

NEGASS  
New England Gilbert & Sullivan Society  
P.O. Box 367, Arlington, MA 02476-0004

Vol. XXIII No. 6  
*For to laugh and to sing is a rational thing -*

**Sunday, March 21, 1999**  
**CONCERT OF G&S SOLOS & ENSEMBLES**  
*and - MORE ON REVIEWING*

**A CONCERT OF G&S SOLOS AND ENSEMBLES:** On Sunday, March 21st at 2 PM at the **First Congregational Church of Waverly** on Trapelo Road, Waverly Square, Belmont, we will be treated to a concert by three excellent young singers: Soprano **Jennifer Johnson** and mezzo-soprano **Anita Costanza** of the **Longy School of Music**, and baritone **Daniel Kamalic** of MIT. NEGASSers will recognize both Anita and Dan from performances with **MITG&SP** (and, in Anita's case, from a summer non-singing role with the **Sudbury Savoyards**). Jennifer will be new to us, but if she matches her partners, she should be excellent. Piano accompaniment will be provided by **Bonnie Donham**.

The program will include music from **YEOMEN**, **PINAFORE**, **PATIENCE**, and **MIKADO**.

**HOW TO GET THERE: By public transportation:** Take the 73 bus from Harvard Square, and get off at Waverly Street, by the fire station. (The church is at the 2nd-to-last stop on the line. It's also on the Waverly stop on the Acton/ Fitchburg Commuter Rail.) The church will be right in front of you.

**By car: From Cambridge:** Take Memorial drive away from the center of town, and then take Mt. Auburn Street (follow signs for Watertown). After the Star Market, fork right onto Belmont Street (just in front of a big liquor store). Just follow your nose for about a mile and you will fork right again onto Trapelo Rd. Go about a mile (maybe a little more) and you will see the church on your right, just after the fire station. Turn right after the church onto White street, and turn right again into

the church's parking lot. If you see another Star Market, you've gone too far.

**From Route 2:** Take the exit for ROUTE 60/ PLEASANT STREET, going toward Belmont. Follow Route 60 for about 2 miles, until it intersects Trapelo Rd. Turn left on Trapelo Rd. Pass the Star Market on your left, a block of shops on your left, and a Bank Boston on your left. Turn left just after the bank onto White Street, and immediately right into the parking lot.

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**FEBRUARY: LMLO YEOMEN IN WATERTOWN** [A review by **Don Smith** with second-reviewer obligato by **Tom Drucker** - arranged, with *ostinato*, by *mlc*.] A beautiful day, good publicity in the **Boston Globe** and an interesting program [along with some successful word-of-e-mail among the cast! - *mlc*] combined to make the February 21 NEGASS meeting a well-attended and memorable one. Some 70 people were attracted to **The First Parish Church** in Watertown, MA which was the site of the annual **Last-Minute Light Opera Company (LMLO)** production, this year featuring **YEOMEN**.

Producer **Patricia Brewer** assembled her usual sterling cast of volunteers as well as an excellent orchestra which consisted of pianist **Eric Schwartz** and clarinetist **Steve Malione**. As the nature of the event implies, some performers had learned their roles, some were partially on book, but all gave enjoyable performances. [*T.D.*: Special praise belongs to **Tony Parkes** for his Jack Point, the role on which the success of the opera stands or falls. He was entirely off book and had gone in for rather more costuming than others, taking advantage of his change of employment to change attire as well.] Other bits and pieces of





to present *PINAFORE* in July at the **Festival Hall**, and are hoping to come to the States next year.

As I've had a month to forget the details of the Boxing Day (12/26) performance, I'd better restrict my "review" to a few facts and general comments....

The cast was generally good vocally, being composed of experienced professionals, many with previous D'Oyly Carte experience, although the two principal Antipodeans (**Nicholas Todorovic** (NZ) as Pirate King and **Christopher Saunders** (Aus) as Frederic) were new to the company. Chorus were 13-a-side, which is not always possible at professional pay-scales.

The main sign of the company's fortunes was the fairly sparse set, which didn't change much throughout. It was a little disconcerting to hear the ladies observe that they were probably the first humans ever to venture upon a beach which was dominated by a couple of sets of visibly man-made steps. For some reason, I also recall wondering how many of the (Catlike Tread) tools Ruth had in her bag, as the audience didn't get to see very many of them.

The theatre was reasonably full, tho' getting tickets was easy. As expected, most of the audience seemed to be G&S veterans, but at least there was no shortage of them. I have no idea how the show did over the whole run. The reviews I saw in the national press were rather mixed - some quite favourable - which is an improvement on the old D'Oyly Carte !

