



THE TRUMPET BRAY

NEGASS

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



Vol. XXIV No. 2

The hours creep on apace...

SUNDAY, SEPTEMBER 26:
Reflect, My Child!

**SUNDAY, SEPTEMBER 26, AT 3 PM MILLER/PERRY/
BROUDE PRESENTATION:** On Sunday, September 26 at 3
PM, NEGASS will be delighted to host a special presentation
and performance of the song *Reflect, my child* at the **First
Parish Church** in Watertown, MA.

As you surely recall, this "lost" *PINAFORE* ballad made
national headlines when it was discovered and reconstructed by
two G&S scholars: NEGASSer **Bruce I. Miller** of **The
College of the Holy Cross** in Worcester, MA and **Helga J.
Perry**, a **SavoyNetter** who resides across the pond in England.
(Bruce and Helga met a couple of years ago on **SavoyNet**.
Bruce tells us, "If it hadn't been for SavoyNet, the discovery
would not have been made; at least, that is, by us.")



Reflect, my child is a two-verse
ballad sung by Captain Corcoran
early in *PINAFORE*'s first act;
Josephine joins in on each refrain.
Broude Brothers Limited of
Williamstown, MA will soon publish
the reconstructed score for this song.
To quote from the Broude Brothers'

brochure: "[The song develops] the idea that society places
more value on superficial attributes of class than on an
individual's intrinsic merits." It certainly sounds like a
Gilbertian topic!

Miller, Perry, and **Ronald Broude** of Broude Brothers Ltd. will
be on hand to tell us all about their remarkable work on this

reconstruction, and they have offered to answer any questions
we may have in a "Q&A" session at the meeting.

We also look forward to what will surely be a fabulous
performance of the duet by **Richard Knowlton** (familiar to the
Sudbury Savoyards) and our own **Marion Leeds Carroll**.
Don't miss this meeting!

-- REBECCA CONSENTINO

HOW TO GET THERE: **First Parish Church** is
located near Watertown Square, the intersection of Mt.
Auburn, Galen, Arsenal and Main St. (Rt. 20) in
Watertown. From the Square take Main St. one block
west to Church St. (at the traffic light), then travel
north one block on Church. You'll find the church on a
hill overlooking a parking lot (yes - you *can* park there,
although the church has a lot of its own as well).
Public transportation is also available: Take the #71
bus from Harvard Square to Watertown Square. The
church is within easy walking distance.



WELCOME JOY, ADIEU TO SADNESS! On August 22
we gathered in the home of **Ilana Gerard** for our annual picnic
meeting, highlighted by a spontaneous singthrough of **THE
SORCERER**. We were affectionately greeted by **Koko**,
Ilana's pit bull, who is likely to give the breed a bad name by
licking suspicious characters to death.



Maestro **Eric Schwartz** presided at the keyboard, keeping the complicated ensembles together and deftly covering our (very rare!) mistakes. Although Marion Leeds Carroll was absent, she was present in spirit, as several representatives from her superb past productions at **MIT** and **Sudbury** reprised their roles. [Can't let that pass... thanks for the compliment, but actually *We*

were only tangentially involved in the most recent **MIT SORCERER**; the casting kudos go to **Bruce Miller!** - mlc] These included, as the Sorcerer, **Dan Kamalic**, who was a delightful patter baritone as an MIT freshman, and four years later sounds even better; in the role of Sir Marmaduke, **Neil Addicott**, whose warm baritone is known to NEGASSers from his performance as Strephon in our **LMLO** production of 1998; and as Mrs. Partlett, **Patricia Brewer**, who entertained us again with her broad West Country accent. Also reprising his role from the MIT production was **Dick Freedman** as the Notary, adding artistic verisimilitude to an otherwise bald and unconvincing narrative with some startlingly realistic snores at the conclusion of Act I.

