

Precious Nonsense

NEWSLETTER OF THE MIDWESTERN GILBERT AND SULLIVAN SOCIETY

May 1995 -- Issue 45

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At last we have arrived at our destination.

As is invariably the case, it's been one thing after another lately. This time, the uneven power supply at the house screwed up the original computer text file of this issue three days before it was due to go to press, so it had to be recreated from scratch. Anyhow, this is what we've got so far. There is plenty of other things to go through (a year and a half of back issues of newsletters from other societies, some synopses of "new" G&S operas, and a good three-inch stack of G&S-related works and materials that need to be compiled), so S/A Cole has her work cut out for her. Don't let that keep you from keeping in touch, though: as she said in the last *Nonsense*, she needs to hear voices to get motivated to work.

This time around, we've got synopses of a number of Gilbert's and Sullivan's non-collaborations by Arthur Robinson, the answers to the 1994 Big Quiz, along with the 1995 Big Quiz, some interesting articles (we could use some more things along that line, but be that as it may), and such.

Incidentally, plans for the Annual Outing are, very kindly, being handled by Lorna and Norman Vogt. At this point, it looks like we might be going to the Savoy-Aires' *Mikado*, but we'll let you know what happens when arrangements are finalized. In the meantime, let's see what we have.

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

Member **A.G. Thurston**, who, it turns out, is part of VFW Post 10141's Honor Guard, recently participated in a flag presentation ceremony at Bradenton (Florida)'s Mediplex Rehab Center. This is also a big year for Mr. Thurston, 1995 being the golden anniversary of the end of World War II. Fifty years ago, he was with the U.S. Army in Europe dismantling the Nazi war machine (among other things. S/A Cole knew him from school, and vividly remembers his telling about his unit's liberating a concentration camp). To him, and the other members of the Armed Forces and Home Front, those of us who, thanks to them, have been able to live in a free world, say Thank You for your work!

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What Cheer! What Cheer! {Midwestern}

The Florentine Opera (735 N. Water St., Suite 1315; Milwaukee, WI 53202-4106 / Ticket Orders (414) 291-5700 or (800) 326-7372) is going to present **Pirates of Penzance** May 12, 13, 14, and 16 at the Uiblein Hall of the Performing Arts Cen-

ter (929 N. Water St. at State St.). The flyer we have is about their whole season, and therefore lists season ticket prices. For more information, contact the company.

The *Park Ridge Gilbert and Sullivan Society* (P.O. Box 339; Park Ridge, IL 60068-0339 / (708) 398-5710) will be presenting **The Mikado** at 8:00 pm on May 5, 6, 11, 12, and 13, 1995 at the St. Mary's Auditorium. The church's auditorium is located at the corner of Crescent and Prospect Avenues (that's 306 S. Prospect Ave.) in Park Ridge. Tickets are \$9.00 for adults, and \$8.00 for seniors and children under 12 accompanied by a parent (though any adult would probably do). Costumes for this production are by Lisa Bower (who some of you may remember is the daughter of S/A Cole's next door neighbors). Even more importantly, member **David Michaels** will be appearing in the role of the Mikado. It ought to be quite a show.

Light Opera Works is planning to give **Pirates of Penzance** June 3, 4 (matinee), 9, 10, and 11 (matinee). Performances are at 8:00 pm, with 2:00 pm matinees. Performances are at Cahn Auditorium, on the corner of Sheridan and Emerson, in Evanston, IL. Tickets range from \$45.00 to \$19.00, depending on where you want to sit, though special children's pricing is available. For more informa-

tion, contact Light Opera Works (927 Noyes St.; Evanston, IL 60201-2799 / (708) 869-6300).

The *Ohio Light Opera's* performance schedule of G&S performances includes both the most and least popular of the operas, plus another. This season's operas include: *The Desert Song* (June 13*, 14, 18*, 24, July 4* (now that's a novel way to celebrate Independence Day!), 5*, 15*, 20, 23, 30, August 2, 5*, and 11th), the most popular of the G&S operas **The Mikado** (June 15*, 17, 21*, 24*, 27*, July 2*, 14, 21, 26, and August 6), *Christopher Columbus* {a 1976 pastiche by Jacques Offenbach--it says in the flyer "The Italian navigator discovers America in Manhattan all the while singing wonderful Offenbach tunes"} (June 16, 17*, 28*, July 9*, 11*, 15, 27, and August 9), *Gypsy Love* (June 20*, 23, July 1*, 8, 23*, 30*, August 3, and 9*), *Merry Wives of Windsor* (June 22, 25*, 30, July 6, 22, 29, August 2*, and 8*), *The Dollar Princess* (June 29, July 1, 8*, 12*, 23*, 28, and August 1*), **Ruddigore** (July 7, 13, 16*, 19*, 25*, August 5, and 12*), and that least popular G&S opera (though it does have its defenders) **The Grand Duke** (July 18*, 22*, 26*, 29, August 4, 6*, and 10). * after a date indicates a 2:00 pm matinee performance: evening performances are at 8:00 pm. Individual tickets are \$24.00. For more information, contact the Ohio Light Opera; The College of Wooster; Wooster, OH 44691 / (216) 263-2329 (the flyer we have lists that number as the group sales phone number, but they ought to be able to tell you who to speak with).

The *Madison Savoyards* (P.O. Box 1612; Madison, WI 93701) have made **The Yeomen of the Guard** their summer production. At this point, performances are scheduled to be at Wisconsin Union Theater (July 21-23, and 28-29, 1995: with 7:30 performances, and a 2:00 matinee on Sunday); and at the University of Wisconsin/Whitewater (July 26: 8:00 performance). Right now they're looking for pit band performers, fund-raising, publicity and such. If you're interested in helping them out, you can reach them at (608) 250-5118 or 246-9158 (or fax (608) 257-5502). They would no doubt look forward to hearing from you, too!

The King's Singers have been included as part of Purdue University's concert series. While there is no indication as to whether they would perform any of their arrangements of Gilbert and Sullivan

songs, they might. For more information, contact Purdue Convocations (Purdue University; 1821 Creative Arts 3; West Lafayette, IN 47907-1821 / (317) 494-9721).

While the dates have evidently not been set yet, the *Savoy-Aires* are planning on staging **Mikado** this October. The flyer about their sing-along and England trip remarks that the artistic staff from their 1994 *Pinafore* will be working on the production, and that they have some exciting ideas to make this production memorable. S/A Cole remembers their last production of *Mikado* as being the best amateur production of the opera she has seen, so we hope they will do at least as well. For more information, contact the company at P.O. Box 126, Evanston, IL 60204, or call David Craven at (312) 862-7781.

What Cheer! What Cheer! {Elsewhere}
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We fouled up on mentioning their spring production of *Pirates*, but if you're going to be in the San Francisco area during June or July, the *Lamplighters'* scheduled show sounds like a riot. The flyer describing their season says of **Rosencranz & Guildenstern's Excellent Adventure**, "Our award-winning 1992 *Gala* goes 'legit' and plays the summer slot. . .Rosencranz and Guildenstern, two modern day undergrads cramming for an upcoming final on Shakespeare, fall asleep despite desperate overdosing on caffeine, sugar and complex carbohydrates. Their stomachs compound with their overworked brains, resulting in Shakespeare that all veterans of multiple Shakespeare Festivals will immediately empathize with. Guest appearances by theatre greats such as Hamlet, the Macbeths, Prospero, Katharina and Petruchio (plus many royal Henrys") do not bring clarity to this unconvincing narrative. The fact that they are singing to familiar Sullivan tunes ('There is Beauty in the Murder of a King', 'Three Little Hags Are We') probably adds to the overall impression that The Best of British Culture has had a few too many double espressos." Performances are June 17, 18, 24, 25, July 8, 9, 14, 15, 16, 21, 22, 23, 28, 29, and 30. Performances are at 8:00, with Sunday matinees at 2:00. Single tickets are \$23.00.

Their fall production is scheduled to be **Patience** (September 30, October 1, 7, 8, 14, 15, 20, 21, 22, 27, 28, 29, November 3, 4, and 5). Performances are at the Presentation Campus Theatre, University of San Francisco, 2350 Turk (near

Masonic) in San Francisco. For more information, contact the Lamplighters at 630 Third St., San Francisco, CA 94107 / (415) 227-0331.

