

THE TRUMPET BRAY

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

Vol. XXXII No. 5
March, 2008

*"But the peach and the beach
they are each nothing to me!"*

Last-Minute Light Opera: **Ruddigore**
March 16, 2008, 2:00 PM
Park Ave Congregational Church
Arlington, MA

OUR UPCOMING MEETING

Last Minute Light Opera: **RUDDIGORE or, the Witch's Curse**

Roles are now available for our Last Minute Light Opera production of *Ruddigore*, on Sunday, March 16th, at 2:00 p.m. Once again we will be performing at the Park Avenue Congregational Church, 50 Paul Revere Rd, Arlington, MA. Casting is open until March 12th. To request a part, please e-mail programchair@negass.org or phone (413) 584-7725. Roles will be distributed in the order requests arrive.

As we have a number of new members this season, here are a few details about the LMLO. Everybody is welcome to request a lead role, and we urge people who haven't done it before to try a lead role this year. Most people will have scores, though some memorize their parts. Either approach is fine--that's why it's called the Last Minute Light Opera. We do not hold rehearsals; just show up on March 16th at 2:00 p.m., ready to sing and act. We perform the full show, with all the dialogue. People are not required to wear costumes, but many participants like to dress in character or bring their own props.

Lead roles available in RUDDIGORE:

Robin Oakapple (aka Sir Ruthven Murgatroyd)...baritone
Richard Dauntless...tenor

Sir Despard Murgatroyd...baritone
Old Adam Goodheart...bass
Sir Roderic Murgatroyd...baritone or bass
Rose Maybud...soprano
Mad Margaret...mezzo-soprano
Dame Hannah...contralto
Zorah...soprano
Ruth... [speaking part and sings with chorus]

Ancestors: 1st Ghost, 2nd Ghost, 3rd Ghost, 4th Ghost.
They each have a few lines and sing with the men's chorus. Perfect for anyone who's never tried a lead before.

HOW TO GET THERE:

The PACC is located at the corner of Park Avenue and Paul Revere Road, on Park Avenue one block south of Massachusetts Avenue in Arlington.

Local route: Drive or take the #77 Arlington Heights bus along Massachusetts Avenue to Park Avenue, at the far west end of town, and then travel one block south (uphill).

From a distance: Take Route 2 to the Park Avenue-Arlington exit, and drive north along Park Avenue until Massachusetts Avenue is in sight. (You will be going down a long hill at that point, and will see shops ahead.)

Free parking is available on both Park Avenue and Paul Revere Road.

Visit <http://pacc-ucc.org/contact.htm> for directions to the Park Avenue Congregational Church.

Play Reading: ENGAGED at the Newton Free Library, May 4th

NEGASS has been invited to hold a public reading of W.S. Gilbert's comedy "Engaged", at the Newton Free Library. Casting is now open and will close on April 19th.

Roles available in ENGAGED:

Cheviot Hill, a young man of property
Belvawney, his friend
Mr. Symperson
Angus MacAlister, a Lowland peasant lad
Major McGillicuddy
Belinda Treherne
Minnie, Symperson's daughter
Mrs. MacFarlane, a Lowland widow
Maggie, her daughter, a Lowland lassie
Parker, Minnie's maid

We will be performing a slightly shortened version of the play, which I will distribute to those who request roles. The full-length script is posted at the following weblink: http://diamond.boisestate.edu/gas/other_gilbert/engaged/index.html. For questions or role requests, please contact me at programchair@negass.org.

APRIL GRANT

HOW TO GET TO THE NEWTON FREE LIBRARY 330 Horner Street, Newton Centre

FROM THE NORTH, WEST AND SOUTH:

Take Route 128 to Exit 24 (Route 30/ Commonwealth Avenue). At the end of the exit ramp, turn RIGHT onto Route 30 and go EAST towards Newton and Boston. Proceed on Route 30 for 3.1 miles and bear RIGHT at the traffic light onto Homer Street. (Newton City Hall is across from Homer Street on the LEFT.)

