

THE TRUMPET BRAY

NEGASS

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

Vol. XXV No. 7

- Oh, a man who can drive a theatrical team -

ELECTION/FANTASY MEETING
Sunday, June 10 at 2:00 PM

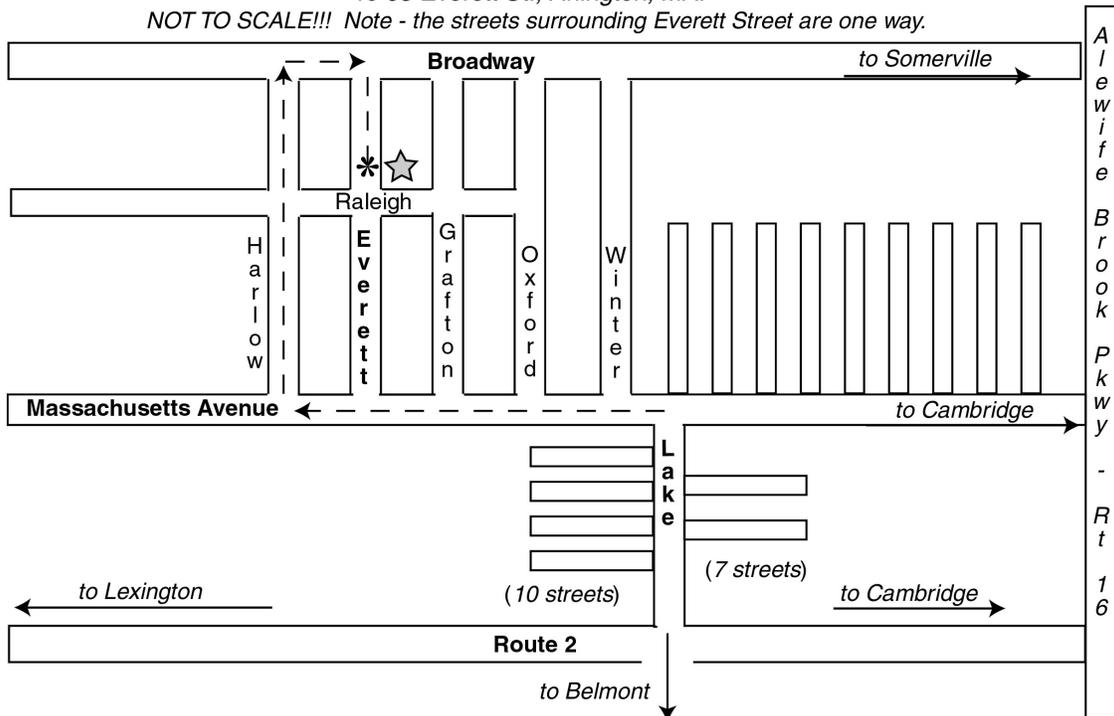
ELECTION/FANTASY MEETING: SUNDAY, JUNE 10 AT 2:00 PM. We'll be meeting once more at the Arlington home of Membership Chair **Janice Dallas** to act out our dreams by performing something out-of-character or infrequently done, and to usher in a **new NEGASS board.**

(See next page for more on the meeting)

HOW TO GET THERE: 63 EVERETT STREET, ARLINGTON, MA (Call 781 643-2537 for more info)

To 63 Everett St., Arlington, MA.

NOT TO SCALE!!! Note - the streets surrounding Everett Street are one way.



See next page for Mass Transit or Walking Directions)

and from that point of view and that of the performers, the event was most worthwhile. But it is unfortunate that the attendance was such that the NEGASS Board will have to seriously consider whether events with such a low turn-out are worth the expense.