Rebecca Consentino, whom it is always a great pleasure to hear, was the lovely Aline. **Rebecca Burstein** sang the role of Constance with lightness and grace. The role of Lady Sangazure was taken by **Anita Costanza**, whom this reviewer especially admires. She is that rarity, a true contralto. **Tony Parkes**, a welcome fixture in recent years at LMO productions and Fantasy Meetings, sang Dr. Daly's melancholy strains. But who was that brilliant-voiced Alexis in the scarlet jacket of the Grenadier Guards? None other than **Juliet Cunningham**, proving once again that she can sing and act any role in the canon with spirit, and give any performance an electrifying charge! A full audience sang the choruses and applauded enthusiastically.

At the conclusion of Act II, we suited the action to the word and pressed to the banquet: a picnic including a cookout on Ilana's lawn. Excellent Sally Lunn with strawberry jam was available, along with many other wonderful salads and desserts brought by the various attendees. Several hours later, replete with music and conviviality as well as food, we happily wended our respective ways home.

--CALLIOPE

Additional comments from a picnic-er: The picnic was delightful, despite a heavy overcast and even an occasional light mist. Twenty-five people were there -- more than I had expected -- and tons of wonderful food were put out on tables in the dining room. We might have been in violation of the fire laws, exceeding the rated capacity of the living room.

The singing and playing were wonderful (with the possible exception of a very deaf old Notary).

-- **DICK FREEDMAN**

Tentative Meeting Schedule, 1999-2000:

9/26	<i>Reflect, My Child!</i> Introduced by Bruce Miller
10/24	<i>Open Board meeting/Bray Stuffing</i>
11/14	Group trip to MITG&SP's IOLANTHE
12/5 or 12	<i>A G&S Xmas Carol</i>
1/30	A G&S Masterclass? Or G&S Cartoons
2/27	LMLO: PIRATES
3/30	Sudbury's RUDDIGORE opens - unofficial meeting/ group attendance
4/9	A G&S Masterclass?
5/21	Sudbury Retrospective (date may change!)
6/4 or 11	Election Meeting plus G&S cartoons? Or Fantasy performances?

~ **NEXT BRAY COPY DEADLINE: October 17~**

Next Bray Stuffing: October 24 at 3:00 PM. *We'll be singing through Act I of PINAFORE as we stuff. Call Us at (617) 253-5810 during the day, at (781) 646-9115 evenings and weekends, or email MLCAR@MIT.EDU at any time, for directions to Our snug and easy-to-get-to home.—mlc*

At the last **Bray-Stuffing**, we sang through Act I of **SORCERER**. Since most of those present were of the female persuasion - **Patricia Brewer, Katherine Bryant, Janice Dallas, and Ourselves** - while the only man present, **Ron Dallas**, doesn't sing - roles other than Patricia's memorable and inimitable Mrs. Partlett were shared randomly, with Katherine doing more than her share from the keyboard. Janice sang a sweet "When he is here", while We were pleased to find that We still had a high D to throw in at the end of "Happy young heart." And Ron and Janice had real chemistry in their dialogue readings as Alexis and Aline.

The **Bray** in your hand will have been stuffed to the strains of Act II of **SORCERER**. See you next month for Act I of **PINAFORE!**



INSTRUMENTALISTS: I'VE FOUND A VOLUNTEER!

Our new coordinator for musicians who play something other than their throats, and who wish to take part in NEGASS's annual LMLO performance, writes: Instrumentalists who are interested in playing in the **Last Minute Orchestra** performance of **PIRATES**, currently tentatively scheduled for

The facsimiles are in jpg format, but look good enough to print out.

