

# THE TRUMPET BRAY

NEGASS

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

Vol. XXV No. 4

...a blazing Tuesday in July...

**THESPIS video in Newton**  
Sunday, January 28 at 2:00 PM

**SUNDAY, JANUARY 28 AT 2:00 PM: THESPIS AT THE NEWTON FREE LIBRARY.** How many times have you seen *THESPIS*? Of course you've heard the surviving music that was recycled as the girls' chorus entrance in *PIRATES* – and perhaps you've heard *Little Maid of Arcadée* – and maybe even the relatively recently re-discovered *Ballet Music*. But for a complete production, we need to turn to someone like NEGASSer **Jonathan Strong**, who set Gilbert's words to other music by Sullivan a few years ago – or to a composer who's willing to recompose the show from scratch. That's what **Bruce Montgomery** of PA's **G&S Society of Chester County** has done – apparently so successfully that a production of his version of the opera won acclaim, and a prize for Best Supporting Actor (**Brendan O'Brien**) at last summer's **International G&S Festival** in Buxton, England.

**Dom Smith**, who declares "In my opinion, it's probably the best of the six or so versions of *THESPIS* which have been created over the past 50 years," has brought home a videotape of the Buxton production (which features a composite view of Buxton during the overture), and is ready to share it with us at our January 28 meeting at the **Newton Free Library** in Newton Center, MA.

The library opens at noon on Sundays, so you can arrive early for the meeting, explore the library – including material donated by NEGASS which forms the **Warren Colson Memorial Collection** – and be in your seat before 2:00, ready to enjoy the show.

Refreshments are not allowed in the library, unfortunately – and since the library closes at 5:00, we'd have no time to stay and snack anyway. However, NEGASS members been very happy in the past to follow meetings in Newton with a visit to **Cabot's Ice Cream**, a pleasant spot for warm as well as cool treats – plan to join us after the show!

**HOW TO GET THERE: The Newton Free Library** is located at 330 Homer Street, Newton Center, MA, across from City Hall. (There's a nice big parking lot belonging to the library!) From Route 128, take Rt. 30 (Commonwealth Ave) to the central Newton intersection of Commonwealth Ave., Lowell St., North St. and Homer, which angles off Comm. Ave to the right. By T: Take the Green Line D-Riverside Car to Newton Highlands, exit the station at Walnut Street, turn right and walk up Walnut Street a little over one mile. The library will be on your left. [*It's worth calling a board member (see the masthead for numbers) if you'd like a ride.*] See <http://mln.lib.ma.us:8036/36map.html> for more info.

**HOW TO GET THERE: Cabot's Ice Cream**, 743 Washington St, Newtonville, MA 02160-1701 Phone: (617) 964-9200: Turn right out of the library's parking lot, onto Homer Street, and left at the end of the block (traffic light) onto Walnut Street. Continue on Walnut Street about a mile, until you cross an overpass (passing over the Mass 'Pike). From the overpass, you can see on the left the Star Market that straddles the 'pike. But turn *right* at the end of the overpass, onto



**Hatch** (repeating her role from Sudbury's last **GONDOLIERS** production) as Tessa; **Kris Maples, Kathryn Denny** and **Keiko Clark** as Fiametta, Vittoria and Guilia; **Ed Fell** and **Mike Lague** as Antonio and Giorgio; and **Sara Ballard** solving the complicated plot as Inez.

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**G&S EXHIBIT AT HARVARD** An exhibition of Gilbert and Sullivan Memorabilia opened at the **Harvard College Theatre Collection** on Wednesday, November 22 (the centennial of Sullivan's death) and runs through April 13. The exhibition features some 200 items from the Theatre Collection as well as items from various private collections. Having seen a bit of a preview, I can say that there are quite a number of spectacular items (particularly posters) which have never been seen or reprinted before.

The official opening, on Wednesday, November 29, featured a lecture by the museum's curator, **Fredric Woodbridge Wilson**, entitled **Arthur Sullivan and the Times**. Further lectures will be held on February 14 (**W.S. Gilbert and the Past**) and April 3 (**Richard D'Oyly Carte and the Future**), both at 4 pm in the Forum Room on the fifth floor of the Lamont Library.