FROM THE EAST:

Take the Mass Pike or Commonwealth Avenue WEST towards Newton. Exit at Exit 17 (Newton-Watertown). Stay in the middle lane at the end of the exit ramp and go straight ahead onto Washington Street. Continue on Washington Street for 1.3 miles to Walnut Street. Turn LEFT onto Walnut Street and drive SOUTH for 1.1 miles to Homer Street. Turn RIGHT onto Homer Street and drive past the Library to the adjacent parking lot on the

left. If you enter the Library from the parking lot, the Druker Auditorium will be the first room on the LEFT.



Hospitality Chair

NEGASS currently is without a Hospitality Chair. Any member willing to handle the responsibilities involved in planning our quasi-quarterly meetings is invited, most politely, to contact President J. Donald Smith. "The tasks are light, and I may add, they're [not] remunerative."



ROBERTA MORRELL CONCERT PERFORMANCE

On January 20, 2008, Roberta Morrell brought her unique experiences and dramatic instructional talents to a sparse, aging, but appreciative audience from the stage of the Savoyard Light Opera Company, in Carlisle, MA. Ms. Morrell, singer, actress, director, author and a long-time principal with the D'Oyly Carte Opera Company until its demise in 1962, hosted a wonderful G&S concert performance by many of Greater Boston's best Gilbert and Sullivan performers. Cheerful, witty, talented, and charmingly confident, Roberta Morrell has taken up the task of preserving the G&S artistry by building the talent pool of performers. She travels the world offering Masters Classes to local vocal artists and then showcases their talents to their neighbors. The results of this concept were very much in evidence Sunday afternoon, and it is fair to say that the future of G&S in the Boston area is bright. The following essay, written by NEGASS-member Laura Schall Gouillart, describes the preparation, the production, and the performance of this very special event.

"On Sunday, January 20, members of the Savoyard Light Opera Company and other talented New England and Boston-area singers, performed a marathon concert, "The Magical World of Gilbert and Sullivan" at Corey Auditorium in Carlisle. The program was assembled by Roberta Morrell, former principal with the D'Oyly Carte company and a noted director and teacher now as well. Months of planning were needed to assemble the roster of singers, select appropriate pieces, match up voices in duets and small ensembles, and assign the various solos. SLOC President Larry Millner did most of this work in consultation with Roberta -- it was a massive job, and he handled it with the skill of a diplomat. Finally, everything had been hammered out and we were ready to rehearse.

The rehearsal process began in a familiar way -- learning the music. We gathered at our rehearsal space at Carlisle's Unitarian church, and music director/accompanist Eric Schwartz led us through the thick album of songs. Each of Eric's three sessions started with the choral numbers (most of the soloists sang in the ensemble), and then as various duets and solos were rehearsed, other singers were free to leave. Eric managed the time superbly, so that we kept up a brisk pace. For some, this was a low-stress review of long-familiar songs; for others, there were masses of entirely new music to learn. Since SLOC performs G&S every other year, a few singers had only participated in the Broadway shows, and everything was new to them. Others were G&S lead performers who had never had to learn all the ensemble pieces. So even a veteran like me, used to being Katisha or Buttercup or Ruth, had to scramble to memorize wordy bits -- ("threading long and leafy mazes dotted with unnumbered daisies" was my particular stumbling block!)

The sound of the full concert cast singing together was absolutely thrilling! Our tenor section was anchored by SLOC leading men Chris Porth, Lonnie Powell and Michael Belle (who eventually missed the concert due to a death in his family), and along with the rest of their section, their sound was so huge that it nearly overwhelmed the whole chorus. Eric had to ask them to hold back a bit! We also had an impressive line-up of divas in the soprano section: Donna DeWitt, Rebecca Hains, Stephanie Mann, Catherine Lee, Connie Benn and Kim Bolling among others.

By the time Roberta got to town for the three nights of rehearsal which preceded the concert, the music had been learned. She has asked if everyone could be off book by the time she got to town, but there was simply too much to learn! In the end, books were needed in some of the

ensemble numbers, but the ever-gracious Ms. Morrell just said she'd work with it -- and so she did.

