

# THE TRUMPET BRAY

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

Vol. XXX No. 1  
Aug-Sept 2005

~I have a song to sing, O! ~

**THE YEOMEN OF THE GUARD** sing  
Sunday, August 28, 2005  
2-5 PM

## ☞ UPCOMING MEETINGS ☞

### Longwood Opera / NEGASS YEOMEN OF THE GUARD Sing-Through, Needham

This year we are abandoning the name "picnic" for our August meeting (since it's been years since we held an actual picnic in August), and are planning a **Potluck Dinner** plus sing-through of **THE YEOMEN OF THE GUARD** in conjunction with **Longwood Opera** of Needham, MA.

Longwood is sharing its usual rehearsal/performance space, **Christ Episcopal Church** (1132 Highland Ave., Needham, MA), with us.

Longwood is also sharing its singers and audience members. In a situation reminiscent of those days of long ago when our picnic sing-throughs at **Mrs Shepherd's Mansion** were joined by cast members of a local (*since defunct*) RI G&S company, our **YEOMEN** cast will be enriched by members of Longwood's Savoyard contingent.

Our new Program Chair, **Tom Dawkins** (who, as a member of both NEGASS and Longwood, is a most appropriate conductor for the sing through), writes:

**Casting is now OPEN. The leading roles will be divided equally between the membership of the two groups.**

People who are members of both groups get ultimate preference. Please consider, if you are unsure of yourself, that this may have quite a large audience. NEGASS people should DEFINITELY have the Yeomen roles, and the two Citizens can be ANYONE.

Please email me privately at [programchair@negass.org](mailto:programchair@negass.org)

Thank you very much, and I look forward to hearing from you.

The roles:

LT. OF TOWER  
Baritone

COLONEL FAIRFAX  
Tenor

SERGEANT MERYLL  
Bass/Baritone

LEONARD MERYLL  
Tenor

JACK POINT  
Baritone

WILFRED  
SHADBOLT  
Baritone

ELSIE MAYNARD Soprano

PHOEBE MERYLL Mezzo-  
Soprano

DAME CARRUTHERS  
Contralto

KATE Soprano

FIRST CITIZEN Speaking

SECOND CITIZEN Speaking

Chorus of Yeomen of the Guard,  
GENTLEMEN, CITIZENS, etc

FOURTH YEOMAN [optional]  
Baritone/Bass

Tenor

SECOND YEOMAN

Baritone

THIRD YEOMAN

[optional] Tenor



**WHAT TO BRING:**

**1. Food**, preferably that which can be eaten elegantly, or at least neatly. Gay Sally Lunns are very welcome. The general plan is to have a Make-Your-Own-Sandwich Bar (*When I, good friends, was called to the bar, I'd an appetite fresh and hearty*). To that end, pray bring one of these categories:

a. Sandwich makings: sliced bread **and** fillings such as cheese, meats, eggs, ham, strawberry jam...

b. Some kind of salad, or a selection of sandwich enhancements such as lettuce, sliced tomatoes, pickles, onion slices. (Note: We are bringing a jar of mayonnaise.)

c. Dessert/fruit

d. Non-alcoholic drinks



Please do not bring anything that needs cooking. As we will not have access to a dishwasher, NEGASS will provide plastic cutlery and paper plates and cups.

**2. Scores**, if you have them. **Dave Leigh** is laboring heroically to publish new, improved chorus books for those without solo roles.

**HOW TO GET THERE:**

**Christ Episcopal Church, 1132 Highland Ave., Needham, MA:**

**From the North:** Rt. 128 (I-95): Take Exit 19b, Highland Avenue, towards Needham. The church is about 1.1 mile from the exit, on the left, opposite the Public Library and just before Rosemary St.