-- **DON SMITH**

[*Dane Rumour whispers, via SavoyNet, that the Harvard library somewhere includes a collection of press clippings about G&S performances in the US during the first half of the 20<sup>th</sup> century - can this be possible? - has anyone seen the microfilmed records that are said to survive? -- mlc*]

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**WSJ LAUDS AS: Karen Traub** sent Us a copy of a **Wall Street Journal** article by **Barrymore Laurence Scherer**, published on November 22, 2000, the centenary of Sir Arthur's death. "In a way," the article explains to WSJ's businessman audience, "Sullivan was the **Leonard Bernstein** of the Victorian world... [he] aimed to succeed in composing both popular and serious music. And like Bernstein he was plagued by doubts about this dichotomy..."

Mr. Scherer goes on into a fascinating discussion of Sullivan's music: "On the one hand, Sullivan wrote some of the most recognizably 'English' sounding music between Henry Purcell and Sir Edward Elgar...Yet he was an eclectic. When he was not satirizing Handelian counterpoint or the operas of Verdi and Bellini, Sullivan was primarily influenced by three earlier composers." Mr. Scherer notes "a vein of [Schubertian] melodiousness" in favorite songs like *I built upon a rock (IDA)* and *Ah, leave me not to pine (PIRATES)*; lists numerous examples of "the spaciousness of Sullivan's choral writing" as a response to the works of

Mendelssohn, and finally points to "the sensuousness of Gounod, underscored with warm instrumentation" which colors such pieces as *Comes a train of little ladies (MIKADO)*.

We wish we had the room - and the willingness to risk copyright infringement! - to print more of this article, which goes on to praise many of Sullivan's non-Savoy works, has some good things to say about the revived **D'Oyly Carte** company, and ends with an expressed longing for professional recordings of **The Golden Legend** and **Ivanhoe**. Look for the article in your library's **Wall Street Journal** archive. (And thank you, **Karen Traub**, for sending it to Us!)- *mlc*

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**CD TRANSFERS FROM ELECTRIC HMV RECORDINGS.** [*Gleaned from SavoyNet by Janice Dallas*] I'm pleased to announce the availability of my new transfers of two early electric HMV recordings. They are the 1929/30 **IOLANTHE**, my catalog number GS14, a two-CD set at \$24.00 and the 1930 **PINAFORE**, my catalog number GS15 at \$19.00.



...I've had both these projects on the back burner... **IOLANTHE** came to the fore as a result of a gift from my good friend and G&S enthusiast **Marc Lewis**, owner of the **Gryphon Record Shop** in New York City. Marc gave me what is arguably better than new vinyls pressed from old masters -- a beautifully preserved, high-quality pressing from what were then new masters.

If my **PINAFORE** transfer is not up to the same standard as **IOLANTHE**, it is very close -- the product of numerous on-line auctions that I've pursued until I could finally put together 18 very good sides from about four different sets.

These CDs come with my unqualified recommendation to anyone who has stayed away from vintage recordings for fear of a substandard listening experience. And, like all my CDs, they come with my "You don't even need a reason!" money-back guarantee.

New Secure On-line Payment Option--While my preferred method of accepting payment remains direct processing of your credit card (MC, VISA, and now Discover) sent by **FAX to 619-698-4882** or post to **PO Box 19173, San Diego, CA 92159-0173**, I am now pleased to offer the option of **on-line payments via Billpoint**. Folks who use eB\*\* may be familiar with this service, which provides all the advantages of normal credit card purchases, does not require the

buyer to register for the service, and is paid for entirely by the seller (me). The way it works is you send me an email indicating what you want to buy and I request an invoice be sent to your email address, which you pay on line on a secure web site. That done, I receive payment confirmation and ship within 48 hours. This service is available internationally. The only information I need other than the list of items ordered is whether I'm shipping to California and need to charge sales tax.

...check my web site (<http://members.home.net/78s2cd/>) or email me privately (78s2cd@home.com) for further information about my growing catalog of G&S recordings.

-- JAMES LOCKWOOD

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**G&S BOOKS, PROGRAMMES, IMAGES, ETC** - NEGASSer **Wilfrid de Freitas** is a bookseller who, as he explains on his web site ([www.defreitasbooks.com](http://www.defreitasbooks.com)), deals in "antiquarian and out-of-print books with a few specialties in subjects / authors which are of particular interest to us..." - one specialty, of course, being G&S. For a hard-copy catalog, send ordinary mail to **Wilfrid M. de Freitas - Bookseller**, P.O. Box 883, Stock Exchange Tower, Montreal, Canada H4Z 1K2

**G&S ON VIDEO:** *The bookseller writes:* "...we just watched **The Talented Mr. Ripley** and, right near the end of the film, two of the characters sing *We're Called Gondolieri* while standing on a terrace in Venice!"

