

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

Vol. XXIII No. 8
- as welcome as the flowers in spring!

Sunday, May 30, 1999
HUNTINGTON'S MIKADO

SUNDAY, MAY 30 AT 2:00 PM: HUNTINGTON'S MIKADO. Last year many of us enjoyed Huntington's very lovely and lively production of *IOLANTHE*, so of course we're ready to go back for more! Last year, we sat in individual seats throughout the hall. This year, **NEGASS** has reserved a small block of tickets in the mezzanine section, at \$47 apiece. If you would prefer to sit in solitary majesty, you can upgrade one of those tickets to orchestra seating by telling Program Chair **Rebecca Consentino**, who's handling those pesky little details. In fact, phone her right away - or e-mail her if you'd prefer [(617) 731-3998 or rac@bu.edu] - to get your name on the list of reserved seats!

- * **Uptown Garage:** corner of Gainsborough St. and St. Botolph St.
 - * **The Colonnade Hotel:** 120 Huntington Ave.
 - * **Westland Garage:** 35 Westland Ave. (above Bread and Circus)
 - * **Prudential Center Parking Garage:** Prudential Center
- Or - you can take the **Green Line** to the **Symphony T stop!**

When you get there, look for President **Dick Freedman**, who'll be standing near the ticket booth to handle NEGASS tickets. Bring him your payment (either the \$47 standard, preferably in the form of a check made out to NEGASS, or whatever larger amount you've arranged with Rebecca). Dick intends to wear a NEGASS T-shirt; if you have one, wear it, too, and we'll recruit more to the Inner Brotherhood!

HOW TO GET THERE: The Huntington Theatre Company performs at the **Boston University Theatre**, 264 Huntington Avenue, Boston, MA. *Their Web site suggests:* Please remember to arrive early for performances, as the Huntington shares local parking lots with other cultural institutions who often hold events at the same time as our performances. Here are several suggestions for parking in the Huntington's neighborhood:





APRIL MEETING: YEOMEN AT MIT. The appeal of historical drama or literature cannot easily be overestimated, for historical themes invariably provide that reassuring sense of connection and continuity which allows us to face the present -- and future -- with renewed tranquility and confidence. As T.S. Eliot has pointed out, "A people without history is not redeemed from time, for history is a pattern of timeless moments." To the extent that we are able to live the drama and pageantry of the Tower Warders, then, we are living one of those timeless moments; we are "redeemed from time."

The fact that such thoughts came to the mind of at least one member of the audience means, I think, that MITG&SP's production of *YEOMEN* was a very good one. The singing was, for all intents and purposes, uniformly excellent, and the blocking was indeed pageantry.

The show didn't start all that well, however. Suffering from desertions and last-minute replacements, the orchestra was clearly, during the overture, a spent and demoralized force. One sensed a sort of inaudible collective groan from the audience at that point. Phoebe's spinning song (the first number) too had problems, due primarily to a noisy and somewhat troublesome spinning wheel. After that, though, it was smooth sailing with, as it seemed, the very high quality of singing actually inspiring the orchestra to shape up and to turn in, as it happened, a quite creditable performance.

Mention should also be made of the very high quality of the costuming. The Warders' costumes from the salon of **Janice and Ron Dallas** were impeccable [*these were the uniforms built for Sudbury's production a couple of years ago - mlc*], and Jack Point's and Elsie Maynard's clothing and accouterments from *Chez Seiler* [*that is - they were in part created by Jack Point/Larry Seiler's wife!*] were almost uncannily appropriate.

All in all, this was much more than one could reasonably have expected. I only hope in this regard that the rest of the audience who saw this show had as enjoyable a time as *moi même*.