Sorry not to have any more incisive comments, but I'm no reviewer at the best of times, and I didn't write anything down at the time... but feel free to use or ignore any of the above. [Seemed like a fine, informative review to Us! - mlc]

-- **DAVID STIEBER**

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**HANCOCK COUNTY PINAFORE/TRIAL:** For a number of reasons *HMS PINAFORE* has fallen out of favor among the "Inner Brotherhood" of Gilbert and Sullivan aficionados. Among other reasons is the overriding sense that it is an opera for which a director is restricted in originality by virtue of its structure and tradition. However, the recent production by the **Hancock County Gilbert and Sullivan Society**, under the leadership of its Master Director **Dede Johnson**, belied all the old canards and brought fresh life to an old war-horse.

It is not that the established order was overthrown - it wasn't. This was still a very traditional production. All (or at least most) of the staging, movements and gestures were there (see the 1972 **D'Oyly Carte** video) - but the Director *gave* the cast a motivation and a reason for making the movements and gestures so that, for the most part, the performers became their characters and the movements, even the most well-known, made sense in the context of the story.

Where to begin? Perhaps with the contrast with the preceding *TRIAL BY JURY* - which may be styled as a Study in Black-and-White. All of the costumes were of varying design, with the

Gentlemen of the Jury sporting a motley assortment of whiskers, hats, cravats and garments (except for the now-inevitable custodian in a drab green working-man's outfit) and the ladies of the public gallery in a variety of dress, blouses, skirts, shawls and incredible hats which must have depleted the store of ostrich feathers in the entire state of Maine (if not further.) Only the well-endowed Bridesmaids in low-cut blue gowns and the Defendant in a pot-check suit, usually associated with the reformed Grosvenor, provided contrasting color.

*TRIAL* was alive - but not with the usual suspects. The Defendant, ably sung and acted by **David Wilson**, was not the usual debonair man-about-town, but instead an old roué, who has seen it all (and been here) before. He arrived with the now traditional "Other Woman" but, in character, proceeded to make passes at a bridesmaid, provoking the Other Woman to set up her own assignation (during the finale) with a juryman. **Leslie Michaud** presented a well-sung and well-characterized Angelina - a dominating Plaintiff who elbowed the bridesmaids from center stage to give herself the limelight and one clearly in charge of her own case - coaching her lawyer and making the most of her chances with the Jury and Judge. **John Atkinson**, as an authentic English Judge (English, that is, not Judge) seemed to take **Frankie Howerd** as his model for the characterization. Definitely a Judge who had seen it all before, he slept through as much of the proceedings as he could, when not being stimulated by the Plaintiff. **Lee Patterson** was an appropriately pompous, stuffy and befuddled Counsel, trying to cope with a client who insisted on running her case herself. **Chad Mills**, in his first solo role with the company, was a young Usher, trying without much success to control the indignities being visited upon his courtroom.

Like the subsequent *PINAFORE*, most of the moves were traditional (see the *TRIAL BY JURY* sequence in *The Story of Gilbert and Sullivan*) but filled with meaning and vivacity. Only the scrum of bridesmaids rushing the jury box on the arrival of the Plaintiff tended to distract from the solo which should have been getting the most attention at that point.



One might have thought that the ladies in the public gallery of *TRIAL* could have readily stepped onto H.M.S. Pinafore as Sir Joseph's sisters, cousins and aunts - but no. As

*TRIAL* was a study in black and white, so Pinafore was awash with color. Traditional set but with a backdrop of Portsmouth harbor which was mostly in shades of pink - perhaps a compromise between the daytime of the first act and the night scene of the second - not inspired. The sailors dressed in white slacks, dark blue reefer jackets with matching ribbon on the hats and light blue scarves were a complete contrast to the ladies' chorus dressed in straw-colored skirts and blouses with red trim and red ribbons on the hats. The color combination made for some very effective stage pictures and contrasts - a good challenge to the director when there are some 20 women and only 10 men.

