

# THE TRUMPET BRAY

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

Vol. XXVII No. 6

March 2003

- every sound becomes a song -

**LMLO THE GONDOLIERS**

**LAST-MINUTE LIGHT OPERA / ORCHESTRA  
GONDOLIERS SUNDAY, MARCH 30 AT 2 PM, Park  
Avenue Congregational Church, Arlington, MA.**  
Conductor: **David Larrick**. Orchestra Manager: **Vic  
Godin**. [And thanks to **Bill Venman** of **Valley Light  
Opera** for the loan of orchestra parts and conductor's  
score for the opera!]

## THE ROLES

THE DUKE OF PLAZATORO (patter baritone)  
LUIZ (*his Attendant*) (baritone or tenor)  
DON ALHAMBRA DEL BOLERO (*The Grand Inquisitor*)  
(baritone)  
MARCO PALMIERI (tenor)  
GIUSEPPE PALMIERI (baritone)  
ANTONIO (baritone)  
FRANCESCO (tenor)  
GIORGIO (baritone)  
ANNIBALE (dialog only)  
THE DUCHESS OF PLAZATORO (contralto)  
CASILDA (soprano)  
GIANETTA (soprano)  
TESSA (mezzo-soprano)  
FIAMETTA (soprano)  
VITTORIA (soprano or mezzo)  
GIULIA (soprano or mezzo)  
INEZ (*The King's Foster Mother*)  
(mezzo or contralto)



**THE CAST:** Casting director **Carl Weggel's** computer crashed on February 22, and won't be back up 'til next Wednesday, so if your e-message to him bounced within the last week, please try again next week, or phone him: [programchair@negass.org](mailto:programchair@negass.org) or (978) 474-0396. Carl says nearly everyone who contacted him before the crash will have the roles or parts of roles they requested - he promises to phone folks with their roles as soon as he's got his computer files back.

Remember: LMLO has changed over the years. Especially since the addition of an orchestra, it's become very popular with audiences as well as performers, and it's rather more hoity-toity than it was in the days when it existed as nothing more than a chance for folks who couldn't carry a tune to try a role nobody would ever let them try on stage. It's even become less frequent to see cross-casting; people are requesting roles in their own *fach*, and doing them very well. However, Carl plans to avoid a tendency that has crept in recently, of allowing non-NEGASSers to take some roles. A non-NEGASSer who wants a role had better talk to Membership Chair **Janice Dallas** first!

The NEGASS Board wants to know how NEGASSers feel about the changes that have come to LMLO. Are you happy to see an amazingly good *free* pick-up performance? Or do you miss the old free-wheeling days of reckless silliness and improvisation?



**LAST MEETING:** *THE STORY OF GILBERT AND SULLIVAN AT THE NEWTON FREE LIBRARY.* [See February's **Bray** for comments about this very successful meeting, which has become another annual favorite.]



**ELECTIONS/FANTASY MEETING** It's not too soon to start thinking about what you'd like to sing at this year's Elections/Fantasy meeting. (Perhaps there's a soprano who really wanted to sing the Duke in the **LMLO GONDOLIERS**? - or a baritone who really wanted to sing the Duchess?) This year's meeting will take place in May instead of June, and will be held in the Park Avenue Congregational Church instead of in a living room, so that we can focus more on the performance part of the meeting (since the election is always so short!).

It's not too soon to start thinking about your place on the Board, either. **A new Board does need to be elected.** Up for re-election this year are our Program Chair (a one-year term), Treasurer, President, and two Members at Large. The Board is starting to identify possible replacement candidates - and in some cases current holders of positions are eager to be re-elected - but the big problem remains: **We will need a new President.** Do we have a volunteer?

If you or anyone you know cares enough about NEGASS to help, please contact anyone on the Board to find out more about what we do, and what you can do with us. (Read the February **Bray** for more details about NEGASS's electoral situation.) - *mlc*



**PICNIC MEETING** We'll hold this year's picnic on **Sunday, Aug 24.** **Dave Sheldon** is offering his home again, unless anyone else would like to volunteer. Any preference as to the opera we ought to sing through at the picnic? Tell Us your thoughts!