Our first rehearsal with her took place in the church hall again. Dressed in stylish casual clothes, impeccably groomed and coiffed, Roberta immediately took charge and set the tone for the work to come. She was brisk, encouraging, cheerful and confident. She assured us that, even though the task ahead was daunting, we just needed to trust her. She went through the numbers one by one, placing people in each scene, literally giving them their marching orders, instructing ladies in the "Mikado walk" (as if you're holding an orange between your knees, and try not to bounce!) I wanted to scribble down everything she was saying, but she wanted our hands free to use expressively. So between numbers I'd rush back to my notebook and jot down as much as I could remember.

Her energy, clarity, and enormous sense of fun reminded me of the late Lora Chase, SLOC's long-time director, who also had a talent for making hard rehearsals totally enjoyable. She told funny anecdotes, made amusing analogies, demonstrated every move and gesture, exhorted us to stand up straight and proud. She was an entertaining whirlwind, but also very sharp-eyed about picking out little things to fix and spotting who needed an extra nudge or reminder. She learned all our names incredibly fast -- I was really impressed by this. It added so much to the sense of teamwork to have her seem to know us right away. Quite a skill!

We were all surprised at how much she expected us to learn: dance patterns, marching patterns, and lots of bits of staging. This wasn't going to be just a concert! I don't think any of us had realized just how much work these final rehearsals would be. She arrived with a few densely hand-written pages of direction to go by for herself, to which she referred often, but we had nothing written down for us, no road map, no directions. We were scrambling to keep up with the pace, with all the new things to absorb, all the while trying to memorize as many of the lyrics as we could so we could execute all this clever movement and characterization. She had assured us that her direction would be simple, and it was, but there were so many numbers, it still added up to a massive amount of learning in a very, very short space of time. I was definitely feeling the stress, and I didn't want to let anybody down or look foolish.

Roberta worked smoothly with our accompanist Eric Schwartz, allowing him time to comment on details of the singing after each piece was rehearsed, after she had finished talking about movement and mood and nuance. She acknowledged his contributions very graciously.

The second rehearsal and the dress rehearsal were both on the stage of Corey Auditorium. Crucial to making it all work was building the "road map" of who had to be where, when we had to cross backstage and enter from the other side, and so forth. Each of us had to do this for ourselves. I had to write down crib sheets and leave them in various backstage corners so I could keep checking. Other experienced performers, like my friend Sara Ballard, seemed to absorb all this effortlessly. I wasn't the only one who kept looking to Sara, since she always seemed to know where to be, and always knew all the words!

At first, we were all madly dashing across behind the curtains, making billows of fabric as we hurried to get into place. Leaving those curtains unruffled during the actual performance would require better planning than that! In the end, Roberta was backstage during the performances, virtually stage managing the show from the wings. At one point, she turned to me and politely inquired, since all the other altos were already positioned to enter from stage right, whether perhaps I was supposed to be over there with them. She said it ever so nicely, but I did feel sheepish as I moved to my proper spot!

There hadn't been any mention of her singing with us, but we were all pleased when, during the huge Pirates number "When the foeman bares his steel", she joined the throng of ladies in exhorting the policemen on their doomed mission. She not only sang, but made a lot of little comments, reacting to all the policemen's hilarious silly business and exhorting us to do likewise, and since I was standing next to her, I got the full benefit of this. It was pretty funny, and she was clearly enjoying the moment. In addition to directing traffic backstage, she also did a surprising amount of whispering in the wings. We all like to do this, of course, but directors usually complain about it. I was amused that not only did she not shush us, she was fairly chatty herself!

During the weeks of music rehearsal, I had had my doubts about the length of the program, the number of songs, and the inclusion of this or that bit. Yes, it could have been a shorter program. But the audience seemed, in the end, exhilarated by the abundance, judging from comments I heard. Songs were staged to segue from one number to the next, not always allowing applause between adjacent numbers, and this kept the pace up and made things flow beautifully. She had assured us we would like how that would work out, and she was right. At one point, she couldn't resist teasing us with some sort of "I told you so!" comment, although it was done, like

everything she did, with grace and good humor.

