

by **Jerry Weene**. Pianists **Juliet Cunningham** (Act I) and **Eric Schwartz**, (Act II) assisted. Patricia had to remind the players that the singers were unrehearsed, and some weak (not really), and asked the orchestra to avoid drowning them out.

For unrehearsed performers, all the cast acquitted themselves well. **Tony Parkes** as the Major General, who wins the costume award with full-dress uniform in Act I and bathrobe and nightcap in Act II, won a cheer for his patter singing. **Eric Schwartz** and **Peter Ambler** as the Pirate King, (not as one individual, but in alternate acts) did vocal battle with Young Frederick and the Major General. **Lee Patterson** and **Juliet Cunningham** shared the role of Frederick. **Marion Leeds Carroll** got a big round of applause for Mabel's pyrotechnics. **Ruth Roper** as the Piratical maid of all work got the action off to a fine start with her tale of woe. **Nancy Burstein** as Edith, **Rebecca Burstein** as Kate and **Janice Dallas** as Isabel choreographed the General's daughters nicely in their numbers. **Patricia Brewer** as Samuel plied the pirates with sherry (er - tonic) and furnished them with weapons, and **Bob Russell** [*whose fine bass voice was a pleasant surprise to Us!* - mlc] as the Sergeant led the police in and out of hiding.

All in all, a most enjoyable way to spend a Sunday afternoon. **-PETER CAMERON**

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**APRIL MEETING:
SUDBURY**

RETROSPECTIVE The **Sudbury Savovard's** retrospective performance of **RUDDIGORE** drew a rather small attendance and only three of the leads, but we enjoyed a sing-through of much of the music, conducted [*with admirable skill and taste* - mlc] by **Stephen Malioneck**, and accompanied by [*the deservedly renowned*] **Eric Schwartz**. The three leads were **Laura Schall Gouillart** as [*the predictably excellent*] Dame Hannah, **Mary Bulger** as [*a rich-voiced*] Zorah, and **Dana Merrill** as Richard Dauntless [*an excellent singer and actor - and cute, too!*], assisted by some of the original choristers and the assembled audience.



We began with *Fair is Rose* (Zorah and chorus) and *Sir Rupert Murgetroyd* (Hannah and chorus). Then we skipped to the bridesmaids' welcome of Richard from the briny sea, who paralyzed the parleyvoo and did a

Tentative Meeting Schedule, 1999-2000	
6/18	Election Meeting plus Fantasy performances
8/?	Picnic meeting, details TBA

~ NEXT BRAY COPY DEADLINE: May 28, 2000 ~

Next Bray Stuffing: Sunday, June 4, 2000 at 3:00 PM. Call Us at (781) 646-9115 evenings and weekends, or send email to 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 **Leslie B. Fuller, Richard B. Gerrish, Kelsey Lea Peterson** and **Jon Saul**. Leslie, who's from Reading, MA, describes herself as a fine Singer, Musician and Enthusiastic Audience - and also a Contra Dancer! (Might she be acquainted with NEGASSer **Tony Parkes**, who's a contra dance caller?!) Richard appears to be connected with a printing company in his native Wilmington, NC. Kelsey, who lives in Andover, MA, says, "I'm mainly an enthusiastic audience member, but also sing & play flute." All We know about Jon is that he lives in Wayland, MA, which suggests that he may have heard of us through the **Sudbury Savoyards**. We'd love to know more -- **Tell Us, Tell Us All About It!**

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shortened hornpipe accompanied by the ladies. Richard wooed **Marion Leeds Carroll**, who stepped in as Rose, in *The battle's roar is over*, after which *If well his suit has sped* led to *In sailing o'r life's ocean wide*, with **Edwin Fell** as Robin, and **Mary** as Rose. Then the women's and men's choruses introduced Sir Despard's *Oh, why am I moody and sad*, sung by **Eric** at the piano. We then sang through the Finale of Act 1, with **Ed** back as Robin, **Marion** as Rose, **Mary** as Margaret, and **Don Smith** as Adam.