Another screw-up was the *Victorian Light Opera Company's* February production of *Gondoliers*, but we are in time to mention their June production of **H.M.S. Pinafore**, which is scheduled to be presented at the F. Scott Fitzgerald Theater, Rockville Civic Center (Baltimore Rd. & Edmonston Dr., Rockville, Maryland) on June 16, 17, 23, and 24 at 8:00 pm., and June 18 and 25 at 2:00 pm. Tickets are \$10.00, with student (under 16 years) for \$8.00. For more information, contact the company at P.O. Box 10391; Rockville, MD 20849 / (301) 879-0220 for tickets {and (301) 309-3007 for directions to the theater. That's a nice service!}

As you probably know already, the **Gilbert and Sullivan Festival '95** is planned. Last year's festival in Buxton, England, was a big hit (incidentally, we have a report of the festivities somewhere in my clothesbasket of material; and we'll be including it as soon as I find it), so there will be another one this year (Hurrah!). The proposed program, we believe, has been made, though we don't have a copy of it yet. As soon as one shows up, we'll spread it about (and we won't lose it this time, either). In the meantime, both the Lamplighters in San Francisco and the Savoy-Aires in Evanston are working with Rex Travel in Chicago planning a tour of England that includes some time at the Buxton Festival. For more information, contact Betty Wilkshire of Rex Travel at 100 N. LaSalle St.; Chicago, IL 60602 / (312) 641-6633, (800) 777-7739 / Fax (312) 641-6641.

The Glimmerglass Opera (Box 191; Cooperstown, NY 13326 / (607) 547-5704 / Fax (607) 547-6030) will be presenting **The Yeomen of the Guard** July 1, 3*, 9*, 17*, 23*, 28, and August 3, 8*, and 14, 1995 (* indicates a matinee performance). According to the January press release, the production is co-produced with the Welsh National Opera, premiered in Cardiff, UK, on December 13, 1994; and will open Glimmerglass's 21st Anniversary Season on July 1, 1995, at the Alice Busch Opera Theatre. Other operas included in their anniversary season are Mozart's *Don Giovanni*, Britten/Auden's *Paul Bunyan*, and Handel's *Tamerlano*. Tickets range from \$59-\$29 on weekends, and \$49-\$19 on weekdays, depending on

where you want to sit. For more information, do call the company.

The *Manatee Players* (Riverfront Theatre; 102 Old Main St.; Bradenton, FL 34209) are planning to include **The Mikado** as part of their 1995-96 season. Performances are scheduled for September 7 through 24. For more information, contact the company. Incidentally, we got this tip from A.G. Thurston, who pointed it out in part, no doubt, for the description of the plot: "the operetta, set in Japan, tells the story of hapless lovers mercilessly buffeted by social restrictions, legal inconsistencies, judicial inequities and government stupidities." Maybe they'll be giving the Madam Butterfly version.

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Synopsis of Gilbert's Other Works:

Haste to the Wedding

Synopsis by Arthur Robinson

The plot of Gilbert's operetta *Haste to the Wedding* is, in his own words, "a very free adaption" of Eugène Labiche and Marc-Michel's 1851 farce *Le Chapeau de Paille d'Italie*. Gilbert had adapted this French play in 1873 under the title *The Wedding March* (this version, incidentally, was performed at Groton School in 1900 with a cast that included Franklin D. Roosevelt as the senile Uncle Bopaddy), and later wanted to collaborate with Sullivan on a musical setting of the piece, but Sullivan refused. Eventually, Gilbert got George Grossmith, the Savoy's principal comedian, to compose the music. *Haste to the Wedding* opened on July 27, 1892.

The principal characters are: **Woodpecker Tapping**, a young man about to marry; **Maria Maguire**, his bride-to-be; **Mr. Maguire**, Maria's crotchety father; **Alfred Foodle**, Maria's moronic cousin; **Uncle Bopaddy**, an elderly wedding guest; **Bella Crackenthorpe**, a milliner; **The Marchioness of Market Harborough**, an "emotional peeress"; **Leonora**, the owner of the straw hat that gave the French play its title; her "admirer," **Captain Bapp**; and **Major-General Bunthunder**.

As the play begins, Woodpecker Tapping is preparing for his marriage to Maria, a "charming girl" who has "only one drawback": her cousin Alfred Foodle. Maria will not allow Woodpecker to kiss her, since they are not yet married and kissing would be "highly improper," but her Cousin

Foodle *is* allowed to kiss her, and does. Uncle Bopaddy arrives to bring a hat-box (containing his gift to the bride) and some avuncular advice for the bridegroom. Woodpecker ignores the advice but recounts to Bopaddy an adventure he has just had (Bopaddy is deaf, but that doesn't deter Woodpecker): while he was out riding, his horse began eating a straw hat belonging to a "young and lovely lady who was indulging in an affectionate tête-à-tête with a military gentleman." After Bopaddy leaves, the young lady herself, Leonora, arrives with her escort, Captain Bapp. Bapp berates Woodpecker for having "devoured this lady's hat" (as he points out, Woodpecker is responsible for his horse's actions) and demands an apology and a replacement hat. The hat was a gift from Leonora's husband, whom she describes as "the most jealous man in the world"; if she returns without a hat, her husband will know she has been deceiving him. (It is not clear why having one's hat eaten by a horse is a proof of infidelity, or why she can't tell her husband the truth without mentioning Captain Bapp; but then there would have been no play.) Woodpecker supplies the apology and offers to get her a new hat the next day, but Leonora insists on staying in his house until he brings the had. Woodpecker is somewhat concerned about how his bride will react if she finds another woman in her new husband's house, and hides Leonora as the wedding party arrives.

The chorus sings an "epithalamium" in honor of the couple, but Maguire, the bride's father, enters and, upset at having been kept waiting, calls off the wedding and announces that Maria will marry Foodle instead. The chorus, unfazed, repeat their song in honor of the new couple, but when Woodpecker apologizes, his wedding is on again, and the chorus sing their song once more (just as in *Ruddigore*). Maguire calls off the wedding again when Woodpecker, seeking an excuse to buy a new hat for Leonora, says he has lost the marriage license, but relents when the groom explains they can get another on the way to the church.

The second scene of Act I takes place in a milliner's shop. Woodpecker, having left the wedding party outside in eight cabs on the pretense that he is obtaining a new license at Doctor's Commons, enters and sings his order for a straw hat "trimmed with an armadillo's claw, three truffles and a bun, two thingummies of peacock blue," not to mention a cockatoo, a peach, etc. (it sounds like Carmen Miranda's headgear). The milliner turns out to be

an old flame, Bella Crackenthorpe. It seems that six months ago Woodpecker left her standing under a portico during a rainstorm "to borrow a friend's umbrella," and after a few months under the portico Bella grew tired of waiting. Woodpecker placates her by renewing his promise to marry her; she becomes jealous when he again requests the hat, but is satisfied when he explains that he's buying it for a Captain in the Guards. As she goes off to look for such a hat, the wedding guests enter *en masse*, and throughout the rest of the scene the cause confusion with their conviction that they are at Doctor's Commons. Maguire calls off the wedding again when he sees his son-in-law-elect kissing Bella, but Woodpecker, inspired by Foodle, says that Bella is his cousin, so that makes it all right. Unfortunately, Bella has sold her only hat of the type wanted to a Marchioness, so Woodpecker sets off to try to buy it from her, followed again by the wedding party.

Act II is set at the Marchioness's residence. She is awaiting the arrival of the talented but eccentric Italian Falsetto, Nisnardi. When Woodpecker arrives (he found time to get married on the way, but now he has again shut the wedding guests out, pretending this time that he is arranging for the wedding breakfast), she assumes that he is Nisnardi, and they talk at cross-purposes. Her guests arrive; Woodpecker is disturbed to learn that he is supposed to be a singer and pretends that he has lost his voice and will not regain it until his whim--for the Marchioness's straw hat--has been satisfied. She goes off to get it, and Maguire, not "rather tipsy," appears; again the wedding guests have not stayed put--they are not helping themselves to the expensive luncheon that the Marchioness has prepared for her guests. the Marchioness's maid arrives with the straw hat--but it is the wrong one; when Woodpecker describes the one he wants, he learns that the Marchioness has given that hat to her niece, Mrs. Major-General Bunthunder. Woodpecker tries to sneak out, but is caught; then the Marchioness and her guests discover the wedding party devouring their luncheon. Woodpecker escapes in the confusion and sets out to find Mrs. Bunthunder. (Have you figured out what has become of the Marchioness's hat yet? Ed.)