"I'm sure any of us would be happy to work with her again, and we were all completely won over by her charm, talent, and professionalism"

Working on a blank stage, flanked DSL and DSR by potted plants as their only scenery, and dressed in formal evening wear, the 30 persons below performed as soloists or combined into duets, trios, quartets, sextets and full choruses to present a combination of 42 of familiar and not-so familiar gems from 12 of the operettas, leaving only *Trial* unrepresented on the day. Performing were;

- | | |
|--------------------|-----------------|
| Brad Amidon | Fran Hunt |
| Sara Ballard | Julie Kingman |
| Connell Benn | Catherine Lee |
| Kim Bolling | Stephanie Mann |
| Nancy Bush | Larry Millner |
| Donna DeWitt | Linda Nadeau |
| Philip Drew | Liana Pacilli |
| Arthur Dunlap | Tony Parham |
| Tom Frates | Chris Porth |
| Elisabeth Gondek | Lonnie Powell |
| Laura Gouillart | Alan Rohwer |
| Rebeccas Hains | Bob Russell |
| Tyler Hains | John Small |
| Bill Hoermann | Steve Spaulding |
| Elizabeth Hoermann | Jacque Wilson |

LAURA SCHALL GOUILLART

NEGASS Meetings, Spring/Summer, 2008	
May 4	Play-reading of "Engaged" Newton Free Library
June 1	Business/Election/Fantasy
August	Longwood Opera potluck
<p>NEXT BRAY DEADLINE: April 10, 2008</p> <p>Next Bray Stuffing: Sunday, April 20, 3:00 pm, at the home of Janice and Ron Dallas, 63 Everett Street, Arlington, MA.. E-mail or phone for directions: (781) 643-2537, membership@negass.org.</p>	



NEWS OF NEGASSERS

Sheldon Brown, a NEGASS member who performed with MITG&SP and was in rehearsals for the Sudbury Savoyards' 2008 production of *Yeomen of the Guard*, passed away suddenly at home on February 3. Sheldon was 63. His strong bass voice had been most welcome in the *Yeomen* chorus of townfolk, even though he had to be blocked in a wheelchair because of the progressive multiple sclerosis he had been battling for the previous 18 months. During rehearsals, Sheldon delighted in his character role of "wounded vet in Tudor England", and continually worked on bits of business that he and his designated "wheelchair pusher", Fred Hughes, could carry out between them. Tom Porcher, a *Yeomen* cast member, wrote to say "I was so excited to meet Sheldon Brown in person, after knowing of him in the bicycling community as an advocate and extraordinary mechanic, and a prolific writer. He touched many, many lives around the world."



Sheldon Brown - 1944-2008

Marion Leeds Carroll wrote "I believe Sheldon first began performing G&S when his then 13-year-old daughter Tova joined the chorus of MITG&SP's production of *The Mikado*, in the Fall of 1994. The MITG&SP web site records him as performing Paramount in their Spring, 1996, production of *Utopia, Limited*, as a chorus member in the Fall, 1996 production of *HMS Pinafore*, and as the Solicitor in their Spring, 1997, production of *Patience*". Later that year, Sheldon was part of the Fall MITG&SP

production of *Ruddigore*. Of that show, Randi Kestin wrote: "Sheldon was the Master of ceremonies of the pre-show. He came out and welcomed the audience, pretending we were performing at the Globe Theater, complete with new electricity and some Mike Bromberg jokes, and then he lead the audience in singing *God Save the Queen*. Then before Act 2 the ladies chorus came out and quizzed the audience about what happened in Act 1. Sheldon led these festivities as well. I remember he had some shtick regarding a "sponsor" for the show. It was "Athena soap" - small bars of Ivory soap he had wrapped paper showing MIT's *Project Athena* logo. He had written a commercial for it based on Dr. Daly's approbation of Zorah Partlet: "Personal cleanliness is practically undying, for it can be renewed whenever it discovers symptoms of decay!". Sheldon then handed out Athena soap bars to audience members who gave the correct answers on the quiz. Really great shtick!"

