

Precious Nonsense

NEWSLETTER OF THE MIDWESTERN GILBERT AND SULLIVAN SOCIETY

June 1993 -- Issue 38

Rising early in the morning, We proceed to light the fire,
Then our Majesty adorning in its workaday attire. . .

And here we are again! Rising early in the morning seems to have lit a fire under S/A Cole, and thanks to our many contributors, she got the *Nonsense* compiled in almost record time. This time around we have a synopsis of *The Palace of Truth*, a long list of productions, a mixed-up moment from *Yeomen*, and the Annual Big Quiz! So let us embark without delay on the duties of the day, as they say.

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

Ralph MacPhail is at it again: He's spending another summer conducting G&S-related Elderhostels on the East Coast. We hope he and his students have lots of fun, though considering the topic, how can they help but?

What Cheer! What Cheer! {Midwest-
ern}

From Thomas Weakley we learn that Starlight Musicals (107 N. Pennsylvania St., Suite 506; Indianapolis, IN 46204 / Box Office: (317) 687-6600, Fax: (317) 631-0221) is going to be hosting Judy Kaye in **H.M.S. Pinafore** July 20-25 in their summer "Musicals" series. Performances begin at 8:00 pm, and dinner is available before every show. The advertisement lists the series prices, but they could probably tell you individual ticket prices if you called them.

Utopia Limited appears to be the next production of the Madison Savoyards (P.O. Box 1612; Madison, WI 53701). While the dates for their production don't appear to have been set yet, they seem to usually perform in late July or early August. We'll try to pass on what we hear, or you can get in touch with the company for more information.

The Savoy-Aires are going to be giving **The Sorcerer** at the Marillac High School Auditorium in Northbrook this summer, apparently toward the middle of August. Now, this is important, not only to the Savoy-Aires, but to the MGS, because *at this point we are hoping to have our annual outing in connection with their performance.* The details have yet to be worked out, but they will be passed on to the members as soon as we know. In the meantime, for more information, the company can be contacted at P.O. Box 126, Evanston, IL 60204.

Incidentally, the Savoy-Aires now have a newsletter. You might want to ask about it when you contact them.

The Ohio Light Opera's 1993 season features the operas *Weiner Blut* (June 9*, 12*, 24, July 2, 10, 18*, 21*, 27*, August 7* and 8), *HMS Pinafore* (June 10, 12*, 16*, 17, 19*, 27*, July 4*, 9, 13*, 21, August 1, and 6), *Bittersweet* (June 11, 13*, 19, 22*, 23*, 26*, 30*, July 3, 15, 25*, 30, and August 5), *La Périchole* (June 15*, 18, 20*, 26, 29*, July 1, 17*, 25, 28, and August 4), *The Gypsy Princess* (June 25, July 3*, 7*, 10*, 20*, 24, 29, August 1*, and 7), *Der Vogelhandler (The Birdseller)* (July 6*, 8, 11*, 14*, 17, 23, 31*, and August 4), and *Utopia*

Limited (July 16, 22, 24, 28*, 31, August 3*, and 8*). * indicates matinee performances. Individual tickets are \$22.00, and can be ordered through the mail or (what might be simpler) by phone with VISA/Mastercard/Discover (Call (216) 263-2345). These shows sell out fast, so the sooner you order, the better. For more information, contact Ohio Light Opera at The College of Wooster, Wooster, OH 44691.

Light Opera Works' will be presenting *The Count of Luxembourg*, *Babes in Toyland* and **Iolanthe** during its 1993 season. Lehar's *Count of Luxembourg* is scheduled to be performed June 25-27, **Iolanthe** is scheduled for August 27-29, and this year's big attraction, Herbert's *Babes in Toyland*, will be given December 26-January 2. From all appearances, these productions are likely to be sell-outs). For more information, Light Opera Works can be reached at 927 Noyes St., Evanston, IL 60201-2799 {(708) 869-6300}.

The Mariott Lincolnshire Resort and Theater is planning on presenting *The Hot Mikado* June 16 through August 22. The flyer states, "This all-new boogie-woogie adaptation of Gilbert and Sullivan most popular opera, *The Mikado* swings the Big Band Sounds of the 1940's. Set in the mythical kingdom of Titipu, it's a romantic tale of mistaken identities and hilarious improbabilities set against jumping rhythms reminiscent of Benny Goodman." Last we heard, tickets are going to be \$31.00. For more information, call the Mariott Lincolnshire Theater at (708) 634-0200 (or write the theater at Ten Mariott drive; Lincolnshire, IL 60065).

Hurray! We got this one in the *Nonsense* in time for the production, for a change! The University of Michigan Gilbert and Sullivan Society (911 N. University; Ann Arbor, MI 48109) is going to be giving **Trial By Jury** and **Cox and Box** July 8-11, 1993, with 2:00 matinees on Saturday and Sunday, at the Trueblood Theatre (located inside the Frieze Building, 105 S. State, at the corner of E. Washington). Tickets are \$10.00 for each performance, and the seating is general. For more information, call (313) 761-7855.