-- J. DONALD SMITH, PRESIDENT



Elaine

~~~ Accompanying photos © Ron Dallas ~~~

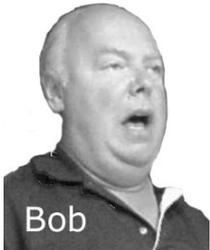
For more photos of the Master Class, visit

<http://janicedals.homestead.com/files/MasterClass/index.html>

[Responses? We personally thought that hearing these excellent singers plus Eileen's useful comments made this a truly valuable meeting, which many performers and audience members ought to experience. (In particular, it was good to hear new member **Elaine Crane**, who is a very welcome addition to the local talent pool!) And although attendance was not huge, it was not less than we have seen at many other meetings. NEGASSers, how say you? - shall we hold another Master Class next year? Any ideas to make the class more attractive to a larger audience? - mlc]

୨ ୩ ୪ ୫ ୬ ୭ ୮ ୯ ୧୦ ୧୧ ୧୨ ୧୩ ୧୪ ୧୫ ୧୬ ୧୭ ୧୮ ୧୯ ୨୦

**G&S LPS FOR SALE** Greetings... I am writing to inform you of a set of Gilbert and Sullivan albums that I am offering for sale. They are **MIKADO**, **YEOMEN**, **PINAFORE** and **RUDDIGORE**. These records were made by **The D'Oyly Carte Opera Company** on the **London** label. Each album consists of 2 12 inch long-play records. A libretto is included in each album.



Bob

The condition of these records is mint, no scratches. Covers as well. Since they were made in the early 60's this is amazing. The price is \$100.00 for the set, plus postage.

To assure you of the quality of these records I will send you a tape of bits and pieces that you will find interesting. This, of course if you are really interested in purchasing. Let me hear from you. If you know of others that may have an interest pass it on.

-- CHARLES A. TRIMBLE

[charlietrimble@msn.com](mailto:charlietrimble@msn.com)

10830 N. Quarry Drive

Citrus Springs, Florida. 34434

Phone. 1-352-465-2476 (no collect calls, please)

୨ ୩ ୪ ୫ ୬ ୭ ୮ ୯ ୧୦ ୧୧ ୧୨ ୧୩ ୧୪ ୧୫ ୧୬ ୧୭ ୧୮ ୧୯ ୨୦ **REVIEWS** ୨ ୩ ୪ ୫ ୬ ୭ ୮ ୯ ୧୦ ୧୧ ୧୨ ୧୩ ୧୪ ୧୫ ୧୬ ୧୭ ୧୮ ୧୯ ୨୦

**HIS EXCELLENCY IN NY** [Our noble President shared this article, which he originally sent to **SavoyNet**] On Saturday April 28 I took the opportunity for a quick trip to New York for the meeting of the **NY G&S Society** in order to hear the presentation of Gilbert and Carr's **His Excellency**. Although I have been a member for many years, this was the first occasion on which I was able to attend a meeting.

The trip was well worth the effort. **Marc Shepherd** acted as Emcee in providing a historical background for the opera as well as giving a narrative to link together the musical numbers and conducting the ensembles. He had also spent considerable time in putting together a good performing edition of the vocal score - minus all of the musical mistakes and typographical errors which are present in the original. (Disclaimer: it was my copy of the vocal score which he used.) The result was an opera which is very much better than its reputation deserves and one which would be well worth hearing in its entirety, given that what was performed on this occasion were the best of the solo and small ensemble numbers and only a small taste of the choruses.



Tony

The cast included SavoyNetters **Peter Emery**, **Elizabeth Evans-Emery**, **Sam Silvers**, **Ann Kirschner**, ex-Savoynetter **Susan Poliniak** along with **Craig Tessler**, **Nathan Bahny**, **Erik Hanson** and **Annamarie Hessman**. With minimal rehearsal they were generally able to provide good characterization with excellent singing voices (and, in only one case, rather incomprehensible diction.)

Also performed on this occasion was the music for a trio which Marc found among the Gilbert papers in the **British Library**. The words are present in the American libretto, but not in the British one or the vocal score; it was apparently cut before the first performance. Thus, what we got was presumably a world premiere - well sung and acted by Susan Poliniak, Elizabeth Evans-Emery and Annamarie Hessman. (And how many trios for three women are there in G&S - besides *Three Little Maids*?)

