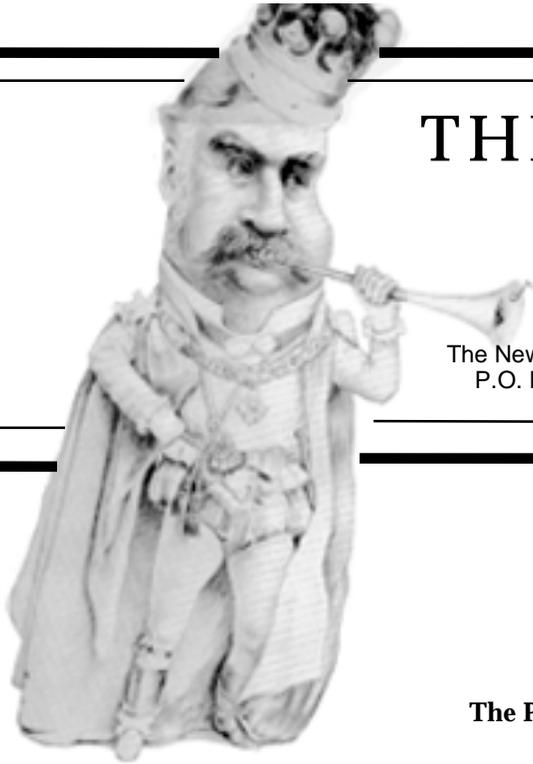


THE TRUMPET BRAY

NEGASS

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



Vol. XXXI No. 5
March 2007

~In a rapt ecstatic way~

LMLO: **PATIENCE**
Sunday, March 18th, 2:00pm
The Park Street Church, Arlington, MA

UPCOMING MEETINGS

Last Minute Light Opera : PATIENCE

We'll hold the annual LMLO on March 18th this year, in our usual location at the Park Street Church, Arlington, MA. Casting is now closed for *PATIENCE*, but everybody is welcome, as always, to sing in the chorus. David Goldhirsch will conduct the singers. For more information, contact the Program Chair (413-584-7725 or aprilcath@yahoo.com).

The cast for PATIENCE:

Colonel Calverley: **Tony Parkes**
Major Murgatroyd: **Peter Cameron**
The Duke of Dunstable: **Matthew Morse**
Bunthorne: **Ken McPherson**
Grosvenor: **Tyler Hains**
Angela: **April Grant**
Saphir: **Jessica Raine**
Ella: **Rebecca Burstein**
Jane: **Isabel Leonard**
Patience: **Rebecca Hains**

WHAT TO BRING: A score, if you have one. A limited number of loaner scores will be available. Snacks and

drinks are also welcome; hospitality chair **Carol Mahoney** will be organizing the usual bountiful refreshments.

HOW TO GET THERE: The Park Avenue Congregational Church, 50 Paul Revere Road, Arlington. It's located at the corner of Park Avenue and Paul Revere Road, on Park Avenue one block south of Massachusetts Avenue in Arlington. It's always worth checking with a board member if you would like a ride; see our masthead for contact info.



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

UPCOMING ELECTION

Our annual election is fast approaching. President **Don Smith** reminds us that ready, willing and able volunteers are needed to fill the vacancies which will soon arise. At our election meeting on June 3rd, the positions of President, Treasurer, and Program Chair will be up for re-election. We will also need two Members-at-Large, one of whom would be the new Bray Editor.

A word from our Program Chair and present Bray Editor **April Grant**:

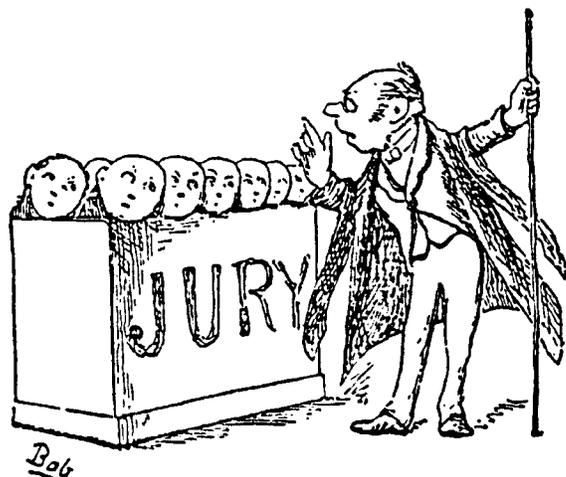
"I've been enjoying my two capacities, but I simply can't keep doing both. I want to carry on as Program Chair, and give up the position of Bray Editor to someone else. I am now in search of a replacement. The job is absurdly simple, and it's a great deal of fun--you get to call yourself We, or Ye Ed., and lay out the Bray as you think best. It can be done by anyone with their own computer and a free evening every couple of months. I knew nothing of editing when I took over the position, but our webmistress and former Bray Editor Marion Leeds Carroll was able to show me the ropes in an afternoon. I'll be happy to teach all necessary skills to the new applicant. You don't even have to live in the Boston area. If you are interested, please get in touch with me as soon as possible, at aprilcath@yahoo.com or (413) 584-7725."

♪♪♪ **RECENT MEETINGS** *♪♪♪*

NEGASS members and Newton Library regulars met at the Library on Feb. 4th for a screening of "The Gilbert and Sullivan Story". There was an audience of some 60 people.

—FAINT LILY

♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪



Meeting Schedule, 2007	
March 18	LMLO: <i>PATIENCE</i>
April 29	<i>ROSENCRANTZ AND GUILDENSTERN</i> / play-reading day
June 3	Election/Fantasy Day
August (date TBD)	Possible collaboration with Longwood Opera

NEXT BRAY COPY DEADLINE: April 8th, 2007

Next Bray Stuffing: Sunday, **April 15**, 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

♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪

Our April meeting will feature play reading and parodies. We will read through W. S. Gilbert's comedy "Rosencrantz and Guildenstern", assigning roles on the day. Other plays may be read, as time allows. Following this, we'll have open singing. People are encouraged to bring parodies. Directions and more information will appear in next issue.

♪♪♪ **LETTERS** *♪♪♪*

Following Jim Drew's review of "Ruddigore" last month, we received this letter from a member of the cast. We reprint it without further comment.

To the Editor of the Trumpet Bray.

My attention has been drawn to the review published in your little rag of a so-called "newsletter", concerning the Hogwarts Youth Players' production of **Ruddigore**. Your reviewer's statement that my performance as Old Adam was "the only major disappointment of the evening" leaves me simply appalled.

Let's be clear here. My powers are wasted on mere Muggle operettas. The HYP were lucky to have me at all. When I think of how I could have gone to Belgium over winter break and studied bel incanto, instead of indulging all the patter-loving misfits at school--my mind boggles, it really does. I deserve a medal simply for putting up with Potter over a two-month rehearsal period.

Moreover, what is there to dislike? Can it be that the

subtleties of my acting style have gone right over his head? Why, I believe it can. And Professor Snape himself coached me and he said I was brilliant and a real Method actor.

This “trumpet bray” is the public face of your “society”, such as it is, and therefore it should be above such petty gibes, not a forum for them. This means that the Editor should have the integrity to ignore the reviews loaded with negative barbs by people who would not recognize good acting if it chewed out the bottoms of their robes. Alas, I see no likelihood of such a situation developing, under the ministrations of the present incumbent. I did think of suing you, but my father says you haven’t any money. Oh, and you misspelled Professor Trelawney’s name. Just so you know.

