



THE TRUMPET BRAY

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

Vol. XXXII No. 7
June, 2008

*"If you keep your promises, and vote solid,
I'm cocksure of election!"*

Election/Fantasy Day
June 1, 2:00 PM

Park Avenue Church, Arlington, MA

OUR UPCOMING MEETING

JUNE 1 is FANTASY DAYplus.....

ELECTION for NEGASS Officers
at the Park Avenue Church, in Arlington.

**The Nominations Committee has nominated
the following candidates for NEGASS office:**

Vice-President: Tony Parkes (2-year term)
Secretary: Marion Carroll (2-year term)
Program Chair: Stephanie Mann* (1-year term)
Members-at-Large: Janice Dallas, Brad Amidon, Angeliki
Theoharis (2-year terms)

Continuing Officers:
President: J. Donald Smith
Treasurer: Richard Freedman
Members-at-Large: Art Dunlap, Rebecca Hains*
*Rebecca will also act as Assistant Program Chair.

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.)

Reviews-Reviews-Reviews

NEGASS got "Engaged"

At its May meeting NEGASS held a public reading of W. S. Gilbert's comedy "Engaged" at the Newton Free Library. The roles were ably filled by the following volunteers:

Janice Dallas	Maggie
April Grant.....	Belinda
Marion Leeds Carroll	Minnie
Peter Cameron.....	Symperson
Barry Torem.....	Angus
Mark Woodruff	Cheviot
Steve Levine	Belvawny
Esther Torem.....	Mrs. MacFarlane and Parker

Scots dialect was presented perfectly by Janice, as well as by last-minute recruits from the audience, Barry and Esther. Peter was a perfectly gentlemanly Symperson, April was a forceful Belinda, Marion was a disingenuous Minnie, and Mark & Steve gave us impossibly loveable rival lovers - a good time all around!

- Pseudonymous



"The Pirates of Penzance"

by New World Chorale in Milford, MA, March 2008

When I was a little lad, my father would frequently play G&S soundtrack albums on our family's stereo (the quaint term for such albums was "records", and they were made of an ancient substance called "vinyl"). I also have a dim memory of being taken by my father to a production of "The Pirates of Penzance", the only part of which I still remember is the "Ha, ha, ha, ha, ha, ha, ha, ha" section of "When you had left our pirate fold".

A seed must have been planted, for not only have I recently played the first 2 G&S roles of my life (Major-General Stanley in "The Pirates of Penzance" in 2007 & Sir Joseph Porter in "H.M.S. Pinafore" in 2008), I have also taken to attending Gilbert and Sullivan productions at the Sudbury Savoyards, the Savoyard Light Opera Company, and the M.I.T. Gilbert & Sullivan Players - and I've been loving every minute of it!

In March of 2008, I attended the New World Chorale's production of "The Pirates of Penzance" in Milford, Massachusetts. What struck me first, most, and overall, was the passion and affection that the vocalists and orchestra members obviously have for Gilbert and Sullivan's timeless, yet still politically and socially timely, material.

The quality of the voices of both the principals and the chorus members was impeccable and ideally suited to Gilbert and Sullivan's unique style - vigorous and strong, with lightness, clarity, and crystalline enunciation.

Holly Krafka is to be congratulated for having assembled such a talented and playfully enthusiastic group of vocalists and instrumentalists. Michael Prichard's Pirate King was a swaggering silver fox with a thundering voice and commanding stage presence. His sidekick Samuel, played by Jim Kauffman, was a self-confident and ever-loyal second-in-command. Their piratical maid-of-all-work, Ruth, played by Cindy Jones, delighted the

audience with her vigorously-voiced confession of hearing impairment in "When Frederic was a little lad".

Brad Amidon's Frederic was the perfect blend of innocence, romance, and Victorian valor. Rebecca Hains' Mabel was delightful and sweet and vocally stunning - her performance of "Poor wandering one" was breathtaking in its range, power, and beauty. Mabel's sisters Edith (Alison Moll), Kate (Karen Wilcox), and Isabel (Amy Harris), delivered a hilarious performance of "What ought we to do" and "How beautifully blue the sky", and gracefully comforted their weebegone father with a lovely performance of "Oh, dry the glist'ning tear". Rick Grenier's Major-General Stanley displayed a delightfully bemused and jovial self-importance - and he rose to the challenge of Gilbert and Sullivan's most famous patter song, "I am the very model of a modern Major-General", delivering it with clarity and enthusiasm.