**From Boston:** Take Mass Pike or Rt. 9 west to Rt. 128 (I-95) south, then follow as above

**From the West:** Take Mass Pike or Rt. 9 east to Rt. 128 (I-95) south, then follow as above

**From the South:** Take Rt. 128 (I-95) north to exit 19b (Highland Avenue), then follow as above

**Parking:** Alas, the church's large and convenient parking lot is being repaired this summer. The Longwood general manager suggests:

- Limited handicapped parking is available in the church's driveway.
- Memorial Field - opposite Sudbury Farms grocery store - is available, but there may be activities on the field that clog the parking. (Do **not** park in the Sudbury Farms parking lot unless you want to risk being towed!)
- Rosemary Street is one-way going towards the intersection of Memorial Field, Sudbury Farms and the library. The house next to the church on Rosemary Street is owned by the church: you may park in the large driveway (holds 4-5 cars).

**Public Transportation:**

- MBTA Green Line stops at the Newton Highlands subway stop, where it meets the MBTA Bus #59 - see next bullet

- MBTA Bus #59, Watertown Square to Needham Junction, stops directly in front of Christ Episcopal Church. Pertinent times: on Sunday, it leaves W. Square at 1:05 & 2:35; leaves Newton Highlands 1:20 & 2:50. [http://www.mbta.com/traveling\\_t/schedules\\_buses.asp](http://www.mbta.com/traveling_t/schedules_buses.asp)

- The MBTA Needham commuter rail line doesn't run on Sundays, dash it! **-mlc and tsw**

**RECENT MEETINGS**

On **Sunday, June 5th**, 16 of us met at the Park Ave. Congregational Church in Arlington to hold our annual elections, plus Fantasy selections performed by those in attendance. Vice-President **Tony Parkes**, as Senior officer in attendance, started the meeting at 2:25 pm. The uncontested portions of the slate of Officers were as follows:

- Treasurer - **Richard Freedman**
- Program Chair - **Tom Dawkins**
- Member-at-Large - **Arthur Dunlap**
- Member-at-Large - **April Grant**
- Promoter - Open still



They were unanimously accepted.

We had a contest for President, since **Don Smith** was drafted to run. **Carl Weggel** was also up for the post. We used paper ballots and Don won for President.

At 2:57 pm, we adjourned the Election meeting and went on to the fun stuff. **Tom Dawkins** helped out at the piano.

**Marion Leeds Carroll** came up with Sullivan's take on Shakespeare, "Orpheus with his Lute" (Henry VII).

We decided to warm everyone up with the finale of **RUDDIGORE**. Parts were taken by:

- Richard - **Carl Weggel**
- Dame Hannah - **April Grant**
- Rose - **Marion Leeds Carroll**
- Robin - **Skyler Wrench**
- Margaret - **Deb Sager**
- Despard - **Dave Leigh**
- Zorah - **Janice Dallas**
- Adam - **Tom Dawkins/Tony Parkes**



Since that was so much fun, we went on to **IOLANTHE**, the first Act Finale. Parts were taken by:

- Chancellor - Tony
- Phyllis - Deb
- Strephon - Dave
- Fairy Queen - **Isabel Leonard**
- Tolloller - **Dick Freedman**
- Montararat - **Art Dunlap**
- Iolanthe - April
- Celia - Tom
- Leila - Marion



At this point, we went to member's Fantasies.

- April - "O foolish Fay" (**IOLANTHE**)
- Dave & Tom - "The Duel" (**COX & BOX**)
- Isabel, Deb, Skyler, David - "In a Contempative Fashion" (**GONDOLIERS**)
- Tom & Dave - "Oh wouldn't you like to Rule the Roost" (**PRINCESS IDA**)
- Marion - "Whom Thou has Chained" (**PRINCESS IDA**)
- Janice - "There Grew a Little Flower" (**RUDDIGORE**.)
- Dave - "Away, Remorse" (**RUDDIGORE**), the preferred "Original" version

Marion, Isabel, Tom - "A Man Who Would Woo a Fair Maid" (**YEOMEN**)

All of us - "O Xeres We'll Drink" (**GONDOLIERS**)

Dave, Tony, Tom - "I am so Proud" (**MIKADO**)

Isabel - "I'm Called Little Buttercup" (**PINAFORE**) with rewritten words done 15 minutes before (very funny, very funny!)

Dave, Deb, Tony - The Matter trio (**RUDDIGORE**)

At last, **Tom Dawkins**, as the **PIRATES** King, led us into "Hail, Poetry" and we tiredly trundled homewards.