-- **LUCIUS JUNIUS BRUTUS**

[*More on this production can be found in the Reviews section, later in this Bray. We do want to add that a large contingent of NEGASSers and MITG&SP company members - including many who possessed characteristics of both conditions - overwhelmed the staff of Mary Chung's restaurant, where we enjoyed a friendly and tasty Chinese dinner after the show! - mlc*]



JUNE MEETING: A MAN WHO CAN RULE A THEATRICAL TEAM! NEGASS is seeking candidates for the five Board positions which will become open at our election meeting in June. Up for replacement this year: President **Dick Freedman**, Treasurer **Philip Burstein**, Program Chair **Rebecca Consentino**, and Members-at-Large **Patricia Brewer** and

Tentative Meeting Schedule, 1998-99:	
6/27	Election meeting/Fantasy Day!
8/?	Picnic/sing-through, place TBA

~ **NEXT BRAY COPY DEADLINE: May 30~**

Next Bray Stuffing: June 13 at 3:00 PM. It *may* feature a sing-through of *TRIAL*, if anyone's interested! Call Us at (617) 253-5810 during the day, at (781) 646-9115 evenings and weekends, or email mlcar@mit.edu at any time, for directions to Our snug and easy-to-get-to home. -- *mlc*



Welcome, Welcome, Welcome We New Member Alex Gundy, "a 16-year-old major G&S enthusiast", whose mother, **Jennifer Morris Gundy**, writes further: "I'm also looking for a voice teacher for him who would support his interest. If you can recommend anyone in particular we'd appreciate it." [*Please see the article on Voice Teachers, below, for a few thoughts!*] **Hearty Greetings Offer We!**

Sheldon Hochman.

Musical Chairs: Patricia, having completed her degree program in nursing, is eager to donate her now-abundant free time to NEGASS - so, she's running for President... which leaves a Member-at-Large position open. Luckily, Dick, who will no longer be President if Patricia is elected to that spot, is eager to switch seats with her, and is therefore standing for her M-A-L post. Phil has offered to continue his regime as Treasurer - which, to those of us who remember **Phil Young** in that role, seems quite appropriate. (Aren't *all* treasurers named Phil?) Shel is also quite willing to continue as Member-at-Large, if he is not unseated by an enthusiastic contender for his post. But Rebecca, having spent a year providing great ideas and energy in her position, is ready to retire in order to spend her time finishing her Master's Thesis - unless she can find a Co-Chair willing to do a lot of the space-and-artist-scheduling work.

This means that, of the positions up for re-election or replacement this year - **President, Treasurer, Program Chair and two Member-at-Large seats** - the only one for which the Board does not have a ready-made candidate to offer to the membership is that of **Program Chair or Co-Program Chair**. Of course, candidates for any or all of these posts are welcome if they arise from the General Membership. But a **candidate for Program Chair is very eagerly sought**.

Please feel free to contact any of the current Board members to discuss the tasks involved in any of these posts. You will learn that the work is light - and, I may add - if not remunerative, at least it's satisfying! The Program Chair position *can* be one of the *most* satisfying positions, if the person holding the title thinks of it, as **Patricia** once told Us *she* did during her long and very satisfying reign - as a chance to throw a party once a month or so for a lot of friends who like the same sorts of things you like,

using NEGASS's funds. (*And someone who is willing to sit down in July or August with the rest of the Board to rough out the year's schedule ahead of time, so that most of the schedule can be published in the **Bray** from the very beginning of next year, would be the answer to this weary newsletter editor's prayers!*)

Please look at the Masthead on the last page of this issue, choose a Board member to call or e-mail, and ask about how *you* can join the Board!

And plan to attend the **June Election Meeting**, where, after a brief bit of business, we'll enjoy a **Fantasy Day**: Come sing anything you want from G&S! Patter baritones trapped in the bodies of mezzos -- sopranos who long to be contraltos - or people who didn't get to sing their favorite role in a **LMLO** performance this year, or who only want to sing one single song from one particular opera - come make your fantasy happen! If you prefer to get together with friends to prepare a duet or trio, that's fine. If you'd rather prepare a dialog scene - why not?! Come surprise us! (More info next month!) -- *mlc*

୧ ୨ ୩ ୪ ୫ ୬ ୭ ୮ ୯ ୧୦ ୧୧ ୧୨ ୧୩ ୧୪ ୧୫ ୧୬ ୧୭ ୧୮ ୧୯ ୨୦ ୨୧ ୨୨ ୨୩ ୨୪ ୨୫ ୨୬ ୨୭ ୨୮ ୨୯ ୩୦

REFLECTED GLORY - BRUCE MILLER AND HELGA PERRY FIND THE MISSING SONG FROM PINAFORE!

