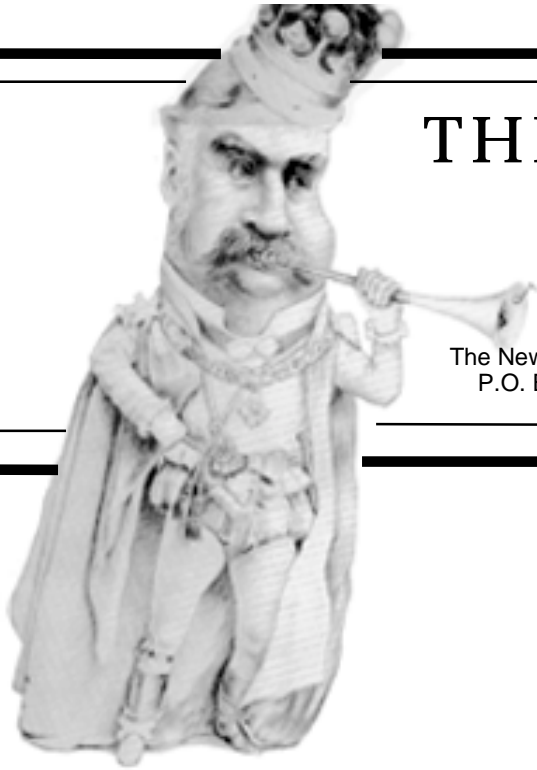


THE TRUMPET BRAY

NEGASS

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



Vol. XXXI No. 1
August 2006

~We're called gondolieri ~

GONDOLIERS sing
Sunday, August 27, 2:00 pm

ଋଷେନେ UPCOMING MEETINGS ଓଷନେନେ

ଋ GONDOLIERS sing-through, August 27

Longwood Opera and the New England Gilbert and Sullivan Society will hold their second annual summer collaboration on Sunday, August 27th, at 2:00 p.m., at Christ Episcopal Church, Needham, MA. We'll sing and read through *THE GONDOLIERS*. David Larrick will conduct, with Juliet Cunningham on piano. Afterwards, there will be a potluck supper. **Casting is now open** for both Longwood and NEGASS singers. Please e-mail me with your role requests, and let me know whether you belong to Longwood, NEGASS, or both. If you would be happy with any one of several roles, just list them all in order of preference. I'll try to divide the casting evenly between the two groups. People who are members of both groups will get first consideration; otherwise, I'll give out the roles in the order in which requests reach me.

Parts in *THE GONDOLIERS*:

Men:

The Duke of Plaza-Toro (baritone), a Grandee of Spain
Luiz (tenor or baritone), his attendant
Don Alhambra (baritone or bass), the Grand Inquisitor
Marco Palmieri (tenor), Venetian gondolier
Giuseppi Palmieri (baritone), Venetian gondolier



Antonio (baritone), gondolier, solo in first scene, sings w/chorus

Francesco (tenor) gondolier, small solo and sings w/chorus

Giorgio (baritone), ditto

Annibale (speaking lines, no solos, sings w/chorus)

Women:

The Duchess of Plaza-Toro (contralto), the Duke's domineering wife

Casilda (soprano), daughter of the Duke and Duchess, secretly in love with Luiz

Tessa (mezzo-soprano), a peasant girl

Gianetta (soprano), a peasant girl

Fiametta (soprano), a peasant girl (has small solo and sings w/chorus)

Vittoria (soprano or mezzo), ditto

Giulia (soprano or mezzo), ditto

Inez (contralto), the King of Barataria's foster-mother

We'll need all voice parts for the chorus. Some loaner scores will be available. For directions or more information, reply to programchair@negass.org, or call (413) 584-7725. I look forward to hearing from you.

--APRIL GRANT

WHAT TO BRING:

Food, preferably that which can be eaten elegantly, or at least neatly. We will not have an oven or dishwasher, so think **picnic fare**. Casseroles, salads (green, pasta, fruit, slaw, etc), sandwich makings/interesting breads and

things to put on them, mini-quiches, devilled eggs—in short, *the eggs and the ham, the strawberry jam, the rollicking bun and the gay Sally Lunn!*

Drink, of the non-alcoholic type. Cider, lemonade, seltzers, sodas, iced tea—chill everything at home before bringing, as I don't believe we'll have a refrigerator.



