



Vol. XXIV No. 7
It's too much happiness!

SUNDAY, March 26: LMLO PIRATES
SUNDAY, April 9: SUDBURY Retrospective

LMLO PIRATES: SUNDAY, MARCH 26 AT 2:00 PM AT THE PARK AVENUE CONGREGATIONAL CHURCH IN ARLINGTON, MA. We'll be celebrating Frederic's 36th birthday nearly a month late but with great festivity: This year's **Last Minute Light Opera** will feature not only unrehearsed singers, but a **Last-Minute Orchestra** as well, conducted by **Jerry Weene**



President and casting director Patricia Brewer writes: I'm looking forward to a wonderful production of **PIRATES** at our new location in Arlington. Casting is going smoothly but I do have a couple of major openings.

Originally **Matt Oliva** was going to be our Ruth, a real casting coup as far as I was concerned, but, alas, things have arisen that now make that impossible. I would play this part in desperation but I would much rather play Samuel this year, **so I am hoping someone will come forth to play Ruth. Someone to play the Sergeant of Police** for one or both acts is also needed. I would be delighted to hear from anyone interested in these specific roles. Please call ASAP (617) 323-3480 –**PATRICIA BREWER**

[Please remember – what is generally known as "suitability" for a role is not a criterion for the casting of a LMLO show, nor is the ability to sing the part "off book" – only desire counts! – mlc]

And orchestra manager Victor Godin writes: We are going to have an A+ orchestra for **PIRATES!** Lots of interest out there -- people like me who don't want to do whole shows day after day but love G&S. (Of course some "show" people too.)

HOW TO GET THERE: PARK AVENUE CONGREGATIONAL CHURCH (PACC), 50 Paul Revere Road, Arlington, MA The church is located at the corner of Park Avenue and Paul Revere Road, on Park Avenue one block south of Massachusetts Avenue in Arlington. To get there you can either 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. Or you can take Route 2 to the Park Avenue-Arlington exit, and drive north along Park Avenue until Massachusetts Avenue is in sight. Free parking is available on both Park Avenue and Paul Revere Road.

Or visit <http://www.leedscarroll.com/LRO/PerfDirections.shtml> for a handy MapQuest-based directions form.

☘ ☘ ☘ **A RETROSPECTIVE PERFORMANCE OF SUDBURY SAVOYARDS' RUDDIGORE, SUNDAY, APRIL 9 at 2 PM:** Just two weeks after our LMLO **PIRATES**, NEGASSers will gather at the rehearsal space of the **Sudbury Savoyards** to enjoy our annual Retrospective of this year's performance. We've heard great things about the production (see reviews later in this rag), and are looking forward to enjoying NEGASS's private showing.

HOW TO GET THERE: HAWES HALL, SUDBURY UNITED METHODIST CHURCH. The church is located at 251 Old Sudbury Road, a.k.a. Route 27, in Sudbury, MA. **From Route 128**, take Route 20 west (through Weston and Wayland) to Route 27. Follow Rt. 27 northwards to Sudbury Center. How do you know you're there, when it all looks like Country to a City Girl like Us? After sailing along at around 45 mph, past a lovely Wetlands area, you'll suddenly see a 30 mph sign, followed immediately by a People Crossing sign. The church, a large white one surrounded by a lovely large parking lot, will appear immediately afterwards, on your left. Hawes Hall is at the left end of the church building.

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SUDBURY RUDDIGORE REVIEWED: Susan M. Mitton of Brookline, MA wrote in an e-mail: I attended opening night of **Sudbury Savoyard's** recent production of **RUDDIGORE**, and I was thoroughly impressed. I don't know what your policy is on posting reviews on your respective websites or in your newsletters, but feel free to use the review below that I have written if you so desire! I have been reviewing theater for thirty years, and do a lot of work with many theatrical groups in the New England Area from a production standpoint and a behind-the-scenes standpoint. I was thoroughly entertained and would recommend the show to anyone!!!! [Thank you, Susan! - Our policy is to welcome reviews with joyous shout and ringing cheer! - mlc]

Sudbury Savoyards RUDDIGORE a "Tight Little Craft" of a Show! Gilbert & Sullivan's operetta **RUDDIGORE**, all about ghosts, curses, and etiquette, is often underappreciated in light of other shows in the canon that are far more popular (e.g. **PIRATES, MIKADO, PINAFORE**). But the recent production of **RUDDIGORE** put on by the ambitious **Sudbury Savoyards** is stunningly done and a credit to this group whose participants all volunteer their time and proceeds to the relief of World Hunger in conjunction with the **Sudbury United Methodist Church**.