-- Wretched, meritorious **JEFF DEMARCO**

[*We hope not wretched! - but quite meritorious, Jeff!*]

∞ ∞ **INTERNATIONAL FESTIVAL NEWS** ∞ ∞

The 1999 International G&S Festival in Buxton, England ended August 15. For all the details of the Festival - photos, schedules and a general sense of the ambiance of a wonderful experience - visit the **Buxton Festival Site** at:

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

(Site authored by SavoyNetters **Bob** and **Jackie Richards**)

THE BUXTON EXPERIENCE THROUGH THE EYES OF A NEGASSER: *Mary Finn kindly shared with Us this article describing her experience as a member of the SavoyNet production of RUDDIGORE:* Although completely unfamiliar to me, Buxton is not a huge place, and it wasn't too hard to follow my nose and find the Opera House. In fact, all the places in Buxton that might be of interest to the visitor are within walking distance, as long as you don't object to the occasional hill.

Outside the Opera House I found my first SavoyNetters. (**Don Smith**... among others.) Don was able to direct me to the Buckingham Hotel, and he told me that there was an impromptu bridesmaids rehearsal about to start at the Trinity Church. He agreed to wait while I checked in, and then show me where the church was located.

...The Trinity Church, where most of our rehearsals were held, was about a 10-minute (partly uphill) walk from the Opera House, and proved to be a pretty good rehearsal space. There was a room large enough to tape out the dimensions of the stage, and space upstairs for music rehearsals. When I arrived, bridesmaids were being put through their paces by **Diana Burleigh** in a smallish room off the kitchen, which eventually became our sewing room. Perhaps I should explain that the bridesmaids had a set piece of choreography that we performed whenever the "hail the bridegroom, hail the bride" music came up in the show. It was this step we were learning now. Although not overly difficult, it was quite effective once we were all able to do it together.

This "rehearsal" is when I started the process of figuring out who was who, trying to connect names and faces. This process continued right up to the time I left, and there are still probably SavoyNetters who I could not correctly identify, even though I have now performed with them! But in spite of that, there were many, many people who I felt like I already knew, even though I was meeting them for the first time. It greatly helped me overcome much of my inherent shyness, and made my stay in Buxton very pleasant indeed. (Instant friends! Just add music!)

That afternoon, we had the costume parade, and the scratch **MIKADO**, which was my first experience of hearing **Nick Sales** sing. (N. B.: Everyone always raves about Nick's voice -- with reason! -- but he also turns out to be a very nice, and funny, person. Definitely not just a pretty voice.) In the evening I went to the professional production of **YEOMEN**, but I'm afraid I was really too tired to take much of it in.... I skipped the Festival Club and went straight to bed.

I suppose I must have eaten on Saturday, but I don't remember anything about it. Much the same could be said about many of the "meals" I had until after **RUDDIGORE** went up. There is a cafeteria within the Opera House complex, but I wouldn't recommend it for anything other than beverages or emergency calories. (In the emergency calorie category, they do sell a chocolate covered thing *called* a flapjack. The closest I can come to describing it is to say it's sort of like a thick granola bar, but it is a relatively non-toxic way to boost your blood sugar, if that's what you need.) For pick-up meals I would recommend the filled rolls at the Devonshire Bakery. For sit-down dinners, if you're lucky enough to have time for one, Buxton offers a fair number of choices. I went to two different Italian restaurants while I was there, both of which were good.

One more word about English cuisine. I happen to detest peas, but the English serve peas with *everything*! One evening I went to the Chinese restaurant where the big SavoyNet dinner had been held, and discovered peas in the hot and sour soup! On Monday, when the Richards took **Paul McShane** and me on a field trip, we ate at a pub where I was served an omelet with -- you guessed it -- peas. Most strange.

Sunday morning was our first formal rehearsal, a sing-through in the Octagon. (The Octagon, the Paxton theatre, and the Opera House are all part of the same complex of buildings. There is a lovely park with ducks and swans just outside.) For the record: **Larry Garvin** is a very good music director. He was very clear about what he wanted, and made us repeat things until we got them right, then he moved on. I was also quite impressed with the general quality of the voices of SavoyNet, both in the leads and the chorus...