The first scene of Act III takes place in Major-General Bunthunder's house. Bunthunder, worried, (and suspicious) because his wife went out that morning to get some Barcelona nuts and has not returned, is taking a footbath when Woodpecker arrives. The harassed Bunthunder insists he is not

at home and doesn't know when he will be returning, but Woodpecker is skeptical. Bunthunder asks what Woodpecker wants, and he replies "Your wife." The jealous Bunthunder wants to know if Woodpecker knows his wife; he replies that he doesn't, but "she possesses something that I am most anxious to purchase." Bunthunder informs him that it is not for sale. Woodpecker, not believing Bunthunder's claim that his wife is not at home either, goes off to look for her (and, more importantly, her hat). Meanwhile, Maguire and the rest of the wedding party arrive, again creating chaos. Finally Bunthunder catches up with Woodpecker, who explains that he needs Mrs. Bunthunder's hat to give to a married woman who is at his lodgings. Bunthunder is amused, and the two keep digging each other in the ribs (singing "Ha, ha! Ho, ho! Sly dog!") as they discuss the situation. Their newfound camaraderie ends abruptly when Woodpecker exhibits the remains of the hat he is trying to replace. Bunthunder recognizes the hat as his wife's, and Woodpecker realizes that the hat he has been running after all day is "the hat ill-fated my horse this morning masticated." Instead of a hat, he has found Leonora's jealous husband, who drags him off stage--followed by the wedding guests, who dance blithely after them.

The final scene is set in the street outside Woodpecker's house. The guests have arrived before the groom, but the valet won't let them in because "the lady who is stopping with master--the lady without a hat" is still upstairs. The guests are shocked to learn that the bridegroom has a lady staying with him ("And without a hat!" exclaims Maria, fainting into Foodle's arms). Maguire announces that he will get his daughter divorced. Maria inquires tragically whether she will ever see her love again. When her father says she won't, she suggests that in that case they should take back the wedding presents. Woodpecker arrives, and in the ensuing quarrel, Bopaddy's gift for the bride falls to the ground--it is a straw hat, the exact duplicate of Leonora's. Woodpecker goes into the house to get Leonora, but Maguire takes the hat back unobserved. A policeman comes along and arrests the entire wedding party.

Woodpecker, Leonora, and Bapp emerge from the house to discover that the hat is gone. They hear Bunthunder coming; Woodpecker gets Leonora out of the way by giving her in charge to the policeman as drunk and disorderly. Bunthunder then arrives and announces that he will shoot him-

self, his wife, and Woodpecker, who replies "By all means--only take me last!"

Bunthunder, unable to find his wife in the house, apologizes to Woodpecker. Leonora and the wedding guests, bailed out by Bapp, emerge from the station-house; she (wearing the hat) accuses her husband of having been "on clandestine jaunts" while she waited for him all day at her aunt's. He apologizes to her as well--then realizes she doesn't have the Barcelona nuts. But the others ignore him, and sing the epithalamium one last time as the curtain falls.

Let the Welkin Ring with the News

This piece ought to be of interest to costumers and stage directors. The October/November 1994 issue (Issue 4) of the British magazine *Regiment; A Celebration of Military Men, Action and Honour* was about the Grenadier Guards, including information on uniforms, standards, vehicles, honours, and history. The American subscription agent for the magazine is Wise Owl Worldwide Services; 4314 W. 238th St.; Torrance, CA 90505 / (310) 375-6258 / Fax (310) 375-0548. They might be able to help you out if you want a copy or want to subscribe. An upcoming issue is supposed to be about the Dragoons, for you *Patience* fanciers.

This is kind of old, but it's kind of funny, too. The November 1992 issue of *Trial Magazine* (v. 28) included in its "Quotes" section the quotation "[They saw the wig] more as a family pet than anything else." The accompanying article said:

Lord Richard, a British judge, saying that the traditional curly gray hairpiece he and other judges and barristers wear in court amused and entertained his small children. He recalled that on rainy Sundays they sometimes said, "Go on Dad, put on your wig and give us a laugh." This source of amusement may be on its way out. Britain's Lord Chancellor and Lord Chief Justice are circulating a paper intended to amend the rules on court dress, including the wearing of the wig. The issue, a matter of royal prerogative, will ultimately be decided by Queen Elizabeth herself.

Does anyone know if anything ever came of this? It would kind of spoil the fun of *Iolanthe* and *Trial By Jury* to have bareheaded judges.

This isn't exactly news, either, but it's interesting as well. John L. Blum was interested in the "God Save the Queen" article in last May's *Nonsense*, and it reminded him of an ancient version of the song which he got from a very old lady years ago in Buffalo:

*Queen Mary, so they say
Had a persuasive way
In everything.
King George can't stay out late,
She'll just sit up and wait,
If he should make a date,
God save the King!*

Isn't that awful! It reminded me of some of the songs and stories that have been coming out of some of the sweet little old ladies in *my* acquaintance lately.

Properly, this one ought to come under the "Where Can it Be" column, but it's going here instead. The Performing Arts catalog from the Greenwood Publishing Group (99 Post Road West, P.O. Box 5007, Westport, CT 06881-5007 / (800) 225-5800, for orders) lists, among a lot of other interesting books, a forthcoming title called **Opera Odyssey; Toward a history of opera in Nineteenth-century America** (June C. Ottenberg, ISBN 0313278415. Estimated price: \$50.00). According to the listing, it should be available in May. While there is no way of knowing at this point how much space (if any) is devoted to Gilbert and Sullivan, it ought to be an interesting book to look at.

The 1994 MGS Big Quiz Answers

These were nearly not included at all. The deadline for material for this *Nonsense* was May 2, and I found them April 30, after spending several weeks tearing up the house looking for them. As missing things frequently are, they were in plain sight. We haven't had time to compare them with the Big Quiz answers received, but they will be certainly done in time for the next issue. In the meantime, with many thanks to Arthur Robinson, who made up the quiz, here are the answers:

1. 1994 marks the centenary of two comic operas that Gilbert and Sullivan wrote separately: *His Excellency* and *The Chieftain*. **Dr. Frank Osmond Carr** wrote the music for Gilbert's *His*

Excellency and **Francis C. Burnand** wrote the libretto for Sullivan's *The Chieftain*.

2. *The Chieftain* opened **At the Savoy Theater** on 12 December, 1894.
3. *The Chieftain* is an expanded version of an earlier comic operas (produced in 1867) by Sullivan and his librettist. The title of this earlier work was **The Contrabandista**.
4. *His Excellency* is set in **Denmark** (to be exact, Elsinore, Hamlet's home town).
5. The four actors and actresses who appeared in the original casts of both *Iolanthe* (1882) and *His Excellency* were **Rutland Barrington, George Grossmith, Jessie Bond, and Alice Barnett**.
6. The Prince Regent in *His Excellency* assumes the name **Nils Egilsson** while masquerading as a strolling player.
7. In the Gilbert and Sullivan opera **Thespis** there is a reference to Downing Street. ("a premier in Downing Street, forming a cabinet, couldn't find people less fit for their work").
8. According to "Counsel for the Plaintiff" in *Trial by Jury*, **to marry two wives at a time** was reckoned as a serious crime in the reign of James II.
9. John Wellington Wells's love philtre take effect **in twelve hours**.
10. Josephine knows that Sir Joseph Porter is "a truly great and good man" **Because he told her so himself**.
11. **Frederic's** sense of duty leads him to commit "repeated acts of theft and pillage".
12. **Archibald Grosvenor himself** states that Archibald Grosvenor is "gifted. . .with a beauty which probably has not its rival on earth".
13. Iolanthe's banishment had lasted **twenty-five years** before the opera *Iolanthe* begins.
14. **MAN**, according to Lady Psyche, is "Nature's sole mistake"?
15. **The Town of Titipu** is the subtitle of *The Mikado*.
16. Robin Oakapple's profession (before he is forced to become a Bad Baronet) is that of **A Farmer**.
17. Wilfred Shadbolt's profession in Act I of *The Yeomen of the Guard* is that of **Head Jailer and Assistant Tormentor**.
18. **The Duchess of Plaza-Toro** recommends "acres of clumsy dress-makers".
19. Phantis knows that Princess Zara, the woman he loves, "does not regard me with complete