Art LaMan III was brilliant as the boldly timid Sergeant of Police, leading his men with a vocal self-confidence which, of course, never completely obscured their collective reluctance. Major-General Stanley's daughters (Sarah Brannen, Colleen Campbell, Nina Eppes, Debbie Slade Pierce, Susan Rubin, and Julie Steinhilber) were paragons of Victorian propriety, and the Pirates & Policemen (Dan Borges, William Clerx, Tyler Hains, Dennis Pereira, Jeff Pierce, Mac Sloan, Chris Loschen, Larry Millner, and Howard Wilcox) provided the sherry-fueled & nightstick-wielding testosterone needed to keep the laughs coming.

Bravo, New World Chorale! I look forward to your next Gilbert & Sullivan production.

JOHN SMALL

NEGASS Meetings, Summer/Fall 2008	
August 24 2-5 PM	Longwood Opera potluck The Mikado
October 30 TBD	Halloween RUDDIGORE sing?

NEXT BRAY DEADLINE: August 7, 2008

Next Bray Stuffing: Sunday, August 10, 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.

"Ruddigore" at MIT

Where's the sound system? I thought, as I scanned the set for dangling or embedded mics. The MITG&SP women's chorus *never* sounds this full and strong. There are only 6* girls there, but I hear every word, the harmonies are clear, and the orchestra is not overpowering them - what's up?

What was up was a strong cast from the bottom up, working under excellent direction to provide an evening of honest intensity and fun.

The very human bridesmaids (led by Kaila Deiorio-Haggard as Zorah and Michelle Attner as Ruth) were having a wonderful time, and shared their fun with us. They had the excellent good fortune to share it, as well, with the Dame Hannah of Ellen Putney Moore, who terrified us all with the story of Sir Rupert Murgatroyd. (Ellen, a recent graduate of NE Conservatory with roles like Zita in *Gianni Schicchi* in her pocket, is clearly on her way to a wonderful career as singer and actress.)

Dame Hannah next got to share the stage with a Boston Conservatory grad with roles like Donna Elvira (*Don Giovanni*) and Musetta (*La Boheme*) under her belt: Margaret Felice. I could have wished for a more demure, Queen-Anne-style maiden as Rose Maybud, but Margaret quickly convinced me that her more modern approach was perfect for an amorous Rose who feels the clock ticking. Rose's duet with Robin was all I've ever wished for: two timid and passionate lovers never quite making it into an embrace.

Lyman Opie's Robin was the best I've seen in a growing list of fine characterizations. Clearly aristocratic even "as pure and blameless peasant," honestly terrified as Sir Roderic, his performance ranged from subtle emotion to pure slapstick (a backward somersault on a crowded stage!) while remaining human and true throughout... and his solid and well-trained bass voice was more than equal to the demands of a patter-baritone role.

And Robin had a good foil in the Old Adam of Mike Bromberg. Fresh from a triumph as Wilfred in Sudbury's *Yeomen*, Mike demonstrated the adage, "There are no small roles," giving us a hysterical cameo.

As foster-brother Richard, we were treated to another fine performance by John Deschene. I first heard him as Jane in *Patience* a few years ago. His range is amazing: he's quite

as convincing in the role of randy tenor as he was as uptight contralto.

A friend who'd seen part of a rehearsal told me "the Mad Margaret is a true operatic soprano" - to which I'd replied, "that's a shame, because Mad Margaret is a *mezzo* role." Rosie Osser sounded to me like a warm, rich operatic mezzo... and yet, didn't I hear her as a very fine Patience a couple of years ago? In any case, she's a lovely and amazingly-talented (and very athletic) young woman. It's a shame she's insane... oh, was that *acting*? She had the focus to make us believe that the character was truly mad, rather than piling on "crazy" shtick to make us laugh... the result being that we cared about her, and laughed even more heartily.