**WILFRID DE FREITAS**

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**CD REVIEW: D'Oyly Carte's Restored PINAFORE.** [A cut-for-space version of a fine review **Janice Dallas** found for Us on **SavoyNet**] Through the kind offices of **Bobbie Herman**, who picked up a copy for me while on holiday in London, I am now a proud possessor of the new (as of this year) **D'OC PINAFORE** CD (CDTER2 1259)...

..this is overall an excellent version of the opera. The sound is quite good (at least as far as I can judge when listening on headphones), the orchestra and chorus provide very strong support, and it contains complete dialogue including many restorations of deleted dialogue..., as well as a couple of musical restorations. *Reflect, My Child* is included at the end as a bonus track...



**The Restored Dialogue & Music:** I hadn't quite realized the extent of how much material for Hebe had been cut from this show. The biggest restored cut is in the scene between *Things Are Seldom What They Seem* and *The Hours Creep On Apace*. In this version, Hebe

enters with Sir Joseph, and makes constant interjections during his dialogue with Captain Corcoran; several times Sir Joseph tells her to be quiet, to which she responds "crushed!" (as has been discussed previously on the SavoyNet, this is the origin of the usage of "crushed" in Lady Jane's dialogue with Bunthorne in **PATIENCE**). Eventually Sir Joseph completely loses patience (sorry!) with Hebe and irately orders Captain Corcoran to take her on a tour of the forecandle; this ends the scene. While I enjoyed hearing the restored dialogue from a historical perspective, I think the scene flows much better without it.

More added dialogue is scattered throughout the piece; much of this is additional exchanges between Dick Deadeye and the other characters, and is pretty much in the same vein as his surviving dialogue. For example, at the end of the scene prior to Captain Corcoran's first entrance, after the Boatswain's line which now ends the scene, Deadeye has a line in which he basically echoes what the Boatswain said, only to be "Shame, Shame" again by the crew and reprimanded again by the Boatswain. Again, this restored dialogue is interesting from a historical perspective, but I think the opera is stronger without it...

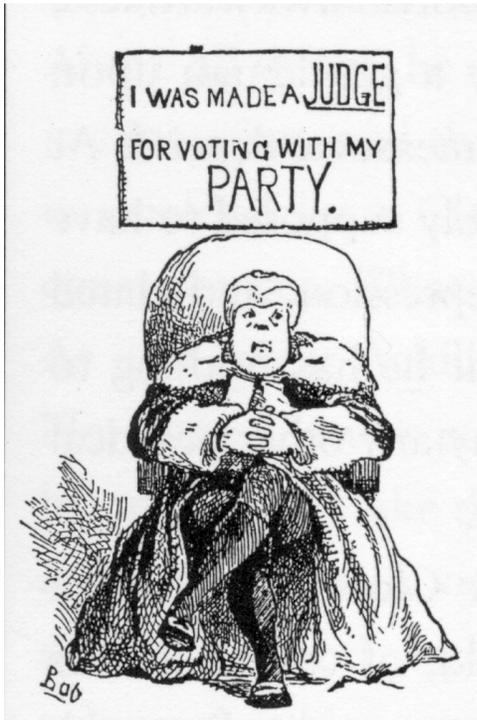
**My Overall View:** This is a very worthwhile recording to own (if you can find it - it has yet to be released outside the UK), if only to have the restored dialogue and a professional (and nicely done) rendition of *Reflect, My Child*. All of the performances are at least satisfactory, and a few - particularly **Gordon Sandison** (Sir Joseph) and **Tom McVeigh** (Captain Corcoran) - are standouts. I'm glad to have added it to my collection.

-- DAVID MICHAELS

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**CONTRADICTION REVIEWED: Marc Shepherd's review of *Contradiction Contradicted: The plays of W. S. Gilbert* By Andrew Crowther**, Associated University Presses, 2000, 223 pages *In a December SavoyNet posting, Marc writes:* Most criticism of W. S. Gilbert has considered him as the author of the Savoy Operas, the Bab Ballads, and little else. His dozens of other plays are either ignored or dismissed as mere sidelights to his main career. In the opening pages of ***Contradiction Contradicted*, Andrew Crowther** argues that "Gilbert's stage works are all of a piece and deserve to be examined on more or less equal terms with each other." [Marc wrote a rather long review which We, Alas, do not have room to publish in full - it may appear in a future issue of **GASBAG**, the **U. Michigan G&S Society** newsletter. His article describes a valuable work of Gilbert scholarship, and concludes] ***Contradiction Contradicted*** is available at amazon.com and amazon.co.uk. By all means get it, and read it.