- indifference" because, he goes on to explain, "**she could never look at me without having to go to bed with a sick headache.**"
20. **Dr. Tannhauser** is the name of the Notary in *The Grand Duke*.
 21. **The Learned Judge** had "a ring that looked like a ruby".
 22. **The Lord Chancellor** sits upon a woolsack.
 23. **Reginald Bunthorne** speaks of "an attachment à la Plato for a bashful young potato"?
 24. The following dates mentioned are mentioned in these operas: (a) 163 B.C. in **Princess Ida** (identified as the year Hipparchus first determined longitude); and (b) 1940 in **The Pirates of Penzance** (the year Frederic figured he'd be out of his indentures).
 25. Lucius Junius Brutus, according to Roman legend, **had his own sons executed**, and thus Nanki-Poo compares his father, the Mikado, to him (the Mikado had threatened to have his son beheaded for allegedly flirting with Katisha).
 26. According to the chorus, Pooh-Bah tells the truth "**Whenever he find it pays.**"
 27. Mystical Germans" preach their sermons, Nekaya and Kalyba show themselves to loud applause, and the "professional bridesmaids" of *Ruddigore* are bound to be on duty the same time: **From ten to four**.
 28. Colonel Fairfax is scheduled to be executed at **half-past seven**, according to Wilfred Shadbolt (but he was a no-show).
 29. Ko-Ko considers **self-decapitation** "an extremely difficult, not to say dangerous, thing to attempt"?
 30. **Sir Joseph Porter** teaches **Captain Corcoran** to dance a hornpipe on the cabin table.
 31. **Constance Partlet** describes her intended husband (in his presence) as "dry and snuffy"?
 32. **Phoebe Meryll** informs her fiancé that he is "a very brute".
 33. **Sir Ruthven Murgatroyd** disinherits his unborn son.
 34. The Third Baronet of Ruddigore was **Sir Jasper Murgatroyd**.
 35. Ko-Ko described **people who write for autographs** as "pestilential nuisances".
 36. **Reginald Bunthorne's** poem "Oh, Hollow! Hollow! Hollow!" is described as "precious nonsense"?
 37. Major-General Stanley refers to **Pinafore** "that infernal nonsense"?
 38. **Trial By Jury** is the shortest of the fourteen Gilbert and Sullivan operas?
 39. **Major-General Stanley** knows the croaking chorus from *The Frogs* of Aristophanes. For whatever it's worth, it's **Brek-ek-ek-ex Co-ax Co-ax**.
 40. Iolanthe, according to Lord Mountararat is **seventeen years old**. Her son, Strephon, less gallantly, estimates her age at "**A couple of centuries or so**".
 41. According to Nanki-Poo, do "a good many people in the world. . .have to endure" **life without Yum-Yum**.
 42. The Duchess of Plaza-Toro's fee for attending a middle-class party is **Five guineas a night and her dinner** (and wine with her dinner).
 43. **Pooh-Bah** dines with middle class people "on reasonable terms".
 44. In **Iolanthe** there is a reference to (Napoleon) Bonaparte.
 45. In **Patience** there is a reference to the empress Josephine.
 46. In the 1869 play by Gilbert (with music by Frederic Clay) **Agnes Ago**, portraits emerge from their frames, an idea he later used again in *Ruddigore*.
 47. King Paramount says Lady Sophy's eyes are **blue**.
 48. Bunthorne's eyes, according to Lady Ella, are **purple**.
 49. The title of Sir Edmund Hillary's autobiography is *Nothing Venture, Nothing Win*, so the title evidently came from **Iolanthe**.
 50. **George S. Kaufman** wrote the book and lyrics (adapted from W.S. Gilbert) for the 1945 Broadway musical comedy *Hollywood Pinafore, or, The Lad who Loved a Salary*.
- Bonus Question: **Benjamin Disraeli** wrote the words of Sullivan's song "My Heart is Like a Silent Lute". It is from his 1837 novel *Henrietta Temple*.

Synopsis of Gilbert's Works:

His Excellency

Synopsis by Arthur Robinson
(It's too late for the opera's centenary, but better late than never.
Ed.)

Gilbert's comic opera *His Excellency*, with music by Frank Osmond Carr, was first performed on October 27, 1894, with a cast including such familiar faces from the Savoy as George Grossmith (as

Griffenfeld), Rutland Barrington (as the Regent), and Jessie Bond. Most of the reviews praised Gilbert's libretto, but Carr's music was less popular, and the opera had a relatively short run.

His Excellency is set in Denmark--to be exact, in Elsinore (Hamlet's home town). The major characters are: **George Griffenfeld**, governor of Elsinore, a notorious practical joker; his daughters **Nanna** and **Thora**; their impecunious suitors, the sculptor **Erling Sykke** and the physician **Dr. Tortenssen**; **Mats Munck**, the Syndic; **Dame Hecla Cortlandt**, who is engaged to Griffenfeld (against his will); **Christina**, a ballad singer; **Harold**, a corporal; and the **Prince Regent** of Denmark.

As the play begins, the people of Elsinore are gathered around a newly-completed statue of the Prince Regent, congratulating the sculptor, Erling, on his recently-announced appointment as Sculptor Extraordinary to the Royal Family. Erling's friend, Dr. Tortenssen, has also had good news: he has heard that he has been appointed Personal Physician to the king. The two friends are especially pleased with their appointments because they are in love with Nanna and Thora, the two daughters of Governor Griffenfeld, and they hope that now the women they love will be less scornful. Nanna and Thora appear and agree to marry their wooers as soon as they assume their positions at the royal court. But as soon as the two men leave, the women laugh at their gullibility: the prestigious appointments are a sham, another practical joke concocted by Griffenfeld.

More of the Governor's victims now enter: a corps of Hussars, forced to dance like ballet-girls. Harold, the corporal, complains to Griffenfeld when he arrives that his men are tired of this. The Governor rebukes them for having no sense of humor. He then reveals to Harold that he has problems of his own: one of his jokes has backfired on him, and he now finds himself engaged to Dame Hecla Cortlandt, an elderly woman with a dangerous temper. When she arrived, Griffenfeld tries to sound her out by asking what she would do if she learned he had proposed to her only as a joke. The results are not encouraging. She describes what she'd do graphically in a patter-song ("Your heart I'd tear from its loathsome lair--I'd pluck out your eyes and your tongue likewise"). Griffenfeld plots with his daughters to make Mats Munck, the local Syndic, believe that the wealthy Dame Cortlandt is in love with him. The Griffenfeld family sings a trio about

the joy of jokes "that pain and trouble brew/for every one but you."

As they leave, a man "dressed picturesquely as a tattered vagabond" (that's what the stage directions say) arrives. He is none other than the Prince Regent of Denmark, who has disguised himself as a strolling player, taking the name of Nils Egilsson, to ascertain for himself whether the complaints about Governor Griffenfeld's jokes are justified (shades of *The Inspector General*. Ed.) As he admires the statue of himself in the market place, he is joined by another admirer--Christina, a ballad singer who has fallen in love with the statue. So far her love seems to be unrequited, since the statue is "strangely reticent." She is startled by the strolling player's likeness to the statue, but the Regent persuades her that any resemblance is purely coincidental. After she leaves, Griffenfeld returns, and is similarly struck by the similarity, which he immediately decides to use for another malicious joke. He bribes the stranger to pose as the Regent and dispense honors on all the locals, whose disappointment when they learn the truth he expects to find amusing.

Meanwhile, Dame Cortlandt keeps an appointment with Mats Munck, in his capacity as solicitor ("How--how rich she looks, to be sure!" he observes lovingly when she enters), during which they speak at cross purposes. She wants to make arrangements to settle her wealth on her future husband (i.e., Griffenfeld), but Munck believes she is talking about him, and his attempts at flirtation convince her that he is intoxicated.

The plot continues to thicken. Erling and Tortenssen discover at least that their "royal honors" are fraudulent, and Nanna and Thora spurn their advances. The two men assemble the chorus to reveal the Governor's cruel hoax, and are joined by Dame Cortlandt, who has also realized what is going on and urges the others to go on with her to Copenhagen and complain to the Regent in person. Griffenfeld arrives and, learning of the townspeople's intentions, informs them that the Regent himself has just arrived in Elsinore. The others sing of their hopes for vengeance, while Griffenfeld and his daughters pretend to beg for mercy as the first act ends.

Act II begins with the people waiting for an audience with the Regent. He appears, and Harold and the Hussars, as evidence of the indignities they have suffered, dance a ballet for him. The regent proceeds to confirm the honors that Erling and

Tortenssen had been led to expect, ennobling them (thus enabling them to marry Nanna and Thora). He also promotes Corporal Harold to Colonel and Mats Munck to Governor, and demotes Griffenfeld to the ranks. After the others leave, the Regent hints to the Governor that perhaps verbal humor would be safer than practical jokes, which "have such a tendency to recoil on the heads of their perpetrators." Griffenfeld claims to have played such jokes with impunity for forty-five years (apparently forgetting his problems with Dame Cortlandt), and insists that verbal humor is impossible because "every joke that's possible has long ago been made," as he sings in the score's most famous song, "The Played-Out Humorist" (which, incidentally, is cited twice in Bartlett's *Familiar Quotations*).