Her interaction with the forceful Despard of Barrett Park was a treat. He was as insane in his way as she was in hers, enjoying his power over the peasantry in Act I and revealing his nostalgia for those glory days in their polite Act II duet. It was clear that he still adored his irredeemable Mad

Margaret, and I was left with the hope that they were planning to set up a cozy S&M chamber in the basement of their new home in Basingstoke.

Before we leave Act I you should know that most of Rose's line in the madrigal was sung by Zorah, which gave us a chance to hear more of this very talented MIT freshman's voice while leaving Rose free to interact with non-singing Robin: a good directorial choice.

The men's chorus were quite lively in Act I and, appropriately, quite after-lively in Act II. They stood within their frames for most of the act, managing (amazingly) to remain still, except for Ginny Quaney (male in Act I, quit definitely female in Act II), whose slowly-waving fan terrified the Bridesmaids on their visit. Some of the ghost-scene dialog was non-standard, and I haven't been able to ascertain whether this was a performance glitch or a directorial choice to return to an earlier version of the script. In any case, the scene was strong, all the funnier for playing the "torture" straight.

Adrian Packel as Roderick displayed his fine voice in a spooky "When the night wind howls." The character came alive in his strong interactions with his ghostly relatives and his living beloved, Dame Hannah.

I've had problems in the past with Garry Zacheiss's direction. He has staged activities that stole focus from the central action; he has encouraged distracting personalities

among his chorus which, again, drew focus; he has chosen modern characterizations and styles which I felt were not true to the spirit of G&S. But this production has overturned all my negative opinions. In this show Garry has succeeded in presenting a story full of accessible human beings the audience can care about, allowing the richness of Gilbert's conception to blossom and perfume the stage with richer humor. The blocking and choreography were excellent **, the characterizations were deep, and the comic timing was *au pointe*.

Oh yes... Tech! There was a handsome, functional 2-level set. The costumes were consistently true to the period. The make-up was perfect (even to Rose Maybud's suburban-1950's blue eyeshadow, if we accept the concept of Rose as Not A Victorian Maiden). The lighting... Mike Bromberg, with whom I've had my arguments in the past, will be surprised to hear me say that even the occasional abrupt shifts of lighting did not upset me, because I was so caught up in the action.

I apologize for having little to say about the music direction. I'm always more focused on the staging, and if nothing musical falls apart, I have nothing to say except, "the music was good." I did notice a couple of moments when the soloist, blocked where s/he couldn't watch the conductor, had trouble with an entrance... but conductor Joshua Miller had turned the herd of cats that is the typical MIT orchestra into a good team which knew how to follow him in moments of danger, and all danger was averted. Basically: the tempi were steady and lively; the chorus and ensembles were well-balanced and clear; the soloists were well-prepared and well-served by the orchestra... this was a success.

MITG&SP has always had a conflict over casting. The constitution, based on Institute funding rules, requires that roles be filled by students if there are students capable of filling them. This cast was filled, to a large extent, by non-students, which made the production better for an audience, while giving the students in the cast an opportunity to learn from the more experienced performers in their midst. I have to assume that, at auditions, not enough students appeared who were able to fill roles that were then filled by conservatory graduates. For the sake of the audience, and for the sake of the students, I hope this occurs again.

Marion Leeds Carroll

*the program lists 7, but I only remember seeing 6

** I'm always picky... I wish each soloist about to sing a tricky passage were blocked to face the conductor!

“PATIENCE” Harvard-Radcliffe G&S

Not to overshadow the other aspects of this excellent production, but the indisputable star of HRG&SP's **PATIENCE** is **Roy A. Kimmey, III**, the finest Bunthorne that I have ever seen anywhere. Roy's faithful, energetic portrayal of the “Fleshly Poet” highlights a truly fine production—one that is happily faithful to the vision of the genius librettist, Gilbert. If “the echoing voice of an old, old” memory serves, Roy Kimmey's performance easily rivals, and probably surpasses the superb performances of **Steven Kaplan**, Harvard's legendary G&S star patter-baritone of almost forty years ago.

The interpretation of the Music Director, **Yuga Cohler**, too, is to my taste exactly—“operatic,” with long ritards, and extra-long penultimate notes. I felt that Yuga fully grasped the nuances of all of Sullivan's music and Gilbert's characters. The orchestra, on the other hand, was uneven, although with an excellent timpanist, **Laura Garvin**, and a fine trombonist, **Justin Caram**. I am disappointed that with all of Harvard's talented instrumentalists to recruit from, and with such a fine conductor to lead them, not all chairs were filled with Harvard's finest.