--**JANICE DALLAS**

Tentative Meeting Schedule, 2005-06	
August 28	Picnic meeting/ <b>YEOMEN</b> sing
October 30	Halloween <b>RUDDIGORE</b> sing at Tom Dawkins' house, Concord
December 11	Holiday party
January 22	Newton Library video: "Pineapple Poll" ballet
Mar 12 or 19	LMLO <b>IOLANTHE</b>
April 30	Spring meeting
June 4	Annual election and Fantasy day, Dallas house

**NEXT BRAY COPY DEADLINE: October 9, 2005**

**Next Bray Stuffing:** Sunday, October 16, 3:00 pm, at the home of **Janice & Ron Dallas**, 63 Everett St in Arlington. Email for directions, [membership@negass.org](mailto:membership@negass.org)



**Welcome, Welcome, Welcome We:** New members **Russell Dejong**, M.D. of Belgrade, ME; **Connie Wilson** of Providence, RI; and **Krista Wilhelmsen** of Arlington, MA.

**MEMBER NEWS**

**MAZAL TOV!**

To members **Randi Kestin** and **Ezra Peisach**, on the birth of their daughter, **Rebecca Hava Peisach!** Born Wednesday, June 22, 2005. Our newest member!

### ☞ BETWEEN-BRAY EMAIL LIST IN TROUBLE!

The number of "failed deliveries" keeps rising. As of August 10th, **fully a quarter of the NEGASS mailing list subscribers are not getting their Between-Brays**, presumably because of spam-blocking software. Aggravatingly, the error messages no longer give the address that failed, so We have no way of knowing *which* quarter—there's nothing to show it! If you haven't gotten the Aug. 10th message, try the following:

Adding TS Wrench <BetweenBray@negass.org> to your address book.

Adding the domain negass.org to your "safe" or "accept" list in your blocking software.

Notifying your Internet Service Provider of the problem—it may be their spam blocker, not yours.

–tsw

### ☞ News of Mrs Shepherd and her daughter

We heard from **Holly Fulton**, who has been living in Denver and doing G&S with the **Empire Lyric Players** ([www.elps.org](http://www.elps.org)). She writes:

My husband and I are looking at moving back to New England and we're looking at **Portsmouth, NH** and **Portland, ME**. Any G&S groups you're aware of in those 2 cities? I see there's one in Ellsworth, ME, but that's pretty far from Portland. Thanks for any contacts you have in those 2 cities.

My mother, Mrs. **Mary Howe Shepherd**, was VERY involved with NEGASS back when she was "with us." She has unfortunately had Alzheimer's for a few years now (She's 87) and is in a nursing home. She used to host NEGASS picnics at our big ole house on the water in Bristol, RI, in the summers. This was in the late 70s and throughout the 80's and into the early 90's. My mom got this fabulous plaque from the group in the early 90's at, I think, the last event she hosted. I believe we all participated in singing **YEOMEN** that time. And a quartet played on the porch. It was a pretty special event, and she was touched by receiving the plaque, which is in the living room. She was diagnosed in '94 and went to the nursing home about 4 years ago. Although she's pretty advanced in the disease, when I go see her I sometimes take the BIG G&S book with me and I sing songs and every once in a while she sings with me and smiles and bobs her head. She LOVES it when I sing G&S with her. It is just a precious thing to do with her. Last time I did it with my sister. It was very special. It's fascinating how

the music and words STAY there in the brain, but names and so much else leaves. --**HOLLY FULTON**

[mlc writes: *Those of us who took part in those magical summer meetings will never forget them, and will always miss those picnics and your mother.*]



### ☞ More memories from the Cape

We also received a nice note and photograph from **Alan Hopfenberg**. The photo is of his daughter and NEGASS founder **Warren Colson**, and was taken at the 9/10/1977 meeting in Falmouth. From Warren's costume, it appears to be a PATIENCE sing. Alan writes of the photo, "I thought **Ruth Colson** might enjoy it. If you have her address, please forward it to her. [*We will!*] We think of Warren often and miss him greatly."

