

**UPCOMING MEETINGS**

**Election/Fantasy meeting is Sunday, June 5**

**REMINDER:** anyone interested in being considered for a position should make themselves known to Don Smith immediately! The nomination list will be finalized on Friday, May 27. The officers to be elected this year are: President, Treasurer, Program Chair and two Members-at-Large.

The meeting will be at the **Park Avenue Congregational Church at 2 pm**. The normal order of events is Elections first (which will be conducted by **Marion Leeds Carroll** as Senior continuing officer, in my absence. After that has happened, there will

be Fantasy events, to be determined by those in attendance. [G&S singing—bring your scores! -tsw] The candidates recommended for election by the Nominating Committee will be conveyed to Ms. Carroll by me shortly before the event to allow for last minute expressions of interest.

**The first meeting of the newly elected Board has been scheduled for Sunday, June 12, at the Dallas home at 3 pm .**  
**-J. DONALD SMITH**

**HOW TO GET THERE:** The Park Avenue Congregational Church, 50 Paul Revere Road in

**Arlington** is located at the corner of Park Avenue and Paul Revere Road, on Park Avenue one block south of Massachusetts Avenue in Arlington.

**Local route:** Drive or take the #77 Arlington Heights bus along Massachusetts Avenue to Park Avenue, at the far west end of town, and then travel one block south (uphill).

**From a distance:** Take Route 2 to the Park Avenue-Arlington exit, and drive north along Park Avenue until Massachusetts Avenue is in sight. (You will be going down a long hill at that point, and see shops ahead.) **Free parking** is available on both Park Avenue and Paul Revere Road.

**RECENT MEETINGS**

**TRIAL/BAB BALLADS MEETING 4/17/05**

On Sunday, April 17th, about 15 of us gathered at the Park Ave. Congregational Church in Arlington to sing **TRIAL BY JURY** and read *Bab Ballads*. Casting was done on the spot for **TRIAL**. We were in the smaller Chapel room this time, which made for a more intimate atmosphere.

**Cast:**  
 Judge - **Dick Schober**

Plaintiff - **Janice Dallas, Leslie Fuller, Alessandra Kingsford** (in unison)  
 Defendant - **Carl Weggel**  
 Counsel - **Peter Cameron**  
 Usher - **Dick Freedman**  
 Foreman - **Don Smith**

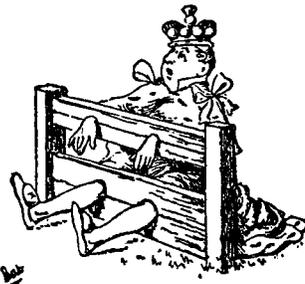


**Tony Parkes** was pressed into service as our pianist.

**Dick Schober** mentioned that he last sang the Judge's role 62 years ago (or was it 52?). He still has a wonderful voice and a good memory. His wife, **Meredyth**, and he are members of The Park Ave. Church. They enjoy coming to our Last Minute Light Opera meetings, so decided to attend this one as well.

After **TRIAL**, we continued on with the Bab Ballad readings. Here's what our members picked to read.

- Nancy Burstein** - "The Advent of Spring"
- Carl Weggel** - "The Reverend Micah Sowls"
- Tony Parkes** - "To the Terrestrial Globe"
- Don Smith** - "Trial by Jury"
- Janice Dallas** - "To My Absent Husband"
- Dick Freedman** - "The Martinet"



After all the reading, we were ready to break out into song again, so we started up with **IOLANTHE** and the March of the Peers. Tony then soloed on "The Law Is the True Embodiment", followed by **Dick Freedman's** "Spurn not the Nobly Born" and **Art Dunlap's** "When Britain Really Ruled the Waves".

We moved on to **RUDDIGORE** with **Skyler Wrench** soloing on "When the Night Wind Howls". **Leslie Fuller, Janice Dallas** and the guys sang "There grew a Little Flower" to finish the meeting off happily.