Robin and Adam [**Ed and Don**] opened Act 2, and then Richard and Rose [*Us again!*] sang *Happily coupled are we*. We then skipped to the chorus of ghosts, *Painted Emblems...* plus the cut section, *By the curse upon our race...* which was re-introduced for this production. Then **Stephen** sang Roderic's recitative and solo, *When the night wind howls*.

Hannah and Roderic [*still Stephen*] sang their touching ballad, *There grew a little flower*, and we concluded with the version of the finale beginning

When a man has been a naughty baronet. Not a bad shortened version of the opera. Right? Right!

-- PETER CAMERON

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୧ ୨ **NEGASS BOARD RECRUITMENT: CONGRATULATE ME, GENTLEMEN! (or - Modified Rapture!)** We've had several responses to the plea for volunteers published in the last **Bray**. Long-time board member **Janice Dallas** has offered to take on the post of **Membership Chair**, with some technical help from her husband, Ron. So has newcomer **Jennifer Morris**, who has already become a database expert in the course of her career as the Director of Sales & Marketing for a firm based in Marleborough, MA. Jennifer and her son, **Alex Gundy**, joined NEGASS just about a year ago, and Jen told Us in person a few weeks ago that she'd like to "give back something," in exchange for the wonderful programs and information NEGASS has provided over the past year. **So - we actually have competition for an office, for the first time in Our memory!** We suspect that negotiations will take place behind the scenes, so that by the time NEGASSers gather for the election meeting in June, an approved slate will be offered up to the membership, as usual.

In addition, **Peter Cameron** has offered to become NEGASS's **Secretary**. And **Linda Silverstein** wrote in an e-mail:

I am responding to your plea for help in the recent NEGASS newsletter. I am a longtime member (20 years +), although I think I've been to 3 meetings in that time. I am willing to help out with **Company Promoter** responsibilities. I can do writing, editing, and desktop publishing and can set up ads, info sheets, etc. I may not be able to attend a lot of meetings, but if I can help out with printed material, let me know. - **LINDA SILVERSTEIN**

Hooray for Janice, Jen, Peter and Linda! - **BUT** -

WE ARE LEFT WITH ONE SERIOUS GAP: PROGRAM CHAIR. All this really requires is a phone (and, ideally, e-mail access), a calendar, and a brain, and a willingness to use them! [*We are disqualified - aside from brain deficit, We have been seriously phone-phobic all Our life.*] The PC's main duties include scheduling and booking spaces, contacting and luring program presenters, and coordinating with the rest of the Board, particularly with the Company Promoter and the Bray Editor. (Creative ideas about new programs are nice, but

there are plenty of people with ideas. What we need is someone to implement them!) These are not unpleasant duties for an outgoing person. In fact **Patricia Brewer**, who was our very successful PC for several years, described the job as "throwing a party for friends every month or so, at NEGASS's expense." Is there no extrovert out there who'd like to help NEGASS hold frequent parties?

Of course, competition for the other positions is still acceptable - anyone want to give Janice, Jen, Peter or Linda a run for his or her money? -- *mlc*

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SLOC BOARD ELECTIONS AND PIRATES PLANS In January, **Savoyard Light Opera Co.** elected a new board consisting of **Zoe Daniel** (President), **Larry Millner** (Vice President), **Ruth Owen** (Secretary), **Scott Henderson** (Treasurer), **Philip Drew** (Archivist), **Brian Harris**, **Frank Minosh**, and **Susan Schmidt**. SLOC has a Production Stage Manager, **Tina Zolla**, for their fall **PIRATES**, and is looking for people to join **Laura Gouillart** on their production team. Anyone with some producing experience, and available time and interest is urged to contact the Board via e-mail (sloc@tiac.net) or by calling 978-371-SLOC.

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୧ ୨ **REISSUE OF LP ON CD SavoyNet** provides information on all sorts of G&S topics. **Janice Dallas** gleaned this note: I'm pleased to announce the availability of my second venture into the realm of early electric recordings on 78s. The 1931 D'Oyly Carte recording of **RUDDIGORE** is offered on a single CD at \$19.00US postpaid to anywhere.