### ☞ REVIEWS ☞

#### ☞ First staged G&S from new Brown U. group

I just saw the **BUGS (Brown University Gilbert & Sullivan)** performance of **THE MIKADO**. Another Brown grad student, **Dan Grollman**, and I founded BUGS last fall in response to the dearth of Gilbert & Sullivan at Brown. We did a G&S revue concert at that time, and this spring they did a staged **MIKADO**. I was sorry not to participate in that one, but I just couldn't say no to Jack Point, [*at MIT*] and I didn't have time for both.



The show was fun. They'd actually managed to put a real orchestra together, which is no mean feat. **Sam Baltimore**, who did Despard and the

Pirate King in our concert last semester, conducted quite well. His job was made difficult by the fact that the cast had no way to see him conducting, so he had to keep everything together with less help from the singers than is ideal, but it all worked out.

The key word for the afternoon was talent. (Key word #2 was another good one: enthusiasm.) With the leads they had, this was a production that it would have been difficult to screw up. **Zander Ebin** was a heroic Nanki-Poo: his expressions were thoughtful and gentle, and his voice clear, clean, and powerful, but not at all forced. A real pleasure to watch and listen to. And **Michelle**

**Menard's** Yum-Yum was nothing short of outstanding. Her voice was light and clear and beautiful, and if I closed my eyes, I could've believed that I was listening to a recording of **Valerie Masterson**. I don't know if Michelle has done much Gilbert & Sullivan before, but I emphatically hope that she does it lots more in the future. She was darling on stage, too, and the pair made a wonderful couple. (As is rarer than it should be, one could actually believe in this production that there was youthful sexual attraction between the leading couple.) They did the full two-verse version of their duet, which I usually find a little too long for my taste, but I was glad for the additional chance to listen to Michelle.

**Leila Chakravarty** and **Audrey Kitteredge** completed the very cute girls' trio as Pitti-Sing and Peep-Bo, respectively. **Mirele Davis** was to have been Peep-Bo, but had suddenly to leave town for family business, and so Audrey stepped in quite expertly. I love the scene immediately before the madrigal.

Ko-Ko was played VERY enthusiastically by **Hoy Loper**. Hoy has a couple of the most expressive eyes that I've ever seen on stage. He was clearly enjoying his role more than a little bit, as a good Ko-Ko will. His character's nervous energy was taken to a new level, mostly to good effect. There were a few times when I felt that his dialogue got a little rushed, and a couple of his nice lines were almost thrown away. But this was definitely a young man who has what it takes to be a G&S patter-man. One thought that I had several times this afternoon: I'd love to see him as Bunthorne. Ko-Ko had some cute business in this production of being very, very squeamish with his snickersnee – a couple of times, he began to draw it, for effect, and was frightened by the sight of the blade.

**Michael Ennis's** Pooh-Bah was sensitive and traditional. Pooh-Bah's lines are very funny, and Michael delivered them in a way that allows the audience to recognize that they are funny. (I read over that last sentence, and it occurs to me that it might look to some like a delicate non-compliment; a polite, contentless assessment, designed to avoid having to offer substantive criticism. That's not the case -- to my mind, this is a very high compliment, and something that more performers should strive for.)

The original Pish-Tush in this production had to back out at a relatively late date, leaving the production with a

need to call in an emergency substitute Pish-Tush. **Yael Richardson** was the one who eventually stepped in. Yael was an unconventional Pish-Tush because she is a mezzo instead of a baritone. But she delivered her song in her own octave quite expertly and clearly. One misses the baritone timbre, but Yael's performance was excellent, given the circumstances. She actually sang Pish-Tush's line in the Act I trio in its original octave! And she sang Nanki-Poo's line in the madrigal, while Zander dropped down to the Pish-Tush line. (In the case of the madrigal, I do wish that they'd used a Go-To. Yael performed very well, but it's just not the same without SATB.)



**Jessica Marquardt's** Katisha was dramatic and effective. Her voice doesn't exactly have the contralto ring that one is used to in a Katisha (that ring is VERY rare among college students), but Jessica was nevertheless commanding in the role. I enjoyed the cute bit of business in the Act I Finale, where on "these arms shall thus enfold you", she embraced Nanki-Poo, smothering Yum-Yum between them. Jessica was also effective in her more tender moments -- I found the decision to have her sing "the hour of gladness" directly to Nanki-Poo to be fascinating. (Unfortunately, there was a bit of distracting business in the background.)