Normally, "pork-pie" staging fails because it is so out-of-place in the context of the rest of the staging. Yet when the production is so alive, even though traditional, in the hands of a master director like Dede Johnson, the extravagances only added to the credibility of the production. Moral: if one is doing "pork-pie," go whole hog! Thus, it was perfectly logical for sailors to bring forth a chest for Josephine to pack during the Act I finale, and equally plausible for the ladies' chorus to enter the cabin to help pack. What emerged, one at a time, were a series of ladies' lingerie from **Victoria's Secret** - one more risqué than the next - which Josephine topped off with --- a teddy bear. Needless to say, the same chest emerged from the cabin during the second act elopement (Carefully on tiptoe stealing) - accompanied by several rugs, a potted plant, a candelabrum and a bird cage complete with parrot. Ralph must have really begun to wonder what he had gotten himself into. Beside this, the six encores for the Bell Trio were absolutely normal, although a bit much.

All of the soloists did an outstanding job, but **Francis John Vogt** as Ralph Rackstraw did something which I have never seen before in my more than 30 years of seeing G&S productions - receiving applause for dialog. [*This review was written before the **LMLO YEOMEN**, reviewed above! - mlc*] His "Antithetical Elements" speech was delivered with such passion, credibility and sincerity that he received a well-deserved ovation for it. The rest of his performance - both singing and acting - was at a comparable level. Fortunately he was paired with the Josephine of **Bronwyn Kortge**, who has previously shown herself to be a fine comic actress with an exquisite sense of timing. After Ralph's "I hope I make myself clear, lady," her wait for the applause and deadpan "Perfectly" brought down the house. Her two solos were clearly sung and conveyed all the emotion which should be brought forth, but frequently isn't. "The hours creep on apace" was enhanced by the device of having two pantomime characters emerge, one from either side of the stage at the appropriate time, to contrast "Papa's luxuriant home" and a "dark and dingy room."

**Roland Dubé's** Sir Joseph Porter was not a traditional one - fortunately, since he is not a traditional small and skinny patter man. Over the years he has learned to develop moves and gestures which are more appropriate for a man his size and his Sir Joseph was appropriately pompous and stuffy without being offensive. **Kevin Bate** provided Captain Corcoran with a fine baritone and a characterization of a man who doesn't quite know what is going on around him. He was matched by **Anne Bahr's** Little Buttercup, a character whose Gypsy blood extended to fortune-telling in a mess of raw egg, (rubber) snake and dead mouse. The audience almost seemed more interested in whether she would spill the mixture than in her predictions.

**John Cunningham** and **Kurt Schaller**, as the Boatswain's Mate and Carpenter's Mate, made fine counterfoils to Ralph and to the Dick Deadeye of **Irv Hodgkin**. Irv has a fine bass voice which cut through the entire chorus with ease during the first act finale and his characterization was suitably malevolent.

This was by no means a perfect performance. All of the words were not Gilbert's and not all of the notes Sullivan's - not by

design. There were some tentative entrances - particularly by the men's chorus which also indulged in the occasional early solo entrance, as did a few members of the orchestra. Music Director **Robert Bahr** gave a clear beat with brisk tempi and held everything together despite the inexperience of a few of his players and shortage of strings. The orchestra was thin this year and the backing by a keyboard sounding like a harpsichord did not blend well.

Unfortunately, the recent discussion on **SavoyNet** about the use of accents seemed to have passed by this production. The performers seem to have been given carte blanche by the Director to use whatever they wanted. As a result, most performers attempted none (fortunately) while of those who did, none of the accents were consistent either from performer to performer or within a given character and none was authentic (except for that of John Atkinson, who is English.) No accents would have been preferred to what came out.

Having recently seen a production which was musically superb, but theatrically dead, it was a pleasure to see a balanced production again and to be reminded that above all, Gilbert and Sullivan is still theater. -- **J. DONALD SMITH**

[*We did suggest to Don that the comment in his last paragraph was perhaps unnecessary - but he chose to include it. Not all of the discussion in the last **Bray** regarding reviews has been interpreted by all people in the same light. -- mlc*]

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**MORE THOUGHTS ON REVIEWING:** I believe that a proper review should be informative, entertaining, and egoless. It should help readers understand whether they would like to see this or a similar production. It should be enjoyable to read, which doesn't preclude negative comment but does preclude mean or harsh comment. Finally, the focus should be on illuminating the show, not on making readers aware of how clever the reviewer is.

Naturally, this is very difficult. Therefore, we should gently correct problem reviews, just as we should gently correct problem productions. Regrettably, some reviews printed in the **Bray** make even their praises sound demeaning. In the reviews near the end of the January **Bray**, though, even the complaints illuminate aspects of the productions in interesting ways.

-- **LARRY SEILER**

**&&&& AND MORE:** *A propos* the comments in the latest **Bray** about reviews -- as usual, the Romans had a saying for it -- *de gustibus non disputandum est*; there's no arguing about tastes. It certainly fits the case here!