Sheldon was a prolific photographer and posted photos of these and other MIT productions on his home web site. To see Sheldon as these various characters, and track his widespread musical interests, click on <http://sheldonbrown.com/music.html>.

Sheldon had a worldwide reputation in the cycling community as a writer and commentator, a web designer, an innovative bicycle mechanic, and a friend. Bike rides in his honor are being planned this spring for April Fool's Day in many cycling communities across the country. April Fool's Day was a favorite of Sheldon's, as was the humor of W.S. Gilbert. To learn more about Sheldon, here is a link to a memorial web site quickly established in his memory: <http://sheldonbrown.blogspot.com>. Sheldon is survived by his devoted wife, Harriet Fell, and his two children, Tova and George. Harriet is a mathematics and computer science professor at Northeastern University. Tova, graduated from U.C. Santa Cruz and is now in a graduate program for mathematics at MIT, and George, graduated from Brandeis University and is in a graduate program in mathematics at the University of Wisconsin. A memorial service was held for Sheldon on Sunday, March 2, at the First Unitarian Society in Newton, 1326 Washington St, West Newton, MA.

SLOC and SUDBURY ANNOUNCE AWARDS

Special Awards have been announced by both the Savoyard Light Opera Co. and the Sudbury Savoyards. At SLOC's annual meeting on February 10, 2008, Susie Schmidt was given their "Ancestor" award. Susie has spent 9 years handling auditions and costumes. On her

plaque is the quote, "You will design the fashions, think of that". This award goes to an individual who contributes to the group above and beyond what is required. These individuals are the mainstays of any group.

Sudbury Savoyards gave their "Yeomen of Regard" award to Stephen Malionek at their annual meeting on March 1, 2008. He was selected for his many contributions to the group in musical and technical areas. This award, like SLOC's, recognizes valuable members of the group.

Both organizations maintain a plaque with the names of previous awardees. Listed for both organizations are NEGASS members Nancy and (the late) Bill Burdine, and Janice and Ronald Dallas.

SHREDS AND PATCHES

VLO to Perform Sullivan's Last Work

For diehard fans of G&S, Sullivan without Gilbert is just fine too. The Valley Light Opera will present "The Emerald Isle" on Saturday, March 8, in Amherst.

Arthur Sullivan and W.S. Gilbert together wrote 13 memorable operas, among them *H.M.S. Pinafore*, *The Mikado* and *The Pirates of Penzance*. On his own, Sullivan composed songs, choral works and a cantata, as well as a few operas, including *The Rose of Persia*, with libretto by Basil Hood. In 1900, Sullivan and Hood were working on *The Emerald Isle*, but Sullivan died before it was completed. Hood finished the piece with Edward German and it premiered in 1901 at the Savoy Theatre in London, home of the D'Oyly Carte Opera Company, the troupe known for bringing Gilbert and Sullivan's works to life.

The Emerald Isle takes place in early 19th-century Ireland. Tension between the Irish and the English is as high as it's ever been, and drama, intrigue, mayhem and comedy ensue when a young hero returns to his rural peasant village from an Oxford education in England. Secret liaisons, secret identities and social rebellion make up the plot. There's a war going on. Fairies appear (it is Ireland, after all). By the end, of course, everything works itself out and everyone rejoices happily.

In The New York Times of Sept. 2, 1902, a review of the show, performed at the Herald Square Theatre, called it "a very modern sort of effort, with a distinct attempt now and then at grand opera." While the reviewer generally liked the production, he also said the libretto was overwritten and sneered at "the so-called plot, of which

there was even less than is usual in such plays." On the other hand, the actor playing the young man "did some capital work, singing two or three rattling good songs," the young woman playing his inamorata "was a very lively soubrette" and, finally, "the music is well worth hearing."

The VLO performance of *The Emerald Isle* will be a scaled-down concert performance with chorus and orchestra accompaniment. The musical numbers will be "strung together" with narration specially written by Jonathan Strong" said VLO co-founder Bill Venman.