**NEXT YEAR'S MEETINGS** Any advice for a new Program Chair? What has NEGASS been doing right or wrong over the past few years? Tell Us your thoughts!



Tentative Meeting Schedule, 2002-2003	
March 30	<b>LMLO GONDOLIERS</b>
May 18	Elections/Fantasy Day
August 24	Picnic Meeting

**NEXT BRAY COPY DEADLINE: April 27, 2003**

**Next Bray Stuffing: SATURDAY, May 3 , 2003 at 3:00 PM.** Call Us at (781) 646-9115 evenings and weekends, or send email to [marion@leedscarroll.com](mailto:marion@leedscarroll.com), for directions to Our easy-to-get-to Arlington, MA home.

**Welcome, Welcome, Welcome We New Members**  
**Andrea Allen Knutson and Laurel Martin**

**Andrea**, who's that valued being, an Audience Member, joined in mid-January, using Our web form at <http://www.negass.org/Pages/Join.html>, but did not land in Our e-mail basket in time to be included in our last Bray - sorry!

**Laurel tells Us:** After being in **Sudbury Savoyards'** chorus for 2 years, she has just been elected to their Board of Trustees. She lives in Sudbury, MA and, besides singing, enjoys helping out backstage as a "techie". [Ah yes - techies - the ones who save performers from appearing naked in the dark on a bare stage!]

**Hearty Greeting Offer We!** —*mlc*



**THE LORD OF THE RINGS, or The Land of Middle-earth - by W.S. Gilbert and Arthur Sullivan** We've heard various stories about where this came from, who wrote it, and why - was it a group effort by a recent **Harvard G&S** cast, or an individual brain-storm by a **Savoynet** member? Can anyone tell Us the truth? - *mlc*

**SCENE.** -- Front yard of Bag End in Hobbiton, the Shire. Various hobbits discovered standing and sitting in various attitudes suggested by Rankin-Bass films and trippy illustrations from the 1970s.

**CHORUS OF HOBBITS:**

If you want to know who we are  
We are gentlemen of the Shire;

[... and so on...]



**FINANCIAL SUMMARY** Since apparently there are people who actually enjoy reading such things, here's a spreadsheet created by NEGASS treasurer **Richard Freedman**, comparing NEGASS's income and expenses for the year 2001-2002 with year-to-date 2002-2003. For those of us for whom columns of figures serve as a sure cure for insomnia, We'll merely state: We're doing fine financially!

	Year 2001-2002		Year 2002-2003 (to 1/31/03)
Beginning Balance	7/1/2001	\$7,645.42	7/12/2002 \$7,789.83
Bank fees		(\$132.00)	(\$77.00)
Meeting expenses		(\$1,440.45)	(\$453.51)
<i>venue</i>	(\$475.00)		(\$158)
<i>refreshments</i>	(\$633.95)		(\$71.01)
<i>honoraria</i>	(\$300.00)		(\$225.00)
<i>programs</i>	(\$31.50)		
Bray Expenses		(\$1,703.89)	(\$539.78)
<i>honoraria</i>	(\$700.00)		(\$400.00)
<i>postage</i>	(\$99.59)		(\$20.54)
<i>printing</i>	(\$195.50)		(\$119.24)
<i>envelopes</i>	(\$708.80)		
Program Ads		(\$170.00)	(\$110.00)
P.O. Box Rental		(\$45.00)	(\$58.00)
Website		(\$12.95)	
Purchase of Scores			
Misc.		(\$6.30)	(\$95.60)
Total expenses		(\$3,510.59)	(\$1,333.89)
Dues		\$3,155.00	\$2,455.00
Special donations		\$500.00	\$400.00
Ending balance		\$7,789.83	\$9,310.94

The curious are invited to contact Treasurer Dick to ask for details...