-- **BILL VENMAN (VLO)**

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**PLAN YOUR SUMMER VACATION!** With a total eclipse of the sun due late this coming summer, We hear of people doing their best to find vacation spots as close to the optimal viewing path, in Europe, as possible. For instance, Dame Rumour whispers that **Mary Finn**, the librettist for *The Foundling*,

plans to attend the **International Festival** in Buxton and then hop over to the south of France just in time.

Here's a thought: **Paul Follows**, the General Manager of **Grim's Dyke Hotel**, writes: "Thought you would like to know we now have a website on **Grim's Dyke**, home to W.S. Gilbert, where he died." The URL: [www.grimsdyke.com](http://www.grimsdyke.com). We hear Grim's Dyke is a lovely place to visit, and the performers engaged for their varied concerts and semistaged productions are from **D'Oyly Carte**, the **English National Opera**, and **Covent Garden**. If you can't visit their web site, phone 0181 385 3100, fax 0181 954 4560 or email [enquiries@grimsdyke.com](mailto:enquiries@grimsdyke.com) for more information.



questionnaire on a similar topic, to which they actually received responses. The results, when tallied, run somewhat thus:

"Many members feel that the best way to attract and retain new members is to put on shows... When asked about putting on shows, fewer than half of the respondents expressed a willingness to assist."

What is to be done with this 'ere 'hopeless set o' chaps? It's the same problem we encounter in **NEGASS**: Everyone we talk to has wonderful ideas to improve the society - but nobody has the time to *do* anything. We exist in part as a clearing-house for people with ideas and people with energy to get together and accomplish things for the good of G&S in NE. Anybody got any energy? Anybody got any ideas? **Tell Us, Tell Us All About It!!!**

(In any case, the **Toronto-Ra** is a charming little newsletter which has recently been featuring stories describing articles from London newspaper editions which also featured announcements of G&S openings - come to a meeting, and We'll show you the latest! -- *mlc*)

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**SAVOYNET PARODY GLEANED BY JANICE DALLAS:**

**David Cookson** wrote: Prompted by a keen desire to evoke ... er, well, something ... here's a small offering which I have, er, composed, as a parody of **Kevin Johnson's Rock and Roll, I gave you all the best years of my life**. I shall not publish it (other than hereabouts). [*David further urges folks to go out and purchase a copy of the original, to assuage his fear of copyright infringement... Alas, living as We do in the 19<sup>th</sup> century, We're unfamiliar with the original - but the parody is suitable for sobbing along... mlc*]



**G&S, I GAVE YOU ALL THE BEST YEARS OF MY LIFE**

I can still remember when I went for my first part;  
Remember just how good the feeling was, felt it from the heart;  
And my folks were patient when I made them listen from the start,  
And I told my mum her second son was gonna join the **Carte**.

Bought all the **D.C.** records,  
Sounded just like **Reed**;  
Copied **Kenneth Sanford**,  
Thought I'd play the lead,  
And I listened to the music, copying everything I heard  
And I watched **Brent Walker's** tapes of them, aping every word.

*Chorus:* G&S, I gave you all the best years of my life,  
All the dreary Sunday band-calls,  
All the boring Wednesday nights,

♪ ♪ **INTERNATIONAL FESTIVAL NEWS** ♪ ♪

Next year's festival is set for July 28 - August 15 in Buxton, England. There will be plenty of opportunity to perform in "Scratch" productions and master classes, as well as a chance to audition for the Festival Production - and plenty of opportunity to attend performances and lectures, visit interesting sites, collect memorabilia, and make friends from around the world.

For all the details of the 1998 Festival - reviews, photos, diaries and a general sense of the ambiance of a wonderful experience, visit the **Buxton Daily Diary** at:

<http://www.btinternet.com/~richards.gands/buxton98/welcome.htm>  
(This site was made possible in part by **NEGASSer Peter Zavon**.)

To learn more about attending, write to

Neil Smith, Festival Director  
The G&S Festival Trust  
The Old Vicarage, Haley Hill  
Halifax HX3 6DR, UK

Phone 011 - 44 - 1422-323252, or fax your inquiries to 011 - 44 -1422-355604 -- or visit the above Web page to find even more points of contact.