The recipients of the Regent's generosity, in the meantime, are dealing with the changes in their lives. Harold and his fiancée decide to write a novel based on their experiences. Mats Munck decides that, as governor, he need not stoop to marrying Dame Cortlandt; she, for some reason, has decided she wants to marry him after all, and points out that she got engaged to the Governor of Elsinore, and now Munck is the Governor. Erling and Tortenssen decide that, now that they have been made a Count and Baron, they should be more stand-offish toward Nanna and Thora; but when the Governor's daughters enter and pretend to cry, the two suitors are soon on their knees, trying to console them. As the men go off to prepare for the wedding, Nanna and Thora finally express remorse for the way they've behaved and a wish that "it was all real".

Everyone assembles for a multiple wedding ceremony, but Griffenfeld gleefully announces that the Regent is not the Regent, but a vagabond impersonating him. His joy diminishes when he discovers that the vagabond he hired to impersonate the Regent is in fact the Regent impersonating a vagabond (or, to be exact, the Regent impersonating a vagabond impersonating the Regent). The Regent informs Griffenfeld that all the "Promotions, appointments, and marriage arrangements" announced as part of the prank will indeed take effect, as will "the best and wisest of your suggestions--your permanent degradation to the ranks." Christina begins to weep because she has lost Nils Egilsson, but the Regent offers to remain a strolling player if she wishes. The opera ends with all celebrating (except for Griffenfeld).

A Nice Dilemma We Have Here

This is kind of double-barreled dilemma. The question is **what guides are available to the value of books, especially those relating to Gilbert and Sullivan?** The reason the question is double-barreled is because the Society got a letter from someone asking for advice on who to consult for value information for a book she had, and now S/A Cole can't find the letter anywhere. It hasn't been thrown out, so it's here someplace. While she's working on finding the letter for the next issue, the rest of us can work on a source for finding the answer to the question posed in it. Thank you very much for your help!

The 1995 MGS Big Quiz

It's that time of the year again, and it's hard to believe this is the 11th Annual Big Quiz. In honor of the occasion, we're reviving the first of the big quizzes. We got this out of the book *Guess Again* (James Monahan and Tom Davin. New York: Duffield and Company, 1927). Interestingly enough, it's because of this quiz that the Big Quizzes are 50 questions long. The book consists of fifteen general questionnaires (about general knowledge) and a number of special questionnaires, upon things like Advertising slogans (like "All the news that fit to print"), or Stage and Screen ("Name the actress who created the role of Peter Pan in America" or "Who is recognized as the greatest moving picture actor of our times?"--remember, this is 1927) or Gilbert and Sullivan, the questionnaire which is to follow.

As always, the rules of the big quiz are 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, 1995**. 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 correctors are final. This year's big prize winner will receive something nice--I don't know what he or she will win yet, but it will be certain to satisfy.

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. Since I haven't had a chance to go through the answers from last year's quiz (don't sneer: I only found them two weeks ago!) all are eligible to win a big quiz, and 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. What famous marching song of the Salvation Army was composed by Sir Arthur Sullivan?
2. What was the first collaborative work of Gilbert and Sullivan?
3. A burlesque of what play by Shakespeare was written by W.S. Gilbert?
4. Why were they called Savoy Operas?
5. Of whom was the character Bunthorne a caricature?
6. At what age was Princess Ida betrothed to Prince Hilarion?
7. Of what opera is *Castle Adamant* the subtitle?
8. What was the business of John Wellington Wells?
9. What degree has Joseph Porter in *Pinafore*?
10. Give the subtitle of the opera *Ruddigore*.
11. What was the former occupation of Ruth, the piratical maid-of-all-work?
12. In what opera does the town of Titipu appear?
13. What is the outstanding characteristic of the Lord Chancellor's song in *Iolanthe* that begins "When you're lying awake with a dismal headache. . . ."?
14. From what opera is the tune to "Hail, hail, the gang's all here" taken?
15. Who was Gilbert and Sullivan's best known impresario?
16. Who was Princess Ida's father?
17. Give the name of the homely lady in *The Mikado*?
18. What type of persons were always left unmolested by the pirates of Penzance?
19. What was Buttercup's trade?
20. Name the opera which is a travesty on a poem by Tennyson?
21. Where did Sullivan begin the composition of *The Lost Chord*?
22. Give the opening lines of *The Mikado*?
23. Name the pirate chief in *The Pirates of Penzance*?
24. What was the subtitle of *Patience*?
25. Name the opera which was withdrawn for fear of diplomatic complications?
26. What time did Sir Arthur Sullivan prefer for composition?
27. Over what kingdom did Paramount I reign?
28. What was Frederic's birthday in *The Pirates of Penzance*?
29. In what opera does the Duke of Plaza-Toro appear?
30. What incident resembling that of a musical comedy plot happened to Gilbert when a child?
31. In what opera does the phrase appear: "of that there is no manner of doubt, no probable, possible shadow of doubt, no possible doubt whatever."?
32. Who created most of the Gilbert and Sullivan leading comic roles?
33. Give the middle names of W.S. Gilbert and A.S. Sullivan.
34. What is the name of the cantata written by Gilbert and Sullivan.
35. Who was the Lord High Executioner of Titipu?
36. What serious [grand] opera did Sullivan compose?
37. What incident similar to that which occurs in the opera happened shortly after the first production of *Iolanthe*?
38. What Gilbert and Sullivan opera was first produced in New York?
39. Who created the role of Bunthorne in the first production of *Patience*?
40. Musically, which is considered the most difficult of the songs in the operas?
41. In what opera is there a song beginning "Prithee pretty maiden, prithee tell me true"?
42. Name the two characters who sing this song?
43. What Gilbert and Sullivan opera was rearranged for children to perform?
44. What was Sullivan's favorite opera?
45. What is the subtitle of *Thespis*?
46. What caused the break between Gilbert and Sullivan at the height of their success?
47. With whom did Sullivan collaborate on the opera *Haddon Hall*?
48. What is the subtitle of *The Pirates of Penzance*?
49. What opera contained a song that aroused much disfavor among the French people?
50. Give the first line of the opening chorus of *The Pirates of Penzance*?

Bonus Question: Which opera is not considered in this quiz (it isn't used as part of a question or an answer)? And while we're at it, if you can answer the sample questions in the introduction to the quiz, we'll count them as bonus questions, too.

Synopsis of Gilbert's Other Works:

The Ne'er do Weel

Synopsis by Arthur Robinson

Gilbert's play, *The Ne'er-Do-Weel*, also known as *The Vagabond*, opened on February 25, 1878 (exactly three months before *H.M.S. Pinafore*), and closed soon afterwards. Critics apparently considered Gilbert's attempts to combine melodrama and comedy unsuccessful. (In one scene, the villain, Quilt, bound hand and foot by the hero, announces "Before I'm a week older I'll batten on your very heart's blood!"--then makes his exit by hopping off stage, still bound.) Gilbert wrote the play on commission for an actor, E.A. Sothern, and then had trouble satisfying him. For instance, Sothern was concerned because Gilbert made the heroine a widow. Fearing that the audience would lose sympathy for the character if she weren't a virgin, he urged Gilbert to kill off her husband immediately after the wedding. (Apparently, the matter was never settled, since in the printed text her name changes during the course of the play from "Miss Callendar" to "Mrs. Callendar" and back again.)

The main characters are: **Jeffery Rollestone**, described as "a vagabond"; **Mr. Seton**; his son **Gerard**; **Maud Callendar**, Gerard Seton's wealthy cousin; **Richard Quilt**, Mr. Seton's ex-secretary; **Captain O'Hara**, "a retired merchant-sailor"; and O'Hara's niece **Jessie**.

Romantic entanglements are already in the air as the play begins. Richard Quilt, who has just been discharged as Mr. Seton's secretary (there was "something wrong" with his accounts), is in love with (or at least pursuing) Jessie O'Hara. But Jessie is in love with Mr. Seton's son, Gerard, to whom she has written several letters. Gerard, however, tells Jessie that although he is fond of her, he must marry a wealthy woman, and hints that he may propose to Maud Callendar, his cousin and "very dear old friend".

