

THE TRUMPET BRAY

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

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October, 2007

~Turbot is ambitious brill...~

**NEGASS Sing-Through
PIRATES OF PENZANCE
Sunday, October 21, 2:00pm**

Park Street Congregational Church, Arlington, MA

UPCOMING MEETINGS

PIRATES OF PENZANCE SING-THROUGH

Join us for a sing-through of *The Pirates of Penzance* on Sunday, October 21, at 2:00 p.m. We will meet at the Park Street Congregational Church, Arlington, MA, and read through the entire opera, including dialogue. Costumes are encouraged but not required. There is no pre-casting for this sing; roles will be handed out on the day. Some of the more popular roles may be divided between two people, so think about whether you would rather sing Act 1 or Act 2 of your chosen character.

Roles in *The Pirates of Penzance*:

Major-General Stanley, baritone
The Pirate King, bass
Samuel, baritone
Frederic, tenor
The Sergeant of Police, bass

Mabel, soprano
Edith, soprano or mezzo
Kate, soprano or mezzo
Isabel, sings with chorus
Ruth, contralto

HOW TO GET THERE:

Park Street Congregational Church, 50 Revere Road, Arlington. It is located on the corner of Park Avenue and Revere Road, one block south of Massachusetts

Avenue. Locals can take the #77 Arlington Heights bus along Mass Ave to Park, at the far west of town, and then walk one block (south and uphill) to Park. Folks who live farther out can take Route 2 to the Park Avenue-Arlington exit and drive north, along Park, until you see Mass Ave ahead of you, down a long hill. Free parking can be found on both Park Avenue and Paul Revere Road.

Remember, it's always worth checking with a board member if you would like a ride (see the masthead for useful contact information).



LMLO Princess Ida

About 70 of us showed up at the Christ Episcopal Church in Needham on August 26 to participate in a delightful "Last Minute Light Opera" semi-staged production of *Princess Ida; or, Castle Adamant*. The lead roles were split between members of the two sponsoring groups, NEGASS and Longwood Opera. Thus, some of the leads knew every word, note, and innuendo of the opera and some had stunning vocal talents, along with "some instances in which the characteristics of both conditions existed concurrently in the same individual".

Musical direction, with excellent and precise cues, was provided by David Larrick. And he got all dressed up for us, too! Eric Schwartz, at the keyboard, did a masterful job of making all of us sound even more wonderful. Beth Fowler assisted as page-turner, a thankless task for which we hereby thank her.

Ken McPherson was an irate and masterful Hildebrand. Sanjay Merchant, as Hilarion, had a ringing golden voice which one person remarked to me was alone worth coming to hear. The role of Cyril was taken by the engaging Brad Amidon, off-book and a delight to watch, especially in his "Kiss me!" song. And he also made excellent cupcakes! Adrian Packel completed the trio of young lovers with a melodious baritone. The three hulking brothers were led by Tyler Hains as Arac, with Jim Parmentier and Brian Bermack as Guron and Scynthius. Though as unrehearsed as the rest of the cast, they happily improvised the necessary business. Tony Parkes was a superb Gama, also off book, with impeccable diction and characterization. He was awarded "Best in Show" by a person sitting near me. He hobbled around through Acts I and III until Ida agreed to let her brothers fight for her, and then threw away his staff and gaily cavorted off.



The ladies were led by Rebecca Hains as the eponymous heroine (I love being able to say that!) What a lovely voice and person! Angeliki Theoharris, whom I adored as Dame Quickly in Longwood's recent production of *Falstaff*, was a confident and plummy Blanche. But I do wish she wouldn't use such broad "British" vowels; it made the words hard to understand. Psyche was portrayed delightfully by Juliet Cunningham, also off book. She is indeed one of those

in whom the characteristics of both conditions, etc. I believe Juliet has a portrait of herself somewhere in her attic. The role of Melissa was taken by Leslie Kittel, who sang beautifully in her duet with Angeliki and in the quintet. Janice Dallas, who also has a portrait of herself in an attic, sang and spoke Sacharissa's lines like a maid of 17. April Grant and Rebecca Burstein competently filled the remaining small roles of Ada and Chloe. ALL HAIL APRIL for assembling such an excellent cast of leads!!!