Thomas Weakley has found another upcoming **Pinafore** production, this time by the Kentucky Opera at the Macauley Theatre December 7, 10, 11 (1:00 pm matinee), and 14, 1993. For more details, call the Kentucky Opera at (502) 584-4500.

What Cheer! What Cheer! {Elsewhere}

The Pittsburgh Savoyards (P.O. Box 7196; Pittsburgh, PA 15213 / (412) 734-8476) are presenting an interesting combination at the Carnegie Free Library Music Hall on Beechwood Ave., in Carnegie, PA June 18-27, 1993. They're going to be giving *Trial By Jury* (for the first time in thirty years, the press release says), and then a revue of the finales of *Pirates*, *Mikado*, and *Iolanthe* called **Fabulous Finales**. It ought to be a nice mix!

Also, they've started a newsletter, which they call *The Public Exploder*. It seems to feature mostly news about the company, but if you live in the area, it might be just the thing you'd want. You might want to ask about it when you call.

The Mohonk Mountain House (Lake Mohonk, New Paltz, NY 12561 / (914) 255-4500) is hosting a *Victorian Holiday* the week of July 5-9, 1993, celebrating Gilbert & Sullivan. Programs guests can participate in include workshops in vintage dance, writing a victorian journal, hat decorating, lawn games, victorian stitchery, plus a magic lantern show, teas and a garden party, plus such G&S related events as sing-alongs, vocal concerts, and a rendition of *Trial By Jury*. Program leaders (who will be in Victorian dress, according to the flyer), include Terry and Debbie Borton, Kathleen Campbell, Robert Dalton Harris and Diane DeBlois, Georgene Lockwood, Jim Lockwood, William Frost Mobley and Emily Davis Mobley, Daniel Paget, Barbara Rusch, Janeen Shigley, Donald Zaldin, Jay Ungar and Molly Mason. If one planned to attend the whole week, the room rates would run a minimum of \$710.00, plus fees for some of the workshops. If you're interested, get in touch with the Mohonk Mountain House. Or call or write S/A Cole: she was sent a fistful of flyers, and would be glad to send you some.

The University of Colorado's Lyric Theatre Season (College of Music; Campus Box 301; Boulder, CO 80309-0301 / (303) 492-4205 for ticket orders with a credit card) is going feature **Ruddigore** (July 9, 12, 14, 17, 19, 21, 23, 25, 28, and 31) and *Man of La Mancha* in repertory during July, 1993 at

the Music Theater. Tickets are \$16 for adults, \$14, for seniors, and \$3 for children under 12. If you're going to be in the area, it sounds like it might be a fun production to see.

The Lamplighters (2350 Turk Blvd., San Francisco, CA 94118 / (415) 752-7755) are going to be giving **Gondoliers** weekends between October 2 and November 7, 1993. Tickets are \$22.00 (\$17.00 for youth, and they knock off a dollar for paying with cash/check). For more information, contact them: we've heard nothing but good reports of their work. You may also want to ask about their production of *Hello Dolly!* which runs weekends from June 19 to August 1.

This sounds like it ought to be something. The Connecticut Gilbert and Sullivan Society is going to be presenting a double bill of *Trial By Jury* and Robert Cumming's "fairy tale operetta" *Rumpelstiltskin* November 5-7, 1993, at the Middletown High School, and November 13-14 at the Ivoryton Playhouse. Tickets will be \$12.00 (though seniors and children get a special price of \$10.00 at the matinees, which will be November 6, 7, and 14th). For more information, contact the company at P.O. Box 2152; Middletown, CT 06457 / (203) 873-1005.

We learn from Charlee Hutton that Ambassador Pops Subscription Series (at the Ambassador Auditorium in Pasadena, CA) is going to feature Donald Adams "in his solo musical autobiography *My Life in Songs and Arias*" on Wednesday, May 4, 1994 at 8:00. There's no word yet on individual ticket prices, but you can call 1-800-266-2378 or (818) 304-6161 for more information. If you're going to be in the area, it ought to be a lot of fun. Beforehand, he's supposed to be appearing with *Opera A La Carte* in their production of **Gondoliers**. When we get some details on that performance, we'll pass them on.

We were too late to mention the Gilbert and Sullivan Society of Shreveport's March production of *Patience*, but we did hear from Stanton Taylor (who is also president of the group) that they're planning on presenting **Mikado** in 1994. For more information, you can contact the society at 270 Bruce Ave.; Shreveport, LA 71105.

Let the Welkin Ring with the News

As you may recall, the multi-talented singer/director *Thomas Lawlor*, formerly of the Original D'Oyly Carte Opera Company, is now in the United States, and is ready, willing, and able to do great things for the performance of Gilbert and Sullivan, and operetta in general, no

doubt. If you or your group is interested in engaging an experienced G&S artist (for singing or directing), you might want to get in touch with him at P.O. Box 654; Davisville, RI 02854. We'll look forward to hearing about how it goes!