...This is unquestionably my best transfer to date, and very possibly the best transfer of this particular work available anywhere... This exceptional result has far less to do with technical skill or magical filters (philtres?) as with a splendid set of records loaned to me by [*NEGASSer*] **Frank Behrens** of Keene, NH. Frank was kind (and trusting) enough to ship his records some 3000 miles to enable this project to be completed.

Further information may be had by email [78s2CD@Home.com], or from my web site [http://members.home.net/78s2cd/].

—**JAMES LOCKWOOD**

୧ ୨ **MARTYN GREEN-ERA RECORDINGS RE-RELEASED** And another *SavoyNet* gleaned by **Janice Dallas**: **Chris Webster** of **Sounds on CD** is

As in the case of *THESPIS*, the text survives but not the music. Scholarly NEGASSer **Jonathan Strong**, who created a performing edition of *THESPIS* several years ago by setting Gilbert's words to melodies from a variety of Sullivan's works, has done the same thing for this Gentleman, and has kindly sent Us a copy of the result. According to Jonathan's notes, this version was performed for the first time on February 2, 1996 in Concord, NH – and, as far as We know, has not been performed since, thus sharing the fate of such other worthy and entertaining pieces as the **Finn** and **Weingart G&S** parody, *The Foundling*.

We'd be happy to lend the score to anyone interested in pursuing a production of the piece – which We're sure would make the worthy gentleman Mr. Strong very happy, while delighting performers and audience alike!
-- *mlc*

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YIDDISH GILBERT AND SULLIVAN QUERY: There is a big article with photos in the April issue of **Hadassah Magazine** on G&S in Yiddish. I know **David Mladinov** is trying to mount a production here but I think he needs funding. This one is called the **G&S Yiddish Light Opera Co.** out of New York. There's an address but I was wondering if anyone knew if they had a website. They have CDs of some of their productions and I would be interested in finding more info for my daughter (a G&S fan as well as a Yiddish speaker). Thanks!

-- **LINDA SILVERSTEIN**

[We've heard a lot of good things about this group and its performances, but We haven't heard anything about a web site – has anyone else? – mlc]

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WHAT IS G&S REALLY ABOUT? Janice Dallas tells Us that Larry Schwab told SavoyNet some months ago: I have a book called *The Mikado and Other Plays* with an introduction by Clarence Day written in September 1917. I thought it was interesting enough to be shared...

The people in the pages of this book are a race by themselves. They are spirited, charming, and-if it's at all possible-gay, in circumstances that you and I would find simply intolerable. And this does not mean they are callous: they have warm, quick emotions. They are easily hurt, they are sensitive; yet at heart imperturbable.

The typical Englishman is an imperturbable fellow, they tell us. He declines to get excited about things. It is

part of his code. He instinctively thinks of himself as a master of life. Life may stamp on him, bang him around, as a giant does pygmies, yet the typical Englishman looks it back straight in the eye. If he's knocked out, it doesn't occur to him somehow to cower. He merely gets critical. . . The trouble is, however, that the man who meets events in this way, stands a little aloof from the world, as though he were not part of it. He doesn't throw himself in the stream: he remains on the bank. So he lives and dies without having felt his experiences fully, and without having had as many of them as might have been good for him.

And another thing he does, he tries to tame life and keep it toned down. In his own little country he treats it as he does his lawns-he tries to have it all smooth and even, not rugged and wild. This, of course, makes existence less vivid. It has less juice and color. Now the Anglo-Saxon "race" is at its best in quite different surroundings. They really come out strongest when they take up their stand on frontiers. It's when they work at building civilizations in rough, untamed regions, and at teaching law and order to cut-throats, that the world most admires them. Their bourgeois and inartistic desire to make things smooth and even, that has given us so many dull cities and stiff, stupid homes, is a trait of great value when exercised on a frontier.