--JANICE DALLAS

**MORE LOCAL G&S GROUP MEETINGS**

The MIT Gilbert & Sullivan Players held their Spring General Committee Meeting on April 10th. Next year's shows were selected, as follows:  
 Fall 2005: **THE MIKADO**  
 Spring 2006: **PATIENCE**

Summer 2006: *The Threepenny Opera* (yes, We know it's not G&S, but it will be music-directed by **NEGASS's Tom Dawkins!**) --TSW

Tentative Meeting Schedule, 2005	
June 5	Elections/Fantasy meeting
June 12	Board Meeting, 3:00, Janice's
August 28?	Picnic Meeting

**NEXT BRAY COPY DEADLINE: Aug 7, 2005**

**Next Bray Stuffing: Aug 14, 3:00 pm**, at the home of **Janice & Ron Dallas**, 63 Everett St in Arlington. Email for directions, [membership@negass.org](mailto:membership@negass.org)



**Welcome, Welcome, Welcome We!** new member **David Karr**, who writes:

I was introduced to Gilbert and Sullivan as a young child in New York City, when I spent countless hours listening to an album of Martyn Green in several of his roles. I played Ralph Rackstraw in a very small production (I think this was just before my voice changed) and enjoyed a few of the operettas at the Light Opera of Manhattan and at the Symphony Space. I came to the Boston area for college and except for a stint at graduate school have been here ever since. Nowadays I like to see the local productions of Gilbert and Sullivan with my wife Enid and my daughters Jane and Polly.

**GENERAL NEWS**

**Carl Weggel** donated a Condensed vocal score of **IOLANTHE** to the NEGASS library. This is used by schools and groups that only have a short period of time available to them. Thanks, Carl!

Many **Between-Bray emails** sent to the NEGASS mailing list subscribers are bouncing. Aggravatingly, the error messages no longer give the address that failed, so We have no way of knowing who is not getting their Between-Brays. If you haven't gotten one for a while, your spam filter may be eating them. Try adding TS Wrench <[BetweenBray@negass.org](mailto:BetweenBray@negass.org)> to your address book or list of accepted senders. --tsw

REVEREND REVIEWS REVEREND

\*\*\*CORRECTION from last issue:\*\*\*

In the review of *HMS PINAFORE* in Vermont, it was stated that **Lianne Grasso** played Josephine. It has been brought to our attention that the role was played at that performance by **Kim Bolling**. We regret the error. -tsw

RE *PRINCESS IDA AT HARVARD-RADCLIFFE*

The curtain opened on a fairly conventional castle setting, compressed into the small stage of the Agassiz Theatre.

The occupants of Castle Hildebrand held a brief freeze, and then began to "search the panorama." They were fairly well together on the choral singing, and the choreographer showed considerable imagination in continually giving them different things to do. Florian (**Paul Suda**) showed a smooth and pleasing voice, though unfortunately also showed a limited range of dramatic expression. Hildebrand (**Adam Goldenberg**) did a good job, with a clear and effective bass voice. I was not fond of what seemed to me a ridiculous fake mustache, but then for all I know to the contrary he might have looked more ridiculous without the mustache. Cyril (**Scott Zenreich**) was competent in the first act, but became even more impressive as he executed his little dances in the second and third acts. He may have overacted in his drinking song, but there are those who say such a thing cannot be overdone. I guess it's a matter of taste. He certainly contributed energy to a fine "A Lady Fair, of Lineage High", by Psyche (**Amy Stebbins**).

The three warriors, Arac (**Bo Meng**), Guron (**Noah Van Niel**), and Scynthius (**Kemp Peterson**) had their fans in the crowd this night, judging from the audience reaction, but they certainly were more than respectable in their performances. Nice touches in their introductory song made real characters out of rather unbelievable roles.

The transition from Castle Hildebrand to Adamant, and from Act One to Act Two, was done in a way I had not seen before. Hilarion and his two friends set out, along the rim of the stage, pantomiming travel,



while the crew adjusted the set behind them.

Hilarion (**Pedro Kaawaloa**) did a nice job in general, especially in the first act, though he was disappointing on the high notes in "Whom though has chained." He and his friends were, to my taste, a little too gleeful as they cross-dressed. It was obviously, to them, an opportunity to appear in drag, as opposed to disguising themselves out of necessity. One of them remarked at how they had commonly done this sort of thing in undergraduate productions!

I had a problem with the staging of the entrance of Princess Ida (**Lisa Lareau**). She appeared on a second story landing of Castle Adamant, with the Undergraduates arrayed below. She had to sing "Minerva" downward, to the assembled crowd, when the song itself begs to be sung upward, hopefully toward the goddess.