The costumes by Costume Designer, **Tamar Grader**, and her four assistants (with thanks to NEGASSer and inveterate costumer **Janice Dallas**) were a delight throughout the show—colorful, flattering, and appropriate. (Ah! Would that young ladies of today dressed as Tamar's "Swears and Wells . . . and Madame Louise young girls"!)

In dress, demeanor, and diction, the Rapturous Maidens of the opening number, *Twenty love-sick maidens, we* (and the following dialogue and later songs) capture all aspects of the languorous longing of immature “groupies” of every era. The Lady Ella, **Katie Schick**, sang *Go, breaking heart* with fervor and flair, while Lady Angela, **Jennifer Cohen**, sang *Love feeds on hope, they say* with grace and despair.

As in HRG&SP's previous production of **PATIENCE** in December, 2005, both Patiences sang beautifully and acted very professionally throughout the show, but perhaps were slightly miscast. Throughout Act I, to be convincing, the role of Patience requires someone with incredible, “clueless,” naive gaiety. Starting with *I cannot tell what this love may be*, Patience, **Annie Levine**, sang beautifully, but rarely conveys sufficient naiveté in Act I. (My ideal Patience is still **Bridget Copley**, who brought the appropriate incredible naiveté to the eponymous role at MITG&SP in the Spring of 1997.) Starting with Act II and

Love is a plaintive song, however, where "sadder but wiser" demeanor is now appropriate, Annie triumphs. The audience loved Patience's "I year-r-rn my living," which was skillfully drawn out, so that the pun was plain. In the first matinee, Patience's third "Quite" in "Quite. Quite. Quite." was far too loud and angry. In the second matinee, however, her final "Quite" was firm and with finality--the proper delivery.

The Dragoon Guards of *The soldiers of our Queen* are too few! You simply cannot simulate a chorus with one voice per part! The second verse of *If you want a receipt for that popular mystery* was cut--what a pity, especially since Colonel Calverley, **Eliot Shimer**, has such a fine voice and enunciation in this song, as well as in *When I first put this uniform on!* (This cut was the only tampering with Gilbert and Sullivan.) The Duke of Dunstable, **Ben Nelson**, delivered "this . . . second class cavalry regiment" with the perfect "pregnant pause," to elicit laughter from the audience. Elsewhere, however, I felt that the Duke was portrayed as such a buffoon that I almost had pity on Lady Jane at the end.

As understatement, Bunthorne's entrance was spectacular! **Ron Kimmey** glided onstage with exaggerated Fourth Position ballet steps, seemingly engrossed in composing his poem--he, a worthy subject of adolescent female adoration, indeed (*In a doleful train* and *Mystic poet, hear our prayer*)! Bunthorne's mouth was accentuated with makeup, so that the audience could view his "anatomically impossible," kaleidoscopic facial expressions. Throughout the amazing Maidens/Dragoons double chorus,

Bunthorne secretly wallowed in the worship of the adoring Maidens. Bunthorne delivered *Oh, Hollow! Hollow! Hollow!* with the bombast and fervor of a self-absorbed narcissist. That the entire poem is about laxatives,

troubled the adoring Maidens not one whit. Bunthorne's acme is, of course, his musical soliloquy, *Am I alone and unobserved?* and *If you're anxious for to shine*, where Bunthorne's talents have the undivided attention of the audience. My, how Roy could dance and sing! In the following dialogue with Patience, Bunthorne's parting poem *Heart Foam* includes the phrase "Aceldama of Sorrow." For the nonreligious, the definition of Aceldama is: "In the New Testament, a potter's field near Jerusalem purchased by the priests as a burial ground for strangers with the reward that Judas had received for betraying Jesus and had later returned to them." Who knew?

In *Long years ago, fourteen maybe*, Patience and Lady

Angela, **Jennifer Cohen**, sufficiently emphasized the words *he, was, a little, and boy* so that the audience could not miss Gilbert's clever wordplay--a treat.