Marc is promising to do the whole thing in Buxton [England, at the **International G&S Festival**] as a concert performance some year. I can't wait!

-- DON SMITH

୨ ୩ ୪ ୫ ୬ ୭ ୮ ୯ ୧୦ ୧୧ ୧୨ ୧୩ ୧୪ ୧୫ ୧୬ ୧୭ ୧୮ ୧୯ ୨୦

**THE GRAND DUKE AT MIT - Review #1...** One hundred years to the day (May 3, 1901) after MIT students presented the American premiere of *DUKE*, the **MIT G&S Players** repeated their triumph. As staged by **David Jedlinsky**, in his G&S directing debut, with some exceptional talent on stage and featuring a coherent orchestral score, vocal score and band parts developed by **Mike Storie** and **Alan Lund** of the **Seattle G&S Society**, this company has shown that *DUKE* deserves to be part of the standard repertoire of any G&S company worthy of the name.

While the production owed much to the Seattle creation, it generally eschewed the 1930s *Duck Soup* approach, being set in 1901. The production kept the Seattle division into three acts, with the Second Act opening with the entrance of the Chamberlains, and I will make my comments based on that division. The set for all three acts was a standard "German" village with a red brick wall stage right (which on occasion opened to reveal Julia's dressing room), a functional arch surmounted by an elaborate clock (of which more later), and doors to the Notary's shop and a two-story Inn, from the upper windows of which characters would observe the goings-on in the town square. The Inn also had lettered upon it the rules for the Statutory Duel, providing for the Notary's inspiration in suggesting it. There were some excellent and relevant costumes, including some Greek Gods in the third act (is a *THESPIS* in the offing?), but overall I was reminded of the recent discussion [on *SavoyNet*] about amateur theatre if you are wearing your own clothes on stage.

At the Saturday Matinee which I saw, the orchestra was thin on strings and lacked a trumpet, the bassoon and oboe, leading to some problems with singers' entrances when they clearly expected to hear cues which weren't there. There were some obvious disconnects between pit and stage but overall the band under **Jennifer Hazel** managed quite well.

**Andrew Sweet** as Ludwig was exceptional, with a great sense of comic timing, a very decent singing voice and superb diction. His third act song *At the Outset I Mention* was presented in full and at breakneck speed but every word was clear (even if the audience didn't get it.) **Dawn Perlner** as Lisa had a nice singing voice and played the role as one who has a building coming down around her without quite understanding what was going on. **Gregory Baker** was the typical love-sick Ernest who more than met his match in the incredible Julia Jellicoe of **Ana Albir**, who really stole the show - excellent accent both speaking and singing and a stage presence which many performers with much more experience would kill for.

**David Michael Daly** was a splendid Notary with a clear and resonant voice, who enjoyed being the *deus ex machina* behind all the actions. **Jonathan Weinstein** made an excellent Grand Duke Rudolph - clear diction, a fine singing voice and emotive characterization, but he does need to remember to sing and speak to the audience, not the stage floor. **Ishani Radha Das** was a far too attractive and elegant Baroness, but didn't convey enough of the battleaxe or counterfoil to Rudolph.

In one of the few real miscalculations on the part of the Director, the drunkenness of the Brindisi was far too overdone, although the Baroness did it well. There were also some problems with 'traffic control' with a large cast, but considering that this was Mr. Jedlinsky's debut as a director, it was understandable ("For beginners, it's admirable.") The only major weakness was the choreography. Many of the cast seemed uncomfortable with dancing and had apparently never done a waltz before. Trying to have some 40 people doing the same thing at the same time is difficult enough with experienced performers. One is better off highlighting smaller groups for short turns.