I had an even bigger problem with what seemed to me a gratuitous violation of the script. For no reason I could determine, other than a very poor one-liner in the third act, Castle Adamant had two eunuchs performing menial duties.

King Gama (**James Scoville**) was delightfully unusual. Not that his characterization was extraordinary, but he tunefully *sang* the patter baritone role. He gamely capered about, despite his deformity, almost as well as Cyril. Unfortunately, he outran the orchestra slightly in a couple of places, but the Music Director (**Ben Green**) recovered well.

Lady Blanche (**Sarah Stein**) and Melissa (**Jess Peritz**) sang their parts creditably, with occasional sparkle. Melissa was charming in her naiveté.

The Director (**Charlie Miller**) explained in a Director's Note in the program the derivation of this show from a Tennyson play, and explained his decision to use the Tennyson ending. Hilarion and his friends attempt to fight Gama's sons with a direct assault, and are easily defeated. They are spared only because Ida has been shown the flaws in her plan, and decides to try Hilarion's alternative, at least for a while

- RICHARD FREEDMAN

## ✂ EXCELLENT AND SUPERB YEOMEN AT MIT

MITGASP's production of *YEOMEN OF THE GUARD* was one of the most enjoyable G&S productions I have seen. What made it so wonderful? Probably unity of artistic vision: the music direction, stage direction, sets, lighting, costumes, and makeup were effective in innumerable details. The audience was greeted by a magnificent two-level set of the Tower of London, with a Beefeater standing motionless on the second level. Music director **Tom Dawkins** entered and led the orchestra first in the traditional rendition of "God Save the Queen" (in a very high key! I've spoken to him about that!) and then in a beautifully shaped performance of the overture, during which various daily business transpired on stage (e.g. hanging out the wash), and magnificent lighting effects showed a sunrise and the passage of the day. And then **Dawn Perlner** came out to take in the wash and sing Phoebe's opening number.

Dawn has a lovely rich mezzo voice, and her characterization was perfectly transparent and consistent: a feather-brain who can't resist needling Wilfred, who has a school-girl's crush on Fairfax, and who sees the plot to free him as a lark. **Andrew Sweet**



played Wilfred with restraint, a clumsy oaf who was (understandably) totally and hopelessly in love with her. **Katherine Bryant** sang Dame Carruthers's song beautifully, and also contributed a consistent characterization. **David Leigh** was a grave Sergeant Meryll, whose warm voice is always a pleasure to hear. I was also delighted with the sweet tenor voice and manly bearing of **Mike Quezzaire-Belle** as Colonel Fairfax. It seemed incredible that **Colleen Dever** had stepped in as Elsie in the last week or two; her portrayal was authoritative and moving (and she too has a lovely voice). And **Jonathan Ichikawa** was a mercurial Jack Point with grace and charm, and also a terrific warm baritone voice. The leads' singing was certainly an important strength of the production. But there were plenty of visual effects to keep us entertained as well.

*YEOMEN* is full of directorial problems, e.g. who knows what? Stage director **Gary Zacheiss** solved one of them by showing that the Yeomen all recognized Fairfax as

Leonard, and agreed to go along with the ruse. This led to an amusing scene in which they formed a human wall to keep Wilfred away while he flirted with Phoebe. But then ... how could Sir Richard not have recognized him? On the other hand, I could not understand why Elsie seemed to be confiding to Phoebe near the end of Act II that she was married to Fairfax. No attempt was made to resolve Elsie's ambiguity in the Finale, and that was OK with me. Fairfax sang his lines from the upper level of the set while Elsie remained on the lower level, and she never went to him, yet she drew away from Point and went halfway up the steps. Poor Elsie had two bad choices: she had outgrown Point, and Fairfax was untrustworthy. But really no choice; as she had declared earlier, she had a duty.