From the second the bridesmaids walk on stage to the final chord, this show is excitement, color and talent. The costumes, cleverly and professionally designed by **Terri Meehan**, and the sets, amazingly detailed and intricately painted due to the creativity of set designer **Dave Kay** and the expertise of long-time member & Technical Director **Tom Powers** help to make this production the success that it is.

Kathy Lague, stage director for the past three years, has reached a new high showing us that the text is funny enough without over-the-top schtick that some groups rely upon for their productions.

The show is well cast and the actors and singers do

Tentative Meeting Schedule, 1999-2000	
3/26	LMLO: <i>PIRATES</i>
4/9	Sudbury Retrospective
5/21	A G&S Masterclass, led by Eileen St. David
6/18	Election Meeting plus Fantasy performances

~ NEXT BRAY COPY DEADLINE: April 30, 2000 ~

Next Bray Stuffing: Sunday, May 7, 2000 at 3:00 PM. Call Us at (781) 646-9115 evenings and weekends, or send email to **Our even newer address:** Marion@leedscarroll.com, for directions to Our snug and easy-to-get-to home. —mlc

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Welcome, Welcome, Welcome We New Members Nathan and Zelda Sokal of Lexington, MA. Zelda writes, "Enjoyed **RUDDIGORE** with the **Sudbury Savoyards**. Please add our name for info on any upcoming G&S productions." Happy to do so! Glad to know you enjoyed **RUDDIGORE!** Tell Us, Tell Us All About It!

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just that: act and sing superbly! Rose Maybud is cleverly and coquettishly portrayed by the talented **Zoe Daniel**. Ms. Daniel is a new leading lady to the group, but someone we certainly hope to see more of in future productions. **Todd Allen Long** portrays the whiny Robin Oakapple (aka Ruthven Murgatroyd), the central character of the show. Long's voice is strong and clear and his acting is top-notch. His interactions with Rose Maybud and Richard Dauntless (portrayed by the talented and funny **Dana Merrill**) are some of the highlights of the show. I would be remiss without mentioning the stellar performance of **Amy E. Allen** in the role of Mad Margaret. Allen has been seen for the past several years in leading roles with the Savoyards, but this portrayal is by far one of her best. Not only is her gorgeous, soaring voice suited to the music she sings, but her interpretation of the role is one of the best this long-time G&S fan has seen. Stealing the show with her rubber-faced expressions and contagious cackling, Allen's Mad Margaret is lovable and amusing. **Peter Stark** as Despard Murgatroyd is perfectly cast. Stark's deliberation and flare for the melodramatic make him a pleasure to listen to and watch on stage. **Laura Gouillart** portrays a frisky and doting Dame Hannah, and her duet with **Tom Weber** (Roderic Murgatroyd) is beautifully done. Their voices blend

wonderfully and their repartee on stage is delightful. **Tony Parkes** sings strongly and acts appropriately as the manservant Old Adam, and newcomer to the group **Mary Bulger** portrays a bossy but in-control Zorah and sings her solos with precision and talent. Overall, this show couldn't have been cast better, and high praise is due **Steven Malione**. Having played for years in the pit for Sudbury, Malione has taken the podium with force and confidence. The chorus is quite strong, with flawless diction and wonderful intonation. The leads are, as mentioned above, strong and talented. Bravo, Sudbury Savoyards! --
SUSAN M. MITTON

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 ୨ ୩ **MAY 21 MEETING: G&S MASTER CLASS, LED BY EILEEN ST. DAVID, WITH ACCOMPANIMENT BY ERIC SCHWARTZ.** Sign up now to take part in a Gilbert & Sullivan Master Class! People who'd like to work on solos or duets are urged to e-mail **Rebecca Consentino** at becca@altavista.net or phone *mlc* at (781) 646-9115 to sign up by April 23rd for one of the limited time slots (please let us know what you plan to sing) – and people who just want to listen and learn are urged to attend the May meeting.

What in the world is a Master Class? Eileen elucidates:

If you want a receipt for a popular master class...

Take:

A courageous performer	A collaborative pianist
A master teacher	A supportive audience
A bit of G&S repertoire	A timer

Be sure to use a *master teacher*...one who knows the G&S canon, has performed, and can offer suggestions.

Combine these ingredients. Courageous Performer performs. Master Teacher and Courageous Performer dare new ideas, consider possibilities, and risk success.

Cook for 20 minutes. Serve with relish.