This was an imaginative production, not merely a derivative one. For the Act I finale, the clock struck the hour, various figures animated and the clock (as music box) played the introduction to *Strange the Views*. (This is the Massachusetts Institute of Technology, after all.) The Chamberlains were dressed as "Court Cards" so it was not entirely surprising, while they were assembling in the introduction to Act II, to see Alice-in-Wonderland, with a flamingo under her arm, scuttle across the stage. In Act III, during *So Ends My Dream* Julia moved into her dressing room, removed her hat, and while singing about "Tomorrow" pulled on an *Annie* wig for a few seconds. After Ludwig and Rudolph had put cards up their sleeves, the Notary first pulled out a deck of a different size and color to their consternation (he switched back.) The Monte Carlos and their entourage were dressed in Red and Black, with the Costumier in Green (all the colors of the roulette table.)

Kept in the dialog was the Seattle modification about the drains dating 'back to the last visit of Mary, Queen of Scots' (which is purely a Buxton joke.) The original of 'dating back to the time of Charlemagne' might have made more sense to a general audience.

What struck me most in this production, is that the plot to dethrone the Grand Duke is really of secondary importance because it is resolved so early in the action. The theme is that of cynicism about marriage and relationships - one which reverts to Gilbert's play *Engaged*, in which the general theme relating to marriage is "Business is business." As such, if one looks below the

surface, it is not a comfortable work with sympathetic characters, but the message is overlaid with a Viennese Operetta with Sullivan writing a very different kind of score than his previous works, one which serves, as Sullivan often does, to mask or mellow Gilbert's real intentions. And if one thinks that Gilbert was being anything but prophetic about marriage - just think about prenuptial agreements (then and now.)

-- DON SMITH

**&&& THE GRAND DUKE AT MIT - Review #2** The American premiere of G&S' s last opera took place May 3, 1901, at MIT (then across the river in Back Bay). A hundred years to the day, the **MIT G&S Players** put on an anniversary production that did them and the opera proud.

It was the first *complete* performance of the opera I've ever witnessed; there were only a few lines altered or cut and two tiny musical passages excised. Given the time and financial constraints of a student organization, the results were remarkably successful. **Andrew Sweet** was a word-perfect, crisply- enunciating Ludwig, surely one of the most demanding parts in all the operas. The other difficult and crucial role, Julia, was played delightfully by **Ana Albir** who, although a native of Colombia, managed a subtly nuanced German accent for the part. They were the stars of an all-around strong cast, which included **Ishani Radha Das's** over-the-top Baroness (sexy rather than frumpy), **David Michael Daly's** Notary *a la* Zero Mostel, **Gregory Baker's** properly hapless Ernest, and the Monte Carlos (**Michael Spitznagel** and **Elicia Anderson**) with French accents. **Dawn Perner** was a charming Lisa, and for once the Grand Duke himself was played as the young man he is clearly meant to be (he is related to the Princess as Hilarion is to Ida).

I do think it was a mistake to divide Act I with an intermission; the long evening only seemed longer, and the forward pulse was lost. The opening night orchestra had its rough patches, and the dialogue, though delivered without lapses, was not quick enough on the uptake. If the company had had another week to get up to speed and to finish up the costumes (!) (perhaps they had done so by the 4th), they could deliver a first-rate account of this much neglected work.