-- MARC SHEPHERD



Political commentary courtesy of Ric Wilson  
– forwarded by Don Smith

୪ ୩ ୨ ୧ ୩ ୨ ୧    **REVIEWS**    ୧ ୨ ୩ ୪ ୩ ୨ ୧

**PIRATES AT HARVARD** From November 30 to December 10, the **Harvard-Radcliffe G&S Players** performed **PIRATES** to nine packed houses at the Agassiz Theatre. The cast, led by music director **Jonathan Russell** and first-time stage director **John Driscoll**, performed very well as an ensemble, giving an almost uniformly solid and entertaining performance. **Sam Perwin** combined his excellent vocal skills with an appropriate blend of confidence and naiveté in his portrayal of Frederic. **Lara Hirner**, as Mabel, had an exceedingly pretty voice whose lack of power was not a liability in the friendly confines of the Agassiz, and, in a role with few speaking parts, did a fine job of combining singing with characterization. I could not disagree with the audience member who murmured "perfect" after her opening cadenza, done just right to insipidly annoy the sisters while seductively enchanting Frederic. **Susan Long**, as Ruth, deserves special commendation for her comedic skill and for her successful transformation from subservience in Act I to assertiveness in Act II. **Jeff Dubner** entertained as an exaggeratedly buffoonish and cowardly major-general, generally succeeding in the difficult task of not being upstaged by his delightfully clownish costume. Pirate King **Ari Appel** managed to be fierce, sensitive, dignified, and gullible without seeming inconsistent.

In general, the traditional-style costumes, designed by **Abigail Joseph**, successfully contributed to the atmosphere of the show. The orchestra was impeccable,

and the choruses did a fine job, excepting occasional disjointedness in the difficult women's patter chorus, and some glaringly poor tuning in the a cappella "Hail, poetry" section of the Act I finale. **Taryn Arthurs'** choreography was highly polished, and the "signature moves" of each group (pirate fist-pump, maiden umbrella-twirl, policeman baton-twirl) contributed to an impression of unity in the ensemble.

In general the production exaggerated the farcical elements of the show. The self-aware, over-the-top comedic style was highly successful in inducing peals of laughter throughout the audience (myself included). Lost, though, was the more subtle dramatic irony that occurs when the characters are blissfully unaware of the absurdity of their words and actions. I have a feeling I might have felt this lack more acutely if, like most **NEGASS** members, I had seen **PIRATES** more than a handful of times. As it was, I, along with the rest of the audience, thoroughly enjoyed myself at this delightful production. – **JONATHAN WEINSTEIN**

୪ ୩    **SORCERER AT MIT** Following the set crisis during last fall's **IOLANTHE**, it was good to walk into La Sala da Puerto Rico and see **Jean Kanjanavaikoon's** handsome multi-leveled country estate set for this fall's **SORCERER**. And following the updated and not always flattering costumes for last spring's **IDA**, it was a relief to see that the updating chosen for this production included **Felix Rivera** and **Sarah Ellis's** tastefully attractive and appropriate costumes, which provided clear indications of very different personality types and social strata among the matched and mis-matched denizens of, and visitors to, Ploverleigh. Despite my misgivings, this was an updating that remained respectful and made sense while allowing for plenty of comedy.

I knew we'd be in good hands with the musical direction of **Alan Yost**, and was not disappointed. I'd been warned that the stage director was inexperienced – this was his first go at directing a full-length production, after directing a short non-musical one-act last summer. I think **Brian Bermack** is a promising new addition to the directorial pool, and look forward to seeing more of his unusual, intelligent and thoughtful choices. That said, I wish he did not go in for the "stand-and-sing" view of aria singing -- one soloist after another stepped up to the plate, as it were, and delivered his or her aria straight to the audience, avoiding all interaction with fellow performers. This can get pretty boring, and misses a lot of opportunity for character development.