Colleges seem to come up with the most interesting advertisements for G&S operas. Hal Kanthor passed on a poster from the University of London Opera Group's March 1993 production of *Grand Duke*, that seems to borrow from the recent demise of Superman. The opera's title is at the top of the poster, in the style of the title from the old *Superman* comic books and TV series, with the caption "You'll believe a man can die!". Below are the head and shoulders of a couple of fierce looking hunks about to come to fisticuffs, while below their chins (as if at a distance) is another hunk saying, "Wait boys...What about a game of cards?". Too bad Superman didn't get off that easy.

We recently heard from Liliac Circle, with the status of a possible G&S weekend for the Chicago area. Due to some scheduling conflicts, it had to be postponed for 1993. At the moment, she's thinking of organizing some sort of regional workshops for performing groups interesting in honing their skills with G&S. It seems that the schedules of Kenneth Sandford and Roberta Morrell, who she was hoping to have at the weekend, are such that a one-day workshop (or a series of them at different locations in the United States) would work better for them. If you would like more information, or know of a group that would be interested in participating in a master class of this sort, you can get in touch with Liliac Circle at 2550 Prospect Ave., Evanston, IL 60201 / (708) 328-7655. She'll look forward to hearing from you.

This is another case of letting it ring with the "olds", but nevertheless. After having read the synopsis of *A Sensation Novel* in the last *Nonsense*, did anyone go out and read the whole work? If you did, you would have noticed that one of the things the Author did to try to help put himself in the mood to write a sensation novel was read *The Illustrated Police News*. If any of you feel like getting in the mood to write a sensation novel, S/A Cole recom-

mends you borrow from your library a copy of the book '[Orrible Murder; An Anthony of Victorian crime and passion compiled from The Illustrated Police News](#) (De Vries, Leonard. and Ilonka Van Amstel. New York: Taplinger, 1971. ISBN 0800861205). The book is filled with articles (and graphic engravings), dating from about 1867 to 1880, articles that range from the revolting ("Death from Swallowing a Mouse") to the ridiculous ("Extraordinary Scene at a Wedding", in which a girl is saved from a bigamist by the timely appearance of his wife), plus a lot of suicides (of both the pitiful and dreadful type), shocking murders, and unbelievable anecdotes. Maybe S/A Cole is getting soft, but she wouldn't recommend the book to the squeamish. It is interesting to see what kind of stories made their way into the sensational papers of the 1870s, though. S/A Cole hadn't seen so many shocking stories since the last time she opened her evening newspaper. The crimes really haven't changed any, only *everybody* reads about them, now (and, happily, the photos aren't generally as explicit).

(You'll need a phone a bit more sophisticated than this one to make this work, but it's a start)

Now here's something that is actually new, though it had been talked about for some time. For G&S enthusiasts with modems who can get on Internet, there now exists a, well, I guess it would be a sort of a bulletin board, of G&S news. They'll understand what all this means, even if the rest of us don't. Anyway, the item is called *SavoyNet*, and is described as an Internet mailing list. According to the news release from Bill Venman, "Ralph MacPhail and Bill Venman and Bridgewater College announce SavoyNet, an Internet G&S mailing list. The following message, a version of what subscribers receive when they log on to SavoyNet the first time,

gives information for accessing SavoyNet. There is no charge for SavoyNet other than what individuals may pay for access to the Internet." It goes on, with the initial screen:

Subject: Welcome to SavoyNet

Welcome to SavoyNet, a public,

unmoderated mailing list for discussion of Gilbert and/or Sullivan and related matters. SavoyNet originated with Bill Venman of the Valley Light Opera in Amherst, Massachusetts (venman@educ.umass.edu) who was playing around with e-mail one day and couldn't find anything about Gilbert and Sullivan, and was picked up and implemented by Ralph MacPhail, who persuaded Bridgewater College to provide the necessary computer host when the University of Massachusetts couldn't (or wouldn't).

Requests to be added to or removed from the list should be addressed to SavoyNet-Request@CESCC.Bridgewater.EDU

Submissions to the list should be addressed to: SavoyNet@CESCC.Bridgewater.EDU

Requests of an administrative nature including requests for the mailing list should be addressed to SavoyNet-Request@CESCC.Bridgewater.EDU

All traffic on this list is automatically archived into yearly files. Archives may be requested by sending mail to the SavoyNet-Request address above. Please specify the year(s) you would like. (The first year is 1993.)

In case of any problem with this list contact the coordinator; Ralph MacPhail, Jr. (R.MacPhail@CESCC.Bridgewater.EDU)

CESCC stands for "C.E. Shull Computing Center," but Savoyards looking for a memory trick might want to try: Captain [or Corcoran] Eats Spinach [while on the] Seas [C's]

We'll look forward to hearing from the more computer-literate as to how it works, and how well it works. In the meantime, it certainly seems to be an idea whose time has come!

Where Can it Be?

If you missed out on getting some of those G&S stamp first-day covers, member Norman Vogt in DeKalb (IL) says he has 5 left. If you're interested, in one (or several) of them, send him a self-addressed, stamped envelope at least 8 3/4 " x 4 1/2", and a check made out to Norman Vogt for \$10.00. The covers are really pretty, and are autographed by former D'Oyly Carte baritone John Reed. He'll look forward to hearing from you.