And the chorus! Well! David Larrick remarked that many G&S companies have difficulty mounting *Ida* because three of the best choristers are promoted to the roles of the hulking brothers, etc. and they are left short-handed. Not us! We were wonderful!

After the performance many or most of us stayed to share and devour the refreshments we had respectively brought: excellent little tea sandwiches, three bean salad, lasagna, egg salad, pizza, hotdogs and beans over cornbread, etc. etc. And many delightful desserts, too. "In trying to achieve success, no envy wracks our heart! For all the foods that we possess, we mutually impart!" It was a satisfying ending to a gratifying afternoon.

- NANCY BURSTEIN

RECENT PRODUCTIONS

Longwood Opera's Evening of G&S

Longwood Opera presented **An Evening of Gilbert and Sullivan** on Tuesday August 7th, as part of their 2007 Summer Concert Series in Needham, to an enthusiastic and appreciative crowd. The event was very well attended, in spite of the sweltering heat. An air-conditioner would have been most welcome!

The concert was organized by Marion Leeds Carroll, the program coordinator. Ms. Carroll took great care in creating an interesting and thoughtful representation of Gilbert and Sullivan's works. David Goldhirsh, who served as Music Director and pianist for the evening, played quite musically and expressively.

The evening began with a light show of sorts. There was some technical difficulty with the lights, which continued to turn off and on in various combinations, until the right atmosphere was finally created. The first performer was Sara Michale Smith, who sang with lovely tone, "Oh, happy young heart" from *The Sorcerer*, followed by a solo, "If somebody there chanced to be"

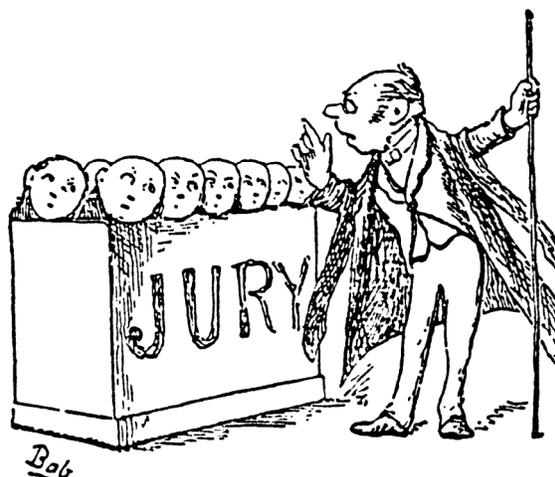
from *Ruddigore* by Genevieve Klim. Michael Belle and Elaine Crane performed a beautifully sung, simply staged and quite effective duet, "Refrain audacious tar" (*HMS Pinafore*). The stunning voice of Dana Schnitzer rang through the house in Yum-Yum's solo, "The sun whose rays" from *The Mikado*. Devin Dukes and David Leigh were both charming in the duet "I know a youth" from *Ruddigore*.

One of the highlights of the evening was "Oh false one!" (*The Pirates of Penzance*) performed by Michael Belle and Linda Nadeau. This duet was very enjoyable; Ms. Nadeau brought a great sense of comic timing. Also, from *The Pirates of Penzance*, Stephanie Mann displayed her coloratura in "Poor Wanderin' One", which is always a crowd pleaser. Thomas Dawkins sang "When Britain Really Ruled The Waves" accompanied by a full chorus. The first half concluded with Mabel and Frederic's tender duet, "All is prepared", (*The Pirates of Penzance*) sung by Stephanie Mann and Michael Belle.