The news started trickling in months ago. NEGASSer conductor/director/**Broude Bros.** editor **Bruce Miller** sent Us repeated messages: He was planning an important announcement, to be made on April 15 in NYC... but "This is not for publication yet!" So We dutifully forgot what he had said, to avoid the temptation to print the hint - and consequently were scooped in the public press when the announcement was finally made.

Is there anyone who hasn't heard yet about the rediscovery of *Reflect, my child*, the song for Captain Corcoran cut from Act I of *PINAFORE*? The news has run in *The Boston Globe*, *The Boston Herald*, and many other major newspapers. It's been touted on *National Public Radio* - people who aren't even Savoyards at heart are fascinated by this discovery.

Here's the message sent to **SavoyNet** by **Helga Perry**, Bruce's British colleague, on the day of the announcement:

This afternoon **Bruce I. Miller** is reading a paper on behalf of us both at the 10th annual interdisciplinary conference of the **Society for Textual Scholarship**, C.U.N.Y Graduate Center, New York, announcing our discovery of most of the missing orchestral parts for a "lost" musical number in *H.M.S. PINAFORE*.

This is the ballad which was to have been sung by Captain Corcoran to Josephine in the scene immediately following her entrance song, "Sorry her lot." (Josephine joined him in duet for the refrain.) The words begin, "Reflect, my child" and can be found in a version transcribed by **Ian Bradley** in all editions of his *Annotated Gilbert and Sullivan* (careful readers will observe that our edition differs in certain respects from Bradley's):

BALLAD. CAPTAIN.

Reflect, my child, he may be brave
As any in the Royal Navy
And daily foil a watery grave,
The locker of poor Davy.

But ah! what gallant act
Could counteract
The fearful social ban
That falls on man

Who with his knife's sharp blade devours his gravy.

ENSEMBLE.

In truth I fear

The sneer

That would disgrace

Each face

When he with blade of knife devoured his gravy.

CAPTAIN.

He may a second Shakespeare be,

Endowed with faculty creative,

But what avail such gifts, if he

Confounds accusative with dative.

In what far nook of earth

Would moral worth,

Or strength of lung or limb,

Atone for him

Whose verbs don't tally with the nominative.

ENSEMBLE.

Oh, I can tell

Too well

How people frown

Him down

Whose verbs don't tally with the nominative.

The ballad appears to have been cut prior to opening night, but had been set to music and scored before its excision. Gilbert mentions in his diary entry for May 1st 1878 that he "wrote 'Reflect my child' for Barrington" and took the words to Sullivan the same evening. It appears to be the only musical number from this opera that Gilbert mentioned by name in his diaries during the time that he was working on the opera.

The music was found last summer in old manuscript orchestra parts of *PINAFORE* which were copied for the **D'Oyly Carte Opera Company**, and which have been made available for study by us.

The story is that Bruce asked me to look at these old manuscript band parts to help resolve editorial problems for the critical edition now in progress. I told Bruce on the phone that some of the parts contained the very first *PINAFORE* Act II Finale, and were obviously 19th century in origin. He asked me to check them to see if there was any evidence of the splitting and renumbering of "Over the bright blue sea" to take into account the removal of the original #6 "Reflect, my child" ["Over the bright blue sea" became the new #6 and "Sir Joseph's barge is

seen" became #7]. I said I had a viola part of music which did not match that of "Over the bright blue sea." ! We both got very excited, and Bruce asked if there were any other books containing this music. I called back 15 minutes later with the following list: parts for flutes and clarinets that contained some brief vocal cues, also (French) horns, violas, two cello/bass books, and a trombone book that had "tacet" written for the old # 6.