And need I mention **dessert**?

Janice Dallas will be bringing Dancing Deer cookies. Wheat-free things would also be warmly welcomed.

Note from mlc: serving dishes and/or implements, unless very memorable, are likely to get lost, so bring plastic or paper ware and expect that it will be replaced, if need be, by something from the church kitchen.

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. Its large parking lot is across the street from it, next to the library. There are also some handicapped parking spots next to the church—the driveway is just before the church.

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

Public Transportation:

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



- MBTA Bus #59, Watertown Square to Needham Junction, stops directly in front of Christ Episcopal Church. Pertinent times: on Sunday it leaves Watertown Square at 1:05 & 2:35; leaves Newton Highlands 12:35 & 2:05.

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

ELECTIONS/FANTASY MEETING

Here are the results of this year's elections, all elected unanimously:

Vice-President: **Tony Parkes**

Secretary: **Marion Leeds Carroll**

Program Chair: **April Grant**

Members-at-Large: **Janice Dallas, Stephanie Mann, Skyler Wrench**

Congratulations to all and thanks to out-going Board Members.

-J. DONALD SMITH
President, NEGASS

On June 4th, our Elections/Fantasy Day meeting was held at the Dallas's house in Arlington, MA. Our Election voting went very quickly and the above offices were filled.

With our Official Business done, we continued with our Fantasy Day participants. **Eric Schwartz** was our accompanist.

First off, we warmed up with the Act I finale of *IOLANTHE*. On the spot casting was:

Eric Schwartz - Strephon

Art Dunlap - Tolloller

Dick Freedman - Montararat

David Leigh - Chancellor

Deb Sager - Iolanthe/Fairy queen

Stephanie Mann - Phyllis

Marion Leeds Carroll - Celia

Janice Dallas - Leila



Next came "When the Night Wind Howls" from *RUDDIGORE*, a cross gender version with **April Grant, Marion, Deb, Janice, and Stephanie**.

David Leigh's "O, Zara, My Beloved One", from *UTOPIA* was a treat. **Marion** followed with "My Boy, You May Take It From Me" from *RUDDIGORE*.

Now came a batch of *MIKADO* songs:

Dave as Katisha - "Alone and Yet Alive"

April as Koko - "Tit-Willow"

Both joined in on "There is Beauty in the Bellow of the Blast", with acting/dancing included.

For a calmer touch, **Deb Sager** gave us Tessa's song "When a Merry Maiden Marries", from *GONDOLIERS*,

and **Eric Schwartz** came next with Dr. Daly's reminiscence, "Time was, when Love and I were well acquainted" from **SORCERER**. Continuing with **SORCERER**, **Marion**, as Alexis, gave us an emotional "It is not Love".

We went on to the Act I Finale of **PATIENCE**. Casting was:



Marion - Bunthorne
Donald Smith - Grosvenor
Eric - Colonel
Dave - Duke
Stephanie - Patience/Ella
Deb - Angela
Janice - Saphir
 ? - Major
 ? - Lady Jane
 (I suspect the Chorus jumped in to sing these 2 roles!)

YEOMEN OF THE GUARD was the last Show of the Day. First off was **April Grant**, as Phoebe, singing "When Maiden Loves". **Dave Leigh** gave us Wilfred Shadbolt's "When Jealous Torments Rack My Soul". For a bit of cross-gender casting, **Marion's** Fairfax joined with **Stephanie's** Elsie, and **April's** Phoebe in "A Man Who Would Woo a Fair Maid". Staying in the Fairfax role, **Marion** continued with "Is Life a Boon". The whole group joined in on "Tower Warders", giving the neighbors a vocal treat as we sang strongly. We closed with a reverent "Hail, Poetry", our theme song.