After intermission, we enjoyed the clarion voice of tenor, Sanjay Merchant, who performed "A tenor, all singers above" (*Utopia, Ltd.*) Dana Schnitzer, Rachele Schiege and Leslie Kittel delighted the audience with their lively and animated rendition of "Three little maids from school" (*The Mikado*), complete with umbrella twirling. Linda Nadeau returned to sing "Sir Rupert Murgatroyd from *Ruddigore* with female chorus, followed by Rachel Schmiege with " 'Neath my lattice" from *The Rose of Persia* by Sullivan. The a capella quartet "Strange Adventure" (*Yeoman of the Guard*) offered a nice contrast to the rest of the program. The warm voice of Marion Leeds Carroll performed the poignant solo "He loves" from *Iolanthe*.

Devin Dukes once again graced the stage with "A maiden fair of lineage high" from *Princess Ida*, ably assisted by her three monkeys. Leslie Kittel sang Josephine's tormented aria, "The hours creep on apace from *HMS Pinafore*. The audience was then treated to "Stay, Bouncer Stay" from *Cox & Box*, sung by Thomas Dawkins and David Leigh. The concert concluded with a solo introduction by David Leigh and the beautiful chorus "Hail, poetry" (*The Pirates of Penzance*), with the audience joining the performers. Voices soared, both young and old. A great time was had by all!

- ANGELIKI THEOHARIS



Meeting Schedule, Fall, 2007	
Oct 21	Pirates of Penzance Sing-Through Park Street Congregational Church,
Dec 2 or 9	Holiday Party?
January	Annual Newton Library Video
March 16?	LMLO- TBD
June 1?	Election/Fantasy

NEXT BRAY COPY DEADLINE: November. 15, 2007

Next Bray Stuffing: Sunday, November 18, 3:00 pm, at the home of **Janice and Ron Dallas**, 63 Everett Street, Arlington, MA., 02474-6921. E-mail or phone for directions: (781) 643-2537, membership@negass.org.

The Mikado at WPI

On Thursday evening, Sept. 13, 2007, we attended the opening performance of THE MIKADO at Worcester Polytechnic Institute. A production of VOX, the Musical Theatre Production Company at WPI in association with the Department of Humanities and Arts, the presentation was remarkable considering the size of the cast and the stage. The "gentlemen of Japan" were represented by four young men carrying long staves and backed by a male chorus to give depth to their aria. The girls "freed from the genius tutelary" totaled four and were backed by a women's chorus. The choruses represented the citizens of Titipu. As soon as we saw

the entrance of the boys and girls, we knew we were in for something a little different from the usual MIKADO. With the exception of Ko-Ko and the choruses, everyone in the cast wore fright wigs in day-glo colors and eclectic costuming. Ko-Ko wore an unusual head covering and a voluminous coat. Yum-Yum, Pitti-Sing and Peep-Bo had wigs which could have been used as lethal weapons, mini skirts and satiny-like blouses. Nanky-Pooh arrived wearing a T-shirt, jeans and carrying an electric guitar. Pish-Tush wore what looked like a faux fur coat and hair-do which resembled nothing on God's green earth; Pooh-Bah's garments were one color on one side and another on the opposite side. The Mikado was dressed for the golf course and carried a golf club while Katisha really should be seen to be believed. Her hair was topped by what looked to be a toy kitten. The cast carried off their parts very well; there were little nuances that certainly added to the over-all work.

The stage had interesting décor. On the right and left rear were two gateways resembling Torii which are Japanese gates. Through these gateways emerged Yum-Yum and her two friends on Segways; they glided smoothly down to the stage floor - great idea! The Mikado and Katisha entered in a golf cart - what else! Two ramps extended down from the stage and around the orchestra pit. During the show, at various times, members of the cast would use the ramps, for example, when Ko-Ko was consulting Pooh-Bah in P-B's roles as private secretary, solicitor-general, and chancellor of the exchequer. Periodically a giant fan would unfold from the rear of the stage. On the fan, and also on smaller fans at the sides of the stage, images would appear that were satirical and ironic. Also on screens to the right and left of the stage appeared words of the songs. These were a big help to those not familiar with British idioms in use at the time of the original performance.