I understand that MIT has to cast students, but **Noe Kamelamela** in the role of Kate was unfortunate. We've heard her as a tenor and an alto, and she cannot produce the sweet soprano required for the quartet. She also didn't know the melody, and though dressed as a woman she moved and stood like a man, and not a very graceful one. She had in fact appeared in Act I as a man in the chorus, quite confusing me, because she was actively gesticulating with the "tablets" that are Kate's trademark. [Yes, I was afraid the directors' concept for Noe would be misinterpreted thus. She is Kate in the first act too, but Kate is a tomboy who prefers to dress in boy's clothes. In the Act 1 finale, Dame Carruthers spots her and drags her off by the ear, then brings her on properly dressed--reluctantly--in act 2. -tsw]

There was in general a tendency for the chorus members to engage in distracting business when attention should be focused on the leads--the besetting sin of amateur G&S productions. But I far prefer that to a bunch of deadheads on the stage! My two companions and I thoroughly enjoyed the evening. Thank you, MITGASP!

-- NANCY BURSTEIN

## ✂ Another review of MITG&SP's *YEOMEN*

Over the years, MITG&SP has produced many fine productions. This season's *THE YEOMEN OF THE GUARD* is assuredly one of their finest. Every aspect of this production deserves high praise.

The moment one enters the MIT Student Center's theatrically-inhospitable Sala de Puerto Rico and glimpses **Larry Stone's** and **Ethan Tyndall's** imposing set, one anticipates a memorable afternoon. The set

suggests the Tower of London—even the stone colors are correct—replete with a parapet with crenellated battlements (although the crenellations are too narrow and the merlons are too short), and two extremely realistic arrow-slots, or loopholes. Even the “glass” in the Gothic windows includes realistic cracks.

The show opened on an inauspicious note: The shaky rendition of “God Save the Queen” did not auger well for the show to follow. The orchestra, under the talented direction of NEGASSer **Thomas Dawkins**, however, redeemed itself brilliantly throughout the overture and entire production: a rousing brass choir, moving oboe and clarinet solos (**Eliot Polk** and **William Kuhlman**), and fine strings. Curiously, the strings were at their finest on what are arguable the most difficult passages, such as the ornamentation to “the screw may twist and the rack may turn,” for example.

The lighting design by **Mike Bromberg** was spectacular: A night sky, punctuated by an indeterminate constellation, hung somberly above the parapet throughout the overture. Toward the conclusion of the overture, two yeomen sentries silently patrolled the parapet; a clothesline was strung paralleling the walkway of the parapet; laundry was hung; night faded into an effulgent, crimson dawn. Phoebe, **Dawn Perlner**, appears on the parapet singing “When maiden loves,” occupying herself not with the traditional spinning wheel explicitly called for in Gilbert’s libretto, but rather by gathering the laundry—a liberty I readily forgive. This number is traditionally sung in solitude. Unfortunately, here the staging during her song adds several superfluous characters below on Tower Green who are *so* needlessly busy as to distract from Phoebe’s singing.

Vocal Director **Emily Senturia** drilled her troops well. The Townspeople (including the charming **Deb Sager**, **Jessica Raine**, and Second Citizen **Skylar Wrench**) and Chorus of Yeomen enter to the rousing double chorus, “Tower warders, under orders.” Sartorially, the yeomen were splendid; military deportment, exemplary—even their pikes were held vertical, with the blades faithfully facing to the fore. (Note, however, that the yeomen ought to be uniformly armed with **partisans**, a late, ceremonial derivative of the halberd.) Their officer, Sergeant Meryll, **Dave Leigh**—another NEGASSer—was impeccable, with a commanding baritone voice and imposing presence. All that was lacking was at least *one* more tenor to yield proper harmonic balance.

Lighting progresses from dawn to radiant day. Dame Carruthers, **Katherine Bryant**, enters, a more-youthful-than-usual “ex-prioress” and “Keeper of the Keep.” Thus, Sergeant Meryll’s aversion to her must be based, not on her appearance, but rather on her martinet character. Her “When our gallant Norman foes” vividly paints the appropriate chilling picture in vocal splendor, aided by fine Yeomen backup. Sergeant Meryll, however, flees in terror at her entrance and timidly cowers throughout the scene. Can *this* be the same Sergeant Meryll who is courageous enough to risk death



to save Colonel Fairfax? Also, on more than one occasion, Phoebe seats herself on the executioner’s block, her feet in the straw strewn to soak up Fairfax’s blood! The portrayals of both Dame Carruthers and Wilfred Shadbolt, **Andrew Sweet**, are to my taste: not grotesque caricatures, not unduly ugly, nor repulsively uncouth or unkempt.