In other words: Eileen invites all performers of whatever level to come singly or in pairs, bringing solos or duets they'd like to improve with her help. She'll spend 20 minutes with each performer or pair, exploring singing, acting and musical details, with the help of **Eric Schwartz** (at the piano) and *mlc* (watching the clock so nobody gets shorted.) Non-performers are very welcome to attend, to learn by watching, or just to enjoy the performances! *One caveat from Eileen:* "I request that no one wear perfume, mousse, or other kind of scent...This includes performers and audience...we must ask everyone to COME CLEAN" [*The reason? – even singers who are*

not aware of allergies may be badly affected by fragrance. Let's not make it hard for each other!]

How do we know Eileen is a Master Teacher? Come gather 'round me and I'll tell you: Eileen has taught vocal technique, role interpretation and stage movement since 1979. Her students have performed G&S roles with the **Lamplighters** of San Francisco, **Gilbert and Sullivan Society of San Jose, Yale University, Harvard, MITGASP, Sudbury Savoyards, The Footlight Club,** and "**Three's A Charm**," an SF-East Bay touring ensemble for which she was artistic director, stage director and choreographer. She has served as an instructor at Lamplighters performing workshops, and has led many master classes on both coasts.

She herself performed G&S and other light opera (e.g., *Die Fledermaus*) with The Lamplighters for about 15 years.

Eileen holds a Master's degree in Vocal Pedagogy, and has served on the voice faculty of **Holy Names College**, Oakland, CA, where she taught masters candidates to be teachers of singing. Her undergraduate degree, from **Barnard College**, was in British Civilization, specializing in Victorian social history – and, she comments, "that before I had ever seen a G&S operetta."

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**Perhaps The Only Riddle That We Shrink From Giving Up:
 THE FUTURE OF NEGASS.**

!!!!!! NEGASS IS DYING !!!!!!!
(and it's such a stuffy death...)

Our Company Promoter, Program Chair, Secretary, Membership Chair, Vice President, and Newsletter Editor are all up for re-election this year.

Of that six, only the Vice President and Newsletter Editor have expressed willingness to continue in their positions.

What will happen if we find no replacement for our Company Promoter, **Katherine Bryant** [*who's leaving to concentrate on a new job?*] NEGASS will not receive the publicity it deserves... unless another of the overworked members of the Board takes up the slack.

What if there's no new Secretary? When **Carol Mahoney** [*who's held the post for about ten years and*

is just plain tired] leaves, the Board will be crippled in its functioning.

What if there's no new Program Chair? If we don't find a replacement for **Rebecca Consentino** [*who not only has a new job, but is planning her own wedding – congratulations!*], NEGASS will not hold any meetings next year.

And if we find no Membership Chair to replace **Bill Mahoney** [*who's in the same exhausted situation as his wife, Carol*]... well... it will be nice at first. Nobody will have to pay dues, because there won't be anybody to keep track of who has paid. Nobody will receive membership cards – but that hardly matters, does it? – we really don't use them for anything. If Bill will do us a favor and print out a lot of mailing labels before walking away, everybody already on the list of members will keep receiving the newsletter as long as the labels hold out... until NEGASS runs out of money to print the **Bray** and to buy envelopes, because nobody has paid their dues!

☞ **WHAT'S TO BE DONE?** ☞

☞ **NEGASS must have a Membership Chair.** We need someone who can manipulate a database to keep accurate records of current members, who can print out mailing labels for each issue of the **Bray**, and who can make up membership cards. (*We happen to think that it would not be difficult to create a membership-card screen in the database, link the members' names to the card, and print them out pre-signed, so that nobody would ever again have to sit for hours scrawling 200+ names onto little cards. There may be other clever innovations a database expert might come up with!*) Other duties – for instance, soliciting new members – would be nice but are not as specialized, and could be shared by other people on the Board, or even by members of NEGASS who have no desire to be active in any other way.

The NEGASS mailing list currently resides on a Mac in an old version of FileMaker. People who know about these things have assured Us that it would not be difficult to import the data to any modern database. **So – Database experts – take this opportunity to use your skills!**

☞ **NEGASS must have a Program Chair** – unless we can be satisfied without meetings. A Program Chair really does not have to do anything creative. In fact, one of NEGASS's problems in recent years has been that our Program Chairs have provided innovative and interesting programs which members have not attended. Our Program Chair *does* have to decide how many meetings to hold (almost

certainly fewer than we've been holding in recent years!), what will happen at those meetings, when to hold them, and where to hold them, and then has to make sure that all the **logistics** of the meeting are set up: space in which to meet, an accompanist if needed, refreshments if appropriate, the presence of tickets for the usual door prize raffle (and the presence of a prize!)... Oh – and s/he has to coordinate with the **Bray** Editor and Company Promoter, to ensure timely publicity! These things do not all need to be done by the Program Chair him/herself, but s/he is responsible for making sure that they actually occur.