After that, things started to fall into a sort of pattern. Rehearsals all day... an evening performance, viewed from the stifling hot Dress Circle, and perhaps a brief stop at the Festival Club. My enjoyment of the Festival Club was generally inversely proportional to the amount of cigarette smoke in the air. Sometimes it was bearable, other times not. I was quite disappointed that on my last evening in Buxton, when I particularly wanted to spend a few final moments with all my new-found friends, the air "quality" in the Festival Club chased me out within minutes.

As for rehearsals, they basically went quite smoothly. David tended to underestimate how long it would take to block the big chorus scenes (Have you ever tried to get 25 or 50 people to do the same thing at the same time?) so our schedule often slipped, but I never felt as though my time were being wasted. The few

moments when I had nothing to do were usually quite welcome! And how hard everyone worked! The spirit among the cast and crew was just tremendous.

Think of any show you have ever been in. All the facets of the rehearsal process -- the meeting and greeting, the initial enthusiasm, the confusion of learning new things and the growing confidence as you gain mastery, the creeping exhaustion and shortening of tempers, the despair of feeling the show will never fly, and the utter panic of *knowing* it won't -- all of these things existed in the **RUDDIGORE** rehearsals, but compressed, and therefore intensified. Gosh, it was fun!

Our first rehearsal on the stage of the Opera House came as a huge shock to me. As an audience member, I had concluded that the acoustics were very good. I generally had no trouble hearing the people on stage. But the corollary to that is that if the sound all goes out into the auditorium, none of it comes back to the stage. I could barely hear *anything* on stage. I'm not sure if the problem was made better or worse by the fact that I had a bonnet partially covering my ears. It did help me hear myself (mostly through bone conduction), but because I couldn't hear the rest of the chorus or the orchestra very well, I instantly became convinced that I was singing much too loudly, and singing the wrong notes. (This was paranoia on my part. I checked the score during the dinner break, and I was doing fine.)

The dinner break before we went on was definitely the low point for me. Sharon and Paul did their best to convince me that it would all work out in performance, and for the most part, they were right. I would characterise SavoyNet's performance of **RUDDIGORE** as "respectable". Obviously, there were some bits that worked better than others, but there was nothing particularly bad, and much that was quite good.

For me, the "stars" of Buxton will always be the wonderful people I met there. Make no mistake, SavoyNet is a group of convivial, funny, and just plain nice folk (who sing choruses in public.) I'm reluctant to single anyone out, but I really must mention **Jackie and Bob Richards**, who were kindness itself, and **Paul Scott** (the one from Sheffield) who gave me a ticket to see **TRIAL** and **PINAFORE** on Monday night.

-- MARY FINN

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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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For those without Web Access - here's a list of **Awards for the 1999 Gilbert and Sullivan Festival**, shared with Us by many, notably **Don Smith**:

Best Chorus/Chorale: **GRAND DUKE- Seattle**

- Best Supporting Actor: **Simon Theobald** -- Sir Richard Cholmondeley (**YEOMEN**) -- **Derby**
- Best Supporting Actress: **Edie Hoppin** -- Lisa (**GRAND DUKE**) -- **Seattle**
- Best Concerted Item: *Strange the Views Some People Hold*: (**GRAND DUKE**) -- **Seattle**
- Best Male Voice: **Nick Sales** -- Captain Fitzbattleaxe (**UTOPIA**) -- **Trent**
- Best Female Voice: **Deborah Norman** -- Zara (**UTOPIA**) -- **Trent**
- Best Character Actor: **Howard Turnbull** -- Duke of Plaza-Toro (**GONDOLIERS**) -- **Festival Production**
- Best Character Actress: **Margaret Featherstone** -- Eliza (**THE ZOO**) -- **Rosehill**
- Best Musical Director: **Christine Nicklin** -- (**YEOMEN**) - **Derby**
- Best Producer {*That is, in British terms, Stage Director*}: **Andrew Nicklin** -- (**YEOMEN**) -- **Derby**
- Best Male Performer: **Stephen Godward** -- Wilfred Shadbolt (**YEOMEN**)-- **Derby**
- Best Female Performer : **Elizabeth Watkins** -- Elsie (**YEOMEN**)-- **Derby**
- Best Animated Chorus: **IOLANTHE**-- **St. Mary's**
- Best Show: **YEOMEN** -- **Derby**

[Well - it looks like the **Derby** group swept most of the prizes! - However, we Americans held our own with the help of **Seattle**, and, rest assured, plenty of Americans were among the runners-up! Still, it looks like more Americans ought to plan to attend next year, to give the Brits a better run for the prizes!]