I was grateful for the completeness; we will have the rare chance to assess the opera again in the fall when the **VLO** produces it under **Jim Ellis's** direction. Jim has made very well considered cuts and a few rewritings, all informed by his carefully imagined vision of the opera. Both his method and the "urtext" approach of MIT are

laudable; but, as the recent **Harvard. UTOPIA** proved to me, big cuts can be very disfiguring to Gilbert's structures. The production at Agassiz seemed incoherent (no dance song for Scaphio and Phantis, no entrance song for the King, no Quartet, only four Flowers of Progress, no *Beautiful English Girl*, and a bizarre tacked-on final chorus)--so producers should be wary of tinkering too much, even with the lesser known operas. It's nice to think that **UTOPIA** and **GRAND DUKE** are now where **IDA** and **RUDDIGORE** were thirty years ago in the repertory.

-- JONATHAN STRONG

**&&& THE GRAND DUKE AT MIT - Review #3** We *don't* write reviews - but We were so impressed by **Dave Jedlinsky's** directorial debut that we can't refrain from putting in Our oar.

We attended the Saturday evening performance, and were struck first by the handsome and well-made set. Dave's experience on the tech side of theater is visible: his technical chiefs obviously worked *with* him to create an attractive vision of his concept, instead of being the prima donnas so many Techies can be - wishing the audience to go home humming the lighting cues or analyzing the makeup plot. As a result the sets, costumes, make-up, lighting, props and so on were not merely attractive in their own right, but also successfully advanced the overall shape of the production.

And what a production it was! Dave made the structure of the show clear, wisely buttressing its awkward spots while spotlighting its strengths. For instance - that string of expository quintets in Act I, attractive as the pieces are individually, can drag. Adding a musical clock to introduce *Strange the views* was a charming illustration of improving an awkward moment by emphasizing it. (On a technical note: **Larry Stone**, the company's excellent set construction chief, confided in Us that the musical clock we all enjoyed so much was designed and built by the director himself, using Barbie and Ken dolls as the figurines!)

We're happy to report that the costumes for the Saturday night performance were complete and splendid - flattering, attractive, appropriate and well-made. (Well, the theatrical troupe did *not* have a complete set of togas for the last act - but let that pass.) Yes, the orchestra was a bit thin in places - in fact, the second seat first-violin left half-way through, too sick to continue, leaving MITGASP's excellent long-time concertmistress **Johanna Bobrow** alone on the part. But the other instruments were there, or at least covered - for instance, one clarinet (MITG&SP Charter







☪☪ **The Harvard-Radcliffe Gilbert and Sullivan Players** are currently seeking a stage director for their fall production, **YEOMEN**. For more info, contact **Judith Scarl** at [scarl@fas.harvard.edu](mailto:scarl@fas.harvard.edu) or visit the HRG&SP Web page: <http://hcs.harvard.edu/~hrgps/>

☪☪ **MITG&SP** is seeking directors for their fall show, **PINAFORE**. 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 **D'Oyly Carte Opera Co.** has built a handsome new web site at <http://www.doylycarte.org.uk/>, where it is announcing performances of **PIRATES** at the Savoy Theater from **April 20 - June 16**. {A review by **Marc Shepherd** of *D'C's* recent Savoy Theater **PINAFORE**, published in the *U. Michigan Society's* newsletter, **GASBAG**, sings the company's praises: "The Company has had its ups and downs over the last couple of decades, but perhaps the renaissance has finally arrived... D'Oyly Carte markets itself skillfully and puts a first-class product on the stage... the cast and staff have a spring in their step the likes of which we haven't seen in a long time." Visit their web site, or call +44(0)20 7836 8888 for more info.