☞ **A new position – Hospitality Chair** – has been proposed, to take on one of the jobs that Carol Mahoney has been performing: providing refreshments at meetings. This could be a Member-at-Large position – or it could just belong to a helpful member of NEGASS.

Our most successful Program Chair in recent memory, **Patricia Brewer**, claimed that for her the job felt like an opportunity to hold a big party for all her friends every month or so, at NEGASS's expense. **So – Party-lovers – take this opportunity to party!**

☞ **NEGASS must have a Secretary.** We need someone to take notes at Board meetings, and to send copies of those notes to the Board members after the meeting, to remind us all of what we had agreed to do. Such an one might also like to attend NEGASS meetings and write up reviews of the meetings for publication in the **Bray**. There are other similar duties which call for someone who enjoys recording information and sharing facts. **So – People who like to record facts accurately – take this opportunity to inform people who need facts!**

☞ **NEGASS ought to have a Company Promoter.** This is not an official Board position, but rather one that can be filled by a Member at Large. We need someone to publicize NEGASS activities by placing announcements in *The Boston Globe* Calendar Section, and to publicize our existence by placing ads in the programs of local performing groups. (Ad copy exists – if you have Web access, visit <http://www.leedscarroll.com/Graphics/NEGASSAdCopy.gif> and

<http://www.leedscarroll.com/Graphics/NEGASShalfpgAd.gif> to see what's available - if you want to take the current graphic and change it in any way, ask Us and We'll provide you with a copy in Illustrator.) It would be nice if someone could institute other types of publicity – ideas suggested in the past have included NEGASS book plates placed in the books we've donated to the **Warren Colson Memorial Collection** in the **Newton Free Library**, NEGASS cards left in G&S

All things considered, I am going to give this a "Grabbit" rating and urge you to get a copy to enjoy once and many times after. It will not replace either of the earlier two sets in style and polish, but it is just fine on its own terms--and it does have the dialogue.

-- FRANK BEHRENS

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MONDEGREENS: Ellen Spear shared this, which she received from **Sydney Keegan**: Are you taking contributions to your archive of mondegreens? Here's one that will appeal to all fans of Gilbert and Sullivan, and there are many out there! In the first act of **MIKADO**, Pish-Tush addresses a song, "Young man, despair," to the young hero, Nanki-Poo, telling him that he must give up his desire to wed Yum-Yum because she is now betrothed to her guardian, Ko-Ko, Lord High Executioner of Titipu. The second verse includes this line: "She'll toddle away, as all aver, with the Lord High Executioner."

Any number of Gilbert and Sullivan lovers have told me that, like me, they were puzzled for years by the reference to a mysterious character named Oliver who never appears in the story. When I was quite little, I was convinced that the song did indeed refer to someone named Oliver, and later decided that the line meant "As all of her," meaning with her head still attached to her shoulders. It was only when I was an adult and actually read that part of the score that I discovered "all aver." -- SYDNEY KEEGAN

[For more "mondegreens," visit:
<http://www.sfgate.com/columnists/carroll/mondegreens.shtml>
- mlc]

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MORE TOPSY-TURVY NEWS: Apparently the G&S sensation has been nominated for Oscars in the categories of Art Direction, Costume Design, Makeup, and Screenplay Written Directly for the Screen

Janice Dallas found this comment on **SavoyNet**: I've just done a search on **amazon.com** for **Topsy-Turvy**, and they list a video - but it's not released yet. However, they invite you to enter your e-mail address so they can let you know when it is released. And they stress that the more people who register an interest, the more likely it is to get released on video. So off you all go and register! -- JESSICA PICKERING

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30-MINUTE G & S Last month, **John Bennet** asked for help in creating a non-demanding 30-minute G&S program for a company meeting. Here's a reply: In

line with the suggestion made by Marion, you might see if you can find a copy of **Ian Taylor's** book **How to Produce Concert Versions of Gilbert and Sullivan Operas**. This may not be the exact title, but I've just done a quick look at the places where my G&S books reside and can't lay my hands on it. At any rate, it is just what Marion described -- that is, a book which gives the texts of each opera to a narrator, generally one of the main characters (the narrator in **SORCERER**, for instance, is Dr. Daly). All of the music, or as much of it as will fit your time slot, is sung. We did **SORCERER** this way in 1984 for our annual meeting, and gussied it up a bit with costumes and movement, but it's actually designed for stand-up-and-sing-the-music productions. Another good prospect for selective compression is **The Zoo**, which we've also done several times. A couple of judicious cuts and you've got it. And then there's **Cox and Box**, which is a bit longer, but still very possible. [and only contains three characters!- mlc] -- Good luck.