Archibald Grosvenor, **Matthew Bohrer**, is a near-perfect Idyllic Poet and foil to Bunthorne. His flawless features and luxurious locks are those of a classic beauty. The question which tormented me until the finale of Act II: "Is that marvelous mane real, or is it a wig?" The glorious hair proved to be his own, so, obviously, Archibald could not obey Bunthorne's command to "cut your hair, and have a back parting" as part of his transformation before *I'm a Waterloo House young man*. Also, as part of his transformation, Archibald did not adopt the customary Cockney accent (which is usually good for a laugh) to seal his fall from grace--but better no accent than an imperfect one.

Throughout the Finale to Act I, the Stage Director, **David Jewett**, did a marvelous job in moving his character logically and realistically, and in conjuring the image of choruses larger than two Dragoon Guards and four Rapturous Maidens. **David Jewett**, also played the top-hatted Solicitor, a marvel of dour, stone-faced demeanor--a scene stealer in a non-speaking role! In the closing chorus of Act I, Patience's voice powered above all--soloists, choruses, and full orchestra combined.

The opening to Act II features Lady Jane's, **Maya Shwayder's**, "duet with cello." Only once before--in San Diego G&S, did the opening of Act II feature Lady Jane playing her own cello; Maya plays it well. Maya is also a good actress, but--in the effort to make her presence truly "massive"--Maya spoke so loudly that, already by the second matinee, her voice was distinctly buckling under the strain in the Recitative *Sad is that woman's lot* leading into her *Silvered is the raven hair*, and losing high notes that were secure the previous afternoon.

The scene beginning with *It is very pleasant to be alone* and culminating in Bunthorne's ludicrous "duel" with Grosvenor, was uproarious, where the Weapon of Mass Destruction is--a Curse!

It's clear that medieval art featured the three Dragoon Officers in twenty or more contortionist aesthetic poses for the delectation of all. (Imagine the three Officers playing "Twister.")

In summary, when Roy Kimmey, III, appears as top billing on Broadway, remember, "You saw it here first!"

CARL WEGGEL

NEGASS ADMINISTRATION

Treasurer's Report

I am pleased to report that we have arrested the year-to-year decline in our balance. The major reason was that much of this year's postage was on last year's budget, in the purchase of stamped envelopes last year. We also bought scores last year, and did not this year. Dues collections increased slightly.

RICHARD FREEDMAN

	YEAR 2006-07	YEAR 2007-08
Beginning Balance	\$7,361.56	\$5,490.76
Bank fees		
Meeting expenses		
venue	(\$82.50)	(\$165.00)
refreshments	(\$125.00)	
honoraria	(\$400.00)	(\$450.00)
	(\$607.50)	(\$615.00)
Bray Expenses		
honoraria	(\$1,020.60)	(\$300.00)
postage	(\$76.15)	(\$10.00)
printing	(\$330.89)	(\$66.15)
envelopes	(\$1,594.10)	(\$61.08)
	(\$3,021.74)	(\$437.23)
Program Ads	(\$425.00)	(\$345.00)
PO Box Rental	(\$93.00)	(\$35.00)
Website	(\$119.95)	(\$119.95)
Purchase of Scores	(\$314.37)	
Misc.	(\$53.24)	(\$58.86)
Total Expenses	(\$4,634.80)	(\$1,611.04)
Dues		
Yeomen dues	\$1,620.00	\$1,980
Extra dues	\$1,144.00	\$1,045
Total dues	\$2,764.00	\$3,025.00
Ending Balance	\$5,490.76	\$6,904.72



NEW MEMBER!

Paul Eagan of Plymouth, MA, writes that he was a member much earlier, back in the 70's, and now a friend has brought him back to us. Thanks, friend!! He says that he is an enthusiastic audience member.



THE BOOK CORNER

The following note came to us in early January, but we haven't had room in the Bray to run it until now. Wilfrid M. de Freitas, our Bookseller friend in Montreal wrote:

"You might be forgiven for thinking that we'd fallen off the face of the earth! Actually, we've spent the last couple of years slowly accumulating a huge variety of G & S and related items - books, programmes, ephemera, artifacts, etc - which (...are now available on our...) newly updated G & S website, <http://www.defreitasbooks.com>. (There are ...) lots and lots of new items for your consideration. ... As usual, all items are offered subject to prior sale and we've been as scrupulous as possible in our descriptions... we hope you'll find something you can't live without!"