All adjourned to the Dining room for all sorts of goodies and beverages. Many took part in conversations about G&S, of course. Then, we all bade each other "Farewell", until the next gathering.
 -JANICE DALLAS

Meeting Schedule, 2006-07	
October 22	MIKADO sing
Dec 2 or 9	Either joint MITG&SP / NEGASS meeting, or holiday party
January	Annual Newton Library video
Mar 18 or 25	LMLO: PATIENCE
Apr 22 or 29	Singing/poetry meeting
June 3	Election/fantasy

NEXT BRAY COPY DEADLINE: October 1, 2006

Next Bray Stuffing: Sunday, Oct 8, 3:00 pm, at the home of **Janice & Ron Dallas**, 63 Everett St in Arlington. Email for directions, membership@negass.org



Welcome, Welcome, Welcome We: New members...
Harold Trinkoff, audience, Cheshire, CT;
Robert W. Helliwell, Lowell, ME;
Barbara and David Wrench, Portland, OR (Ye Editor's parents—Hi, Mom & Dad!)
Brad Amidon, a singer/musician, Arlington, MA

*And now, M'Luds,
 to the business of the day*

(by all means!):

It's time to renew your membership!

The Board's decision several years ago to create extra categories of membership is still in effect. Please bear in mind that the majority of our members are still "Yeomen," but that those who wish to contribute more to NEGASS have the opportunity to do so, in the following increments:

- \$15 **Yeomen** (basic membership)
- 25 **Daughters of the Plough**
- 50 **Bucks and Blades**
- 100 **Flowers of Progress**

*(On the other hand, if even the \$15 basic membership is a problem, please talk to Membership Chair **Janice Dallas**. Please note – Charter Members officially hold their membership as a gift from the Society – but many insist upon donating at some level.)*

Whatever category suits you - please send the enclosed Renewal Form to **NEGASS Membership Chair Janice Dallas, 63 Everett St., Arlington, MA 02474-6921** with what dispatch ye may!

Lacking the means for a Display of Fireworks in the Evening, We celebrate these friends by printing a yearly list of Members Extraordinary - those who chose a category higher than Yeomen for the previous year. Here, forthwith, is the list of 2005-2006 Extraordinary Memberships (*Bow, bow, ye Lower Middle Classes*) -mlc

Daughters of the Plough

- | | |
|----------------------------|----------------------------|
| Aborn-Hyatt, Mary | Leonard, Isabel |
| Adams, Mitchell | Matz, David |
| Breau, Robert | Miller, Mr. Erwin H |
| Burstein, Nancy & Philip | Parkes, Tony |
| Chasin, Ms. Judith | Patterson, Lee |
| Dreslin, John E. | Stieber, Mr. David |
| Drucker, Thomas | Strong, Jonathan |
| Garden, Barry | Ward, Fred |
| Hochman, Sheldon & Alice | Wilder, Dr. & Mrs. Charles |
| Hutton, Charlee | Wilson, Constance |
| Kahn, Dr. & Mrs. Ernest J. | Zykofsky, Stephen |
| Kingsford, Alessandra | |

Bucks and Blades

- | | |
|------------------------|--------------------|
| Bromberg, Mike | Leahey, Miles Cary |
| Dallas, Janice | Simches, Ed |
| Edmonds, Jr., Dean S | Smith, J. Donald |
| Franklin, Wm. Randolph | Weber, Tom |
| Howard, John & Irene | Weggel, Carl |

Flowers of Progress

- | | |
|-------------------|-----------------------|
| Burdine, Nancy | Koykka, Arthur & Jean |
| Hughes, Frederick | |

Charter Members

- | | |
|---------------------------|-----------------------|
| Benford, Harry | Howe, Walt |
| Brower, Van Pelt | Littlefield, Larry C. |
| Colson, Ruth E. | Sewell, Richard N. |
| Cunningham-Oliva, Juliet | Venman, William C. |
| Ellis, Jim | Weisenfreund, Jeff |
| Gerli, Alexander Nicoll | Zavon, Peter |
| Hopfenberg, Mr.&Mrs. Alan | |

Other Donations

- | | |
|-------------------|----------------|
| Dean Edmonds, Jr. | Harry Benford |
| Ruth E. Colson | Robert Breau |
| Peter Zavon | Thomas Drucker |