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SULLIVAN AND COMPANY, VOLUME TWO: Dick Freedman and others forwarded this SavoyNet posting to Us in early July, but We lost it - We hope it's not too late for NEGASSers to get involved!

In June last year, **That's Entertainment Records**, in collaboration with the **Sir Arthur Sullivan Society**, published **Sullivan and Co.**, a compact disc containing a selection of highlights from Sullivan's late operas. This disc has been a commercial and artistic success... I am therefore delighted to announce that agreement has been reached with TER for the production of **Sullivan and Co: Volume II**.

The same artistic team will present a further series of selections from most of Sullivan's late operas (and one very early one) under the baton of SASS vice-president **David Steadman**. Recording sessions are provisionally scheduled for the early months of 2000 with issue in time for the **Sullivan centenary in November**.

Costs have not fallen since Volume I was made, and the Sullivan Society is having to raise the sum of GBP 15,000 towards the making of the CD... I am therefore inviting members of **SavoyNet** to contribute on one - or more - of the following levels:

1) Sponsor a song: A contribution of GBP 250 (\$US400) will sponsor a song...the sponsor's name will be prominently associated with the chosen track on the CD packaging, and the sponsor will receive two complimentary copies of the new CD (or, if preferred, one copy each of Volume I and Volume II). Sponsorships on behalf of groups and in memory of loved ones are particularly welcome. Each track can only be sponsored once, and the principle of first come, first served applies, so don't delay!

2) Donations: Direct donations... will be most gratefully welcomed. All donations of GBP 50 or more (or equivalent in another currency) will be individually acknowledged on the CD packaging.

3) Advance orders: Orders for the new CD can be placed NOW at the special advance price of GBP 12 (including postage) in the UK or GBP 14 (\$22) (including airmail postage) overseas. There is no limit to the number of copies that may be ordered at this special price. Please note, however, that, once the CD goes on public sale this offer will cease and the disc will be sold at...around GBP14-99.

All cheques should be made payable to **SIR ARTHUR SULLIVAN SOCIETY** and sent to me, please, at the address given at the foot of this message.

The cast will be: **Valerie Masterson** (Soprano); **Frances McCafferty** (Mezzo); **Gillian Knight** (Contralto); **Arthur Davies** (Tenor); **Richard Suart** (Baritone); **Gareth Jones** (Bass); with full chorus and the **National Symphony Orchestra** conducted by **David Steadman**.

The chosen programme is as follows:

The Chieftain:	<i>Overture</i> (arr. Taylor)	Orchestra
Ivanhoe:	<i>Plantagenesta!</i>	Mixed chorus
	<i>Woo thou thy snowflake</i>	GJ
	<i>Lord of our chosen race</i>	VM
	<i>Fremuere Principes</i>	Male chorus
Haddon Hall:	<i>Opening chorus & country dance</i>	Mixed chorus
	<i>Nay, father dear</i>	VM, GK, GJ
	<i>There's no-one by</i>	RS, GJ
	<i>Hoity Toity</i>	FM, RS, GJ
	<i>Bride of my youth</i>	GK, GJ
The Contrabandista:	<i>Let others seek</i>	GK
	<i>Hand of fate</i>	VM, GK, AD, RS, GJ
	<i>From rock to rock</i>	RS and chorus
The Beauty Stone:	<i>My name is Crazy</i>	FM, RS
	<i>Jacqueline</i>	FM, RS
	<i>I would see a maid</i>	GK, GJ

Though she should dance
(*Saida's dance before Duke Philip*) VM, AD and chorus

Why dost thou sigh? FM

The Emerald Isle: *O have you met a man in debt* AD and chorus
Twas in Hyde Park VM, AD and chorus

Both cast and programme are subject to modification... In advance, thank you very much for your support.