Sincerely

Wilfrid de Freitas - Bookseller
 P.O.Box 883, Stock Exchange Tower
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 Tel: (514) 935-9581
<http://www.defreitasbooks.com>



ॐ CALENDAR ॐ

ॐ GONDOLIERS in LEXINGTON ॐ

The Follen Church youth group, in Lexington on June 13 and 14, at 8 pm. Tickets are \$12.



ॐ MIT G&SP Interviews for "Pirates" ॐ

The MIT Gilbert and Sullivan Players is seeking a Music Director, a Stage Director and a Stage manager for their Fall 2008 (Twentieth Anniversary) Production of The Pirates of Penzance, or The Slave of Duty

Auditions will be September 2, 3, and 4 with callbacks on September 6. Rehearsals begin on September 8, and performance dates are:



- Friday, December 5
- Saturday, December 6
- Sunday, December 7
- Thursday, December 11 *
- Friday, December 12 *
- Saturday, December 13 *



THE 4th GREAT ROCKVILLE SINGOUT ॐ

Registration has opened for the *Fourth Great Gilbert & Sullivan Sing-Out*. If you've participated in previous Sing-Outs, you know you don't want to miss this one. If you haven't tried it, it's an experience not to be missed. It's a wonderful weekend-long party with G&S fans from all around the country. And there's nothing like the thrill of singing in a chorus of 100 or more voices! It will take place Labor Day weekend, August 29, 30 and 31, 2008, at the F. Scott Fitzgerald Theater. Beginning Friday evening, we will gather on stage and sing all 13 shows with piano accompaniment and no dialogue, with one exception: VLOC will be presenting its FIRST EVER Grand Duke. It will be performed semi-staged concert style, with orchestra, on Saturday evening.

For those who haven't experienced a Sing-Out, the process

is this. You can sign up for the whole weekend or any part of it, and sign up to sing in the choruses or sit in the audience and listen and enjoy. Any singers who wish to be considered for a role should so indicate on their registration forms and be sure they are sent in by June 23. They will attempt to accommodate as many first choices as possible. Casting will be announced in early July. If you don't want to be considered for a role, registrations are due by August 11. They will be holding principal auditions for The Grand Duke in late June or early July.

As Marion keeps reminding me, you must type www.vloc.org <<http://www.vloc.org>> into your computer for more information and a link to the brochure, which details the weekend activities and the registration form. Or email Maureen Roults at <singdance@verizon.net>



College Light Opera Company ॐ
Highfield Theater, Falmouth, MA

- June 24-28: West Side Story (Bernstein)
- July 1-5: The Gondoliers (Gilbert & Sullivan)
- July 8-12: Crazy For You! (Gershwin)
- July 15-19: Show Boat! (Kern & Hammerstein)
- July 22-26: Of Thee I Sing (Gershwin)
- July 29-August 2: Iolanthe (Gilbert & Sullivan)
- August 5-9: How To Succeed in Business Without Really Trying (Loesser)
- August 12-16: The Scarlet Pimpernel (Wildhorn)
- August 19-23: A Little Night Music (Sondheim)

Tickets are \$30.00, box office opens June 9 (508-548-0668). Mail orders: CLOC, PO Box 906, Falmouth, MA 02541



ॐ CONNECTICUT G&S SOCIETY ॐ



The Connecticut G&S Society auditions for "Patience" on Sunday, June 1 and Tuesday, June 3, 6-8 PM, at the Congregation Adath Israel, 48 Old Church Ave., Middletown, CT. Performance dates are Oct 24, 25 and 26. All profits from the show will be shared 50/50 with the St. Vincent de Paul Place. Email cg.ss@snet.net for more information.



NEW YORK G AND S PLAYERS

For those who like to travel, NYGASP will be at Wolf Trap in Vienna, Virginia on June 20 and 21 doing Pinafore and Gondoliers. Call Wolf Trap directly at (703) 255-1900 or call Tickets.com at (877) 965-3872. Wolf trap also has tickets for sale at its own website, www.wolftrap.com.



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/

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

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