(How shall I express the all-absorbing gratitude -)

OTHER G&S NEWS

SAD TIDINGS

Alan Symonds, 59, who was especially active with the Harvard-Radcliffe G&S Players, died suddenly on June 21, 2006 while working late at the Agassiz Theatre. He was the Technical Director of Harvard College Theatre Programs and greatly loved and respected. Ron and I knew him as an active member of the U. S. Insitute for Theater Technology/New England Region. An Obituary notice can be found at:



<http://www.thecrimson.com/article.aspx?ref=513875>
--JANICE DALLAS

But which is it? There are two of them!

Ben Chamley, a descendant of the Cholmondeley family, after 10 years of genealogical research, has concluded that the Sir Richard who was Lieutenant of the Tower at the time portrayed in *YEOMEN* was a Cholmeley, not a Cholmondeley. Gilbert and the Victorians confused Sir Richard with one of his Cousins whose name was Sir Richard Cholmondeley (there were several, and one was almost an exact contemporary). For Mr. Chamley's complete essay on the matter and Sir Richard's life, see: http://en.wikipedia.org/wiki/Richard_Cholmondeley.

--SAM SILVERS

FORUM

Too kind or too cruel?

There was recently (well, in March) an argument on the NEGASS LiveJournal community, which brought up the questions, "What constitutes a review? What sort of reviews (if any) should the *Trumpet Bray* publish?" (<http://community.livejournal.com/negass/>)


It turns out this matter has been debated before in NEGASS. Editor Emerita **Marion Leeds Carroll** sent me a Reader's Forum on the subject from a 1998 *Bray*. I reprint below as much as will fit in this issue, and invite You, the Readers, to send me your opinions for the next issue!

--tsw


Further Forum: What Are Reviews For?

As We explained above, We went beyond accepting comments about last Bray's reviews, and requested general comments on the subject from various people. Here are a few replies:



 As I understand it, the original purpose of reviews was to give potential viewers a sense of what to expect if they went to the show/concert, and perhaps to alert them to what portion of their cultural knowledge they needed to put into play. This seems to me to be a very 19th-century concept. The 20th century has been the "here's what I think" century (to wit, this mini-treatise), and so the review has become simply an opportunity for the writer, whose credentials need satisfy only his/her editor, to sound off. Frankly, in this light I don't think they're worth much. In the context of the Bray, however, it's just fun to read what others think about the same shows we've seen (or, in my case, for example, it's fun and comforting just to see which of my old compatriots whom I miss is doing what!). As for the ruffled feathers, I'd say that it's up to the writers of the reviews to keep them friendly, and up to the readers not to get bent out of shape on the occasions when they don't. End of opinion.

-- **BOB WEINGART**

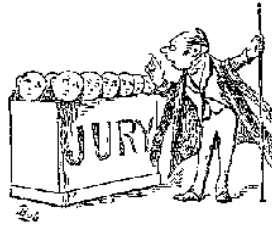
 Any production that is open to the public and that charges admission invites a review. I do not believe that a review should treat performers gently because they are amateurs, or offer general praise for the whole cast so as not to bruise potentially fragile egos. To do so patronizes the weak players, deprives the strong performers of the credit they have earned, and prevents the reviewer from exercising taste and judgment.



A responsible reviewer will acknowledge that amateur companies face certain challenges; for example, if a review opines that "Cyril was overparted," the article might note that it is often difficult to find two principal tenors. Certainly given the role of tradition in the performance of Gilbert and Sullivan, it is helpful if a reviewer knows the canon, and can comment on the interpretation as well as the technical ability of the cast and crew.


Do reviews belong in *The Trumpet Bray*? It depends. Is the Bray a club newsletter whose readers are friends? Or is the Bray a semi-academic journal, whose subscribers may be friends, but who also critique one another's work? If the former, then I think reviews are not appropriate, for in that case the Bray's identity would be social; its goal would be


to keep members updated on one another's activities and on developments in "the world of Gilbert and Sullivan." On the other hand, if NEGASS members are students of Gilbert and Sullivan first, then critical reviews of both amateur and professional productions are desirable. Given the large geographic area covered by NEGASS, many members cannot attend one another's productions, and detailed reviews may supply food for thought.