☪☪ **The Conn. G&S Society** will be holding auditions for **PRINCESS IDA** on **June 3 and 6** at 7pm at the Portland Congregational Church, 554 Main Street, Portland, Conn. The performances will take place November 16, 17 and 18 at Middletown High School auditorium. The revival will be staged by **Bob Cumming** and conducted by **John Dreslin**. For further info call 1-800-866-1606, or write to CG&SS, PO Box 2152, Middletown, CT 06457.

☪☪ **The Children/Youth Choir** of the **First Parish Church in Bedford, MA** will present **IOLANTHE**, directed by **Louise Curtis**, on **June 8<sup>th</sup> and 9<sup>th</sup> at 7:30 PM**. Contact **Sandy Boczenowski** at 978-667-1844 to reserve tickets now. A portion of the profits will benefit a social action project chosen by the cast. (**Janice Dallas adds:** Note that the only adult in this cast is their well-loved Minister, **John Gibbons**. Let's support these young people in their love of G&S.)

☪☪ **Mill River Dinner Theater**, a small (80 seat) dinner theater at 499 High St., Central Falls, RI will present **MIKADO** **June 15 - July 22**. **Chuck PetitBon**, *Artistic Director of the company*, explains further: We offer a full course dinner (with entree choice) of Baked Stuffed Chicken, Roast Beef with a mushroom gravy, Veggie Lasagna, or Baked Stuffed Scrod served along with Louisiana oven roasted pot., a veg. medley and dessert

with coffee or tea for \$28.50 per person. Reservations required 401-721-0909.

☪☪ **The G & S Society of NY** plans a concert version of **YEOMEN**, featuring New Englanders **Laura Guillard** (Dame Carruthers), **Rebecca Consentino** (Phoebe), and **Marion Leeds Carroll** (Elsie) on Saturday, **June 23** at the Friends Meeting House near Union Square, NYC., on Rutherford Place (between 2nd & 3rd Avenue, near 15th St.). Admission is free. Doors open at 7:30; the meeting starts at 8:00, and the Inner Brotherhood go out for coffee afterwards.

☪☪ **The Sudbury Savoyards** plan Noel Coward's **Blithe Spirit** [*yes, We know it isn't!*] **July 13, 14, 20, 21, 27, 28** at 8:00 PM at Hawes Hall of the Sudbury (MA) United Methodist Church, with a matinee performance at 2:00 pm on Sunday, July 22, 2001. Their Spring 2002 production will be **SORCERER** – for more info, phone 978-443-8811, or visit <http://www.sudburysavoyards.org/>

☪☪ **Turtle Lane Playhouse** of Newton, MA's upcoming production of **PIRATES** will begin **July 13<sup>th</sup>**. For more information, visit <http://turtle-lane.com/> or phone (617) 244-0169.

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

☪☪ **Elderhostel** will present G&S study-and-performance programs at the **Incarnation Center** in Ivorytown, CT **July 8-13** (focused on **PATIENCE**) and **15-20** (focused on **PIRATES**, **PINAFORE**, and **MIKADO**). This popular annual Elderhostel program was initiated by **Bob Cumming** in 1987; since 1996 it has been led by **Ralph MacPhail, Jr.** and **Deb Lyons**. To register, phone 1-877-426-8056 (toll-free, 9 AM- 9 PM, M-F), or visit <http://www.elderhostel.org>. Or contact Ralph via e-mail at [RMacPhai@Bridgewater.Edu](mailto:RMacPhai@Bridgewater.Edu), or by phoning (540) 828-5342 (office) or (540) 828-6656 (home and fax)

☪☪ **Juliet Cunningham** will host a Wednesday-night **G&S Sing-Along Series** on **July 11 (PINAFORE)**, **18 (PIRATES)** and **25 (MIKADO)** at 7:30 PM at the **Boston Church of the New Jerusalem** (140 Bowdoin St., Boston, MA). Requested donation: \$5. If you want a lead role, arrive at 7:15 to request it, or phone Juliet at (617) 436-3767 the evening before the show. (Everyone is welcome to sing chorus.) Some choral scores will be available – or bring your own score. The church is easily accessible by T (Park Street station). Limited free parking is available at the church building - phone Juliet for more info.