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**REPLIES TO OUR PRESIDENT'S QUESTION:** Well, there were practically none. What was the question? He asked last month what we could do to lure more members to meetings. And We received *one* comment, verbally, from a member (**Mike Bromberg**, in fact) who prefers to spend his weekends climbing mountains: hold meetings on week- nights! Do others concur? **Now tell Us, We pray you!**

We read in the **Toronto-Ra**, the newsletter of **The Toronto G&S Society**, that their society recently sent out a

I was so busy learning movements  
 From the prompt copy,  
 That I never really clocked it, & I never really knew  
 That I was always Just one step behind you

When I went in for Bunthorne, I thought I'd got the flair,  
 I had all the D.C. movements, with flowers in my hair.  
 I sang before the panel, and sang with loads of fire,  
 But the chairman said he thought I would be better in the  
 choir.

And then I went for Robin, fell in love with Rose;  
 I thought I'd really got it - hit it on the nose;  
 And I must have done the best audition for the bad old bart.,  
 The secretary said to me I should have got the part.

*Chorus:* G&S, I gave you all the best years of my life,  
 The rehearsals on the Mondays,  
 The lascivious Wednesday nights.  
 I was so busy learning movements from my prompt copy,  
 That I never really clocked it, & I never really knew  
 That I was always Just one step behind you

Then I went in for Wilfred, fell in love with Phoeb;  
 She'd just left her husband, caught her on the reeb !  
 And she came to me and said that she felt sorry for my plight  
 So I told her all my troubles, that I couldn't get it right.  
 She helped me with my movements,  
 And helped me hone my lib.,  
 Helped me with my dance steps, And didn't ever jib,  
 And supported me when, finally, I almost broke my heart,  
 And she tried to help me understand  
 I'd never get a part.

*Chorus:* G&S, I gave you all the best years of my life,  
 All the dreary Sunday band-calls,  
 All the boring Wednesday nights,  
 And though I never knew the magic of playing parts for you,  
 Thank the Lord for giving me the little bit I knew  
 And I will always be one step behind you.

*Final Chorus:* G&S, I gave you all the best years of my life,  
 Singing parts in all auditions, never reaching to the heights,  
 And though I never knew the magic of playing parts for you,  
 Thank the Lord for giving me the little bit I knew.

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*We'd like to remind folks: To subscribe to SavoyNet, the  
 G&S mailing list, send the message* Subscribe SavoyNet  
*(your full name) to the address* listserv@bridgewater.edu -  
*and you'll be sent all the information you need.*

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**The Titipu Times**, newsletter of **The G&S Society of  
 Winnipeg**, quotes a poem to the tune of "Take a Pair of  
 Sparkling Eyes", which begins, "Take a pair of gondoliers/Whom  
 Venetian girls admire/And whose history is strange..." **Mary  
 Holtby**, the reporter, explains, "This is from a **Penguin Book**,

called *How To be Tremendously Tuned In To Opera* - compiled  
 and edited by **E. O. Parrott**... It includes not only take-offs of  
 songs from G&S operas, but from every well known grand  
 opera." *Sounds like fun!* - mlc



**NYG&SS** (the New York society) will hold its next meeting on  
 Friday, March 19. Other meetings: Thurs., 4/15; Fri., 5/14 and  
 Sat., 6/12. All meetings are at CAMI Hall, 165 W. 57th St.,  
 NYC. Doors open at 7:00; the meeting starts at 7:30 (*new time!*),  
 and the Inner Brotherhood go out for coffee afterwards.

**THE Gilbert & Sullivan Society** (of England) 1998-99 meeting  
 plans include the dates April 9 and May 5 -- if you're on that side  
 of the pond, give them a look-in! Write to Honorary Secretary  
**Margaret Bowden**, 1 Nethercourt Avenue, Finchley, London,  
 N3 1PS for more info.

**Worcester Foothills Theatre** plans *PINAFORE* April 1-25,  
 Wednesday through Sunday evenings, with Th, Sa, Su matinees.  
 Prices \$16 to \$24, depending on day. Discounts for groups of 12  
 or more. For group sales info, call (508) 754-3314.

The **New England Opera Club** newsletter informs Us that  
**Simsbury (CT) Light Opera** plans *YEOMEN* for April 10, 11,  
 17, 18, & 24. Call (860) 658-9824 for more info.