The first violin part was all that had hitherto been known to have survived: **David Mackie** found and transcribed it at the D'Oyly Carte office in 1976, and **David Russell Hulme** reproduced a transcription of this same violin I music in his Ph.D. dissertation for the **University of Wales Aberystwyth** in 1986 (**British Library**: Thesis reference DX 171353). **Percy M. Young**, the editor of the *PINAFORE* critical edition, also kindly made available to us his own transcription. The original violin book has unfortunately vanished. We didn't find that, nor did we find a 2nd violin part, so we used the material from Mackie, Young and Hulme to fill in the 1st violin, and reconstructed a conjectural violin 2 part based on what we had in the other string parts. As musicians will know, reconstructing a 2nd violin part in this type of orchestration is a relatively straightforward and not difficult task.

We didn't have the vocal lines either - there is no full score extant for this number, though one can see where it used to be in Sullivan's autograph score. It never got into any vocal scores. So we had to do a lot of detective work over the past nine months. We had some clues from cues in the flute & clarinet parts (clarinet has 4 notes with the words underneath, so we knew it was the right song), and the refrain was pretty obvious to work out from the woodwind parts too. We didn't have so much to go on for the verse - a couple of cadences and some unison string measures were the easy sections, and we've come up with several possibilities for filling in the gaps.

To those of you who have kept track of scholarship in this field, the task of our reconstruction was similar to that faced by those attempting a similar process for the Duke's song in *PATIENCE*, "Though men of rank may useless seem." In our situation there appeared to be more melodic help in the orchestration, so that for a large percentage of the ballad we can be confident of Sullivan's melodic line. For much of the verse, however, the accompaniment provides less assistance. As there really is no formula for reconstructing a Sullivan melody in the relatively free form he left to us, our reconstruction is simply a means by which the number can be performed. We have assessed and evaluated many alternate approaches. We assume that others will be playing around with the existing jigsaw puzzle for years.

Our edition, which includes a comprehensive article, full score, piano-vocal reduction, band parts, and critical apparatuses for both the words and the music, has been copyrighted and will be published in two **Broude Brothers** publications: as part of the appendix for the critical edition of *PINAFORE*, and in a separate performance edition so that people who already possess a set of orchestral parts can include this number in their productions.

(The critical edition of *PINAFORE* will be issued with complete performance materials as well.)

The first live public performance with full orchestra will be given at the **International Gilbert & Sullivan Festival** in Buxton, England, on July 29th, and the soloists will be former D'Oyly Carte Opera Company stars **Michael Rayner** as Captain Corcoran and **Jean Hindmarsh** as Josephine. This will be included in our lecture, *Gilbert & Sullivan Rarities: Music From The Cutting Room Floor* at 3 p.m. in the **Paxton Theatre**.

We are grateful to the following members of **SavoyNet** who have assisted us with aspects of our research: **Ralph MacPhail, Jr., Eric Schwartz, Thomas Z. Shepard, Marc Shepherd, and Michael Walters**.

-- **BRUCE I. MILLER, HELGA J. PERRY** - 15 April 1999

An article in the Boston Herald further reveals that a recording of this "conjectural reconstruction" has been made at the College of the Holy Cross in Worcester, MA, where Bruce is on the Music faculty, by HC graduates Nicole Bard and Jonathan Mack. We hope this recording will be made available for general distribution! And We wonder if NEGASSers would be interested in attending a meeting next fall (if such a meeting could be arranged) at which Bruce could discuss his findings -- could this be possible? -mlc

୧ ୨ ୩ ୪ ୫ ୬ ୭ ୮ ୯ ୧୦ ୧୧ ୧୨ ୧୩ ୧୪ ୧୫ ୧୬ ୧୭ ୧୮ ୧୯ ୨୦ ୨୧ ୨୨ ୨୩ ୨୪ ୨୫ ୨୬ ୨୭ ୨୮ ୨୯ ୩୦ ୩୧ ୩୨ ୩୩ ୩୪ ୩୫ ୩୬ ୩୭ ୩୮ ୩୯ ୪୦ ୪୧ ୪୨ ୪୩ ୪୪ ୪୫ ୪୬ ୪୭ ୪୮ ୪୯ ୫୦ ୫୧ ୫୨ ୫୩ ୫୪ ୫୫ ୫୬ ୫୭ ୫୮ ୫୯ ୬୦ ୬୧ ୬୨ ୬୩ ୬୪ ୬୫ ୬୬ ୬୭ ୬୮ ୬୯ ୭୦ ୭୧ ୭୨ ୭୩ ୭୪ ୭୫ ୭୬ ୭୭ ୭୮ ୭୯ ୮୦ ୮୧ ୮୨ ୮୩ ୮୪ ୮୫ ୮୬ ୮୭ ୮୮ ୮୯ ୯୦ ୯୧ ୯୨ ୯୩ ୯୪ ୯୫ ୯୬ ୯୭ ୯୮ ୯୯ ୧୦୦