Describing the show, Venman said, "It will be a new experience for everybody. It's music that virtually no one has heard. While this will not be the first performance with orchestra in the U.S. (Sam Silver found one in NYC in 1902) it is probably will be the first performance in the U.S. with orchestra in over a century". He added that Gilbert and Sullivan fans are expected to come from all over. "In the G&S world, it's going to be a big deal."

The performance will take place on Saturday, March 8, at 7:30 p.m. at the Amherst Regional High School auditorium. Tickets are \$10 for adults, \$5 for students under 18, and will be available at the door.

The VLO, a nonprofit community theater group that performs mainly Gilbert and Sullivan works, was founded in 1975 by Bill and Sally Venman of Amherst. Every fall, volunteers get together to present a fully staged opera; a less elaborate production is put on in the spring. The group is always looking for theater lovers in the community to join in the fun and help out behind the scenes. Contact information, as well as descriptions and photos of past shows, can be found at www.vlo.org.



CALENDAR

ॐ ॐ TROUPERS PERFORM YEOMEN ॐ ॐ

The Troupers Light Opera Company, in Darien, CT, will perform *Yeomen of the Guard* on March 14, 15, 16, 21, 22 and 23. More information is available at <http://www.trouperlightopera.org/Troupers>

In preparation for this performance Jim Cooper, the President of TLO, created a free downloadable score and announced its availability on SavoyNet in early January. He scanned in the Schirmer score (which has errors and lacks certain cut songs), imported the result into Finale, re-entered the lyrics, and added back the Schirmer page numbers as additional rehearsal numbers so companies with existing Schirmer scores could still use some of them. He took the dialog from the libretto on the G&S archive, and included the errata as noted on the archive. Mr. Cooper welcomes any corrections people may find, and will post a final version after the Troupers' production. To download the score in its current version, go to <http://trouperlightopera.org/Troupers/Yeomen/yeomen.pdf>

☺☺ MASS THEATRICA READS IOLANTHE ☺☺

On Sunday, March 9, at 2:00 pm Mass Theatrica will present a read-through of *Iolanthe* at The Theater at Southgate, 30 Julio Drive, in Shrewsbury, MA. Mass Theatrica will provide the principal artists and a pianist. All NEGASS members are invited to participate and sing in the chorus. This event is free and open to the community.

The cast includes Elaine Crane, Jacque Wilson, Angeliki Theoharis, Meredith Lavine, Giliana Austin, Pamela Mahoney, David Leigh, Tom Weber, Michael Belle, Art Dunlap. Elaine Smith Purcell will be the pianist. For more information, please call 508-757-8515 or visit their website: www.masstheatrica.org

☺☺ MIT GILBERT & SULLIVAN PLAYERS ☺☺

MITGASP will do *Ruddigore* in May, on May 2, 3, 8 and 9 at 8pm, and on May 4 and 10 at 2pm matinees. All performances will take place in La Sala de Puerto Rico.

☺☺ FOPAC OFFERS PINAFORE ☺☺

The Friends of the Performing Arts in Concord (FOPAC) announced that the Concord Orchestra, the Concord Band and the Concord Players will collaborate in a semi-staged performance of *HMS Pinafore* on April 5 & 6, at 8:00 PM Tickets are \$20 (\$15 for Season Ticket holders. Sarah Telford, who has played Edith in the Sudbury Savoyard's *Pirates of Penzance*, and Constance in *The Sorcerer*, and who has been both a primary and substitute accompanist for many local musical productions in Metrowest Boston, is preparing the chorus. A full orchestra, made up of members of the Concord Orchestra and Concord Band, will be conducted by Alan Yost. The concert is a benefit for the renovation and upkeep of 51 Walden Street. Further information can be found at: www.51walden.org.