**MITG&SP's** spring show, *YEOMEN*, will be performed the  
 weekends of April 17 and 24. Stage Director: **Marion Leeds  
 Carroll**; Music Director: **Alan Yost**. For more info, contact  
 MITG&SP via e-mail at savoyards-request@mit.edu, call (617)  
 253-0190, or visit <http://www.mit.edu/activities/gsp/home.html>

**The Sudbury Savoyards'** 1999 production, *IOLANTHE*, will  
 be performed April 22-24 at Lincoln-Sudbury Regional High  
 School, Sudbury, MA. Once again, **Kathy Lague** will be both  
 Stage and Music Director, with help from **Eric Schwartz** and  
**Bill Kuhlman**. The cast is very exciting: **Dennis O'Brien** is the  
 Lord Chancellor, **Laura Schall Gouillart** the Fairy Queen,  
**Todd Allen Long** is Strephon, **Amy Allen** is Phyllis - and other  
 NEGASS favorites cram the rest of the roles. Visit the SS's Web  
 site at <http://www.sudburysavoyards.org/> or call 508 443-8811  
 for more information.

**Brewster Academy**, the **Village Players**, and **Clear Lakes  
 Chorale** are joining to present *PINAFORE* at **Kingswood  
 Regional High School** in Wolfeboro, NH at 8:00 PM on April  
 22, 23 & 24<sup>th</sup>. For reserved-seating tix (\$15) or further info,  
 contact producer **Maria Found**, maria\_found@brewsternet.com,  
 (603) 569-6553.

**Harvard-Radcliffe G&S** plans Gershwin's *Of Thee I Sing* [yes, *We know it isn't*] as their Spring show. For more info, contact **Lane Shadgett** at shadgett@fas.harvard.edu, or phone 617-496-4747 - or visit their Web page: <http://www.hcs.harvard.edu/~hrsgsp/>

**Simsbury Light Opera Company (SLOCO)** will present *YEOMEN* at **Simsbury High School**, 34 Farms Village Road, Simsbury, CT on April 10, 17 & 24 at 8:00 PM, April 11, 18 & 24 at 2:15 PM. Artistic director: **Ron Luchsinger**, Music director: **John Eells**. Tickets are \$15 and \$20 - For tix and info call (860) 561-2000.

**UMGASS** (The U. of Michigan G&S Society) plans *GONDOLIERS* for April 8th - 11<sup>th</sup>, 1999. Visit <http://www.umich.edu/~umgass/> for more information.

If you're in Canada, catch the **G&S Society of Winnepeg's** production of *GONDOLIERS*, planned for 4/15-18.

Auditions will be held in early May for the **Valley Light Opera** (Amherst, MA) 25th anniversary production, *PIRATES*, which will be performed on November 5, 6, 7, 12 and 13 at the Amherst Regional High School auditorium.. More news as it breaks! *NB*: VLO has a new web site, [www.vlo.org](http://www.vlo.org), provided by **BerkshireNet**.



**Troupers Light Opera Company** will perform *YEOMEN* on May 8, 9, 14 and 15, 1999 at New Canaan High School, New Canaan, CT. For further information contact **Bobbie Herman** at 203-255-1577.

For information about the **Boston University Savoyards** reunion planned for May 21-23 (sponsored by the **BU Alumni Association**), contact **Jaqui Lewis** at (617) 353-2248, or e-mail [reunion@bu.edu](mailto:reunion@bu.edu).

**The Huntington Theater's** run of *MIKADO* will take place May 21-June 20, 1999. The company will then move its production to the **North Shore Music Theatre**, for a run from June 29-July 18. For more info, check the Huntington's web site at <http://www.bu.edu/HUNTINGTON>, or, for North Shore tix, call 978-9228500 x 235 or 211, or visit [www.nsmt.org](http://www.nsmt.org).

**The Hancock County G&S Society** will revive their production of *TRIAL/PINAFORE* on July 15, 16, 17, 1999 at the Grand Auditorium in Ellsworth, Maine. Leads include NEGASSers **Lee Patterson** (Counsel, *TRIAL*) and **Irv Hodgkin** (Dick Deadeye, *PINAFORE*). For more info, call Lee at (207) 244-4044.

If you find yourself in Illinois over the New Year's weekend, visit **Light Opera Works** in Evanston to see *MIKADO*.



## THE NEW ENGLAND GILBERT AND SULLIVAN SOCIETY

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<http://web.mit.edu/mlcar/Public/www/mlcarroll.html>

*NEGASS membership dues are \$15 and up. Please send membership inquiries to Bill Mahoney C/O the above address.*

The **NEGASS Web Page** is located at  
<http://diamond.idbsu.edu/GaS/societies/negass.html>  
The Trumpet Bray can be read on line at  
[http://diamond.idbsu.edu/GaS/societies/Trumpet\\_Bray.html](http://diamond.idbsu.edu/GaS/societies/Trumpet_Bray.html)