One thing that I found jarring in this production: everyone pronounced the name "Koh-ti-sha".

**Jordan Elkind's** Mikado was very funny. One thing I haven't mentioned yet: the production was done in an anime style, with men in suits and crazy spiky hair, and girls in sailory-looking suits with skirts and high socks. I don't really know much anime, but I recognized the sort of flamboyant stock villain, with a dramatic white suit and long blond hair. Very effective. I did miss the rivalry between Katisha and the Mikado, though -- in this production, they were **extremely** friendly with one another.

A couple of general observations: the chorus was extremely energetic and enthusiastic, which was wonderful to see. With more focused energy, it could have been even more effective than it was; things occasionally felt frantic.

A personal pet peeve -- there was some paraphrasing of Gilbert. There are some G&S nuts out there (\*ahem\*) who

know most of the words to every show. And especially in a case like *Mikado*, people will know if you've missed a line. And some of the most famous lines are more important still. Twice, today, I heard about "corroborative detail, intended to ADD artistic verisimilitude..."

But all told, I had a really nice time. Great group, some really excellent people, and a very fun production. The entire audience seemed really to be enjoying it, myself included.

BUGS is obviously doing well, and I'm very pleased about that, and I hope to be more involved with them in future years.  
--JONATHAN ICHIKAWA

### ☞ *YEOMEN OF THE GUARD* at MIT

The set was a splendid rendition of a Tower-of-London facade, which even included battlements and entrance and exit passages. The production featured a full orchestra, which, as there is no pit, was cleverly arranged on stage left behind a low wall neatly integrated into the Tower facade. Conductor **Thomas Dawkins** duly entered and had "God save the Queen" played before attacking the overture. Now, I've never been really thrilled with the overture to *YEOMEN*, at least as compared to some other Sullivan overtures, and I got the impression that this orchestra didn't like it much either. I thought they sounded a little weak (although one must note that the acoustics in La Sala de Puerto Rico are nothing to write home about) and perhaps even a little out of tune once or twice, although this may be the fault of my own lack of musical acumen. However, all my doubts disappeared as the show progressed, in which the orchestra performed admirably.

One interesting bit of stage business which bothered me at first was that, while the overture was still going on, a servant stretched a clothesline across the main battlement and a couple of maids proceeded to hang the wash out on it. This turned out to be in preparation for the entrance of Phoebe (**Dawn Perner**) at the overture's conclusion to sing her lovely "When maiden loves" aria while picking the wash off the line and collecting it in a big wicker basket. No spinning wheel. OK, so it's a clever variation on the traditional theme, prompted perhaps by the lack of a curtain, but I didn't like it, mainly because I believe Phoebe could have presented her song more effectively from the wheel than while wandering around throwing clothes in a basket. Perhaps this is why I thought she, like the

orchestra, sounded a little weak initially. She certainly rose to the occasion as the show progressed, doing a great job of getting Wilfred's keys, and in the second act, in which she was beautifully costumed and made up, she was magnificent in the courting scene with Elsie, Fairfax, and Point, and in her outburst of jealousy with Wilfred where she gives away her secret. In Fairfax's position, I would have been hard put to it to choose between Phoebe and Elsie despite the latter's obvious charms!



Speaking of Wilfred, I thought **Andrew Sweet** was excellent in that part. Costumed quite properly and made up to look awful but not too awful, he did a splendid job of both acting and singing throughout. One

criticism I would level, not at him but at the stage direction during "To thy fond care I do commend thy sister," is that there was too much stage business accompanying this and the subsequent trio. Were I directing this scene I would have Wilfred stand boldly forth (after all, this is one time when he thinks he's in charge) stage front and sing his part sanctimoniously but forcefully right at Fairfax. Instead, he was made to dodge around behind a phalanx of yeomen who were apparently intent on preventing him from coming to the fore and at the end threatened to drive him off stage at the points of their halberds. This is a great scene for Wilfred, and he should be allowed to make the most of it.