The big question remains: How shall we spend our wealth? Some funds are bookmarked for the **Carol Burdine Memorial Collection** of G&S piano/vocal scores; some go towards ads to support the programs of local performance groups – any other ideas?





**G&S VOCAL SCORES IN PRINT** On pages 4 & 5 of the most recent *Bray*, Mr. Arthur S. Koykka asked three questions about available G&S vocal scores. You were able to answer the third, regarding contacting **Chappell & Co.**, but not the first two. The answers are:

First item "[A]re the *Pinafore*, *Pirates*, and *Mikado* scores edited by **Simpson and Hammett Jones** piano scores or full orchestral?": Both. These scores are published by **Dover**, and are available both in full score and in piano/vocal reductions. They are quite inexpensive, but you get what you pay for. Formatting and editing practices are questionable. For example, Pish-Tush and the Boatswain are listed as basses, the Captain as a bass-baritone, and Edith as a mezzo-soprano; also, patter-baritones are given a transposed treble clef while all other baritones are given a bass clef, and "traditional" modifications to the music and text are often given preference over what G&S wrote. Additionally, while Simpson and Hammett Jones try to indicate that these are critical editions, their sources are few and their comments and footnotes are sporadic, leaving some egregious mistakes/oversights in their editing. For example, they make the "traditional" replacements of the "nigger"s and "don't"s in *Mikado*, (made long after the authors' deaths), but make no mention that they've altered anything.

Second item "[A]re the *Ida* and *Sorcerer* piano scores better than **Chappell**?": If he is referring to mine, the answer is a resounding YES. That was rather the point of making them - I specifically designed the scores to offer what the **Chappell** and **Kalmus** scores didn't: clear, easy-to-read music & text, all the dialogue and stage directions, etc. I have also created chorus books for these operas, which also include all the intervening dialogue and lyrics in libretto format, so the Chorus can follow along at rehearsals and sings. Samples of these scores can be seen at [www.preetatriangle.com](http://www.preetatriangle.com).

-- DAVE LEIGH

*Dave adds:* **G. Schirmer** has advertised that they have made new editions of the vocal scores for *PINAFORE*, *MIKADO*, and *PIRATES* I have taken a look at these editions, and indeed, each opera sports a new cover, and a new preface including synopsis, history and discography. On the other hand, the actual scores themselves are unchanged - they are page-by-page identical to the scores Schirmer has been selling for decades. Exactly the same product, just in a new and fancier wrapping.

## REVIEWS

**PATIENCE AT SUDBURY SAVOYARDS:** It was a cold, rainy, slushy Sunday afternoon, but Janet & I decided we needed some cheer and what better place than the cynosure of a **Sudbury Savoyards'** production of *PATIENCE*. The modern Lincoln-Sudbury High School Auditorium was about 70% full, and we took seats in the rear to get the full effect of the performance.

When the first crisp, concise opening notes of the overture filled the room, followed by a full-bodied overture, it was almost like hearing a performance by the BSO. Since the orchestra was hidden in the pit, it wasn't until I looked in the Playbill that it was apparent this was a FULL 38 piece orchestra. However, as a tribute to conductor **Stephen Malioneck**, at no time did the orchestra ever overpower the voices, but added a very controlled accompaniment to the solos and choruses.

At the curtain opening *Twenty love-sick maidens* we were sung by 25 (or was it 26? I guess all the alternates showed up.) The staging included a detailed rendition of various fauna done in sap green tones. Across the stage rear was a huge lintel. The following details were enthusiastically provided to me by **Andrea Roessler**, (set designer, Playbill ad chief, official archivist, paint procurer, groom of the back stairs, etc.) The lintel, weighing 500 pounds, is real dentil molding made by **Steve Malioneck** (the conductor, remember?) and the engineering was done by **Ron Dallas** who figured out how to support it on 12-foot long sewer pipes (guaranteed new, never used!).