Some members of NEGASS evidently feel ambivalent about these two sides to the Bray's role. For example, after I contributed a largely negative review of a production two years ago, several Bray readers privately thanked me for the piece, which they had felt unable to write because they were acquainted with members of the company. Inevitably, the more one cares about G&S, and the more friends one makes in the extended NEGASS company, then, the more one may feel constrained on occasion to keep silent or to write blandly positive reviews. If the most informed and engaged members of NEGASS are reluctant to share their opinions of one another's work, that's a loss to the G&S community.

-- **LISA BERGLUND**

 What I look for in reviews of amateur and semi-professional G&S productions is a noting of the intentions behind the performance, especially something fresh or insightful that deepens our understanding of these infinitely fascinating operas. It's also nice to give particular praise to worthy performers, but I see no need to dwell on the minor inadequacies of well-meaning local Savoyards. -- **JONATHAN STRONG**

 Setting aside for a moment the specifics of the present instance, I wish to address a controversy which has arisen recently with regard to one or more unfavorable reviews. On the one hand, we have a duty to our members, as individuals, to make them aware of failings of organizations or performers, to assist them in deciding what to attend. On the other hand, we might be said to have a duty to our organizations, and our general purpose of promoting G&S, to "puff our goods" a bit.

It's a difficult line to walk. We do no service to G&S if we tell people that such-and-such a group is putting on a superb performance of whatever, and people go to see it, perhaps bring their non-G&S friends,

and they see a terrible production. If we say, well, this group is struggling, but they have a superb singer in the ingénue role, for example, people can make their decisions to attend on that basis. But we cheapen our praise for the good things, if we give it out indiscriminately for the mediocre.

Not everybody likes the same things. As in beverages, one man's mead is another man's poison. But I use a certain source for wine reviews, even though I disagree with some of their preferences, because I have found I can trust their objective statements. If they say a wine is fruity, or has strong flavors of the oak cask, or there is citrus in the aftertaste, I can trust those statements, even if we disagree as to the desirability of some of those characteristics.



Similarly with performance reviews. I believe we fulfill our duty as reviewers whenever we provide objectively the basis for opinions, and then we should be free to state whatever opinions we derive from that basis. If people can rely on our descriptions, that is more important than whether they agree with our opinions.

One suggestion for groups that feel badly served by our reviews: submit your own! It is rare for our editor to receive more reviews than she can print, and sometimes inside information can be slipped into a review and thereby mollify the critics. Statements like "It's true Lucinda croaked a bit at times, but her husband was, until two nights before the show opened, an ensorcelled frog," or "The director was trying to convey an image of aestheticism in which hard drugs were regularly used," may go a long way to help in the understanding of what the uninformed might have perceived as mistakes.

-- RICHARD N. FREEDMAN

RECENT PRODUCTIONS

PIRATES at Glimmerglass Opera

Glimmerglass Opera (Cooperstown, NY) presented a fine production of **PIRATES OF PENZANCE**. We caught the Saturday matinee performance of August 5 on a near-perfect summer's afternoon. It is always a treat to hear the G&S canon sung and played by a first class orchestra and by young performers filled with enthusiasm and skill.



The performance was not quite as good as the one given in 2004 of **PATIENCE** but memorable nonetheless. The production was "modern" in concept with a number of clever touches. I particularly liked the multimedia backdrop for the explanation of why there is a leap year in Act II. The overture was used to give a series of playful visual gags using figures on poles, something I had not seen before.

The show got off to a strong start with the pirate numbers featuring the Pirate King **Michael Todd Simpson**, who was the best performer of the lot, with an excellent stage presence and a good voice. **Gregory Gerbrandt** was a lusty Samuel. **Chad Johnson** portrayed a very athletic Frederic. His over the top interpretation of a Byronic hero was lost on my 11-year old daughter, who thought he was a "girly man." My complaint was that he did not sing sweetly enough and shouted out too many high notes. **Dorothy Byrne** was a serviceable Ruth, particularly good in Act II.

