sheets per pad. The pages are in a variety of colors. They are US\$5.00 each, and if you want one (or some) in time for Christmas, we would sure try to get them to you in time.

Now, I'll tell you, S/A Cole thinks the price on these pads is pretty steep. As mentioned in the Annual Meeting report, most of that cost is postage. So, every pad will be accompanied by a package of Sullivan postcards (those cards with the picture by Anne Stanyon, of Sullivan admiring his Christmas tree, and a package of G&S-related notecards (again, illustrations by Anne Stanyon), as long as they hold out. These items don't change the shipping weight any, and they might be as much fun to have around as the scratch pads. If you want any, just drop S/A Cole a note (and a check, if you don't mind), and she'll get some out to you ASAP. The money, of course, is used to buy G&S items to donate to libraries and such.

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And I think that about does it for this issue. S/A Cole is still working on getting names entered on the mailing list, and the fact that the ol' computer is acting up doesn't help matters any. But we're working on it. Speaking of the computer acting up, sometime during the next year, we're probably going to have to send out a list for membership corrections. At the moment, member names, addresses, and birthdays are on index cards, and S/A Cole has mislaid them more times than she cares to count. We're going to try to get all that information into computer files, which she doesn't lose as easily. As always, we're working on it.

Speaking of working on it, you probably won't appreciate *this* one much, either, but it looks like there won't be any holiday cards this year, either. We'll try and make up for it next year. We also missed out on an extended G&S Shopper, partly for lack of items to include in one. If you know of any G&S memorabilia that others ought to hear about, please pass the details on to the MGS (as always, we'd love to hear from you). By the way, while we have been getting information fairly regularly, it has

been mostly in forms that require processing (that is, someone still has to compile it into an article). We could sure use some ready-made items.

In the meantime, though, we hope you will have happy holidays, and by all means do keep in touch.

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The Midwestern Gilbert and
Sullivan Society
c/o Miss Sarah Cole
613 W. State St.
North Aurora, IL 60542-1538
(708) 859-2918