The "grassy knoll", a small alcove, at stage left (also called

Bunthorne's (**Eric Ruben**) Isolation Booth), included columns made from old wooden organ pipes. The placement of Bunthorne in this booth was extremely



effective in focusing the audience's attention during solos. His *Am I alone* started there but he quickly moved to repeatedly traverse the full stage, giving a larger-than-life effect. At stage right was a working fountain with (sometimes noisy) running water.

At the entrance of *Patience* (**Kathryn Denney**), her milkmaid costume (no cows?) was a perfect contrast to the other aesthetically dressed maidens. *Patience*, and indeed all the soloists and chorus members showed excellent stage presence by moving about and using hands and arm movements to liven the performance, a tribute to stage director **Kathy Lague**. The smart entrance of the Dragoons, in perfect, classic uniforms, (costume designer **Donna Roessler**), was enforced by the dramatic red lighting of the backdrop, a tribute to lighting designer **Scott Henderson**.

Highpoints of this excellent, traditional performance included the Duke's (**Ben Stevens**) dramatic "toffee" speech, the entrance of Archibald (**Bill Kuhlman**) down the aisle through the audience and his great acting in *Reflect*, Lady Jane's (**Leah Tsamous**) wide-ranging, clear voice as well as her excellent humor and stage presence. She also was a good page turner for cellist **Elizabeth Kinney** in *Sad is that Woman's lot*. The fencing with lilies was unique in *So go to him*, but why no reprises? The finale, usually short and quick after all of the convolutions of the play, was clear, informative, and well acted, complete with Archibald's cockney accent to match that of *Patience*. Another super job by the **Sudbury Savoyards!**

--- ALLEN J. COHEN

**&&& More:** I was very enthused about **Sudbury's** *PATIENCE*, which I saw last Friday. I believe that the orchestra playing (with only very few individual notes awry) was the best of the last several seasons; the female leads were at least outstanding; the costumes delightfully colorful; and there was no weak performance among the players.

Having lumped the females into one comment, I must say that the fellow who played the main soldier, **Dennis O'Brien**, was flawless to my ears. His patter was clean, and his singing better than that which is necessary. **Bill Kuhlman**, **Eric Ruben**, and **Ted Koban** were sufficiently "over the top" without falling off the peak, and the lead tenor (who has been in several of the recent productions) [**Ben Stevens**] kept up his end of the comedy and the tessitura.

-- HILDEBRAND

**&&& MORE!!! PATIENCE AT SUDBURY SAVOYARDS:** It's always a pleasure to play in the orchestra for a solid show. Such was my good fortune with the Sudbury Savoyards' 2003 production of *PATIENCE*, featuring one of Sullivan's sunniest scores and Gilbert's genial wit.

The set design, by **Andrea Roessler**, was stunning. Ionic columns, marble balustrades entwined with ivy, a babbling fountain, and a pediment bearing the name of the poet *du jour* (first Bunthorne, then Grosvenor) set a high tone for the evening that was fully sustained by the cast.



**Eric Ruben** gave us a fine Bunthorne, who was self-absorbed but never mean. His regard for Lady Jane, building to the second-act finale, was entirely believable. **Kathryn Denney** was a lovely *Patience*, singing with a fresh, youthful tone, and moving with a dancer's grace. **Bill Kuhlman**, as Grosvenor, projected sincerity throughout his Idyllic Poet phase, and returned as a bracingly cheerful Waterloo

House young man in the finale. The Lady Jane, **Leah Tsamous**, sang a wonderful "Sad is that woman's lot", with solo cellist **Elizabeth Kinney**, and left no doubt that she was equal to being a Duchess.

**Dennis O'Brien's** Colonel Calverley was beautifully handled. "If you want a receipt" was ideal, each word crisp and clear, phrased to bring out Gilbert's ingenious internal rhymes. O'Brien joined with **Ted Koban** (Major), **Ben Stevens** (Duke), **Cynthia Ewing** (Angela), **Elaine Crane** (Saphir), and **Stephanie Mann** (Ella) for a lovely "I hear the soft note". Dancing as well as singing talent was evident in the charming "If Saphir I choose to marry".