--BILL VENMAN

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REVISED GRAND DUKE SCORES AVAILABLE Gleaned from **SavoyNet** by **Janice Dallas**: The Music Director, Stage Director and Producer of the **Seattle Gilbert & Sullivan Society** struggled for months with the discrepancies and missing items in the available piano/vocal scores and orchestrations.

We finally took the extreme measure of re-orchestrating the whole thing based on material contemporary with the opening night. This was all put on the "Finale" score-printing software and looks and plays very well indeed.

We also produced our own piano/vocal scores so we could include the dialogue. In doing this we noticed many of the discrepancies between the Piano/vocal and orchestra scores that others have mentioned recently.

We had intended to make all of the above available to other performing companies at the first of the year, however it has taken somewhat longer due to the tedious checking. We are also annotating the changes we made (i.e. three acts instead of two) so that other companies can perform it either way... You won't have to worry about marking them up because they will be offered for sale rather than for hire.

Please contact me privately for details.

Of course, we can also provide videos, CDs, and libretti of the show as we performed it.

The New England Chapter of Victorian Society in America will present a lecture, "Gilbert and Sullivan in Boston," by **Fredric W. Wilson** (the former curator of the **G&S Archives** at NYC's **Morgan Library**) on Tuesday, **April 18**: Reception at 5:45pm; lecture starting at 6:15pm; location: Gibson House Museum, 137 Beacon Street, Boston. For more info, call (617) 267-6338

☞☞ **The Actorsingers** of Nashua, NH, will perform **PIRATES**, directed by **Kathy Lovering** (stage), **Jed Holland** (music) and **Donna O'Bryant** (choreography) on **May 5, 6 and 7** at the Edmund Keefe Auditorium in Nashua. For more info, visit <http://www.actorsingers.org/>, or e-mail actorsingers@juno.com - or phone 603-882-0029.

☞☞ **Troupers Light Opera Company** will perform **GONDOLIERS** **May 13, 14, 19 and 20** in New Canaan High School, New Canaan, CT. For further info call **Bobbie Herman** at (203) 255-1577

☞☞ **The College Light Opera Co. (CLOC)** 32nd season will include two G&S works: **PIRATES** **June 27-July 1** and **UTOPIA** **July 25-29**. Performances Tuesday-Saturday at 8:30 PM and Thursday at 2:30 PM at the newly-renovated Highfield Theatre in Falmouth, MA. Inquiries prior to June 1 can go to **Ursula R. Haslun**, 162 S. Cedar St., Oberlin, OH 44074.

☞☞ **SLOC (The Savoyard Light Opera Co.)** of Carlisle, MA plans **PIRATES** in **November, 2000**. For more info, call 978-371-7562 or visit their web site at <http://www.tiac.net/users/sloc/>.

☞☞ **Valley Light Opera** of Amherst, MA plans **IOLANTHE** in **November, 2000**. For more info, contact producer **Cami Elbow** at (413) 549-0024, e-mail her at celbow@external.umass.edu, or visit their web site at <http://www.vlo.org/>

☞☞ **UMGASS (The U. Michigan G&S Society)** will present **MIKADO** **April 6-9** - if you're planning to be in Ann Arbor, call (734-647-8436 for more info.

☞☞ If you're planning to be in Illinois in June, call (847) 869-6300 for tickets to **Light Opera Works'** production of **GONDOLIERS**, **June 3-11**.

☞☞ We're looking forward to **THE MILLENNIUM SINGOUT**, to be held in **Toronto, Ontario, Canada, August 18-20, 2000** - to sign up, contact **Ori Siegel** <oris@interlog.com> or **Herschel Rosen** <torontosingout@home.com> or write to: **G & S T2K**

Singout, 22 Royal Street, Oshawa, Ontario, Canada L1H 2T6.

THE NEW ENGLAND GILBERT AND SULLIVAN SOCIETY

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Marion@LeedsCarroll.com (new address!!!) - and:
<http://www.leedscarroll.com>

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

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

Effective Sunday, November 28, 1999, the URL of the **Gilbert and Sullivan Archive** has changed to:
<http://diamond.boisestate.edu/gas>

Make a note of it!