And don't forget, If you know of any G&S-related materials or dealers in that sort of memorabilia, let S/A Cole know who they are, what they have, and how to get in touch with them. The Nonsense after next (there may be a summer issue, and everybody's too busy to shop out of that one) is going to be a shopper issue, if all goes well, and the information will appear in it. It ought to be a big help to collectors.

In the meantime, here's a case of where it *isn't*. We have learned that the Musical Heritage Society's CD recording of the D'Oyly Carte's Last Last Night is no longer available. Someday it may be rereleased, but in the meantime, it seems we're stuck.

Plots of Gilbert's and Sullivan's Independent Works: The Palace of Truth

produced November 19th, 1870

(Text taken from Plays & Poems of W. S. Gilbert,
New York: Random House, 1932.)

Description by Carol Lee Cole

Well, sir, here I am down on the farm in Annawan and during the past month of rain I have been perusing Gilbert's works found in Plays & Poems of W. S. Gilbert. I do not think I would have done this on my own, for I have not the will to be like "the very model of a modern Major-General" and I can whistle only one air "from that infernal

nonsense **Pinafore**." However, S/A Sarah Cole asked me to give my impressions of **The Palace of Truth**, and since I never tell a lie to my children ("Well, hardly ever") I told her I would try.

First off, "DRAMATIS PERSONAE" let me know I was in for an education. I'm used to a play bill which just says "CHARACTERS". Most of the plays I have been to lately have had a synopsis to help us get into the story. No such easy way out here. The names of the characters are not Tom, Dick, or Harry or even Sally or Sue. No, they are names from the enchanted kingdom of W.S. Gilbert, and keeping them straight is a bit of work (and also hard on the little finger of the left hand when typing, since there are so many with the letter "Z" in them). Well, here goes.

CHARACTERS:

King PHANOR - He is a man who likes to be praised and listens to all who would tell him good things. He has philandered a bit in the last eighteen years for that is how long he has been married. He seems to keep his eye peeled for a pretty face and figure. Reader, please to keep these qualities in mind.

Queen ALTEMIRE - She is Phanor's wife and mother of Princess Zeolide. She says she always tells the truth and wants her daughter to be happy in her engagement which is soon to be announced. The King thinks she is a good and honest wife who may be a bit on the plump side.

Princess ZEOLIDE - She is seventeen years old. This must be taken into consideration when we read about her reaction to the words of love from her boy friend. Her maturity is evident, because she feels the "false fire" in his words of love. We hear her say more than once "I love you, Philamir -- be satisfied!"

Prince PHILAMIR - He is the boy friend of the Princess. I wasn't sure just where his kingdom was in connection to that of King Phanor, but for the story it makes no difference. His words of love are said in metaphors and this line "Lapped in a lazy luxury of love!" is lapped in alliteration, is it not? The Queen recognizes that, if she could have been woo'd "with ardent songs of overwhelming love, framed by so fair a poet as Philamir, it would have turned [her] giddy woman's brain, and thrilled [her] reason to

its very core!" Girls, think how this would thrill you when you were seventeen, and how, at forty, things look different. This fellow has been around a lot but doesn't know the score.

Men of the court:

CHRYSAL - A "yes-man" who is betrothed to Palmis, a lady of the court whom he thinks can help him get ahead in his position with the King. He writes words for songs.

ZORAM - Another "yes-man", who composes music.

ARISTAEUS - He is outspoken and is no "yes-man". He prides himself on always telling the truth.

GELANOR - He is the old steward from the Palace of Truth. He oversees the running of the palace and watches those who visit from time to time. He has a wealth of insight when it comes to living in a palace where only true words will issue forth from a person's mouth. This palace is no place for politicians or used car salesmen.

Women of the Court:

MIRZA - A friend of Zeolide. The Queen does not like her because she is young and pretty and too clever for her own good. Mirza tries to get the Princess to give up her plan to become betrothed to the Prince. She uses words of sisterly endearment to try to bend the will of the Princess. The King thinks she is beautiful and pure. Humm!

PALMIS - She is a lady of standing in the court who is in love with Chrysal.

and **AZEMA** - A visitor to the Palace of Truth in Act II. Her manner is extremely modest and timid, but remember, the Palace of Truth is a place where words speak louder than actions.

Now for the story - It takes place within the space of 24 hours.

It opens in the garden of the King's Country House. The characteristics of the members of the court are laid out by how they react to the King's recitation and his ability to play the mandolin. The Queen enters bemoaning the fact that the Princess is to become betrothed tomorrow to the Prince but seems not to love him. The King says he will ask the Princess how she feels about Philamir.

Zeolide enters. When the Queen leaves, Mirza

tries to tell the Princess she is cold to the Prince and that the Queen jealousy resents the love Mirza has for the Princess. The Prince enters and hears Mirza tell the Princess what a great guy he is.