Music director **Steve Malioneck**, with a clear beat and well-judged tempi, drew fine playing from the orchestra. Stage director **Kathy Lague** paced the evening admirably, and devised some excellent choreography for the great double chorus in Act I. The men's chorus was especially strong this year, and their entrance in "The soldiers of our Queen" was thrilling. The ladies sang with sweet lyricism in "Let the merry cymbals sound", accompanying themselves with finger cymbals.

My only quibble was with "It's clear that mediaeval art", which placed the Major so far upstage that his notes were inaudible. This left the Duke and the Colonel to sing in open fifths, which, come to think of it, sounded quite mediaeval.

Costume designer **Donna Roessler** outdid herself for Patience, clothed in buttercup-yellow and hyacinth-blue, with a fetching straw hat; and for Grosvenor, an Aesthetic vision in aqua moiré with jeweled buttons. The men looked handsome in their Guards uniforms, and the ladies were very pretty in Empire gowns of teal, violet, and sienna (kudos to wardrobe assistant Janice Dallas). This was a lovely show to see and hear. Congratulations to the Savoyards for a fine production!

-ALESSANDRA KINGSFORD



**WHOLESALE LEXICONS** If you have a need for multiple copies of **Harry Benford's** excellent **G&S Lexicon**, you'll be glad to learn that the publisher, **Queensbury Press**, will, for a limited time, make a reduction on taking a quantity.

While supplies last, Queensbury Press will ship one or more cartons of Lexicons (holding 14 volumes each) *on consignment*, with free shipping and handling, to a U.S. address. (That means they are asking for *nothing* in advance! If you live outside the US, you'll have to pay shipping – contact them to ask about that.) Although the list price for the Lexicon is \$25.95, when you sell the books and are ready to pay for them, Q. Press will accept checks for a mere \$12.00 per book, or \$168 per carton.

This means that if your organization is planning a fund-raiser, and you think your members would like to take a first-rate opportunity to purchase a cut-rate Lexicon while aiding your cause, you could sell the books at below list price and *still* make a profit.

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**VICTORIANS REVIEWED** The current issue of **The Palace Peep**, the newsletter of the **G&S Society of New York**, prints a review by **Brian Cooper** of a book by **Matthew Sweet: INVENTING THE VICTORIANS: What We Think We Know About Them and Why We're Wrong**. Sounds fascinating! Mr. Sweet apparently points out that the Victorians were not nearly as "Victorian" as denizens of the 20<sup>th</sup> Century were wont to portray them – in fact, going by what Brian tells Us of Matthew's book, they sound quite Elizabethan! The book is published in NY by **St. Martin's Press** for \$23.95, and sounds like it's worth a look. - *mlc*



**REMEMBER OSLO?** **Ocean State Lyric Opera**, remembered by long-time NEGASSers as **Ocean State Light Opera** (the focus of our summer picnic meetings years ago, when picnics meant taking in the OSLO show, then visiting Mrs. Shepherd in Bristol for the rest of the day) has changed its name again. It's now **Opera Providence**. Looks like it's solidly opera-based now – no more G&S!



**CALENDAR**



☺☺ Auditions for **Valley Light Opera** VLO's fall 2003 show, **PINAFORE**, were scheduled to be held in **March** – more news as it breaks! – Meanwhile, visit their web site at <http://www.vlo.org/>

March 25, 1875, **Trial by Jury** opens

☺☺ **SLOCO (Simsbury Light Opera Co)** will present **SORCERER** and **TRIAL** **March 29 and April 5 & 12** at 8 pm, and **March 30 and April 6 & 12** at 2:15 pm at the Simsbury High School, Simsbury, CT. Direction is by **Ron Luchsinger**, with music direction by **John Eells**, and the production will feature NEGASSer **Linda Nadeau** as Lady Sangazure. *Note:* **March 30** is a Family Matinee – in place of **TRIAL** the performance will feature a



panel discussion and souvenirs, and will cost only \$5 for children under 18. For tix and info, visit <http://www.sloc.org> or call 860-521-8076.