Megan Monaghan displayed a tuneful soprano as Mabel but really lacked the coloratura needed in Act I. But the singing in Act II was right up her alley. Perhaps the best voice in the cast was **Christina Thomson** as Kate. What a Tessa she would make. **Craig Phillips** was a fine sergeant. The best known cast member was the Major General **Anthony Laciura**, who has sung comprimario tenor parts at the Met for many years. He was good, but he took the patter sections much too fast.

The chorus was strong, as is usually the case at Glimmerglass. And they were young and could move. The Act I finale was particularly memorable, with a sonorous "Hail Poetry." The staging was impressive and clever, with a minimal amount of busyness. About the only dancing in this show was during the Act II trios of the Pirate King, Ruth and Frederic. I missed the "traditional" serpentine during the opening ladies chorus.

The production runs through the end of August alternating with three other operas. It will then be transferred for an extended month-long run at NYC Opera next March. The show is definitely worth checking out if you have a Big Apple Trip planned in 2007. But do yourself a favor sometime and treat yourself to a production of G&S at

Glimmerglass in what I think is the finest opera house in North America for these kinds of shows: beautiful setting, intimate staging, easy viewing and hearing, and appropriate professional performers.

All in all a most satisfying afternoon. I can only hope Glimmerglass will add **THE GONDOLIERS** to their G&S repertory, having already done the first six of the "Magnificent Seven" Savoy operas (you all know who the seven are!). Perhaps in a flush year, they might even consider **PRINCESS IDA**, if they have a really good soprano (**Sarah Coburn** where are you?). My daughter, who has now seen four different G&S operas, thought it was even better than the **MIKADO**, since she "could understand what was going on and it was more fun." What's not to like about being a Pirate, as Johnny Depp discovered?
 --M. CARY LEAHEY

CALENDAR

MIT G&S Players Announce Auditions and Production Staff Openings for **THE SORCERER**.

Producer: **Rob Morrison '96**
 Stage Directors: **Garry Zacheiss '00 & Ky Lowenhaupt C**
 Music Director: **Jimmy Jia '02**



Cast auditions will take place on **September 5, September 6** and **September 7**, all from 7-10pm in the West Lounge on the 2nd floor of the MIT Student Center. Please prepare one song in English and bring a copy of the sheet music for the accompanist. You may also bring a copy of the sheet music for your own reference. Songs from the Gilbert and Sullivan repertoire are suggested, but not required. Callbacks, if needed, will be held on Saturday, **September 9**, from 2-5pm in Rehearsal Room B of Kresge Auditorium.

We are currently assembling the production team for our Fall 2006 production of **THE SORCERER**. We are currently interviewing for **Vocal Director**.

Also, we are seeking people interested in any of the following positions:

- | | |
|--------------------------------|-------------------------------|
| Stage Manager | Costume Designer |
| Assistant Stage Manager | Tailor/Master Stitcher |
| Choreographer | Makeup Artist |
| Rehearsal Pianist | Props Manager |
| Technical Director | Publicity Director |
| Effects Designer | Graphics Designer |
| Set Designer | Program Manager |
| Master Carpenter | Orchestra Manager |

Master Painter / Scenic House Manager
Ticket Manager
Lighting Designer **Master Electrician**
 In many cases, no experience is necessary as long as you're interested in learning on the job.

Performances will take place on **November 10, 8pm; November 11, 8pm; November 12, 2pm** matinee; **November 16, 8pm; November 17, 8pm; November 18, 2pm** matinee. All performances will take place in La Sala de Puerto Rico (2nd Floor of the MIT Student Center). Please contact sorcerer@mit.edu if you're interested or for further information. We look forward to hearing from you!
 --**Armen Babikyan**, MITG&SP Publicity Officer

There is still time to catch **THE MIKADO** in Weston, Vermont, performed by the **Weston Playhouse Theatre Company**. The dates (20 performances) are **August 3-19**. Show times are Tues-Saturday 8PM, Wed & Sat 3PM and Sunday 7PM. Group rates are available.