To go back to Gilbert, the people in his operas are frontiersmen; not geographically, but emotionally. The orderly emotional surroundings that most of us know are exchanged in these operas for scenes of the most frightful turbulence. And mark the result. Just as the Anglo-Saxon pioneer lays primness aside, and becomes a big, vigorous man when he goes to the Rockies, so the frontiersmen of emotion in Gilbert lay aloofness one side, and obtain an astonishing kind of emotional strength. It's as though a group of Englishmen became characters in some Russian novel. They would find themselves living in a fiercely emotional country, and shouting and loving and weeping with an un-English fury. But, nevertheless, they wouldn't take the thing as unrestrainedly as the Russians. They would go through violent ranges of feeling with an inner composure. In the midst of despair, joy, and hate, they'd have a calm spot inside. It's the having a margin, no matter what demands are made on you, that gives you a feeling of poise in the wildest abandon. That's what these Russians lack whom we meet year by year in their novels, and that's why they begin shooting themselves, usually, in the first forty pages. But Gilbert's best people suffer far more reverses than Russians, and yet never think of self-slaughter. Why? They have a margin. It saves them in crises: and it makes petty quarrels refreshing. It's particularly useful for those who are otherwise mushy. The swooniest lover has a jump or two left in him yet. The sweetest maiden is capable of caustic asides. Consider the case of young Frederic, in the *Pirates of Penzance*. Young Frederic is a boy of rare firmness and rare moral beauty. As a child he shows such boyish

As the curtain opens, the men's chorus, dressed in neat business suits and sporting brief cases, calculators, and cell phones, sing the well-known opening, and Nanki Poo arrives on the scene. No trombonist he, Nanki is now a rock musician with a bass guitar slung across his back, which he unlimbers to sing *Wandering Minstrel*! The chorus, displaying varying degrees of interest, perk up with the military theme, and march effectively into a line behind him, to support the nautical themes and the reprise.

Pish Tush sets Nanki Poo straight on the status of Ko-Ko and YumYum, telling him that Ko-Ko, had been preferred over the heads of most of the other divisions, and that Pooh Bah stepped into those jobs. Ko-Ko appears, and not long afterward welcomes the ladies' chorus and the Three Little Maids. The chorus is dressed as office workers, but the Three Little Maids, freshly arrived from a college in the United States, arrive as cheerleaders, who, eschewing the traditional fans, display their skill with pom-poms, and an effective routine.

(The reviewer for the *New London Day* asked why it was necessary to dress the girls as cheerleaders, but to me, sitting in the audience, it was screamingly funny.) Kate Shaw, head of the financial division of Japan, Inc., has the hots for Nanki, of course, and the plot progresses to its well-known end.

The principals were uniformly excellent, with mostly well-known faces and voices from the **ELAC**. There were some new people: **Eric Weiss**, who sang Nanki Poo, appeared in his first G&S role, though he is experienced in other musical fields, and **Jerry Palmer**, long a favorite of the **Connecticut G&S Society**, sang a musically flawless and highly comedic MikAdo. Jerry is known for his more serious portrayals, most recently as Lucifer in Sullivan's Golden Legend at Portland. **Stephen Grover** played a different kind of Ko-Ko in Rhode Island, only a few weeks earlier. To keep this short, I shall gloss over the performances of the other principals, all of whom were excellent. I should mention **Alden Rockwell Murphy**, though, for her Catty Shaw. Arden, another newcomer to ELAC, is no stranger to G&S, having come from the **Blue Hill Troupe** some years ago. Swooping about the stage, she was the Katisha of the classic, but with enough of the modern to be convincing. And **Alan Church**, another Connecticut G&S Society favorite, was superb as Pooh Bah.

Stage direction and choreography were likewise excellent, with convincing moves, and dancing within the capability of the cast.

I went backstage after the performance to look at the set, which, from the audience was impressive: a two-level arrangement which at times supported what seemed to be a dozen or so members, and from the center of which emerged MikAdo for his original entrance. I thought it might have been a somewhat hazardous setup, but it was massive! I suspect it would have taken the weight of the combined cast, tech staff, and orchestra, without sagging. **Ted Wiseman**, veteran ELAC member and perennial comic baritone, and his crew are to be congratulated on outstanding design and engineering.

The orchestra was good, as they would be, under the baton of Conductor **John Dreslin**, who has been responsible for musical direction and training for many operettas and musical comedies through the years. This ability and talent showed in the timing and accuracy of the soloists and the chorus. I imagine there were a few minor errors, but I didn't detect them.