MISSING MAGAZINES: Andrew Cumine writes: I am trying to make up a complete set of *The Savoyard*, which was the G&S magazine published for about 20 years from 1962. [In a later message he explained: 'The Savoyard' was the official organ of the **D'Oyly Carte Opera Trust**...] Many of them I collected during the 1970s when I subscribed. The rest I have found by writing to some of the UK dealers who specialize in theatrical memorabilia. I wonder whether I might ask whether you know of a source of supply of the missing few *Savoyards*? They are 1/63, 9/63, 9/64 and 1/65.

If you know anyone who has any or all of these copies, and who would be prepared to part with them, I am prepared to pay a reasonable price for them, along with the cost of postage.

I can be contacted by writing to the following:

Private Bax X01, Southdale 2135, South Africa, or
c/o 17 Charterhouse Street, London EC1N 6RA, UK, or
by fax in Johannesburg (+27 11) 374 7062 or
e-mail: acumine@debeers.co.za

Thank you - **ANDREW CUMINE**

୧ ୨ ୩ ୪ ୫ ୬ ୭ ୮ ୯ ୧୦ ୧୧ ୧୨ ୧୩ ୧୪ ୧୫ ୧୬ ୧୭ ୧୮ ୧୯ ୨୦ ୨୧ ୨୨ ୨୩ ୨୪ ୨୫ ୨୬ ୨୭ ୨୮ ୨୯ ୩୦ ୩୧ ୩୨ ୩୩ ୩୪ ୩୫ ୩୬ ୩୭ ୩୮ ୩୯ ୪୦ ୪୧ ୪୨ ୪୩ ୪୪ ୪୫ ୪୬ ୪୭ ୪୮ ୪୯ ୫୦ ୫୧ ୫୨ ୫୩ ୫୪ ୫୫ ୫୬ ୫୭ ୫୮ ୫୯ ୬୦ ୬୧ ୬୨ ୬୩ ୬୪ ୬୫ ୬୬ ୬୭ ୬୮ ୬୯ ୭୦ ୭୧ ୭୨ ୭୩ ୭୪ ୭୫ ୭୬ ୭୭ ୭୮ ୭୯ ୮୦ ୮୧ ୮୨ ୮୩ ୮୪ ୮୫ ୮୬ ୮୭ ୮୮ ୮୯ ୯୦ ୯୧ ୯୨ ୯୩ ୯୪ ୯୫ ୯୬ ୯୭ ୯୮ ୯୯ ୧୦୦

୬ ୩ **INTERNATIONAL FESTIVAL NEWS** ୬ ୩

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.

NEGASSers planning to attend so far include **Irv Hodgkin**, who'll be playing the role of Old Adam in the SavoyNet production of **RUDDIGORE**, and **Mary Finn** and **Don Smith**, who'll also be in the SavoyNet production.

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 Zavan**.)

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.