-- **STEPHEN TURNBULL**

Secretary, Sir Arthur Sullivan Society, 48 Front Street, Cockfield, Bishop Auckland, DL13 5DS, UK
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**US PREMIER WITH ORCHESTRA, "REFLECT, MY CHILD** *Bruce Miller writes:* Here's the scoop:

The performance at HC [*College of the Holy Cross, Worcester, MA*] will be the US premiere with orchestra, using HC student soloists... The concert is... Friday, September 24, 8:00 PM, St. Joseph Memorial Chapel. Admission is FREE, but anyone thinking of attending should come VERY EARLY if sitting is a priority (claim a seat at least 45 minutes beforehand). The concert will be short, no more than an hour in length. The Chapel should be packed for this one. Parking will be difficult - be prepared for a walk.

It is, IMHO, a most interesting program, entitled *Musically Incorrect!*... The concept is to present music with a political twist. Among the selections, still being sorted out at this writing (Better decide soon, shouldn't I...) will be:

- From Bernstein's *Candide: The Best Of All Possible Worlds*
- *Reflect, my child*
- *Fold your flapping wings (IOLANTHE)*
- The impeachment sequence from the Gershwin musical *Of Thee I Sing* (just got the rights a few days ago)
- A setting of Rudyard Kipling's poem *Recessional* (set to the finale - the final trio, actually - of Gounod's *Faust*, arranged for mixed voices) - hey, if Sullivan couldn't set it, we'll find someone who did...

I am still looking to fill out the program with additional G & S, perhaps the Act II Finale from *PINAFORE*.

Thanks for the publicity - Regards, - **BRUCE I. MILLER**



**Did anyone catch the outdoor concert at Fruitlands Museums** in Harvard, MA, featuring music commissioned by

**Bill and Nancy Burdine** in honor of their daughter, the late **Carol Ann Burdine**? *Dave Kay of Sudbury* wrote: The Fruitlands concerts are held overlooking the Nashua River valley, including Mt. Wachusett, as the sun sets. People sit on blankets or chairs, bring picnics or buy grilled burgers there, kids romp, very lovely experience. The commissioned piece, called *Sunsets*, reflects Carol's love of this experience. It's based on Carl Sandburg's poem of the same name, and written for soprano and concert band, which in this instance is the very fine **Concord Band**... Soprano was our own **Donna DeWitt (Donna Parry, in my day)**. *Sunsets* was reportedly a very tricky piece to sing, but lovely. -- **DAVE KAY**

As *NEGASSers* are aware, Carol died in 1997, and *NEGASS* continues to donate G&S-related works to the **Newton Library G&S Collection** in her memory. Unfortunately, the news of this concert arrived too late for Us to publicize it - but We'd love to publish a description of the concert, if any of Our readers attended.

**DID ANYONE CATCH The Sudbury Savoyards'** production of Gilbert's play, *Foggarty's Fairy*? Dame Rumour whispered it was grand! - but nobody has sent Us a review.

**G&S SURVIVES IN RI! - Did anyone catch this one?** [We received this too late to publicize the performance, but thought *NEGASSers* would like to know about the company.] My name is **Amy Thompson**. Some of you may remember me from past **Cabot Street** and **OLSO** G&S productions which y'all were kind enough to attend in RI. I played Cousin Hebe in **PINAFORE**, and had the pleasure of singing Lady Jane, among other parts, with you at many wonderful parties in Bristol.

...The show is a G&S revue at the **Mill River Dinner Theater**...Through it, we hope to create new fans of G&S, entertain aficionados, and persuade the owner to regularly stage G&S operettas in his intimate dinner theater (providing future opportunities for both performers and audiences).