After Mirza leaves the Prince is received quietly by the Princess. He is just back from hunting on horse back and full of love for her. He tells passionate things which you will have to read for yourself. She replies "I love you, Philamir - I'll say no more!"

The Queen returns and says that Gelanor, The Steward, has arrived. She wants to know why, even though the palace is only twenty miles away and that the King visits it once a month, she has never been there in eighteen years. She shows her jealousy again for thinking that, when a man keeps a bachelor pad and declines to take his wife to it, something is going to cause a storm on the sea of matrimony. So the King tells her about the secret: that the palace is enchanted and every one who goes into the place is bound to speak the truth, simple and unadulterated. The best part is that the speaker has no idea that he is really telling the truth and, if one wanted to keep something under his hat, it would be impossible.

The two decide to take the Prince and Princess there to see if, by having to tell the truth, true love can be established. Then they decide that all the courtiers should go, too. After the Queen leaves, but within earshot of Mirza, the King tells Gelanor that he has a talisman--a crystal box--that will keep the holder from having to tell the truth. He shows it to Mirza. She marvels over it and gives it back.

We have made it through Act I and are on to the interior of the Palace of Truth and Act II.

The Queen and Princess find that the place is beautiful and the Princess wonders why in all her almost eighteen years she had discovered its existence only three hours before. The King assures the

steward that only the King, the steward, and the Queen know the secret. The King feels securely protected by the talisman. Too bad.

The Princess sings a song written by Chrysal and set to music by Zoram. After she finishes they clap their hands with enthusiasm **and say** that their ears have never heard such miserable singing. Chrysal is found out: he doesn't know he said he never meant one word he said at court. Zoram confesses, unknowingly, that he doesn't know one note from another. Aristaeus (who always tell the truth in court) says in a critical tone of voice that the Princess sang sweetly and *his* true disposition is disclosed. A duel is soon proposed between Chrysal and Zoram because of the truth spoken.

After the courtiers leave, the Prince and Princess have words. That is just it: the Prince wants more words beside "I love you," and the Princess replies, "You ask me, then, to limit my illimitable love, and circle, with a boundary of words, a wealth of love that knows no bounds at all!" Well, isn't that deep? And what with other things she says the Prince says, "At last you speak! Why, this, indeed, is love." The Princess wonders just what she said, but is glad that her words pleased him.

The Prince is filled with vanity which needs to be fed with loving words. That's what he **says and is** (there may be a modern-day lesson to be learned here, lovers).

The Prince lifts the lid of his hat, so to speak, and tells Zeolide that he has been around a bit: at least 500 ladies have kissed him. And he doesn't know he said it, more's the pity. The Prince continues to engage his mouth and gets into more deep confessions for which he will hate himself in the morning. Of course this turns the Princess off to him, and she is grieved.

Azema timidly enters, but her speech belies her actions and she confesses that she seeks the Prince

to try her charms on him. She makes an appointment to meet with him that night at 10:00 p.m. All the while she shows rage that he kissed her. The Prince tells her she can't take the place of the Princess so Azema tries her act on Chrysal (rich and titled).

By watching the actions of Chrysal and Azema the Prince decides that the palace is enchanted and shows up human nature as it is and everybody is affected by it, but him. Now Mirza enters looking for her diary. She, too, confesses to the Prince that she knows the palace is enchanted. The Prince tells Mirza he loves her and asks, fully knowing that she must say the truth, "Do you love me?" Mirza asks him not to make her answer and he lets her go. He thinks she is pure, wise and true. Watch out!

The Princess returns in time to hear the Prince talking to himself and thinks he is talking about her. She asks his forgiveness for going off before. He tells her he was thinking of Mirza and tells the Princess that Mirza loves him. The Princess breaks their bond and gives him his freedom, and then pleads with him to take her back and give her until the night to sort out the idea she has that the place is enchanted. She wants to get the truth from her father.

Palmis has a thought which has come down through the century. She has found out what has gone on between the Prince and Princess, and tries to console Zeolide with "When men are over head and ears in love, they cannot tell the truth -- they must deceive, though the deception tell against themselves!" Chrysal enters and tells the truth of his fortune-hunting to his (former) girlfriend and she says she can no longer endure him. Zoram enters and tells Palmis that he has loved her and tried much cunning to get her away from Chrysal. Again the duel is on.

After the King admits to making love to Mirza in the shrubbery and Mirza admits that she hates the King, he suspects that his talisman is not operating correctly. Gelanor looks at it and finds it to be a forgery (no inscription on the hinge!). Well, it's "Everybody back to the bus!" time. The King wants to leave!

Act III takes place at night on the Avenue of Palms. Chrysal has a sword and is ready for the duel with Zoram. He speaks in a valiant manner, yet reveals

to the old steward that he is a cowardly knight and that he is afraid that Zoram will accidentally score a win. When Zoram arrives they tell each other how afraid they are of each other but with bravado. They begin to fight. Gelanor tries to stop the fight by telling them about the enchantment. He tells them that it was what they **thought**, not what they **said**, that made the difference. The men decide that they don't care what thoughts one has, but what matters is what one speaks out loud. They shake hands. Gelanor laments that **honor** is the one virtue which causes more harm than half the other vices on earth.