☺☺ BROWN U. GILBERT & SULLIVAN ☺☺

BUGS has opened its registration for singers at their annual G&S Sing-in. On April 26th, in the Steinart choral Room on the Corner of Hope and Power Street in Providence, RI, these jolly folks will sing their way through *The Sorcerer*, *Patience*, *Iolanthe*, *The Mikado*, the Act I Finale of *Yeomen* and the close of Act II of *Pirates of Penzance*. Registration is \$10 (\$5 for students!) and includes coffee, bagels, and pizza. All are welcome! Interested parties can just show up to sing, but should register at the following link by March 15 if they wish a particular role:

<http://www.brown.edu/Students/BUGS/events/sing-in/sing-in08/index.htm>. A list of available roles is on the website. The first person to volunteer to play piano for a BUGS show will earn free registration plus undying adulation. In addition to the sing-in, BUGS will be presenting *The Mikado* on the 4th, 5th, and 6th of April. For more info, write to Jeremy Kuhn, BUGS' Pirate King.

☺☺ UPCOMING QWERTYS ☺☺

In addition to offering *Yeomen* in March (see above) Troupers Light Opera will present its second annual Spring Sing In of *Trial By Jury*, *Patience*, *The Grand Duke*, *The Pirates of Penzance* and **The Act II Finales of Every Other G&S Opera** on April 26, 2008, at the First Congregational Church, 180 Sound Beach Road, in Old Greenwich, CT. Doors will open for breakfast at 9:30 a.m. Singing begins at 10:00 a.m. Please RSVP to Molly Lazer (mollylazer@yahoo.com).

This TLO production will only be the music, and everyone will be on book. The event goes all day, and then everyone heads out for a nice dinner together. Take on a lead or sing only chorus ... as you wish. Please bring your own scores, but there will be some to share. Music for all of the extra closing numbers will be provided. There is a \$15 fee to attend, which covers the rental cost of the church and the cost of breakfast and lunch. The First Congregational Church is one short block north of the Metro-North railroad station.

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The Atlanta Spring Sing will be held on Saturday, February 23, from 10:30 to 6:00 PM. They will sing through *Ruddigore*, *The Mikado* and *Yeomen of the Guard*. Contact Andrew Smith at [gandsatlanta@gmail.com](mailto:gandsatlanta@gmail.com) for information on this and other QWERTY events.

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The 3rd Orlando QWERT is being planned in May or June, at one of the local colleges in Orlando. Current plans are to sing through *Rose of Persia*, *Yeomen of the Guard*, *Ruddigore*, *Pirates of Penzance*, and *The Grand Duke*. Contact Elise Curran at YesTisMabel@aol.com in Orlando, or www.internationaloperacenterofamerica.com

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.



For all you long-term planners, the next great G&S Sing-Out in Rockville, MD, will be held in Labor Day weekend, Aug. 29 - Sep 1. All 13 shows will be done, probably again in the F. Scott Fitzgerald Theater in Rockville, <http://www.rockvillemd.gov/theatre/index.html>. Your editor does not know the agenda or if some of the shows are already spoken for by certain companies. Watch this space for further information.

❧ **PIRATES IN MILFORD** ❧

The Claflin Hill Symphony Orchestra and New World Chorale present *Pirates of Penzance* on March 8th at 7:30 pm and March 9th at 3:00 pm in the Milford Town Hall, 52 Main Street, Milford, MA. Reserved tickets are \$35, with general admission at \$30 and student/senior tickets at \$25. Call 508-478-5924 or visit www.claflinhill.org for more details. NEGASS members Rebecca Hains and Brad Amidon are in these performances (which may have occurred by the time this newsletter arrives, but we tried).

THE ONLINE BRAY

Current PDF issues of **The Trumpet Bray** On-Line are now available to NEGASS members through use of a password for a membership payment of \$10 or more. To get your password, please contact our Membership Chair, Janice Dallas, at membership@negass.org

Visit the NEGASS Web Site at <http://www.negass.org>.

Past issues of **The Trumpet Bray** can always be read online at http://negass.org/Bray/Trumpet_Bray.html or downloaded at <http://negass.org/bray/pdf/>. You can receive our special **Between-Bray E-Mails** by joining us and signing on to the NEGASS email list at <http://www.negass.org/Pages/EMail.html>

Visit the Gilbert and Sullivan Archive at <http://diamond.boisestate.edu/gas/>

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NEGASS membership dues are \$10 (Web-only), 20, 30, 50 or 100. Please contact Membership Chair **Janice Dallas**, 63 Everett St. Arlington, MA.