WORLD PREMIERE CD ANNOUNCEMENT: *A New York member writes:* I subscribe to **BBC Music Magazine**, one of the magazines that comes with a 'free' CD every month. This one has complete programs of classical music, sometimes archival performances from the **BBC**, sometimes new recordings. The April issue announces that with the May 1999 issue the CD will be the world premiere recording of highlights from **The Rose of Persia** with a cast including **Richard Suart**, **Marilyn Hill-Smith**, and **Ian Caddy**, all excellent British singers. I don't know how easily this magazine can be found by non-subscribers, but I am sure that many people will want to try. The phone number for subscriptions is 800-234-7312. The E-mail address is bbcmag@neodata.com, and there is a web site at www.bbcworldwide.com/musicmagazine. I hope that people can find this exciting new recording. Best wishes -

-- **JEFF KURNIT**

୬ ୩ ୬ ୩ ୬ ୩ ୬ ୩ **REVIEWS** ୬ ୩ ୬ ୩ ୬ ୩ ୬ ୩

YEOMEN AT MIT: The MIT Gilbert and Sullivan Players gave seven performances of **YEOMEN** in April, with stage direction by **Marion Leeds Carroll** and music direction by **Alan Yost**. I saw two of the performances, opening night and a much smoother one the following weekend. This was an unusual and

provocative production, and I hope this will not be the only review.

The show was visually stunning, with an absolutely magnificent set and beautiful costumes. The chorus of yeomen, led by **Richard Burstein** as Second Yeoman (you didn't expect me not to mention that!) and reinforced by members of a barbershop group of the music director's acquaintance, was both vocally and dramatically strong.

The most exciting part of the production for me was the unusual characterization of Fairfax by **Michael Goodwin**. I've seen **YEOMEN** a dozen times, and Fairfax is always either more of a cad or less of a cad. Some of you may remember the shocking **YEOMEN** done by the **Sudbury Savoyards** some ten years ago in which Elsie found it so hard to choose between an exceptionally arrogant Fairfax and a typically sympathetic Point that she fell sobbing on Point's body as the final curtain fell. Well, in this production Fairfax was delightful! In Act I he was first lighthearted in the face of death, and then delighted at the gift the fates gave him in the person of the affectionate Phoebe. In Act II he was in love with Elsie from the very start, evidently thinking of her as he sang *Free from his fetters grim*, and continually aware that his life hung by a thread. In the *Strange adventure* quartet he had a marvelous gesture and facial expression, raising his hand to his throat as he sang "Groom about to be beheaded." Similarly, he put a great twist on his line to Elsie, when she said that she was already married: "Who is he? ... His grave is already dug, and his epitaph written!" In the final scene, he skillfully played a double role, wishing not to hurt Elsie. He sternly sang the line "Mine is a heart of massive rock./ Unmoved by sentimental shock," and then threw down his hat and looked at her with great tenderness. What a pleasure!

Larry Seiler played Jack Point as an unlikable fellow who always needed to be the center of attention. His over-the-top ending was to stab himself with Elsie's dagger at the final curtain! (Having seen **Pagliacci** the previous weekend I found myself murmuring, "*La commedia e finita!*") In addition to his in-your-face characterization, his juggling and other tricks were impressive; but his voice did not show to best advantage. Point is a baritone role, while Larry is a tenor, and that was a problem in both of his solo numbers.

Also worthy of special mention were the dignified and sympathetic performance of **Bridget Copley** as Elsie, the entertaining Wilfred of **Nathan Handspicker**, and the flirtatious and saucy Phoebe of **Kate Thornton**. Though Elsie is only 16 or 17, she seemed ages older than Phoebe in life experience. **Andrew Sweet** was irreproachable as Sergeant Meryll, **Eric Aubin** was a strong Leonard Meryll, and **David Daly** as Sir Richard Cholmondely was amusingly pompous. A nice touch, which I wish had been emphasized more, was having Leonard (unrecognized by anyone else on stage) standing next to Phoebe in the Act I finale. **Ming Wei Lim** was an impassive Dame Carruthers with a pleasantly light voice, and **Teresa DiGenova** and **Matt Morse** ably completed the cast as Kate and First

from the **Sudbury** production of a few years ago). Call (617) 782-5425 for more info.