Directed by **Tim Fort**; Music Director: **F. Wade Russo**

More info/buy tickets:
<http://www.westonplayhouse.org/mainstage3.html>
 Weston Playhouse Theatre Company, 703 Main Street, Weston, Vermont 05161. 802-824-5288

G&S Sing in Hackensack, New Jersey
 Saturday **September 9**, 10 am - 7 pm (-ish)
 Come sing through the vocal scores of four G&S comic operas and more, with several dozen G&S lovers from all over the Eastern Seaboard, in an informal environment. The operas (no dialogue): **SORCERER, GRAND DUKE, PINAFORE**, and **IOLANTHE**. Also music from **RUDDIGORE, YEOMEN, GONDOLIERS, HADDON HALL** and **THE EMERALD ISLE**.

Roles have been cast, but you can still register as "just chorister" or "just listener" until the **DEADLINE FOR REGISTRATION TO ATTEND: September 1** or when headcount hits 75. "Only a few places left!" Go to http://www.geocities.com/andi_s_r/SeptemberSing1.html

Brown University Gilbert & Sullivan (BUGS) will be performing **RUDDIGORE** this fall, directed by **Jessica Marquardt**. Audition dates will be posted soon on <http://www.brown.edu/Students/BUGS/>



☺☺ **Harvard-Radcliffe's Fall 2006 show** will be **HMS PINAFORE**. HRG&SP writes:

We're preparing to celebrate our fiftieth anniversary in Fall 2006, and we need your help! We're planning a spectacular show (**PINAFORE!**) and several other celebratory events, including an exhibition of HRG&SP photographs, programs, set designs, and other ephemera. If you're a HRG&SP alum, we'd love to hear from you (hrgsp@hcs.harvard.edu) and get you involved in the festivities. Please visit the fiftieth anniversary webpage (<http://www.hcs.harvard.edu/hrgsp/50th/>) to add yourself to the fiftieth mailing list, volunteer for fiftieth-related activities, and to keep abreast of what we're planning!

☺☺ The **Simsbury Light Opera Company** will be holding **auditions** in the Fall for their Spring production, **THE MIKADO**. Keep an eye on their website, <http://www.sloco.org/>.

☺☺ The **Sudbury Savoyards** are holding a **Fall Craft Fair** on Saturday, **October 21, 2006**, 9:00 am to 3:00 pm, with Professional Crafters and Artisans. It is co-sponsored by the Sudbury Savoyards and the Sudbury United Methodist Church. **FREE ADMISSION!**

Location: **Sudbury United Methodist Church**, 251 Old Sudbury Road (Route 27), Sudbury, MA (just east of Sudbury Center). All Crafters' Table Space Fees Will Be Donated To The Relief Of World Hunger.



☺☺ The Spring 2007 show at **MITG&SP** will be **PRINCESS IDA**. It is to take place the weekends of **May 5** and **May 12, 2007**.

☺☺ There will be a one-night **FULLY STAGED** performance of **THE ROSE OF PERSIA** at City Center in NYC in January 2007.

☺☺ The **Sudbury Savoyards'** 2007 show will be **IOLANTHE**.

☺☺☺☺

NOTE: To subscribe to **SavoyNet**, the G&S mailing list, send a plain text email to 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

President **J. DONALD SMITH**

(508) 823-5110; president@negass.org

Vice-President **TONY PARKES** vp@negass.org

Secretary/Webmistress **MARION LEEDS CARROLL**
negass@leedscarroll.com, <http://www.leedscarroll.com>

Treasurer **RICHARD FREEDMAN**

(978) 667-0222; treasurer@negass.org and

<http://www.rfreedman.org>

Program Chair **APRIL GRANT**

programchair@negass.org

Members at Large:

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

Member Without Portfolio **ART DUNLAP**
art@negass.org

Hospitality Chair **CAROL MAHONEY**
carol@negass.org

Publicity **STEPHANIE MANN**
publicity@negass.org

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

*NEGASS membership dues are \$15 and up. Please send membership inquiries to **Janice Dallas**, 63 Everett St., Arlington, MA 02474-6921*

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