... We've had an excellent reception from audiences and critics, and hope that some of you might be able to join us this weekend to help demonstrate that there is an audience in RI for G&S in this venue. .. I have arranged for Mill River's owners to offer *NEGASS* members a discount for this show (they will call to convey the offer, in case you do not receive your email before this weekend), and have included quotes from reviews below. Hope to see you!

Sincerely, **AMY THOMPSON**

Here's a review quote, from the *Attleboro Sun-Chronicle*, written by **Rick Crawford** ... "a smashing success, thanks to the work of an immensely talented ensemble cast that included **Mill River** regulars **Amy Thompson, Ken McPherson, and Juliana Kaspari**, as well as newcomers **Tom Epstein, Mailynn Legg, and David Price** ... [who] had the audience roaring with his antics." Thompson was particularly engaging as she sang "Sorry Her Lot," and the harmonies of "Here's a How-De-Do" and "When You Had Left Our Pirate Fold" were

dazzling. And **Frank Belsky** of the *Pawtucket Times* writes:... Gilbert and Sullivan is atypical dinner entertainment, but if it works, he'll produce the pair's **MIKADO** next year... if audience response is an indicator, it works just fine.



**NEWS FROM THE GILBERT & SULLIVAN ARCHIVES WEB SITE** (<http://math.idbsu.edu/gas/GaS.html>): **New G&S Movie to Debut in New York City** The new **Mike Leigh** film **TOPSY-TURVY** [a new film, very well spoken of in previews, which tells the story of how **MIKADO** came to be written, with background about G, S, & D'C] will have its American premiere as the "centerpiece presentation" of the 37th annual **New York Film Festival**, which runs from September 24 to October 10. The screening date(s) or time(s) have not been announced yet. Other films have been named as opening and closing events in the festival. Screenings will take place in **Alice Tully Hall at Lincoln Center for the Performing Arts**. Tickets, priced from \$14 to \$30, go on sale at the Tully Hall box office at noon on Sunday, September 12. They may also be available at the Lincoln Center web site.

Members of the **Film Society of Lincoln Center**, which organizes the festival, customarily have first priority for tickets, so it is not known how easily seats for **TOPSY-TURVY** can be purchased by the general public. Films screened at the festival are reviewed in the press, including the *NY Times*, which treats festival screenings as the definitive opening for critical appraisal. General release is expected to be in December in the U.S., and somewhat later in the U.K. and elsewhere.



**Auditions for MITG&SP's IOLANTHE** are planned for this week: 9/7 (*MIT/Wellesley students only*), 8 & 9 from 7-10 PM at the MIT Student Center. Auditionees are requested to bring 2 copies of a prepared song in English. MIT is currently seeking production staff for the show, which will be performed 11/5-7 and 11-14. [We've heard no definite news concerning directors, besides the fact that **David Larrick** of *Sudbury* fame will be preparing the orchestra and conducting performances.] For more info, contact MITG&SP via e-mail at [savoyards-request@mit.edu](mailto:savoyards-request@mit.edu), call (617) 253-0190, or visit <http://www.mit.edu/activities/gsp/home.html>. (*The MITG&SP spring show will be IDA*)

The U.S. premiere (concert performance with orchestra) of *Reflect, my child*, the song from **PINAFORE** recently rediscovered by **Bruce Miller** and **Helga Perry**, will take place on September 24th at **The College of the Holy Cross**, Worcester, Massachusetts. (See article above.) The world premier with orchestra took place July 29<sup>th</sup> in Buxton, England.

If you can't make it that day, run down to NYC the next day for a **NYGASS** meeting on Saturday, 9/25, which will feature a performance (with piano accompaniment, unfortunately,) of **PINAFORE** [We get to sing *Josephine!*] including *Reflect, my*

*child.* All NYGASS meetings are at **CAMI Hall**, 165 W. 57th St., NYC. Doors open at 7:30; the meeting starts at 8:00, and the Inner Brotherhood go out for coffee afterwards.