While Gerard is sketching a "picturesquely ruined watermill," a man "poorly dressed in old but well cut clothes" enters, and Gerard tries to hire him

to pose in front of the mill as a model of, as he tactfully puts it, a "loafing, broken-down, shabby-genteel, ne'er-do-weel." It turns out that the stranger, Jeffery Rollestone, went to Harrow with Gerard. The latter, puzzled at how his old friend has come down in the world, diagnoses that there must have been a woman in the case. Rollestone admits that this is so. He fell in love with a girl whose family separated them, and as a result he plunged into a life of dissipation. Gerard offers his old friend the newly-vacated post of secretary to his father (although Rollestone suggests he would be more useful as a scarecrow). While Rollestone is acquiring a change of clothes, Gerard tries to propose to Maud Callendar, who indicated a preference for looking upon him "as a brother." Gerard complains "I believe you can't love," and Maud replies that she has indeed loved--once. Rollestone then returns, and he and Maud "recognise one another, and exhibit signs of suppressed emotion" as the curtain falls.

Act II takes place six weeks later. Rollestone is happy as secretary to Mr. Seton, a pleasant old man, but Seton is on the verge of financial ruin and will lose his ancestral home--unless his son marries the wealthy Maud Callendar. He tries to persuade his new secretary to put in a good word for Gerard with Maud. Rollestone, torn between his love for Maud and his gratitude to Seton, follows in the footsteps of John Alden (and Richard Dauntless). He tries to persuade Maud to marry Gerard Seton, and is astounded to learn that she still loves him. By the end of the scene, they are engaged again. Mr. Seton is furious at what he considers Rollestone's treachery, and orders him to leave the house.

Left alone, Rollestone begins to soliloquize but, like Ko-Ko, he is interrupted. Quilt sneaks in by the window and tries to steal the letters that Jessie O'Hara wrote to Gerard (apparently he is planning to adopt a new profession: blackmail). Rollestone confiscates the letters (except for one, which Quilt has pocketed unobserved), ties Quilt up, questions him, and lets him go, intending

to return the letters to Gerard. Quilt, however, is stopped, and Jessie's letter (addressed to "My dear, dear friend") is found on him. Captain O'Hara believes his niece must have written the letter to Gerard Seton, and Maud, who has returned, says that she will never speak

to Gerard again if this is true. Rollestone then proclaims that he is the man to whom Jessie wrote the letter--to the horror of Maud, the fury of O'Hara, and the gratification of Mr. Seton.

As Act III begins, Captain O'Hara, who has just been appointed a magistrate (i.e. a Justice of the Peace), prepares to examine Quilt on the charge of burglary. As O'Hara is unfamiliar with the correct legal procedures, he asks his prisoner to help him out. Not surprisingly, Quilt gets off. Rollestone arrives (to be a witness, but he's too late), and O'Hara attacks him for "ensnaring the affections" of his niece, whom he vows never to see again. Rollestone insists that it wasn't her fault, and soon finds himself agreeing to marry Jessie (although he doesn't know her name).

Maud arrives and begs Rollestone to say something in defense of his conduct that will enable her to forgive him, but he refuses, and says that he may marry Jessie. Maud then informs him that Jessie

has gone to London with Gerard Seton, and departs with expressions of pity. Gerard arrives and begins rebuking Rollestone for having proposed to Maud. Rollestone rebukes him for having run off with Jessie, and reveals that he claimed to be the recipient of Jessie's letter to save Gerard's chances of marrying Maud. It turns out, of course, that Gerard has married Jessie. But his not marrying money has not ruined his father after all, since Old Mr. Seton's cousin, Lord Dunueggan, has just died suddenly (and conveniently), thus restoring Seton to a secure financial position. Rollestone is reconciled with his old friend Gerard; Mr. Seton is reconciled with his son, despite the latter's eloping without his father's permission,; O'Hara is reconciled with his niece (though still a bit unclear as to just whom she has married); Maud reappears and announces "I know all" (how she knows all is never explained), and is reconciled with Rollestone. So the play ends happily for all concerned--except for Gilbert, when the reviews came out.

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*Hurray! Your pure and patient patience is rewarded, warded, warded! After so many months of promising, we have finally **found** the list of the characters appearing on Player's Cigarette Cards.*

No.	A Series of 50 (small)	2d Series of 50 (small)	A Series of 25 (large)	2d Series of 25 (large)
1	Casilda (<i>Gondoliers</i> , Act 1), p. 112	Casilda (<i>Gondoliers</i> , Act 2)	Duchess (<i>Gondoliers</i> , Act 1)	Duchess (<i>Gondoliers</i> , Act 2)
2	Don Alhambra (<i>Gondoliers</i>), p. 112	Duchess (<i>Gondoliers</i> , Act 2)	Duke (<i>Gondoliers</i> , Act 1)	Duke (<i>Gondoliers</i> , Act 2)
3	Duchess (<i>Gondoliers</i> , Act 1), p. 112	Duke (<i>Gondoliers</i> , Act 2)	Tessa (<i>Gondoliers</i>)	Inez (<i>Gondoliers</i>)
4	Duke (<i>Gondoliers</i> , Act 1), p. 112	Gianetta (<i>Gondoliers</i>)	Lord Chancellor (<i>Iolanthe</i>)	Luiz (<i>Gondoliers</i> , Act 2 finale)
5	Luiz (<i>Gondoliers</i> , Act 1)	Inez (<i>Gondoliers</i>)	Phyllis (<i>Iolanthe</i>)	King Hildebrand (<i>Princess Ida</i>)
6	Giuseppe & Marco (<i>Gondoliers</i> , Act 1)	Luiz (<i>Gondoliers</i> , Act 2 finale)	Queen of the Fairies (<i>Iolanthe</i>)	Melissa (<i>Princess Ida</i>)
7	Tessa (<i>Gondoliers</i>)	Giuseppe & Marco (<i>Gondoliers</i> , Act 2)	Private Willis (<i>Iolanthe</i>)	Princess Ida (<i>Princess Ida</i> , Act 3)
8	Lord Chancellor (<i>Iolanthe</i>), p. 103	Arac (<i>Princess Ida</i> , in armor), p. 34	Katisha (<i>Mikado</i>)	Katisha (<i>Mikado</i> , Ricketts' design)
9	Phyllis (<i>Iolanthe</i>), p. 102	Florian (<i>Princess Ida</i>)	Mikado (<i>Mikado</i>)	Ko-Ko (<i>Mikado</i> , Ricketts')
10	Queen of the Fairies (<i>Iolanthe</i>), p. 103	King Hildebrand (<i>Princess Ida</i>), p. 141	Pooh-Bah (<i>Mikado</i>)	Mikado (<i>Mikado</i> , Ricketts')
11	Private Willis (<i>Iolanthe</i>)	Princess Ida (<i>Princess Ida</i> , Act 3)	Yum-Yum (<i>Mikado</i>)	Nanki-Poo (<i>Mikado</i> , Ricketts')
12	Strephon (<i>Iolanthe</i>), p. 102	Melissa (<i>Princess Ida</i>)	Little Buttercup (<i>Pinafore</i>)	Pooh-Bah (<i>Mikado</i> , Ricketts')
13	Katisha (<i>Mikado</i>), p. 106	Iolanthe (<i>Iolanthe</i> , in weeds)	Major-General (<i>Pirates</i> , Act 1)	Yum-Yum (<i>Mikado</i> , Ricketts')
14	Ko-Ko (<i>Mikado</i>), p. 106	Celia (<i>Iolanthe</i> --it's the satin hoop-skirt affair)	Pirate King (<i>Pirates</i>)	Dick Deadeye (<i>Pinafore</i>)
15	Mikado (<i>Mikado</i>), p. 106	Mountararat (<i>Iolanthe</i> , Act 1), p. 163-ish	Ruth (<i>Pirates</i>)	Hebe (<i>Pinafore</i>)
16	Nanki-Poo (<i>Mikado</i> , Act 1)	Tolloller (<i>Iolanthe</i> , Act 1), p. 163-ish	Sir Joseph (<i>Pinafore</i>)	Mabel (<i>Pirates</i>)
17	Pooh-Bah (<i>Mikado</i>), p. 106	Katisha (<i>Mikado</i> , Ricketts'), p. 107	Dame Hannah (<i>Ruddigore</i>)	Major-General (<i>Pirates</i>)
18	Yum-Yum (<i>Mikado</i> , Act 1)	Ko-Ko (<i>Mikado</i> , Ricketts'), p. 143	Mad Margaret (<i>Ruddigore</i> , Act 1)	Robin Oakapple (<i>Ruddigore</i> , Act 2)
19	Archibald Grosvenor (<i>Patience</i>)	Mikado (<i>Mikado</i> , Ricketts'), p. 165	Robin Oakapple (<i>Ruddigore</i> , Act 1)	Rose Maybud (<i>Ruddigore</i>)