The orchestra and choruses performed well and were conducted by James Haupt. The director was Kristy Chambrelli and music directors were John F. Delorey and Douglas Weeks. All the principles had excellent voices and projected clearly with the help of wireless mikes. All in all, we found it worth a trip to Worcester to see this production. The cast, the choruses, the orchestra, the conductor and all involved with this performance are to be commended.

ANN and DICK LUXNER

Gilbert And Sullivan At the Incarnation Center

Elsewhere in this newsletter you can read about traveling to Buxton, UK, for a week of Gilbert and Sullivan. "Ah, what an idyll!", I hear you say. "But at what cost!". But you don't need to travel all the way to England to spend a week with G&S. Once a year, for over a decade now, you can travel to Ivoryton, CT, and attend Gilbert and Sullivan at the Incarnation Center, one of the most successful of the Elderhostel programs. If you're fond of touch-and-go jocularity (*...you're reading this rag, aren't you?*) and enjoy performing for others (*...most do*), or just love G&S then you can come and learn in depth information about these two individuals through a week of lectures, readings, video and audio recordings, group singing, and lots of Gilbert-and-Sullivan-inspired laughter. Ivoryton is near Westbrook, not far from Meridian. (Let's face it . . . all of CT isn't far from Boston, so, it's just not far!) and accessible by bus or car. This year, there were two programs (reviews of which both missed this newsletter's deadline ... hence this combination summary and advert). During one week (9/23 - 9/28) the gathered group focused on Patience. Then, between 10/07 and 10/12 another group focused on Pira-Mikafore (*...the Big Three - --"The Pirates of Penzance," "The Mikado," and "H.M.S Pinafore"*). Each week begins with a musical tour through all fourteen G&S works and is then followed by serious focus on the duties of the day. Each week culminates with an informal performance of the focused work. To learn more about this wonderful experience (all for a cost of less than \$300) and to check on the age or other requirements for participation go to the website of the Incarnation Center at <http://www.elderhostel.org/programs/programdetail.asp?RowId=1%2DJJEY6X>.

COMPANIFICATION ISSUES

Hail, All Hail the On-Line Bray!

Thanks to Rebecca Hains we now can join and support NEGASS in a new way: via our own via Facebook page:

First, link to our website:

<http://negass.org/Pages/Join.html>

The, link to our Facebook page:

<http://www.facebook.com/group.php?gid=4813208186>

Facebook.com is a popular social networking site where individuals sign up, create a profile, and connect with family, friends, and colleagues. Many organizations are

represented on Facebook, and now NEGASS is on Facebook, too! If you are already a member of Facebook, please considering joining the NEGASS group. If you have been wanting to join Facebook fo a while but just didn't feel quite right about going out and sharing your thoughts with 4 million other people, well, here's your chance to do so in a focus group that you enjoy! Also still available, although no longer actively monitored, is the on-line LiveJournal community founded by the late Skyler Wrench: <http://community.livejournal.com/negass/profile>.



NEWS OF NEGASSERS

Rebecca Hains released a CD entitled Rebecca Hains' Gilbert and Sullivan Soprano Arias this past June. Within days, the following review appeared on SAVOYNET. It is repeated here mostly intact, except for some changes in formatting and spelling. Ed.

From: T. Vick <strephon100@yahoo.com>
Date: Jun 17, 2007 6:18 PM
Subject: Rebecca Hains G&S Soprano Arias C
To: Multiple recipients of list SAVOYNET
<savoynet@bridgewater.edu>

The other day I received Rebecca Hains' Gilbert and Sullivan Soprano arias CD in the mail. I enjoy listening to clips of various Savoynetters singing whenever the chance arises, and having met and worked with Rebecca I was excited to listen to her CD because I find her voice very attractive.

First, I noticed that one must be a real G&S aficionado to follow through the CD. The chosen songs are presented in the order in which the operas were first written.