The libretto was adapted by Mess'rs Dreslin and Wiseman, with a hand from **Alan Church**, who also played Pooh Bah.

Ordinarily, I'm a G&S traditionalist; that is, I prefer my G&S right out of the book, but in spite of some trepidation before the show, I could not quibble with anything about it. It keeps the sense of Gilbert's libretto, even though it's time-warped to the present, and it's completely faithful to Sullivan. I went to see it with the attitude, "Oh, well, an evening of bad Gilbert and Sullivan is better than an evening without G&S," but like King Gama, I was disappointed. It was fun, pure and simple!

My admiration and congratulations to everyone involved!
-- **GO-TO**

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QWERTY IN CONNECTICUT What is a **qwerty**? Look at your computer or typewriter keyboard to find the answer. Why does it matter to Savoyard types? Because **SavoyNet** members, perhaps inspired by the keyboard

connection to that non-word (since they normally communicate



entirely via keyboard), have taken to calling physical meetings of this virtual organization – gatherings in the real world instead of discussions over the Internet – by that name.

We attended a **qwerty** in Connecticut last weekend, at the home of NEGASSers **Bobbie Herman** and **Paul Cohen**, at which We were privileged to take part in sing-throughs of 8 G&S operas in the company of over 50 SavoyNet members from 11 states and three countries – the US, Canada and Great Britain. Local NEGASS members **Ron** and **Janice Dallas**, **Mary Finn**, **Shel** and **Alice Hochman**, **Irv Hodgkin**, **Dave** and **Ruth Jedlinsky**, **Lee Patterson** and **Don Smith**, to name only a few, were in attendance, covering the Massachusetts area in reflected glory, but We were also delighted to see and hear Connecticut performers for whom we've seen reviews over the past couple of years – and to learn that those reviews were not mere puffs! We will not name names, for fear of insulting folks we've left out – but when we next hear that a performance in Connecticut is of “professional quality” – Well, We did doubt, but We will doubt no longer! And We're not even mentioning the plethora of talent from other areas!

It was a delightful weekend, among delightful and talented people – We hope We will be able to take part in future **qwertys!** -- *mlc*

NEWS FLASH!!! A web site has just been created, containing pictures and descriptions of the weekend! Visit http://www.btinternet.com/~richards.gands/qwerty_conn2000/ if you're curious. – *mlc*

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We'd like to remind folks: To subscribe to **SavoyNet**, the G&S mailing list, send the message “Subscribe SavoyNet (your full name)” to the address listserv@bridgewater.edu - and you'll be sent all the information you need.

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~ INTERNATIONAL FESTIVAL NEWS ~

Seventh International Gilbert and Sullivan Festival

Buxton, England. July 29 - August 20, 2000.

For more information about the Festival visit the **Buxton Festival Site** at:

<http://www.gs-festivals.freemove.co.uk/buxton99/>

(Site authored by **SavoyNetters Bob** and **Jackie Richards** – whom We met at the recent **qwerty** and found quite delightful!)

*The SavoyNet production planned for the next International G&S Festival in Buxton, England, will be **YEOMEN**, and will take place on*

Monday, August 7, 2000. Join SavoyNet to ask for more details! – or visit <http://www.btinternet.com/~richards.gands/yeomen2000/>

☞☞ **TOPSY-TURVY VIDEO:** Dame Rumour whispers that the expected US video release date for **Topsy-Turvy** is June 13.

☞☞ **DID ANYONE CATCH PATIENCE** at **Boston College** last weekend? Or **PIRATES** as performed by the **Gordon College** Dept. of Music in Wenham? Why didn't they tell Us?! Please tell everyone you know that people who perform G&S can get free publicity for both auditions and performances, and possibly even a review, if they let Us know in time for inclusion in this newsletter!