Back to the beginning, following Wilfred's speech about the delicate organization of the human interior, the yeomen marched in quite impressively, even though there were only four of them (**Len Giambrone**, **Dan Salomon**, **Nick Bozard**, and **Mike Bromberg**) plus our own **Dave Leigh** as Sergeant Meryll. They were greeted by an excellent chorus of townspeople and proceeded with their great "This the autumn of our life," which is one of my favorite bits in the opera. Again I found their rendition a little lacking in punch, but again the acoustics may be to blame.

Next came Dame Carruthers (**Katherine Bryant**) with her wonderful "When our gallant Norman foes." She pulled it off beautifully and was indeed excellent in every respect -- costume, acting, singing -- the lot, and I

greatly appreciated her performance both in her song and her participation in the second-act quartet with Fairfax, Sergeant Meryll, and Kate (**Noe Kamelamela**).

And then, enter the brave Fairfax (**Mike Quezzaire-Belle**) with his philosophically vacuous but nevertheless beautiful ballad "Is life a boon?" He has a splendid voice and is a fine actor, but I had some trouble identifying him with a 16th century English colonel until the second act, when he appeared resplendent in a yeoman uniform and carried out his part in wooing Elsie magnificently. Another character I had trouble with was Leonard Meryll (the real Leonard), played by **Nick Bozard**, a handsome but very young person who didn't look like a seasoned soldier who had "saved his flag and cut his way through fifty foes who thirsted for his life."

And then Jack Point (**Jonathan Ichikawa**) and Elsie Maynard (**Colleen Dever**) appeared, and this is where the show really took off. From the instant these two came on stage, the production became a scintillating masterpiece. That both have had considerable stage experience was immediately obvious, as they exhibited magnificent voices and professional acting ability. Jonathan's full and sonorous baritone made any worries about the room's acoustics disappear, and his acting rivaled that of any Jack Point I've ever seen, including that of the greatest Jack Point of all, the original D'Oyly Carte's **Martyn Green**. When he and Elsie came on for their famous duet, "I have a song to sing, oh," their performance was among the best renditions I can remember, and from then on, I sat up and took notice as I sort of hadn't done up until then. Jonathan's acting and dancing were outstanding, although there were one or two times when I thought his springing about the stage (at which he was a master) was just a teeny bit overdone. But his shift from broken hearted lover to professional jester in his second-act scene with Wilfred (including his rendition of one of my favorite songs, "Oh! a private buffoon is a light-hearted loon ---") was superb, and I spent a lot of time wondering how he would handle the disastrous finale.



As I have written before now, **YEOMEN**, which I consider to be Sullivan's real grand opera, presents a terrible problem at the end for any director. Here Jack Point, who is really the principal character in this drama, is left without a mate. If I recall correctly, this is the only G&S opera (with the exception of **PATIENCE**, where you're really glad there's no bride for Bunthorne) in which a major character is left so stranded. We have it on no less an authority than Katisha that "no one ever yet died of a broken heart," and I've witnessed many a director's attempt to make Point's collapse believable. Only twice have I seen it pulled off convincingly. The first time was with the consummate actor Martyn Green. The second was Jonathan's performance last Saturday. There was one added touch which helped him do it. In that last scene Elsie took off the ribbons she used to dance with when she was the merryman's maid and pressed them into Point's hands so that he could sort of crumple over them. And so once more I left the theater in tears, which is, as I've said before, the only reason why **YEOMEN OF THE GUARD** is not my favorite Gilbert-&-Sullivan.

In these comments I note I've neglected to compliment **Colleen** sufficiently on her splendid performance as Elsie, and so I'll close by calling attention not only to her acting and her perfect appearance as Elsie but also to her magnificent voice, which carried over everything whenever she was singing. She pulled off her part in the difficult Act II finale superbly, and I left the theater smiling through my tears at my pleasure at having attended that performance. --DEAN S. EDMONDS, JR

#### 🌀 CALENDAR 🌀

🌀 August 31st deadline: **Simsbury Light Opera Company (SLOCO)** is seeking a professional music director/conductor to lead SLOCO's 2006 season. Season includes at least one multi-performance fully staged production with orchestra. 2006's mainstage production will be **PIRATES**. Applicants should have proven experience as musical leader including: casting, principal singer coaching and chorus preparation, orchestra preparation and conducting. Requires knowledge of light opera repertoire including but not limited to G&S. Effective collaboration with artistic director (**Ron Luchsinger**), rehearsal accompanist, and Board a must.