One notable exception to that "stand-and-sing" delivery was J. W. Wells (the talented **Jonathan Weinstein**), who gave his opening speech as a sales pitch over a cell phone to a client other than Alexis, and delivered his

patter song as a magic-powered Power Point presentation, his small assistant Hercules having lugged in and set up the screen. That cell phone came back in the second act, when Wells called upon Ahrimanes – over the phone – and proceeded to perform the often-reconstructed duet as dialog spoke over Sullivan's Act I incantation music – which worked very nicely.

Constance (**Kate Torbert**) and Aline (**Ann Rhodes**) were both lovely girls with lovely voices, who drew layers of characterization and growth out of their roles. (I enjoyed Constance's obvious interest in Dr. Daly's reading material during their opening dialog – here was a girl who would clearly make a good wife for this studious man! And Aline, although towering in her high heels over her suitor, the charming **Brendan O'Brine**, showed a fondness for her fiancé which clearly leveled all differences.) **Randi Kestin**, usually an unmistakably sparkling presence on the stage, was such a staid and elegant middle-aged Lady Sangazure that I did not recognize her at first glance. **Mary Finn**, as Mrs. Partlett, was hysterical and very much a 3D character. She chose to sing, however, in a voice which was admittedly very funny, but was very ugly – I hope she has not ruined her voice forever!

**David Daley** is a low baritone with a remarkable high extension – I prefer his low notes, but he used his attractive voice well in this high baritone role, and as a characterization his Dr Daly could not be faulted. And how could he be blamed for taking a role that he was obviously born to perform? Sir Marmaduke (**Evan Xenakis**) was excellent all around – I hope to see and hear more of him.

The chorus was lively & full of individuals – a great strength of most MITG&SP shows. It is delightful to watch young folks discovering these wonderful operettas and falling in love with them, as old fogies like me did in bygone days.

For pictures of the production, visit:

<http://sheldonbrown.net/sorceror00/> [And for another review, visit <http://www.iolanthe.cjb.net/> - mlc]

-- **LADY POINTDEXTRE**

☞ **RUDDIGORE AT THE CONNECTICUT G&S SOCIETY** I saw the final performance last Sunday, and, even though I fully expected a polished performance, was completely unprepared for the production I saw.

The set, devised by **Bill Sorenson** and his crew (Bill often does the lyric tenor parts) was a miniature of the village square, with Rose's cottage as well as a tavern, and a seawall up; a backdrop of TomTit at anchor under

a blue and sunny sky set the opening scene and evoked spontaneous applause from the capacity house. There was not a single vacant seat!

The chorus was perfect in diction and music, and the choreography was better than I have seen in any amateur production. **Kathleen Thompson** was winningly innocent as Rose; it would be hard to imagine a better. **John Knudsen** as Robin matched her charm with his own, and both were accurate and melodious as one could wish. **Susan Wrosek**, as Mad Margaret, was suitably certifiable, and sang and acted the part beautifully. **Greg Shafer** as Richard Dauntless was alternately hearty, simply honest, and greasily sneaky, as he sang his way through all the opera without missing a word or a note. [**Jonathan Strong** commented in his own review, "If I had to pick a star out of the seamless ensemble, it would be **Greg Shafer** for his cheerfully annoying sailor Dick Dauntless."] **Carol Connolly** gave us a great interpretation of Dame Hannah, and awoke widdershins in the audience with her opening aria. **Jerry Palmer** (Despard) was in great voice and superbly villainous, as well as haughtily noble. **Laurie Weisbrot** arose from his bier and majestically captivated the audience with Ghosts' High Noon. [*Jonathan's review comments*, "Her scene with her long-lost love, Sir Roderic Murgatroyd, was delightfully *risqué*, and **Laurie Weissbrot's** ghost impersonation was grim and tender by turns.] **Alan Church**, as Old Adam and Gideon Crawle, split his personality accurately, while his singing and acting were, as usual, outstanding.

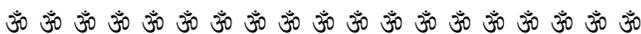
The second act set was, if anything, even more striking than the first, and the costuming, by **Pat Austin** and her crew was impressive, even to the jaded eye. The orchestra, under the seasoned baton of **Dr John Dreslin**, musical half of the **Jonathan Strong/John Dreslin THESPIS**, performed faultlessly from first to last.