After a quick costume change, Third Yeoman **Nick Bozard** reenters as a suitably young and brash Leonard Meryll.

Understandably, his tenor in the trio “Alas! I waver to and fro” is no match for the power of **Dave Leigh** and **Dawn Perlner**.

Colonel Fairfax, **Mike Quezzaire-Belle**, and Sir Richard Cholmondely, **Bill Meehan**, enter for Fairfax’s “Is life a boon?” Colonel Fairfax fulfills his role well, with a pleasing tenor timbre and an enigmatic sensitive/insensitive character. For reasons unknown, however, Colonel Fairfax is beardless! What of Meryll’s line in the previous scene, “he shall shave off his beard?” Sir Richard—very elderly, very apropos—sang and acted laudably, with exemplary, explosive final consonants, but his peascod-bellied doublet—although authentic—seemed so wrinkled that it failed to proclaim his lordly rank.

Normally, “I have a song to sing, O!” seems not merely harmonically monotonous, but also tediously overly-long. [*I beg to differ!* -tsw] The Stage Director, **Garry Zacheiss**, and Choreographer **Nina Fefferman**, artfully succeeded in choreographing this singing farce into effective theater. During this song, however, the chorus

once stampeded ahead of the orchestra, illustrating that one can go astray on even the simplest of numbers. In "I've jibe and joke," Jack Point, **Jonathan Ichikawa**, crafts a nimble, spry, hyperactive or manic portrayal, as befits an aspiring busker. Point's tragic Aristotelian hamartia dooms him to "dreaming of Paradise that nearly was mine." In response to Sir Richard's inquiry, "Are ye man and wife?" Point's hasty, insensitive quip, "No, sir; for though I'm a fool, there is a limit to my folly," took seconds to say, a lifetime to regret. Moments later, however, the prospect of an inheritance of "an hundred crowns" markedly enhances the appeal of marriage to Elsie. (Yeomen trivia: Henry VII founded the Yeomen of the Guard in 1485; the Tower Warders—not the same as the Yeomen of the Guard—were created in 1548. The earliest arquebus appeared in 1475; the earliest spring-powered clocks appeared near the end of the 15<sup>th</sup> century. A crown is 1/4 £; a mark is 2/3 £. An electuary is a pasty mass of medicine mixed with honey or syrup, used especially for animals, smeared on teeth, tongue, or gums.)

Wilfred Shadbolt's boorish behavior sinks to a nadir as he moves to blindfold Elsie with his soiled handkerchief, before escorting her to Colonel Fairfax's cell, for purposes unrevealed. Elsie Maynard, **Colleen Dever**—promoted from the chorus to lead soprano on a mere ten-days' notice—reemerges, still dazed by her hasty marriage, and wins our hearts. Her singing was exquisite, her interpretation even better. Colleen did not *sing* the words of "'Tis done! I am a bride!"; she *lived* them, evoking tears of sympathy. Elsie exits. Launching the scheme to rescue Colonel Fairfax, Phoebe coquettishly toys with the simpleton, Wilfred, in "Were I thy bride."

Fortunately, this production included all four verses of "didst thou not, O Leonard Meryll," thereby allowing the Fourth Yeoman, **Mike Bromberg**, to shine. Moments later, during "So amiable I've grown," Phoebe takes liberty with the rhythms, for no apparent reason, and quickly finds herself out of sync with the orchestra. The funeral bell tolls not from the orchestra, but rather from the back of the theater—a lovely touch! The townspeople choruses throughout the finale are superb. As Elsie pleads "Oh, Mercy, thou whose smile has shone," the evening sky is ablaze; dusk and tears aptly fall.

Another double chorus, "Night has spread her pall once more," opens Act II. Realistic, flickering lanterns and **Larry Stone's** amazing, blazing torch complement fine singing. In chiding the Yeomen of the Guard, however,

the townspeople manhandle the yeomen—something they should **never** dare to do! As Point consoles Elsie after Fairfax's "death," in the dialogue that precedes, "A man who would woo a fair maid," an observant G&Ser noted that Phoebe stands far too close to Elsie, and thus would overhear her say, "Still, he was my husband"—a revelation that would destroy Phoebe's dreams of marrying Fairfax—and would surely provoke an immediate outburst.