20	Lady Angela (<i>Patience</i>), p. 101	Nanki-Poo (<i>Mikado</i> , Ricketts', Act 1)	Sir Despard Murgatroyd (<i>Ruddigore</i> , Act 1)	Alexis (<i>Sorcerer</i>)
21	Lady Jane (<i>Patience</i>), p. 100	Pooh-Bah (<i>Mikado</i> , Ricketts'), p. 164	John Wellington Wells (<i>Sorcerer</i>)	Sir Marmaduke (<i>Sorcerer</i>)
22	Patience (<i>Patience</i>), p. 100	Yum-Yum (<i>Mikado</i> , Ricketts' Act 1), p. 151	Colonel Fairfax (<i>Yeomen</i>)	Lady Sangazure (<i>Sorcerer</i>)
23	Reginald Bunthorne, p. 101 (<i>Patience</i>)	Duke of Dunstable (<i>Patience</i> , Act 1), p. 136	Elsie Maynard (<i>Yeomen</i>)	Usher (<i>Trial By Jury</i>)
24	Captain Corcoran (<i>Pinafore</i> , Act 2), p. 96	Dick Deadeye (<i>Pinafore</i>), p. 132	Jack Point (<i>Yeomen</i> , Act 1)	Jack Point (<i>Yeomen</i> , Act 1)
25	Little Buttercup (<i>Pinafore</i>), p. 97	Hebe (<i>Pinafore</i>), p. 96	Phoebe Meryll (<i>Yeomen</i>)	Leonard Meryll (<i>Yeomen</i>)
26	Ralph Rackstraw (<i>Pinafore</i>), p. 96	Josephine (<i>Pinafore</i> , Act 1)	<p>This particular list is from David Stone, whose collection of Gilbert and Sullivan material is legendary. He says, in a letter dated June 16, 1993:</p> <p>In the . . . June 1993 issue of <i>Precious Nonsense</i>, you inquired about the availability of the Player's Cigarette Card Gilbert and Sullivan series. These were actually four series: Two small series of 50 (approximately 1-3/8" x 2-1/8"), a larger series of 25 (2-5/8" x 3-7/8"), and a second series of 25 (not quite so large at 2-3/8" x 3-1/8"). All are based on color drawings by H.M. Brock of characters in the operas. I would date them to the 1920's, rather than the '30s. The first series of 50 and 25 depict the <i>Mikado</i> characters in the "original" pre-Ricketts costumes. The second series of 50 and 25 use the Ricketts designs.</p> <p>The attached list will give you the complete rundown of all four sets. . . I don't think they are particularly scarce. C.D. Paramor offered them for sale at £15 for each series a few years ago. The larger series of 25 are a different story. They're much harder to come by. Incidentally, the illustrations in the larger series are identical to the comparable ones in the smaller sets.</p>	
27	Sir Joseph (<i>Pinafore</i>), p. p. 96	Frederic (<i>Pirates</i> , Act 2)		
28	Frederic (<i>Pirates</i> , Act 1), p. p. 98	Mabel (<i>Pirates</i> , Act 1), p. 98		
29	Major-General (<i>Pirates</i> , Act 1)	Major-General (<i>Pirates</i> , Act 2--dressing gown)		
30	Pirate King (<i>Pirates</i>), p. 98	Old Adam Goodheart (<i>Ruddigore</i> , Act 1)		
31	Ruth (<i>Pirates</i>)	Despard Murgatroyd (<i>Ruddigore</i> , Act 2)		
32	Sergeant of Police (<i>Pirates</i>), p. 99	Mad Margaret (<i>Ruddigore</i> , Act 2)		
33	King Gama (<i>Princess Ida</i>), p. 105	Robin Oakapple (<i>Ruddigore</i> , Act 2), p. 109		
34	Lady Blanche (<i>Princess Ida</i>)	Rose Maybud (<i>Ruddigore</i> , Act 1)		
35	Prince Hilarion (<i>Princess Ida</i>), p. 140	Zorah (<i>Ruddigore</i>), p. 108		
36	Princess Ida (<i>Princess Ida</i>), p. 119	Alexis (<i>Sorcerer</i>), p. 94		
37	Dame Hannah (<i>Ruddigore</i>), p. 108	Aline (<i>Sorcerer</i>)		

38	Mad Margaret (<i>Ruddigore</i> , Act 1), p. 109	Constance (<i>Sorcerer</i>), p. 95
39	Richard Dauntless (<i>Ruddigore</i>)	Dr. Daly (<i>Sorcerer</i>), p. 95
40	Robin Oakapple (<i>Ruddigore</i> , Act 1)	Mrs. Partlet (<i>Sorcerer</i>), p. 95
41	Sir Despard Murgatroyd (<i>Ruddigore</i> , Act 1)	Sir Marmaduke (<i>Sorcerer</i>)
42	Sir Roderic Murgatroyd (<i>Ruddigore</i>)	Lady Sangazure (<i>Sorcerer</i>), p.95
43	John Wellington Wells (<i>Sorcerer</i>), p. 94	Defendant (<i>Trial By Jury</i>), p. 93
44	Colonel Fairfax (<i>Yeomen</i>)	Learned Judge (<i>Trial</i>)
45	Dame Carruthers (<i>Yeomen</i>), p. 111	Plaintiff (<i>Trial</i>), p. 93
46	Elsie Maynard (<i>Yeomen</i>), p. 110	Usher (<i>Trial</i>)
47	Jack Point (<i>Yeomen</i> , Act 2), p. 119	Headsman (<i>Yeomen</i>)
48	Phoebe Meryll (<i>Yeomen</i>), p. 111	Jack Point (<i>Yeomen</i> , Act 1), p. 69
49	Sergeant Meryll (<i>Yeomen</i>), p. 111	Leonard Meryll (<i>Yeomen</i>)
50	Wilfred Shadbolt (<i>Yeomen</i>), p.110	Sir Richard Chomondeley (<i>Yeomen</i>)

On the back of the cards are descriptions of who the character is, and what his or her function is in the opera. At the bottom, it says, "Issued by John Player & Sons; Branch of the Imperial Tobacco Co (of Great Britain and Ireland)". Mr. Stone has identified the costumes as to which act they would have appeared in. Now, if you haven't seen the cards, you still can't be sure what the costumes look like in the first place. If you have, or can borrow, a copy of **Gilbert & Sullivan; The Official D'Oyly Carte Picture History** (Wilson, Robin, and Frederic Lloyd. New York: Knopf, 1984), I've included page numbers from it, so you can get a better idea of what they look like. They may not be the exact costume, but it's close. Also, if you turn to pages 68-68, you'll see an illustration of Henry Michael Brock's that was used as the cover of the D'Oyly Carte's 1919-20 program. The holes in the descriptive list would probably be filled in with that. In any event, here it goes for the cards:

Some G&S collectors have extra sets (and extra cards) they would be willing to sell or trade. I know *I* do. If any feel inclined to do so, please let us know, and we'll see about putting some sort of list in an upcoming *Precious Nonsense*. We will also try to do so in a far more timely manner than we did this list of cards.

A Greek Remark

By Arthur Robinson

Although the score of *Thespis*, the first Gilbert and Sullivan opera, has long been lost, several people have tried to reconstruct it, either composing new music for Gilbert's lyrics or using music from other operas by Sullivan. But in all four versions that I have encountered--the version presented at the 1989 "Basingstoke" conference in Pennsylvania with music by Bruce Montgomery, a recording issued by Rare Recorded Editions, another recording made by the University of Michigan in 1972, and a vocal score by yet another Neo-Sullivan composer, Eugene Minor, published in 1974--the names

of two major characters, the newlyweds Sparkeion and Nicemis, are mispronounced. In each version the stress is placed on the first syllable of Sparkeion's name (SPARK-ei-on); the heroine's name is pronounced "NICE-miss" (two syllables) in the first three versions mentioned above, and "NI-ce-mis" (three syllables, with the stress on the first) in Minor's score. Arthur Jacobs, in his biography *Arthur Sullivan: A Victorian Musician* (2d ed., 1992, p. 72), seems to assume a similar pronunciation, since he states that these names are puns (e.g., "sparky one"). But according to the rules of pronunciation of ancient Greek (with which Gilbert was familiar), these names would be pronounced "Ni-KAY-mis" and "Spar-KEI-on".

That Gilbert intended the names to be so pronounced is clear from the meter of the lyrics in which the names are sung:

The god of day, the god of day,
That part shall our Sparkeion play. . .

The lamp of night - the lamp of night,
Nicemis plays to her delight.