-- *mlc*

☞☞ **DID ANYONE CATCH** the **ActorSingers** of Nashua, NH in their production of **PIRATES**, which is going on as We prepare this **Bray?** We met the Pirate King, **Laurie Weisbrot**, at the **qwerty** last weekend, and found him to be not only a charming person, but also an excellent singing actor – his King ought to be splendid! -- *mlc*

 **CALENDAR** 

☞☞ **The G&S Society of Hancock County, ME**, plans an Annual Meeting on **May 7** – call **Dottie Schaller** at (207) 422-3006 for directions and info.

And – too much happiness! – they'll hold a **Pick-up Light Opera** (analogous to our **Last Minute Light Opera**) **MIKADO** on **6/18**, followed by a pot-luck dinner and G&S sing-along. Call **Nick Burnett** at (207) 244-0421 or **Lee Patterson** at (207) 244-4044 to request a role, or for more information.

And – they'll hold a reprise of their winter show, **SORCERER**, on 7/13-16 – for tix & info call the **Grand Auditorium** of Ellsworth, ME box office at (207) 667-9500.

And -- **PIRATES** will be their 2/01 show, for which **Dede Johnson** and **Fred Goldrich** will return as Artistic and Music directors. Visit their new web site at <http://ellsworthme.org/gsshc/> for more info!

☞☞ **Auditions** for the **Valley Light Opera** of Amherst, MA's production of **IOLANTHE** will be held 5/13-14 at the First Congregational Church in Amherst. Performances are set for **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/>

☞☞ **NYGASS** will hold its next meeting on Fri. **May 19**. Their final meeting of the season will take place Sat. 6/24. Since their old home, CAMI Hall, is being renovated, they've had to move around a bit - as of April, they have relocated (again!) to the Friends Meeting House near Union Square in Manhattan. The address is on Rutherford Place (it's between 2nd & 3rd Avenue, near 15th St.) Doors open at 7:30; the meeting starts at 8:00, and the Inner Brotherhood go out for coffee afterwards.

☞☞ **Savoyard Light Opera Co. (SLOC)** will hold lead and ensemble auditions for their fall production, **PIRATES**, on **May 15 and 16**, with call-backs planned for **May 18**, at the Carlisle Congregational Church, 147 School Street, Carlisle, MA. **Please Note: Lead** auditions are by appointment only, and a solo in English, ideally from **PIRATES**, is required. **Ensemble** auditions will be held on the 15th and 16th promptly at 7:00 PM - it is requested that you arrive a few minutes early to sign up. No solo is required for ensemble auditioners; singers will audition in small groups, and both music and accompaniment will be provided.

Tentative production dates are **November 10, 11, 12, 17, 18, and 19, 2000**. This production will feature **Donna DeWitt** (immortalized in her previous incarnation as soprano **Donna Parry**) in her debut as Stage Director: Music Director will be the familiar and well-respected **Philip Lauriat**. For more info visit <http://www.tiac.net/users/sloc/>. Or call (978) 371 SLOC, or send e-mail to emiller54@msn.com to make your leads audition appointment.

☞☞ **The Ridgewood, NJ G&S Soc** travels around a lot, it seems - their upcoming **YEOMEN** will be presented 5/7, 13, 21, and 6/10-11-13 at various times and places in NJ and CT. Visit their web site at www.dancaster.com/RidgewoodGandS, or send e-mail to webmaster@dancaster.com for more info. (Unfortunately, there does not seem to be a phone number, or even a mailing address, connected with this organization.)

☞☞ **The Washington Savoyards, Ltd.** have sent out a very intriguing ad for their production of **UTOPIA**, which is planned for **May 4-7, 2000**, at the Duke Ellington Theatre in Georgetown. The text reads, in part: **Washington, D.C. or Utopia Limited? The Island of Utopia or Inside the Beltway?** What happens when --

- * Malcontent bureaucrats fight change?
- * Children are sent across the sea to become civilized and then come home?

- * A scandalous newspaper (not unlike the **National Enquirer**) reveals plot on the Hill, rather, in the palace?
- * The ruler is pursuing a woman who works in his office?

For more info on the production, call 202-965-7678 or visit their website, at www.savoyards.org

☞☞ **Troupers Light Opera Company** will perform **GONDOLIERS** **May 13, 19 and 20 at 8:00PM and May 14 at 2:30 PM** in New Canaan High School, New Canaan, CT.