The Queen comes into the scene and talks with old Gelanor. Azema (the bold-faced timid maid) sees them and decides that she would use their meeting as blackmail when she meets the King later.

Palmis and the Princess enter and compare their grief. The Queen counsels both of them. She says this love for Mirza is "Idle pique! No doubt he hoped--as other lovers hope--in the fierce whirlpool of a new-born love to drown remembrance of the love just dead." When Mirza enters, the Queen and Palmis leave the Princess to talk things over with the "other woman." Mirza gives her a tale of having been a lady in the court of the father of the Prince, and that she was secretly engaged to the Prince. Because of an illness, Mirza released him to go to King Phanor's Court and the Princess. The Princess begs Mirza to let her have Philamir, and Mirza says she will go away. She says she will tell the Prince. The Princess leaves and the Prince comes in. He has read a page from Mirza's diary. She ends up confessing her love for the Prince and adding that she is going away. The Princess reenters unobserved, and is much moved by Mirza's speech. Zeolide goes forward and puts Mirza's hand in the Prince's and sets him free. She says "I'm but a chapter in your book of life, I who had thought to be the book itself! The chapter's ended, and to Zeolide the book is closed for ever! Philamir, When you are tempted to do Mirza wrong, turn to the chapter--read it through and through." What nobility of character to give up this schnook. She exits weeping.

After some tender embracing and schmaltzy

words, the Prince wants to give Mirza a pledge of his love. He gives her a ring. All he asks of her is a handkerchief or a glove. She brings forth a handkerchief from her pocket and a *crystal box* falls out with it. The Prince seeks that for his token. Mirza wants it back and must tell that it is the talisman. If she doesn't get it back she must also tell that she is false--that her morality is all assumed. She will also have to tell that she took it from the King and put another in its place. The King comes in and Mirza hurries off.

The Prince says he "thought he knew the ways of women well, had still to learn that in one woman's body there is place for such a goodly show of purity, and such unequalled treachery of heart!" The King and Chrysal and Zoram enter. The King takes the box from the Prince's hand. More of the Court assemble, the Queen, Gelanor, Azema and Mirza.

The King tells the Queen she has been found philandering at night with Gelanor. He asks if their meeting was innocent. The Queen truthfully says that it was. The Queen then asks the King if he had a rendezvous with Azema and, because he has the talisman, he is able to say with a straight face, "Emphatically I deny the charge!" The Queen apologizes.

When the Princess returns the Prince admits he has been a fool. The King give the talisman to the Prince and tells him to woo her with words again: she will believe him. However, the Princess overhears them and when the Prince goes to her he says a speech from his heart and gives her the talisman. She takes it and listens as he tells her the truth from his heart and kisses her.

The Queen, taking a no-nonsense attitude, takes the crystal box and breaks it with a loud crash. At the noise Aristaeus enters. Old Gelanor says that since the box is broken the palace is no longer enchanted. The King announces that "We have learnt a lesson that should last us till we die--We've learnt how matrimonial constancy by causeless jealousy is sometimes tried." and he looks at the Queen. A recap of the lessons each has learned are expressed. The Prince says "Now that that power no longer reigns above, I ratify the accents of my love." and the Princess responds demurely with the familiar refrain, "I love you, Philamir - be satisfied!"

Well, what do you think? We made it to the

curtain. The cast will take their bows. We will leave thinking that this story is pertinent today and why Hollywood doesn't do a movie of it. It's very contemporary. Go, watch what you say, and be good persons!

(Ed. note. Maybe she's out of line to say so, but after reading over the synopsis and the play, it struck S/A Cole that, with a little editing (to bring the language "up to speed" for the present century) and clever staging (modern dress, even), local amateur theater groups could have a lot of fun putting on *The Palace of Truth*. It's a lot more entertaining than most of the Neil Simon-type plays she's had to sit through, and allows for a bigger cast (more relatives for the audience).

An Excerpt from The Go Men of the Yard

We got this mixed-up *Yeomen* dialogue from Ralph MacPhail, Jr, via Jane Stedman. Apparently, it was composed by a Bud Parker, who may have been the victim of too many amateur G&S productions. Other MGS members can probably fill in the missing details, but in the meantime, we've all probably sounded like this at one time or another.

A Spoonerized Version of the Dialogue Between Col. Fairfax and Wilfred Shadbolt in Go Men of the Yard

Phoe: Nard-len!
 Fair: (Puzzled.) I pard your beggon?
 Phoe: No, you don't me? Phoeb little I me!
 Fair: (still puzzled.) I me? Phoeb this I me?
 Phoeb little what ee? (aside) who the she may deuce be? It Phoeb be can't be, surely?
 Wil: Phoeb, 'tis yessee--Your Phoebster sissee!
 Your Phoeb Little ownster.
 All: Aye, he treats the spook; Phoeb tissee!
 Fair: (pretending to recognize her) Phoebser sissee!
 Phoe: Broth my oweter!
 Fair: Grow, how've you whyed! I reck not disognized you!
 Phoe: So yany mears! Broth my oh-ter!
 Fair: Sis my oh-ter!
 Wil: Aye, gug him hurl! Three are there thou mayst gug--Thy bah-ther and thy fro-ther and--si-melf!
 Fair: Si-melf, sor footh? And thew art wow, si-

melf?