Act I Finale

As Sparkeion is Apollo
Up in this Olympian clime,
Why, Nicemis, it will follow,
He's *her* husband, for the time.
When Sparkeion turns to mortal,
Joins once more the sons of men,
He may take *you* to his portal,
He will be *your* husband then.
Thespis's verse in *I'm Diana, You're Apollo*

Thus the four modern versions mentioned above not only mispronounce the names of these two characters but, more importantly, distort the meter. This may seem a minor matter, but Gilbert was notorious for insisting that every syllable be spoken as he wrote it; and anyone who mounts a future production of *Thespis* should beware the wrath of Gilbert's shade which is liable to swear a big, big D (or its Greek equivalent, a big, big Delta).

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Synopsis of Sullivan's Other Works:

The Zoo

Synopsis by Arthur Robinson

The Zoo, which has a score by Sullivan and a libretto by Bolton Rowe (pseudonym of B.C. Stephenson), was first performed on June 5, 1875, a few weeks after *Trial By Jury* opened; it was produced as an afterpiece to Gilbert's farce *Tom Cobb*. Like *Trial by Jury*, *The Zoo* is a one-act piece without spoken dialogue.

The major characters are: **Aesculapius Carboy**, an impecunious apothecary; **Laetitia**, whom Carboy wants to marry; **Mr. Grinder**, Laetitia's father; **Eliza Smith**, who runs the Refreshment Stall of the London Zoological Gardens; and **Thomas Brown**, Eliza's suitor, a man with a secret.

As the curtain opens, some "Ladies and Gentlemen of the British Public" (a.k.a. the chorus) are visiting the zoo's Bear Pit and Refreshment Stall, and (of course) singing. They finally notice that a young man, Aesculapius Carboy, is trying to hang himself on the veranda of the Refreshment Stall. They have no objection to his doing so, but want to know why: "Is it your wife?" Carboy explains that

the father of Laetitia Grinder, the woman he loves, has rejected him because he is a mere apothecary. Now a further problem has arisen: he simultaneously sent Laetitia a dose of peppermint (the lovers communicate through prescriptions) and her father a medication not to be taken internally--and apparently the labels got mixed up.

Eliza Smith, who is in charge of the Refreshment Stall, orders Carboy to desist (after all, it would probably hurt business if his corpse were dangling from her stall). Thomas Brown, who has been wooing Eliza, suspects that Carboy is a rival, but she reassures him.

Laetitia arrives in search of Carboy; it seems that her sister sent the message about the mix-up of labels as a joke. The two sing a duet of rapturous reunion, as Eliza and Thomas Brown sing their own duet in counterpoint--a patter-song about all the refreshments Thomas has been consuming while hanging around Eliza's stall. Then Thomas collapses; Carboy, as an apothecary, insists that he must not be crowded or moved, so the chorus crown around Thomas and try to move him, while offering a multitude of conflicting second opinions. Finally Thomas comes to and announces weakly: "It was the last bun." Carboy sends Eliza off to get a prescription for him. Then, continuing his medical examination of Thomas, he discovers the Order of the Garter beneath his coat and diagnoses that "he's a peer in disguise." Thomas, recovering, admits this and explains that he has come here incognito "in search of virtue" and found it in Eliza. He goes off to change his costume.

Laetitia's father, Mr Grinder, now appears, in search of "my wicked daughter" and carboy. He rebukes them, calling her "Heartless undutiful child" and him "Vilest Compounder of potions." They (and the chorus) try to appeal to Grinder's finer feelings, but unfortunately he doesn't seem to have any. So Carboy again resolves on suicide and sings "Fetch me a rope!" The chorus, ever helpful, provides him with one. Carboy sings a touching farewell to Laetitia, and uses the rope to lower himself into the Bear Pit.

At this dramatic moment, Thomas Brown--actually the Duke of Islington--returns in all his ducal splendor and reveals his True Identity to Eliza, asking her to marry him. She is reluctant to leave "the beasts I loved so well," distraught at the thought that without her and her refreshments, the grizzly bears and other animals might not be fed. But Thomas, truly a Sensitive Male before his time, reassures her: he has bought all the animals, apparently as a wedding present, and the baboon, raccoon, and so on will accompany them. As he tenderly sings:

. . . Every morn, at early dawn, the gentle
armadillo,

Or rattlesnake, when you awake, you'll find
upon your pillow.

Eliza is touched by his thoughtfulness. As they sing of their happiness (accompanied by the chorus), Carboy's voice is heard from the Bear Pit. ("Great Heavens! I had forgotten," remarks Laetitia.) Carboy reemerges from the Bear Pit, and the chorus is annoyed at his arousing their sympathy and then not dying. He explains that the bears seem to have been moved, but, instead, he will "try the lion's den." Thomas, however, moved by his devotion, has come to a financial arrangement with Grinder to obtain his permission for Laetitia's marriage to Carboy, and gives the two of them "double the amount"--ten thousand a year. So all prepare for a future of joy unbounded (with wealth surrounded) as the curtain falls.

* * * * *

The Joy Motel

A New Operetta by John L. Blum

A spate of new and potpourri operettas seem to be coming out of late, which isn't too bad for an art form that has been declared as dying. We have some clever ones by Daniel Llords to write about for the next issue, but in the meantime, we have this description of one by John L. Blum. He writes,

The operetta. . . is intended to have an environmental message. Maybe there are other musicals out there with that aim, but if any, I don't know of them. Its nonsense is thus somewhat adulterated by what I regard as common sense. I hope that is not a fatal flaw!

It is set in the future at Niagara Falls, N.Y. and concerns a harebrained scheme to build, by big money interests and with Government complicity, a tower, right in the Niagara gorge. The tower is supposed to permit viewing the Falls from very close up. (There are already two or three towers, as of 1994, permitting viewing the Falls from a distance.) The tower's construction is opposed by an Indian in Government service, also by a brave park ranger (the lead baritone) and by the Governor of Ontario. One of the principals is a visiting sultan, a somewhat Mikado-like character on a sightseeing tour, who shows up with a harem, thus bounteously providing, by pure accident, sopranos and altos.

Text and music are completed with piano accompaniment. . . and I hope to have tapes of the music, or much of it shortly.

If you would like more information on this uncommon new work, Mr. Blum would no doubt be pleased to hear from you at 2961 N. Marietta Ave.; Milwaukee, WI 53211.

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The Lamplighters' 1994 Gala Lights, Camera, Murder! or Operetta, Get Me the Police!

as reported by Constance Thompson

On December 11, I saw the matinee of this year's [Lamplighters, of San Francisco, California] gala. It is one of the funniest ones I have seen. The plot had to do with a Sam Spade character, called Brick Trowel, who is called upon to help a glamorous lady, Iris Desjardin. He leaves San Francisco to travel to Los Angeles, on the train. There he investigates the studio which had sent his client a letter telling her that her anonymous benefactor (shades of Daddy Longlegs) would no longer support her. There he confronts a mysterious tangle of various film plots--*Mildred Pierce* (called Fierce), *Casablanca*, *The Maltese Falcon*, *Sunset Boulevard*; and many film characters--Desma Normand & Max, Sidney Greenstreak & Bleater Gorrey, directors Otto von Millstein, Woody, Blake and Ed Wood. Also Bubbly Berkeley Dancers, and an Egyptian theme film which is projected to be a smash hit, since it's the most tasteless picture ever to be made.

The detective seems to be "not intelligent", and the denouement consists of his attempts to find the murderer (oh, yes, there's an old murder of the studio exec to be solved). I say attempts, because there are so many switches a the end that it becomes hilarious. It all concludes very happily except for the two characters in handcuffs, who nevertheless join in the final chorus, and in the Die Fledermaus champagne chorus, the traditional Lamplighter invitation to join them in the lower lobby, to meet them and drink champagne.

(This year, Lamplighters is giving one of their previous Gala productions as part of their regular season. Maybe it won't be long before this one reaches the "legitimate" stage. Ed.)

* * * * *

Well, this is all S/A Cole could get in the issue this time. We'll try and get some more old business cleaned up in time for the next issue. By the way, the reason for the odd-colored paper is that the Midwestern Gilbert and Sullivan Society is doing a service for the site where it is printed. As some of you may know, Sarah Cole prints a village newsletter for Union Congregational Church. The price of bond paper, which the village newsletter is printed

on, has effectively doubled since last year, and so the church is looking for cheaper alternatives. This recycled paper is about \$15.00 a box less than any other papers available. If it works for the *Nonsense*, it may work for the other newsletter. If you have any problems with it, please do let us know.

In the meantime, Do keep in touch!

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