**Bob Cumming**, and the entire Connecticut Gilbert and Sullivan Society are to be congratulated on a truly great performance. I heard several comments about "sending the show to Broadway" and "I thought this was supposed to be an amateur performance!" More than one person felt that this was far and away the best they had seen. My wife, who usually attends a G&S performance under protest, was enthusiastic. And I, having seen three Broadway shows and a couple at Goodspeed since the first of the year, have to declare this one as unquestionably the best! -- **TED RICE**

☞ **GONDOLIERS AT BAM** **Lloyd Schwartz** gave the **Boston Academy of Music's** recent production a mixed review in the 12/8 **Boston Phoenix**. Several of the performers won praise (notably **Keith**

**Jurasko and Daniel Lockwood**) – but the overall production earned the comment, “I don’t want the BAM folks to give up on G&S – but they desperately need a fresh approach.” His complaint: “...the broad, clumsy coarsening of the old **D’Oyly Carte** style, where characters are cardboard caricatures and every punch line is punched up with a verbal elbow to the ribs.” Mr. Schwartz calls for a professional company to arise, producing more tasteful and satisfying productions – We wish he’d visit some of the amateur companies around town, to see what can be and is being done!

-- mlc



**LOCOS FOUNDERS** [*Bobbie Herman posted an obituary on SavoyNet, from which We excerpt*] **Georgia McEver**, the founder and Artistic Director of the **Light Opera Company of Salisbury** (CT), died suddenly in mid-December as the result of an aneurysm.

Previous to forming LOCOS, Georgia had performed with **LOOM**, and also with many opera companies around the country. She formed LOCOS three years ago for the purpose of raising money for worthy causes, while bringing G&S to many of those who would not otherwise have the opportunity to experience it. All proceeds from her shows went to such charities as **Habitat for Humanity, Breast Cancer Research and Abused and Battered Women and Children.**

...she used local people for the choruses while importing such luminaries as **Bill Brooke, Keith Jurasko, Steve Quint, Louis Dall’Ava** and **Lynne Greene-Brooke**. In her three productions she played Josephine, Mabel and Phyllis. Her voice was as fresh and clear as a twenty-year-old, and her movements as graceful. Her productions were delightful! Paul and I were fortunate to have seen all three...

-- **BOBBIE HERMAN**

[*What a wonderful person Georgia must have been! Let us hope that LOCOS will not end with her! – mlc*]

CALENDAR

January 5, 1884, **Princess Ida** opens.  
January 22, 1887, **Ruddigore** opens.

☺☺ **The Harvard-Radcliffe Gilbert and Sullivan Players** are currently seeking stage and music director candidates for their spring production, **UTOPIA**, planned for April 2001 in the Agassiz Theater at Harvard. Rehearsals will begin in February. For more info, contact **Jason St. John** at [jstjohn@fas.harvard.edu](mailto:jstjohn@fas.harvard.edu)



or by telephone at (617) 493-3141 - or visit the HRG&SS Web page:

<http://hcs.harvard.edu/~hrgsp/>

☺☺ **MITG&SP** has just cast **THE ZOO**, featuring **David Euresti** as Carboy, **Seth Bisen-Hersh** as Thomas Brown, **Cemocan Yesil** as Grinder, **Victoria Davis** as Eliza, and **Ana Margarita Albir** as Laetitia. The chorus includes NEGASS members **Art Dunlap** and **Tyler Hains**. Direction is by **Steph Wang** and **Rebecca Consentino**. Performances will be Feb 2 & 3 at 8 pm, and Feb 3 & 4 at 3 pm at the Walker Memorial at MIT.

**Additionally, interviews** for stage, music and orchestra directors for **THE GRAND DUKE** are taking place through January 19 – auditions are planned for early February, and performances will take place May 3, 4, 5, and 6 in MIT’s Sala de Puerto Rico. E-mail [savoyards-request@mit.edu](mailto:savoyards-request@mit.edu), visit <http://web.mit.edu/gsp/www/>, or phone (617) 253-0190 for more info.



☺☺ **The G&S Society of Hancock County, ME** will present **PIRATES** on **2/1-3 & 8-10**. Artistic and Music Directors this year are the winning team **Dede Johnson** and **Fred Goldrich**. Visit their new web site at <http://ellsworthme.org/gsshc/> for more info.

☺☺ **NYGASS** will hold its next meeting on Friday, February 9 at the Friends Meeting House near Union Square, NYC., on Rutherford Place (between 2nd & 3rd Avenue, near 15th St.) Doors open at 7:30; the meeting starts at 8:00, and the Inner Brotherhood go out for coffee afterwards.