April 3, 1880, **The Pirates of Penzance** opens in London

☞☞ **Harvard-Radcliffe Gilbert and Sullivan Players** will perform **SORCERER** April 3, 4, 5, 10, 11, and 12 at 8:00 PM, and April 5, 6, and 12 at 2:00 PM at the Agassiz Theatre, 10 Garden Street, Radcliffe Yard, Cambridge, MA. Stage direction is by **Kaitlin Heller**, with music direction by **Marisa Green**. Producers are **Christina Mulligan** and **Sam Gale Rosen**. HRG&SP's opening night is always Black Tie, and closing night is Hack Night. April 5 features a special milk-and-cookies Children's Matinee. Tickets are on sale now at the Harvard Box Office at 1350 Mass Ave, Cambridge, by calling (617) 496-2222, or on the web at [http://140.247.118.196/tickets/search\\_results.cfm?EVENT\\_NAME=sorcerer](http://140.247.118.196/tickets/search_results.cfm?EVENT_NAME=sorcerer).

For more info, write to [hrfsp@hcs.harvard.edu](mailto:hrfsp@hcs.harvard.edu) or visit the HRG&SP Web page: <http://hcs.harvard.edu/~hrfsp/>.



☞☞ **UMGASS** (the **U Michigan G&S Society**) will perform **PIRATES** April 3-5 at 8 PM and April 5 & 6 at 2 PM in Ann Arbor, MI. [UMGASS is the home of **Harry Benford**, whose **Lexicon** is touted above.] Tix : phone 734-764-2538 Mon-Fri 10-6 or Sat 10-1. For more info: visit <http://www.umgass.org>, or email [umgassexec@umich.edu](mailto:umgassexec@umich.edu)

☞☞ **The MIT G&S Players** will perform **UTOPIA, LTD.** April 4-6 and 10-13, with matinees at 2 pm on the 6 and 13. Their producer is **Catherine Havasi**, stage director is **Evan Xenakis**, orchestra director is **David Larrick**. They are looking for a replacement costume designer and vocal director - any volunteers? (Cast includes NEGASSers **Rebecca Burstein** and **Arthur Dunlap**, among others.) For more info, e-mail [savoyards-request@mit.edu](mailto:savoyards-request@mit.edu), phone (617) 253-0190, or visit <http://web.mit.edu/gsp/www/>.



☞☞ **Longwood Opera** will be holding auditions for Boston based singers only on **April 6** (1-6pm) and

**April 8** (6-10pm) for all roles in their fall production, **The Tales of Hoffmann** [yes, *We know it isn't!*], and for their Summer Concert Series. The ever-popular **Gilbert and Sullivan Night** will take place this year on July 29 - and anyone accepted for the Longwood roster is welcome to take part in that or any other summer concert! For more info call 781-455-0960, or visit <http://home.earthlink.net/~brumit/index.html>

☞☞ **The Gilbert & Sullivan Society of New York** plans meetings this year on **April 11, May 14, and June 14** at CAMI Hall, 165 W. 57 St., NY. Doors open at 7:30; the meeting starts at 7:45, and the Inner Brotherhood go out for coffee afterwards. Visit <http://g-and-s.org/> for more details.

April 23, 1881, **Patience** opens

☞☞ **The Savoyard Light Opera Company** will hold auditions in **May** for their November 2003 production, **IOLANTHE**. Email [sloc@tiac.net](mailto:sloc@tiac.net), visit <http://www.savoyardlightopera.org/> or phone 978-371-SLOC (7562) for more info

☞☞ **The New York Gilbert & Sullivan Players** plan **YEOMEN** (May 1-4) and **PINAFORE** (May 8-11) at the Symphony Space in NYC - phone 212-864-5400 for info.