☞☞ **The Gilbert and Sullivan Society of Hancock County** will present their recent **PIRATES** again **July 12, 13, 14** at 7 PM and 7/15 at 2 PM Their 2001/ 2002 production will be **RUDDIGORE**. Visit their web site at <http://ellsworthme.org/gsshc/> for more info., or call (207) 667-9500 for tix.]

☞☞ **Ocean State Lyric Opera** (*the former Cabot Street Players*) plans **PIRATES July 12-15** at Rhode Island College and July 19-22 in Newport, RI. (They also plan Puccini's **Madama Butterfly** in Providence in October.) For more info, call (401) 333-6060.

☞☞ **Longwood Opera** plans a Gilbert & Sullivan concert [*to be organized, as it happens, by Us*] on Tuesday, **August 7** at 7:30 PM at Christ Episcopal Church, 1132 Highland Avenue, Needham, MA – visit <http://leedscarroll.com> and click on the **Longwood Opera** link, phone (781) 455-0960 or send e-mail to [Encore@LongwoodOpera.org](mailto:Encore@LongwoodOpera.org) for more info.

☞☞ **Valley Light Opera** of Amherst, MA's fall **DUKE** (in a version "honed" by **Jonathan Strong** and **Jim Ellis**) will be **November 2, 3, 4, 9, and 10**. Visit their web site at <http://www.vlo.org>, or send a letter to Valley Light Opera, Inc., PO Box 2143, Amherst, MA 01004-2143 for more info.

**BAM** (the **Boston Academy of Music**) plans **MIKADO** for their annual **Thanksgiving weekend** G&S production: Nov 23 and 24 at 7:30, and Nov 24 and 25 at 2:00 at the Emerson Majestic Theater in Boston, MA. For tix, call **Majestix** at (617) 824-8000; for other info, call **BAM** at (617) 242-0055, or visit <http://www.bostonacademy.org/>

☞☞ **The Savoyard Light Opera Co (SLOC)** plans **Kiss Me Kate** [*yes, We know it isn't*] in . Phone 978-371-SLOC (7562) or visit <http://www.tiac.net/users/sloc/> for more info.

☞☞ **The New York City Opera's** 2001-2002 season will include **Jonathan Miller's ENO [English National Opera]** production of **MIKADO**. (The press release describes it as a "new production," since it's new to New York.) Announced among the cast are **Jan Opalach, Richard Troxell, Richard Suart** as Ko-Ko and **Linda Roark-Strummer** as Katisha.

**MARC SHEPARD (SavoyNet)**

: ) : ) : ) : o : ) : ) : ) : o : ) : ) : ) : o : ) : ) : ) : o : )

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.

: ) : ) : ) : o : ) : ) : ) : o : ) : ) : ) : o : ) : ) : ) : o : )

☞☞ **The 8th International Gilbert and Sullivan Festival** will take place in Buxton, England from July 29 - August 19, 2001. Visit their under-construction site at [www.gs-festival.co.uk](http://www.gs-festival.co.uk) for more information about the 8th Festival, the booking forms, and their full catalog of merchandise.

Visit <http://leedscarroll.com/GSEnsembles.html> for a list of G&S ensembles suitable for excerpting - *mlc*

## **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](mailto:negass@iname.com)

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

Vice-President **JENNIFER MORRIS:** (508) 624-4100  
x544 or [jennie@e-preston.com](mailto:jennie@e-preston.com)

Secretary **PETER CAMERON:** (978) 975-0405

Treasurer **PHIL BURSTEIN:** (781) 646-3698;  
[plburst@rcn.com](mailto:plburst@rcn.com)

Program Chair **ARTHUR DUNLAP:**  
[arthur.dunlap@mhd.state.ma.us](mailto:arthur.dunlap@mhd.state.ma.us)

### **Members at Large:**

#### **RICHARD FREEDMAN:**

(978) 362-2140; [negass@rfreedman.org](mailto:negass@rfreedman.org) and  
<http://people.ne.mediaone.net/rnf>

**SHELDON HOCHMAN:** (508) 842-7617;  
[GAMAREX@aol.com](mailto:GAMAREX@aol.com)

Company Promoter: **LINDA SILVERSTEIN:** (781) 828-6361 or [LGSilver@aol.com](mailto:LGSilver@aol.com)

Membership Officer: **JANICE DALLAS:** (781) 643-2537,  
[Janicedals@mediaone.net](mailto:Janicedals@mediaone.net)

Newsletter Editor: **MARION LEEDS CARROLL**  
(781) 646-9115; [Marion@LeedsCarroll.com](mailto:Marion@LeedsCarroll.com) - and:  
<http://www.leedscarroll.com>

*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>