After browsing the attractive packaging, I put the CD in

and skipped to Gianetta's "Kind Sir You Cannot Have the Heart", because I have never been pleased with a recorded version of this song, and Rebecca's voice is of the tone and quality that I'd always wanted to hear perform the song. She does not disappoint, and chooses a good tempo at which to perform -- something that is consistent throughout. Her voice is youthful, with a bright tone and a fairly rapid vibrato that never threatens her pitch. If anyone is familiar with John Elliot Gardiner's albums, Ms. Hains can be said to have a similar sound to his regular performers Sylvia McNair and Cyndia Sieden.

Only a piano accompanies the songs, which might disappoint some listeners, but it is always played accurately and with spirit. The pianist, William Gatens, doesn't make any distracting errors and is consistently good, though he seems to struggle during a run in "Poor Wandering One".

During certain songs where the chorus or another voice would normally come in, the piano covers the vocal part. I felt that this could have been improved with a little bit of embellishment on the accompanist's part. The play-over sounds awkward -- as if something is missing -- which it is, but it shouldn't sound that way. This is noticed most in "Take Care of Him" from The Grand Duke.

Throughout the album Ms. Hains performs with good characterization, bringing many of the songs to life through performance. She is particularly successful as Patience and Psyche, where the humor suits her personality and the music keeps her voice in a comfortable and well suited range.

That isn't to say she struggles with the coloratura demands of the songs. In fact in "So Ends My Dream", she sings the piece with such ease that you begin to wish she would have taken more liberties with embellishment and cadenzas -- to me the song is asking for it, anyway.

Rebecca Hains has very distinct diction, and I found myself understanding certain passages for the first time. Something about her voice sounds distinctly American, even though she always sings with open and "Britishy" vowels. (It's the same with Sylvia McNair)

Nearly all the G&S operas are represented by selections on the CD. There are no pieces from Iolanthe, Trial By Jury or Utopia, Ltd. The Grand Duke, however, is represented by four separate songs!

There are two wonderful arias for Princess Ida. Generally the role is sung by a dramatic soprano, but Ms. Hains' light voice sails over the heavy accompaniment, making me believe hers was the type of voice the role was written for. It sounds like a breeze sailing over the solid walls of Castle Adamant, rather than becoming a rock in the wall, like other interpreters of the role on recording.

As a bonus, Rebecca sings a selection from "The Rose of Persia" called "Neath My Lattice Through the Night". She sings it very well, and the aria is the only piece on the CD that really "shows off" her voice. While the others have cadenzas or runs, this song is comprised entirely of cadenzas and runs.

Ms. Hains shows great restraint in her cadenzas, each running very briefly and moving the song along without stopping for indulgence. I believe this is because of the limited number of takes provided. I wouldn't have minded more indulgent cadenzas -- I recently heard one by Lella Cuberli in Mozart's "Ah, se il Crudel" that made me realize that done correctly and creatively a cadenza can take the piece to a different level - but I also realize that a soprano would want to do things tastefully and within the bounds of the composer's material, which Rebecca manages wonderfully.

At the end of the album I realized that the soprano Arias from Gilbert and Sullivan are mostly a somber and serious affair, with only an occasional humorous and sprightly song to add to the mix. Until taken out of context, I never really noticed how much of the emotional weight of the operas weighs on the lead Soprano.

I can recommend this album to anyone who is a fan of Gilbert and Sullivan selections. Rebecca Hains gives a tasteful, accurate and energetic interpretation of the arias. There is no pinching or strain in the voice, no trying to sing beyond her abilities. There is vibrant characterization, and she gives a wide selection of pieces, though they are mostly somber in tone. The only real drawbacks are matters of taste: a lack of orchestra and vocal ornamentation.

-TYSON VICK

**Can you tell me, sir, why a cook's brain-pan
is like an overwound clock?**

NEW MEMBER

\\ Lauren Deranian

Lauren Deranian is from Exeter, NH. She says that she loves to sing, and the enthusiastic audience box was checked off. Apparently, her dad told her about us.