Order tickets by phone: (203) 975-9283. For further info call **Bobbie Herman** at (203) 255-1577.

☞☞ 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**.

☞☞ **D'OYLY CARTE in Connecticut.** The box office opens May 9 for tickets to see **D'Oyly Carte's** only planned American production for this year: **PINAFORE** at the Shubert Theater in New Haven, Connecticut, presented by the **International Festival of Arts and Ideas**. Prices are \$25, \$38 and \$48. Performances will be held at **8 PM on 6/16 and 17, at 2PM on 6/ 17 and 18, and at 7 PM on 6/18** For more info, phone 888-ART-IDEA.

☞☞ **Exsultet!**, a chamber chorus in residence at **Holy Trinity United Methodist Church**, 16 Sylvan Street in Danvers [MA], is planning a summer sing of **MIKADO** on Wednesday, **6/28**, at 7:30 PM. They'll sing through the complete work, accompanied by piano, including the dialogue. For more info, contact **Richard A. A. Larraga** at (781) 329-1741 or R2AL@exsultet.org, or visit www.exsultet.org. Requests for lead roles will be accepted until June 1, although NEGASSer **Tony Parkes** tells Us he has already won the role of KoKo.

☞☞ [**Janice Dallas** gleaned this news from **SavoyNet**] **Bruce I. Miller** and **Helga J. Perry** will be reading a paper at the **11th International Conference on Nineteenth-Century Music** at Royal Holloway, University of London on Thursday, **29 June 2000**, during the evening session entitled "The Victorian Era."

The title is: "The Reward of Merit? An Examination of the Suppressed *De Belville* Song in Gilbert and Sullivan's **IOLANTHE**"

The official abstract will be posted here [i.e., on **SavoyNet** - We'll try to get a copy for the Bray! - mlc]

when it is released by the conference organizers. We can say for now that there will be significant new information disclosed in this paper.

For further details of the conference as announced on 1/20/00, concerning local arrangements (booking, etc. at reasonable rates), contact **Dr. Katharine Ellis** at k.ellis@rhbnc.ac.uk.
-- **BRUCE MILLER**

☞☞ A new and as yet **un-named G&S company**, located in **Brooklyn Heights, NYC**, is planning **IOLANTHE** June 23-25. The audition notice (sent to **SavoyNet** in March by **Nick Titakis** and gleaned for Us by **Janice Dallas**), states: "Our cast thus far is outstanding, featuring young singers of enormous potential with notable opera credits, seasoned Savoyards, and some G&S first-timers. The production will be directed by one of the few Americans who has performed the entire G&S repertoire with professional theater companies, including those of the late Dorothy Raedler and Martyn Green." **(We hear they are planning to use Raedler's blocking, which was based on Gilbert's prompt books, and are still looking for one each of chorus mezzo, tenor and bass.)** For more information, e-mail kathnick@erols.com or call (212) 553-4035 daytime, or (718) 434-0994 evening.

☞☞ **The Sudbury Savoyards** plan Moss Hart and George S. Kaufman's ***You Can't Take It With You*** [yes, *We know it isn't...*], directed **Michael J. J. Cashman**. Performances will be **7/7-8, 14-15 and 21-22 at 8pm, and 7/16 at 2:30pm**. For more info call 978-443-8811, or visit their website at www.sudburysavoyards.org.

☞☞ **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.

☞☞ 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 Light Opera Company of Salisbury, CT** will present its third production, **IOLANTHE** on 9/ 2 and 3, Labor Day Weekend, 2000. For further information, contact Sharon at dba.keene@snet.net or

860-435-4956. This year's performances will be a benefit for **Habitat for Humanity**.

THE CONNECTICUT G&S SOCIETY plans **RUDDIGORE** at the Middletown, CT High School on **11/17-19/2000**. Directors: **John Dreslin**, music and **Robert Cumming**, stage. We just missed auditions – but for performance info, call (800) 866-1606.

THE NEW ENGLAND GILBERT AND SULLIVAN SOCIETY

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*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

Visit the **Gilbert and Sullivan Archive** at
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