In the finale to Act II, Fairfax—clad in a drab olive cloak that seemed neither regal nor appropriate for a bridegroom—appears on the parapet behind Elsie, to claim her as his bride. After Elsie's heartbroken entreaty, "Leonard, my loved one," Elsie turns around and elatedly recognizes Leonard/Fairfax. But neither she nor Fairfax moves toward one another! As Fairfax and Elsie are about to embark on their new life together, a refulgent, amethyst sunrise welcomes the two reprieved innocents.

Despite these minor criticisms, MITG&SP has surpassed their customary high standard to yield a memorable, moving rendition of what is arguably Gilbert & Sullivan's finest operetta.  
—CARL WEGGEL

## ♣️ AUDITIONS AND PRODUCTION INTERVIEWS

♣️ **Raylynmor Opera Company of Keene, New Hampshire** will hold **Principal auditions**, by appt only, in Peterborough, NH on **June 11-12**, for their Fall production of **THE MIKADO**. They are also looking for a **Stage Director and Conductor**. Performance dates are November 11,12,13 at the Colonial Theater in Keene NH. With orchestra, and fully staged. Send phone/resume to **Peter Szep**, Artistic Director, Raylynmor Opera Company. pszep@nyc.rr.com (646) 346-4974.



♣️ **MIT Gilbert and Sullivan Players** announce interviews for the Fall 2005 production of **THE MIKADO**. Performances will take place the weekends of December 2nd and December 9th.

We are seeking: Producer, Orchestra Director, Vocal Director, Stage Director, and Stage Manager. To schedule an interview or to ask questions, please e-mail [gsp-board@mit.edu](mailto:gsp-board@mit.edu).

Please see <http://web.mit.edu/gsp/www/> for more info about our group.  
--GARRY ZACHEISS

--JANICE DALLAS

**☞ The Connecticut G&S Society in Middletown** will revive **THE SORCERER** for only the second time in our 25-year performing history. **Auditions** take place **June 21 and 22**, from 6pm to 8:30pm in Middletown, Conn. at the Congregation Adath Israel, 48 Old Church St., Middletown, CT 06457. Contact email: [singers.agency@snet.net](mailto:singers.agency@snet.net). Our 1-800-866-1606 is only good within the state of Conn. A message could be left for CG&SS, however, at 1-860-873-1207. Our address is PO Box 2152, Middletown, CT 06457. We will be including Gilbert's original **Ahrimanes Scene**; yet to be decided is whether or not we will be renting **John Larrick's** orchestrations, rather than do just the dialogue portions. We will NOT be utilizing the rewrite mentioning "Fred Astaire" and "trouser flies undone."



--BOB CUMMING

☞☞ **Juliet Cunningham** has announced her summer schedule of **G&S sings for 2005**. Wednesdays in July, Boston Church of the New Jerusalem (Church on the Hill), 7:30 PM, donation five dollars, chorus scores provided. For solo assignments call (617)361-3828 or email [OLIVAMI3@aol.com](mailto:OLIVAMI3@aol.com).

- July 6 **HMS PINAFORE**
- July 13 **THE PIRATES OF PENZANCE**
- July 20 **PATIENCE**
- July 27 **THE MIKADO**

☞☞ **HMS PINAFORE** in concert, **Hingham, MA:** **July 16, 7:00 pm: South Shore Conservatory's Opera by the Bay** in Hingham brings Gilbert & Sullivan back to the Carr Amphitheater with a concert version of **HMS PINAFORE**. Special guest conductor **Steven Karidoyanes**, Music Director of the Plymouth Philharmonic Orchestra, conducts members of the opera troupe with guest soloists **Richard Conrad** (Captain Corcoran) and **Keith Jurosko** of the New York Gilbert & Sullivan Players (Sir Joseph). **Beth Canterbury** is Josephine, **Jason McStoots** is Ralph, **Beth MacLeod** is Buttercup and **Graham Wright** is the Boatswain. Box office opens June 1 (telephone: 781-749-7565, x 14). Parking is at the Hingham Bus Depot, 19 Fort Hill Street. Shuttle buses to and from the Carr Amphitheater at South Shore Conservatory. For more info go to: <http://www.southshoreconservatory.org/eus.htm>