Wil: Sood gur, we tar berothered. (Fairfax turns inquiringly to Phoebe)
 Phoe: Or lore a mess--But rather mess than lore!
 Wil: To thy cond fair I do cement thy kister. Be to her an ever guardful watchian--eyegle eed!
 And fen she seels (as sometimes she does seel)
 Discreded to indisposinate carim,
 Be hand at thou to fave those takers from her!
 All: Be hand at thou to fave those takers from her!
 Phoe: Yes, yes, Be hand at thou to fave those takers from me!
Trio--Wilfred, Fairfax and Phoebe
 Wil: To thy frakernel tare
 Thy kister I commend;
 From every snurking lair
 Thy chovely large defend;
 And to achend this eve
 Oh, prant, I bray this goon
 Oh, prant this goon!
 She shall not sit thy quide
 From aft to morn or noon
 From morn or noon to aft;
 From teven o'clock to sue
 From sue to even tide;
 From twim di-light to neven at light;
 From twim di-light to neven at light;
 She sal not sit thy quide!
 All: From aft to morn or noon, etc.
 Phoe: So gromicably I've aived,
 So wellicent as inn;
 That if I'm loft a-len
 The fonsequences kell
 No fortal can mortel
 So prant, I bray, this goon
 So prant this goon
 I shall not sit thy kwide:
 I shall not sit thy quide
 From aft to morn or noon
 From morn or noon to aft;
 From teven o'clock to sue
 From sue to even tide;
 From twim di-light to neven at light;
 From twim di-light to neven at light;
 I sal not sit thy quide!
 All: From aft to morn or noon, etc.
 Fair: With readily brothiness,
 To my fair kister's fake,

At ance I one-ster "Yes"--
That cask I'll underbake
My bird I'll never wake.
I breely frant that goon.
And I'll re-plight my peat,
From aft to morn or noon
From morn or noon to aft
From teven o'clock to sue
From moo to evening teal--
From twim di-light to neven at light;
From twim di-light to neven at light;
That som-pact I will keel.

All: From aft to morn or noon, etc.

PLEASE NOTE: At this time the Muneral Farch is heard and our spoonerized recitation comes to a halt.

{The author may also have been listening to too many episodes of Bob and Ray's parody "Mr. Trace, Keener Than Most People". Those members familiar with this ongoing skit know that, invariably, the characters start mixing up the words of their lines in the middle of the episode, the same way these performers are required to foul up theirs in *Go Men*.}

The 1993 MGS Big Quiz

It's that time of the year again! Once more, Quizmaster Arthur Robinson has assembled a collection of crafty questions to try to stump and inform us. As always, the rules are very simple. The member who answers the most questions correctly wins a prize. You can refer to any reference sources you like, but all responses must be received by the Midwestern Gilbert and Sullivan Society by **September 1, 1993**. The answers will be checked and winners will be notified. In case of a tie, the response received first will take precedence, and decisions of the quiz correcters are final. This year's big prize winner will receive the Arabesque CD recording of the D'Oyly Carte's 1930's *Patience*, which also includes excerpts of their *Gondoliers* (the recording is one of S/A Cole's favorites).

Now, if you feel intimidated, you need not. The Society's founding fathers, in their wisdom, knew that many members would be novices in matters

G&S-ical, so they saw to it that the member who makes an honest effort to answer the questions correctly and answers the fewest correctly will also win a nice prize. Last year's big winners, Charlee Hutton and Laurie Verson, are disqualified from winning a big prize this year, but all are welcome to participate. We'll look forward to hearing from you (before September 1, don't forget). Any Questions?

Then let the Revels Commence!

- 1.) Gilbert and Sullivan's Utopia Limited is celebrating its centenary this year. On what date in 1893 did it open, and at what theatre?
- 2.) For how many performances did Utopia Limited last in its first run?
- 3.) What was the music critic of The World who wrote in 1893, "I enjoyed the score of Utopia more than any of the previous Savoy operas"?
- 4.) What was Gilbert's father's profession?
- 5.) What was Sullivan's mother's maiden name?
- 6.) In what year was Gilbert called to the bar?
- 7.) Which G&S opera takes place in Greece?
- 8.) Who danced a dance like a semi-despondent fury, and where?
- 9.) Who claims to eat peas with a knife?
- 10.) What is the name of the carpenter's mate on the Pinafore?
- 11.) Who loves to hear the little brook a-gurgling?
- 12.) What is the "terrible" retribution for Teasing Tom's juvenile delinquencies?
- 13.) What was the original title (at least the title announced publicly before it opened) of Iolanthe?
- 14.) Who is the Professor of Humanities at Castle Adamant?
- 15.) Who dances at cheap suburban parties for a moderate fee?
- 16.) Who was the Twentieth Baronet of Ruddigore?
- 17.) What reward does the Lieutenant of the Tower offer for the capture of Colonel Fairfax?
- 18.) Who had "a terrible taste for tippling"?