May 13, 1842, Arthur Sullivan is born  
May 25, 1878, **H.M.S. Pinafore** opens  
May 27, 1883, Sullivan is knighted  
May 29, 1911, W.S. Gilbert dies

☞☞ **Delaware Community Chorus** (Delaware, Ohio) will present **TRIAL** in **May**. for more info, contact [JimKeyes7@msn.com](mailto:JimKeyes7@msn.com).

☞☞ **The West Bay Chorale** plans **MIKADO** **May 17 at 8 PM and 18 at 3** at Winman Jr. High School in Warwick, RI. For more info, call 401-392-3458, or email [robcleasby@aol.com](mailto:robcleasby@aol.com)

June 30, 1907, Gilbert is knighted

☞☞ **Ohio Light Opera's** summer 2003 repertory season, which will begin in early **June**, will include **PIRATES** and **GRAND DUKE**. For more info call (330) 263-2345, email: [OH\\_LT\\_OPERA@wooster.edu](mailto:OH_LT_OPERA@wooster.edu), or visit [http://www.wooster.edu/OH\\_LT\\_OPERA/](http://www.wooster.edu/OH_LT_OPERA/)

☞☞ **Salisbury Lyric Opera** will present **MIKADO** **June 12-29**, Thurs, Fri and Sat at 8 PM, Sun at 2 PM at the Foothills Theater in Worcester, MA. NEGASS VP **Tony Parkes** is the Mikado himself; **Kris Maples**, a

Sudbury regular, is Peep-Bo, and Leah Tsamous, Sudbury's recent Lady Jane, will be Katisha. Pooh-Bah is still uncast, but there's a good chance he'll be a NEGASSer as well! (And, last We heard, they were still accepting chorus members...) Call the Foothills box office at 508-754-4018 for tix & info.

☸☸ **The Gilbert & Sullivan Society of Hancock County (ME)** plans *PATIENCE* the evenings of **July 10, 11, and 12**, with a matinee on **July 13**. This is a repeat of their successful winter production, which received a wonderful review by **Nan Lincoln** in the *Ellsworth [ME] Weekly*. Visit their web site at <http://ellsworthme.org/gshhc/> or email [smithnd@earthlink.net](mailto:smithnd@earthlink.net) for more info.



☸☸ **The Sudbury Savoyards** have already selected next year's show: **Spring 2004** will feature **PIRATES**. For more information, call 978-443-8811, email [info@sudburysavoyards.org](mailto:info@sudburysavoyards.org), or check out their website at <http://www.sudburysavoyards.org/>

**The 10th International Gilbert and Sullivan Festival** will take place in Buxton, Derbyshire, England Saturday, July 26 - Sunday, August 17. Visit the latest Festival Newsletter at <http://www.savoyopera.co.uk/>. This year's newsletter includes provisional dates for the Festival for the next five years, so that attendees can plan more than one year at a time.  
  
SavoyNet's production in this year's Festival will be **UTOPIA**, and will take place Tuesday, August 5<sup>th</sup>.

**Victorian Lyric Opera Company's Third Gilbert & Sullivan Sing-Out** will be held in the Rockville Civic Center, 603 Edmonston Dr., Rockville, MD August 29-31, 2003 (that's Labor Day weekend!) Visit their website (<http://www.vloc.org>) or email them at [vloc.singout@att.net](mailto:vloc.singout@att.net) for more news.

:)

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.

:)

For a NEGASS card of your own to carry around and flash at admirers, visit <http://negass.org/Pages/Ads.html>. For printable (pdf) copies of recent issues of *The Trumpet Bray*, visit <http://negass.org/bray/pdf/>

### ***THE NEW ENGLAND GILBERT AND SULLIVAN SOCIETY***

***PO Box 367, Arlington, MA 02476-0004***

Send electronic contributions to our **NEW** e-mail address: [editor@negass.org](mailto:editor@negass.org)

**NOTE:** NEGASS is no longer using iname.com as our e-mail provider. [Anything@negass.org](mailto:Anything@negass.org) will get to one of us!

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