SHREDS AND PATCHES

If you are interested in Vintage G&S Recordings, J. Lockwood and Chris Webster offer a large selection of fantastic recordings with cleaned up sound at: <http://www.78s2cd.com/OnlineCDShop/>.

Tyson Vick offers attractive note cards featuring illustrations of the G&S operas at: http://www.49-north.com/card_menu.htm

CALL FOR REVIEWS

There was a fully-staged "Best of Gilbert and Sullivan Review" at the Hackmatack Playhouse on Route 9, in Berwick, ME, between Aug 31 and Sep 1. Did anyone see it . . . would someone review it?

THE CALENDAR

🕒 5th Annual SING TO CURE MS concert, to benefit the Accelerated Cure Project: Oct 28, 3-5 PM, Pleasant Street Congregational Church, 75 Pleasant Street, Arlington, MA will feature the ghost scene from **RUDDIGORE**. Join in choral responses to The Ghost's High Noon, led by Tom Weber! Other NEGASS favorites include Rebecca Hains, Dan Kamalic, Eric Schwartz, David Goldhirsch, Angliki Theoharris, Marion Leeds Carroll... Tickets: sing07@acceleratedcure.org. More info: email cure@leedscarroll.com, or visit leedscarroll.com/acceleratedcure/2007/

☺☺ **HARVARD-RADCLIFF MIKADO** ☺☺

The Harvard-Radcliff Gilbert and Sullivan Players fall 2007 production will be *The Mikado* in December at The Agassiz Theater. Dates are not yet published. Anyone wanting to become involved can contact Charles Miller by way of www.hcs.harvard.edu/~hrfsp/

☺☺ **MITG&SP to do PINAFORE** ☺☺

Performances on the following dates and times:

Friday, 11/9/2007, 8pm
 Saturday, 11/10/2007, 8pm
 Sunday, 11/11/2007, 2pm *matinee*
 Thursday, 11/15/2007, 8pm
 Friday, 11/16/2007, 8pm
 Saturday, 11/17/2007, 2pm *matinee*

La Sala de Puerto Rico, MIT Student Center.
web.mit.edu/gsp/www/Archive/2007fall_pinafore/

☺☺ **SLOC TO DO GONDOLIERS** ☺☺

The Savoyard Light Opera Company (SLOC) will perform **The Gondoliers** Nov. 9-11 and 17-18. Stage direction by Donna Dewitt, Music Direction by Fred Frabotta. NEGASS members in the production include Elaine Crane (Gianetta), Laura Schall Gouillart (Duchess of Plaza-Toro), and Art Dunlap (member of the chorus). For further information, go to their website: www.savoyardlightopera.org/Gondoliers_2007.html

☺☺ **SUDBURY AUDITIONS FOR YEOMEN** ☺☺

Auditions for lead roles in Sudbury Savoyards's February, 2008, production of *Yeomen of the Guard* will be Sunday, Nov 11 and Monday, November 12 at 7:30 pm in Hawes Hall at the Sudbury United Methodist Church, 251 Old Sudbury Road (Route 27) in Sudbury Center. Callbacks (if necessary) will be on Wednesday, November 14. Performance dates are February 22, 23, 24, 28, 29 and March 1, 2008 at the Lincoln-Sudbury Regional High School. Chorus members need not audition but must attend one of these nights to register and participate. Scores will be available. Stage Direction

will be by Paula Moravek and Music Direction will be by Thomas Dawkins.

Behind-the-scenes technical, crew, and management opportunities are also available. Contact Andrea Roessler at

producer@

sudburysavoyards.org.

For character sketches, rehearsal schedule and directions see www.sudburysavoyards.org or call 978-443-8811.



☺☺ **THE BOSTON UNIVERSITY SAVOYARDS** ☺☺

The BU Savoyards have a website (www.savoyard.net) that they use to plan Reunions but they don't seem to be to have had any performances scheduled for the past several years the coming year. They do have the following graphic which I have shamelessly borrowed for use here. Perhaps we can spur them into rebirth!