- 19.) How old is Phantis at the opening of Utopia Limited?
- 20.) Why do the "nobles" who accompany the Prince of Monte Carlo in The Grand Duke never take off their gloves?
- 21.) How much time elapses between Acts I and II of The Sorcerer?
- 22.) How much time elapses between Acts I and II of Gilbert's 1874 play Sweethearts?
- 23.) Who composed the music for the song *Sweethearts* that Gilbert wrote in connection with his play?
- 4.) Who wrote the verses for Sullivan's song-cycle *The Window*?
- 25.) In Gilbert's play Foggerty's Fairy, what is the name of Foggerty's "tutelary fairy"?
- 26.) What is the name of the wicked baronet in Gilbert's A Sensation Novel?
- 27.) Who claims (falsely) to be engaged to a maiden fair on a South Pacific isle?
- 28.) Which G&S opera is set on a South Pacific island?
- 29.) What is Bunthorne's first name?
- 30.) Which G&S character claims to be a Plantagenet?
- 31.) Which G&S characters have the rank of Colonel?
- 32.) In which G&S operas do princesses appear?
- 33.) Who is described as "a Parliamentary Pickford"?
- 34.) Who is described as "a regular out-and-out Lothario"?
- 35.) What was the title of Gilbert's last play (produced in 1911)?
- 36.) What is the name of King Hildebrand's castle?
- 37.) Who is Old Giacopo?
- 38.) Who is old gaffer Gadderby?
- 39.) Which G&S operas have the same scene (i.e., setting) in Acts I and II?
- 40.) Who created the part of "Kate" in the New York premiere of The Pirates of Penzance (1879) and later created roles in Utopia Limited and The Grand Duke?
- 41.) In what year did the Savoy Theatre open?
- 42.) Why does Tarara, who otherwise speaks English, use the Utopian language when he swears?
- 43.) In which opera is Queen Anne mentioned twice?
- 44.) Who claims to be (at least sometimes) plunged into the Cimmerian darkness of tangible despair?
- 45.) What is the name of the executioner in Gilbert's Bab Ballad *Annie Protheroe*?
- 46.) At the beginning of Ruddigore, which characters are aware of mild-mannered Robin Oakapple's true identity (aside from Robin himself)?
- 47.) According to Lord Mountarat, how old was Iolanthe when her son, Strephon, was born?
- 48.) What is the military rank of the Duke of Dunstable?
- 49.) Who "served the writs with a smile so bland"?
- 50.) What is the subtitle of Utopia Limited?

Bonus Question: Also celebrating centennials this year are two little-known operettas that were also performed at the Savoy Theatre in 1893: Mr. Jericho (mentioned in the January 1993 *Nonsense*) and Jane Annie. Who wrote the libretti and scores for these works?

Welcome New Members

Corisande Anderson (Kildeer, IL): She is a primary school music teacher, who sang in *Patience* in high school (and that must have been some high school, too!). She also was able to accompany *Pin afore* while teaching. These days, it's grand to hear of an elementary school teacher who likes quality music!

And *Bruce, Mary, Emily and Carrie Leep* (Highland, IN), *T.R. Narayanaswamy* (Beaver Creek, OH), *Ila R. Migut* (Des Plaines, IL), *Harold and Virginia Spaulding* (Ambler, PA), and *Richard Lombardi* (Berwyn, IL), who we're also glad to have.

Well, I think we're almost caught up on *Nonsenses*! S/A Cole still has a pile of stuff to go through, but we're getting there (who knows? Maybe that's how she'll end up spending her vacation). Don't expect it to be a big one, but there ought to be a summer *Nonsense*, to explain what's going on with the Annual Outing, if nothing else. In any event, we do need news, we haven't had any good parodies for a while, so we could use a few of those (if you have such things lying around), and *we need contacts for G&S related merchandise*. So far, S/A Cole has references to maybe five sources, and there are surely more than that out there. So, let us know what you know!

Speaking of knowing what you know, does anyone have a complete set of the Players' Cigarettes Gilbert and Sullivan cards? (They were advertising cards that came with Player's brand Cigarettes in the 1930s or so. They have lovely pictures of the characters from the D'Oyly Carte Opera Company's various productions of the operas. I don't know the history too clearly, but two different 40-card sets were issued, and the cards are now very hard to find) The reason the question is raised is because S/A Cole thought it might be fun to list and describe the cards in an upcoming *Nonsense*, only she doesn't know anyone with complete sets. If you have such a thing, and would like to describe your set, we would all be glad to hear about them (and would also be glad to keep your identity a secret, since these cards are valuable--to G&S enthusiasts, anyway.

Regardless, do keep in touch!

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