More detailed description and FAQs available on [www.SLOCO.org](http://www.SLOCO.org). Submit resume and salary requirement to Search Committee, SLOCO, PO Box 323, Simsbury, CT. 06070. **(Please submit before 8/31/05)**. NEGASS friends and family can also direct questions to **Linda Nadeau** (Search Committee Chair) (860) 632-7842 evenings.

☞ MIT Gilbert and Sullivan Players holds **cast auditions** for the Fall 2005 production of **THE MIKADO** on the following dates from 7-10 pm in the MIT Student Center, room W20-491:

Tuesday, **September 6**; Wednesday, **September 7**; and Thursday, **September 8**.

Callbacks, if needed, will be held on Saturday, September 10, from 2-5pm in W20-491. Performances will take place the weekends of December 2nd and December 9th.

Producer: **Garry Zacheiss**; Stage Director: **Emily Hanna**; Music Director: **Emily Senturia**. To ask questions, please e-mail [gsp-board@mit.edu](mailto:gsp-board@mit.edu). For more info please see <http://web.mit.edu/gsp/www/>

☞☞ **The Nantucket G&S sing** is on Saturday **September 10, noon-6** at the Unitarian Church, 11 Orange street, Nantucket, MA. There are a few roles left: email **Jim Cooper**, [jim@labsoftware.com](mailto:jim@labsoftware.com). We will sing (no dialogue) through **PINAFORE, RUDDIGORE, YEOMEN OF THE GUARD**, and **SORCERER**. For details see <http://trouperlightopera.org/Troupers/Qwertywhale/>

☞☞ **The Savoyard Light Opera Company** presents **H.M.S. PINAFORE** on November 11, 12, 13, 18, 19, & 20, 2005, at Corey Auditorium, Carlisle Middle School, Church Street, Carlisle, MA. More information at <http://www.savoyardlightopera.org/> or (978) 371-7562.

☞☞ **Nashua Symphony Orchestra** celebrates the 20th anniversary of **Royston Nash** (ex-D'Oyly Carte) as its Conductor, with a G&S evening entitled "Maestro's Riches" on Saturday, **November 19**. Performing at Keefe Auditorium, Nashua, will be tenor **Geoffrey Shovelton**, soprano **Deborah Clague** and baritone **Richard Conrad**. Phone (603) 595-9156 or see details on their website, <http://www.nashuasymphony.org/schedule.htm>

☞☞☞

NOTE: To subscribe to **SavoyNet**, the G&S mailing list, send a plain text email to [listserv@bridgewater.edu](mailto:listserv@bridgewater.edu) with nothing in the subject line and SUBSCRIBE SAVOYNET *Your Name* in the message body.

☞☞☞

**THE NEW ENGLAND GILBERT AND SULLIVAN SOCIETY**

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

Send electronic contributions to [editor@negass.org](mailto:editor@negass.org)

President **J. DONALD SMITH**: (508) 823-5110; [president@negass.org](mailto:president@negass.org)  
 Vice-President **TONY PARKES**: [vp@negass.org](mailto:vp@negass.org)  
 Secretary **CARL WEGGEL**: (978) 474-0396

[carl@negass.org](mailto:carl@negass.org)

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Program Chair **TOM DAWKINS**:

[programchair@negass.org](mailto:programchair@negass.org)

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Publicity **APRIL GRANT**: [publicity@negass.org](mailto:publicity@negass.org)

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Membership Officer **JANICE DALLAS**: (781) 643-2537, [membership@negass.org](mailto:membership@negass.org)

Webmistress **MARION LEEDS CARROLL** [*mlc*] [negass@leedscarroll.com](mailto:negass@leedscarroll.com), <http://www.leedscarroll.com>

Newsletter Editor **T. SKYLER WRENCH** [*tsw*]: (617) 921-6119 or [editor@negass.org](mailto:editor@negass.org)

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