☺☺ **BOSTONIANS' MIKADO** ☺☺

The Bostonians' *Art of Song* will present, as their traditional Saturday-after-Thanksgiving event, a fully staged production of *The Mikado* at Jordan Hall in Boston (Nov 24, 8:00 PM). Tickets are \$40, \$35 and \$30 (with an "earlybird" discount of \$5 before Sept 1. Seniors and students \$25, children 10 and under \$15. Call 617-242-4015 or go to www.thebostonians.org.

☺☺ **BROWN UNIVERSITY to do YEOMEN** ☺☺

Brown University Gilbert and Sullivan (BUGS) will perform *Yeoman of the Guard* in Providence Nov 16-18 (8 pm on 16, 2/8 pm on the 17, and 2 pm on the 18). More information can be found on the website <http://www.brown.edu/Students/BUGS/> or by emailing President Martha Gimbell at Martha_Gimbel@brown.edu.

☺☺ **VALLEY LIGHT OPERA to do MIKADO** ☺☺

Valley light Opera, out in Amherst, MA will perform *The Mikado* for your enjoyment on November 2, 3, 4, 9, and 10, 2007, at Amherst Regional High School. Check www.vlo.org for details, directions and more data.

☺☺ **CONN G&S SOCIETY does IOLANTHE** ☺☺

The Connecticut Gilbert and Sullivan Society (Robert Cummings, Founder and Artistic Director) celebrates its 27th season with *IOLANTHE* ("the most satirical of all 14 Savoy masterpieces") at Middletown High School, Hunting Hill Ave, Middletown, CT, Oct. 26, 27 and 28. . <http://thespennie.home.att.net/> www.ctgilbertandsullivan.org

☺☺ **SLOC seeking soloists for concert performance with ROBERTA MORRELL in January** ☺☺

On Sunday, January 20, 2008 SLOC will be presenting a Gilbert & Sullivan Concert at Corey Auditorium that will be developed, directed, and hosted by Ms. Roberta Morrell, a long time principal with the D'Oyly Carte

Opera Company. Roberta has directed Gilbert & Sullivan productions on both sides of the Atlantic and will create the program specifically for this concert. She will be the on stage host, sharing her unique experiences and insights with the audience. We are asking a number of SLOC's strongest performers to join us in this show as soloists and also to sing in the chorus numbers. We sincerely hope that you can be a part of this rare experience.

The show will be a Matinee. It will consist of roughly two third solo and small group work and one third chorus work.

○ Rehearsals: Thursday evening Jan. 17: 3 hour rehearsal with Roberta, Friday evening Jan. 18: 3 hour rehearsal with Roberta, Saturday, Jan. 19: time TBD 4 hour final rehearsal with Roberta. Additional rehearsals (perhaps 4) in Dec and Jan prior to Roberta's arrival. The goal is for the cast to be off book so that Roberta can have more freedom to choreograph the show.

○ Costumes: No costumes. Probably men in tuxes and women in long dresses or something similar.

○ Music: Roberta will select the music for the show with input from the artists (see below).

○ Cast: The cast members will be selected by SLOC. When a solo artist has agreed to perform, he or she will be asked to send us several particular favorites or numbers they do especially well which Roberta will take into consideration in designing the show.

○ Roberta Morrell: Roberta will have a featured role as the "glue" that holds the show together as she presents the numbers and brings her insider's insights into the classics we love so much.

We would love to have you sing in this concert. If you have questions or are **available please get in touch with me as soon as you can**. Thank you so much and I look forward to hearing from you.

Larry Millner, President
Savoyard Light Opera Company
Home/Office: 781-583-0206
Cell: 978-314-6031

☞ 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.

♪♪♪ **New in the Fall of 2007:** *♪♪♪*

Current issues of **The Trumpet Bray On-Line** will be available to NEGASS members through use of a password for any membership payment of \$10 or up. Contact 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 be 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>

*THE NEW ENGLAND GILBERT AND
SULLIVAN SOCIETY*

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*NEGASS membership dues are \$10, 20, 30, 50 and 100.
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