☺☺ **Salisbury Lyric Opera** will present **TRIAL** and **SORCERER** February 23 at 7:30 p.m., and March 25th at 2 p.m. (Third perf, 3/24, time TBA.) at Tuckerman Hall (on the corner of Tuckerman and Salisbury Streets, next to the Worcester Art Museum) in Worcester, MA Tickets are \$15 general admission / \$12 for seniors and students / group rates are available. For more info, call (508) 799-3848 or consult their website: [www.salisburylyricopera.org](http://www.salisburylyricopera.org)

*We are further told, by company co-director and new NEGASSer Richard J. Monroe: Salisbury Lyric Opera has been around for almost 15 years, but last year's production of MIKADO was the company's first plunge into G&S. It was very well-received, and being an operatic ensemble we are able to lend some stunning vocal ability to the productions.*

☺☺ **The Belmont Open Sing Series** plans **PINAFORE** on **Sunday, February 25**. This sing will

in fact be conducted by **NEGASSer Juliet Cunningham**. These Sings are an activity of the **Powers Music School** of Belmont, MA, and are organized by **Mary Beekman** – phone (617) 484-4696, ext. 19 or look for more info at: <http://www.bostonsings.org/cpBelmontOpenSings.htm>

☺☺ **The New Hampshire G&S Society** plans what looks like an updated version of **MIKADO**, directed by: **Elaine Gatchell** with music direction by **J. Bruce Gatchell**, on Friday, March 9-24 at 7:30pm; March 11, 18, & 25 at 1:30pm, with Daytime School Shows planned for Wednesday, March 14 and 28 at 9:30am All performances will be held at the **Leddy Center** in Epping, NH. For more info, phone (603) 679-2781 or visit <http://www.geocities.com/nhgandssociety/TheMikado.html>.

☺☺ **Fiddlehead Theatre Co.** of Norwood, MA will present **PINAFORE** directed by **Todd Allen Long**, May 11-20 For more information, contact: Fiddlehead Theatre Company, 109 Central Street, Norwood, MA 02062 or phone (781) 762-4060.

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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](mailto:listserv@bridgewater.edu) - and you'll be sent all the information you need.

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☺☺ **The 8th International Gilbert and Sullivan Festival** will take place in Buxton, England from July 28 - August 19, 2001.

**SavoyNet** members will perform **PATIENCE** at next year's **International G&S Festival**. As in past SavoyNet performances, members will audition via videotape (join SavoyNet if you want to audition), and will not rehearse together until they meet in Buxton next summer. **David Duffey** will direct, with **Larry Garvin** as music director.

**THE (ORIGINAL) GILBERT AND SULLIVAN SOCIETY PROGRAM, 2000-2001**

(Received via SavoyNet – supplied b Society Chairman **JOHN PENN**) Meetings take place at the **Club for Acts and Actors**, 20, Bedford Street (off the Strand), London. Non-members are welcome.



Thursday 22nd February at 7.15 **Brian Jones entertains The jokes we missed:** SavoyNetter Brian Jones gives his reflections on highlights of the recent Radio 4 series about missed jests, plus features about the Wills of Gilbert and Sullivan and their associates.

Saturday 24th March at 2.30 **A tenor all singers above:** SavoyNetter **Nick Sales**, award-winning principal of **Buxton Gilbert and Sullivan Festivals 98/99**, presents a one-man show.

Thursday 19th April at 7.15 **Elizabeth and David Menezes with David Mackie:** A Gilbert & Sullivan selection plus excerpts from *Merrie England*. David Mackie reflects on Sullivan's cut songs and *Cello Concerto*.

Thursday 17th May at 7.15 **THESPIS** Reviewed by **David Edwards** and **Dr. Terence Rees**.

**THE NEW ENGLAND GILBERT AND SULLIVAN SOCIETY**

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*NEGASS membership dues are \$15 and up. Please send membership inquiries to **Janice Dallas**, 63 Everett St., Arlington, MA 02474-6921*

Visit the **New NEGASS Web Site** at <http://www.negass.org>

The Trumpet Bray can be read on line at [http://www.negass.org/bray/html/Trumpet\\_Bray.html](http://www.negass.org/bray/html/Trumpet_Bray.html)

Visit the **Gilbert and Sullivan Archive** at <http://diamond.boisestate.edu/gas>