D'Oyly Carte has a website! <http://www.doylycarte.org.uk/>

Hancock County plans a **Pickup Light Opera Company** performance of *GONDOLIERS* on Sunday, June 6. This annual event is in the style of NEGASS's **LMLO** - We're told, "Wanting the part is more important than experience or talent." Accompanist **Beth Van Dyke** will be there at 1:00 to go over any parts you'd like help with; the otherwise unrehearsed performance will start at 2:00, and at the end of the show everyone is invited to share in a pot-luck dinner and keep on singing G&S of any sort throughout the evening - what a wonderful day this sounds like! Call **Nick Burnett** at (207) 244-0421 or **Lee Patterson** at (207) 244-4044 to request a role and to get directions to the party/performance.

The Hancock County G&S Society will revive their recent *TRIAL/PINAFORE* on 7/15, 16, 17, 1999 at the Grand Auditorium in Ellsworth, ME. Leads include NEGASSers **Lee Patterson** (Counsel, *TRIAL*) and **Irv Hodgkin** (Dick Deadeye, *PINAFORE*). For more info, call Lee at (207) 244-4044.

College Light Opera Co. (CLOC), which performs at the **Highland Theatre**, Off Depot Ave. in Falmouth, MA, plans *GONDOLIERS* June 29-July 3 and *PINAFORE* August 17-21. Box office phone opens 6/14 at 10 AM: (508) 548-0668. Or mail ticket orders to CLOC, P.O. Drawer 906, Falmouth, MA 02541. All tickets are \$20.

The Fiddlehead Theatre Company plans a **Musical Review** directed by NEGASSer **Todd Allen Long** and produced by his wife **Aroostine**, featuring solos and ensembles from *PIRATES*, *PINAFORE*, and *MIKADO*, among other shows. [*Todd was SLOC's Giuseppe and Sudbury's Strophon over the past winter; We suspect that he'll be pulling in some of his very talented colleagues for this concert - in fact, We've heard a rumour concerning Amy Allen!* - and further rumours to the effect that if this show goes well, the company will plan more G&S for their winter season. - mlc] Performances will be July 27, 28 & 29 at the Norwood Theater, 109 Central Street, Norwood, MA. For more info, call (781) 762-4060.

If you're in Perth, Western Australia in late September, catch the **G&S Soc. of WA's** production of *THE GRAND DUKE* - the first production ever in Perth!

Valley Light Opera of Amherst, MA plans its 25th anniversary production, *PIRATES*, for November 5, 6, 7, 12 and 13 at the Amherst Regional High School auditorium. Call producers **Cami Elbow** (413-549-0024) or **Al Hudson** (413-256-6950) for more info - or visit VLO's new web site, www.vlo.org.

The **Toronto-Ra** (newsletter of guess which Canadian city?) announces that the **Toronto G&S Society** will present *MIKADO* from 11/25 -12/4, returning to the stage after a several-year hiatus. For audition or other info, contact Producer **Ron Maskell** at (416) 512-1718.

THE NEW ENGLAND GILBERT AND SULLIVAN SOCIETY

PO Box 367, Arlington, MA 02476-0004

Send electronic contributions to our e-mail address:
negass@iname.com

President **RICHARD FREEDMAN:**
(617) 630-9525; rnf@null.net and
<http://people.ne.mediaone.net/rnf>

Vice-President **J. DONALD SMITH:** (508) 823-5110;
dsmith@umassd.edu

Secretary **CAROL MAHONEY:** (781) 648-1720;
MAHONEY.CAROL@EPAMAIL.EPA.GOV

Treasurer **PHIL BURSTEIN:** (781) 646-3698;
plburst@elensys.com

Program Chair **REBECCA CONSENTINO:** (617) 731-3998;
rac@bu.edu and
<http://www.geocities.com/Vienna/Strasse/1065>

Members at Large:

Company Promotor **KATHERINE BRYANT:** (617) 491-0373;
klb@cybercom.net and <http://www.cybercom.net/~klb>

SHELDON HOCHMAN: (508) 842-7617;
GAMAREX@aol.com

PATRICIA BREWER: (617) 323-3480;
caqsey@aol.com

Membership Officer: **BILL MAHONEY:** (781) 648-1720

Newsletter Editor: **MARION LEEDS CARROLL**
(781) 646-9115; mlcar@mit.edu - and:

<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