And if you can't make it to Worcester or NYC, come to our **NEGASS** meeting on 9/26 - see page 1 of this rag!

**Alessandra Kingsford** tells Us: **Appalachian Mountain Club** plans a **Music and Outdoor Day** on Sunday, 9/26 at **South Shore Conservatory** in Conservatory Park, off Fort Hill St., Hingham. In addition to an "informal chamber music" period from 11 - 5:30 (moderate sight-reading ability and your own instruments and music stands required), the program will include a sing-along of choral music "focusing on Gilbert & Sullivan choral and small group works." Call **Marsha Turin** at (617) 628-7884 or **Charlotte Swarz** at (781) 488-3615 for more info.

**Valley Light Opera** of Amherst, MA plans its 25<sup>th</sup> anniversary production, **PIRATES**, for Nov. 5, 6, 7, 12, and 13 at the Amherst Regional High School auditorium. Call producers **Cami Elbow** (413-549-0024) or **Al Hudson** (413-256-6950) for more info - or visit VLO's web site, [www.vlo.org](http://www.vlo.org), provided by **BerkshireNet**.

**The Savoyard Light Opera Co.** will present Gershwin's *Of Thee I Sing* [*Yes, We know it isn't...*] 11/12-14 and 19-21 at Corey Auditorium in Carlisle, MA. Directors: **Lora Chase** (stage) and **Philip Lauriat** (music). For more info. call (978) 371-SLOC.

**The Connecticut G&S Society** plans **PINAFORE**, 11/12 & 13 at 8 PM, 11/14 at 2:00 PM at the Middletown (CT) High School auditorium. Call 1-800-866-1606 in CT, or 1-860-873-2832 elsewhere, for more info.

**The Harvard-Radcliffe G&S Society** plans **PINAFORE**, produced by **Aziza Johnson** and **Anne Thompson**, directed by **Marisa Echeverria**, with music direction by **John Driscoll**. Performance dates will be Dec. 2, 3, 4, 9, 10 and 11 at 8 PM; and Dec. 4, 5 and 11 at 2 PM. For more info, contact **Lane Shadgett** at [shadgett@fas.harvard.edu](mailto:shadgett@fas.harvard.edu), or phone 617- 496-4747 - or visit the HRG&SS Web page: <http://www.hcs.harvard.edu/~hrgps/>

If you're in Perth, Western Australia in late September, catch the **G&S Soc. of WA's** production of **THE GRAND DUKE** - the first production ever in Perth!

The **Toronto-Ra** (newsletter of guess which Canadian city?) announces that the **Toronto G&S Society** will present **MIKADO** from 11/25 -12/4, returning to the stage after a several-year hiatus. For audition or other info, contact Producer **Ron Maskell** at (416) 512-1718.

**The G&S Society of Hancock County** (Maine) plans **SORCERER** for the first 2 weekends in February, with a new music director, **Fredric Goldrich**, joining the talented crew.

**We are terribly embarrassed with regard to Sudbury Savoyard news!!!** Sudbury is planning **RUDDIGORE** this year, with **Kathy Lague** as Stage Director and **Steve Malioneck** as Music Director. But, although We have received e-mail providing further information, including performance dates, the information is on Our *other* computer, at Our 9-5 job. (*This is what it is to have two capacities...*). We are under the impression that auditions will be, as usual, in late November and/or early December, while performances will be the last weekend in February - which may result in NEGASS having to shift our planned **LMLO PIRATES** to another weekend. For more information, call 978-443-8811 or check out their web site at <http://www.sudburysavoyards.org>

We're looking forward to **THE MILLENNIUM SINGOUT**, to be held in **Toronto, Ontario, Canada, August 18-20, 2000** - for details, contact **Ori Siegel** <[oris@interlog.com](mailto:oris@interlog.com)>.

## 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.*

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