**☞☞ CALENDAR ☞☞**

(Please note that auditions are in their own section just above)



☞☞ **SAVE THE QWERTY-WHALES!** G&S SING IN NANTUCKET THIS FALL will only take place if more people sign up. If you are interested in singing Gilbert and Sullivan on Saturday **September 10** in Nantucket, please e-mail **Jim Cooper**, [jim@labsoftware.com](mailto:jim@labsoftware.com), **immediately!** Plans are to sing (no dialogue) through **PINAFORE, RUDDIGORE, YEOMEN OF THE GUARD**, and **SORCERER**. For details see <http://trouperlightopera.org/Troupers/Qwertywhale/>

- May 25, 1878, **H.M.S. Pinafore** opens
- May 27, 1883, Sullivan is knighted
- May 29, 1911, W.S. Gilbert dies
- June 30, 1907, Gilbert is knighted

☞☞ **G&S course at Elderhostel - 6/5/05 thru 6/10/05** **Ron Dallas** came across an announcement for a **G&S course at Elderhostel in Vermont**. It's titled "*The Topsy-Turvy World of Gilbert & Sullivan*", program # 11235RJ. Includes live concerts by noted performers, movies, sing-alongs, scene readings and enactments. This five night course costs \$638.00 and up. More information at <http://www.elderhostel.org>. Click on **programs** (top of page), enter US and Canada programs in the search box, and put in the course number, 11235RJ.

☞☞ **WESTERN MASSACHUSETTS G&S SING June 24 & 25, 2005.** 297 Main Street, Northampton, MA (Edwards Church) . Music only, with the audience as chorus -- please bring scores if you have them. Registration will be \$20. Email **Jacqueline Haney Kidwell** at [ValleyLightOpera@yahoo.com](mailto:ValleyLightOpera@yahoo.com) with "Sing-Out" in the subject line. Friday evening will be **HMS PINAFORE**; Saturday: **THE SORCERER, RUDDIGORE** and **MIKADO**.

☞☞ **COLLEGE LIGHT OPERA CO: G&S on Cape Cod** The CLOC summer season in Falmouth, MA, includes two Savoy Operas, as well as many non-G&S goodies! The dates of the G&S are:  
**June 28- July 2 THE PIRATES OF PENZANCE**

**July 26-30 RUDDIGORE**

See their website for details and for info on the non-G&S yummys: [www.collegelightopera.com](http://www.collegelightopera.com) 508-548-0668 Highfield Theatre, Falmouth - Cape Cod, MA 02541

☺☺ **New England Light Opera plans a G&S night on Wed July 20th at 7:30.** WHERE: The Congregational Church of Topsfield, which is just off Rt. 1 and I-95, about a 35 minute drive north of Boston. Contact: Mark Morgan, Artistic Director, New England Light Opera: [mark@newenglandlightopera.org](mailto:mark@newenglandlightopera.org)

☺☺ **Longwood Opera: two G&S concerts**

The regular Longwood Opera G&S concert in Needham is **August 9** at 7:30 PM, at Christ Episcopal Church, 1132 Highland Avenue, Needham, MA - see <http://home.earthlink.net/~brumit/index.html#summer> for info. The next night, **August 10**, at 7 pm, is the **Longwood Opera/Regent Theater G&S night** at the Regent Theater, 7 Medford street in Arlington. (781) 646-4849.



☺☺ **For those who like to travel...**

On Tuesday, **August 9**, 2005, **SavoyNet** will perform **IOLANTHE** at the **12th International Gilbert and Sullivan Festival in Buxton**, Derbyshire, England. See <http://www.savoy.net/org/Buxton2005/index.html> for cast & crew bios and photos, including of our own **J. Donald Smith**, the rehearsal manager for the production!



NOTE: To subscribe to **SavoyNet**, the G&S mailing list, send a plain text email to [listserv@bridgewater.edu](mailto:listserv@bridgewater.edu) with nothing in the subject line and **SUBSCRIBE SAVOYNET Your Name** in the message body. **Please Note:** SavoyNet's listserv does not accept "rich text" or "HTML formatted" e-mail. If you send one of those, you will get an error message in reply.



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