Sincerely,

Draco Malfoy



~~~~~ SAD TIDINGS ~~~~~

**John "Jack" S. Wirtz**, January 20, 1941 -- January 31, 2007

We miss Jack.

Jack has been a Savoyard since 2000. With moustache and sometimes with short beard, he was a smiling and personable stage presence. Before becoming an Earl this year, Jack sang Tenor as ancestor, gondolier, ensorcelled villager, and Dragoon; in Pirates '04 he ran the sound board (such as it was, remember the old auditorium?). Jack also appeared at work days and on stage crew, a steady hand and problem solver, sometimes joined by wife Almut, who now survives him.

"Only time moves on to the next scene. Memory remains part of the heart forever."

--Rich Olsen

~~~~~ RECENT PRODUCTIONS ~~~~~

IOLANTHE at Simsbury

I will be the first to say that Iolanthe is one of my favorite Gilbert and Sullivan operettas and I will also say that the Sudbury Savoyard’s production did not disappoint. Right from the start, the mood was set. Even the signs for the restrooms in the House area were labelled “Peers” and “Peris”! Upon sitting down I was able to flip through the program; there were many names I knew and many names I didn’t which did intrigue me. So I settled back to enjoy the show.

The orchestra started out strongly, but unfortunately the strings then slipped, almost as if they didn’t tune to the same pitch as the rest of the orchestra. The woodwinds and reeds were excellent though; the flutes were spot-on and the oboe solo was truly lovely. By the last few measures though, they pulled it together and ended quite well. The curtain parted to reveal a fabulous set by Ron Dallas. There were two blades of grass hanging from the ceiling to the floor and a flower growing out of the stage. And then the faeries appeared. The costumes, designed by Lucy Dean, were lovely; there were three sets of faerie costumes, all of which were quite attractive and pretty flattering for all of the women. The singing was pleasant although I felt it was pretty soprano-heavy during “Tripping hither”. Celia, sung by Kate Harper, sang the deceptively difficult staccati during this song pitch-perfect and with a clear, easy soprano. The Leila of Alison Smith-Vaniz had a nice warm voice that caressed her words about ‘living on lover’. Fleta’s dialogue (performed by Laurel Martin) was delivered easily and naturally. My only quibble with this opening, and it’s a quibble that pretty much went through the entire show that the choreography, while interesting and attractive, seemed to get in the way of the singing. I lost words and melodic line as the faeries were too busy concentrating on their dancing.

Laura Schall Goullart was the Faerie Queen. Her voice was warm and rich and she embodied the character with a wonderful humor that seems quite natural and never forced. Emily Gouillart’s Iolanthe was young, lovely, and sounded effortless in both song and dialogue. Her voice was rich and youthful yet her aria in Act II had such a wonderful pathos to it. I only wished that her costume had something that set her apart a little more from the other faeries. Lyman Opie’s Strephon was wonderfully energetic and animated... sometimes a little too much so for the rest of the cast who seemed quite laid back and comfortable. His patter in the Act I finale was flawless, but there seemed to be a little discomfort in the more extended lines. Catherine Lee as Phyllis was bright and sparkly and wonderfully innocent in line delivery. It was a little difficult, with the microphones placed as they were, to hear her initially, but once she moved further

onto the stage the sound was much better. Her light, clear soprano fit the music perfectly and she had a wonderful sense of comedy in her dialogue. Her cadenza in the Act I finale was hysterical; a mini mad scene right there.

The Peers made an impressive entrance in crowns and bright, velvet capes. I think it's probably one of the best entrances in all of the G&S repertoire myself. Again, the ensemble seemed a bit top-heavy (tenors this time) but when the basses sang alone it was a lot of good sound.



For some reason, however, in the ensemble, it wasn't strong enough. Tony Parkes's Lord Chancellor had perfect diction and a natural way of his musical and dialogue delivery. I've seen the Lord Chancellor played many ways and yet this was the first time I was able to see how Iolanthe fell in love with this man. Both Lord Moutararat (Dennis O'Brien) and Lord Tolloller (Ed Fell) were wonderfully flamboyant and the two played off of each other in an almost Laurel and Hardy way. Their dialogue was snappy and unforced which made it all the funnier. Private Willis, sung by Arthur Dunlap had some great comic moments and his song was delivered with a strong, easy voice.

The Act I set, past the faeries' initial entrance, was simple, but with so many on stage, it didn't need to be much. It was a beautifully painted backdrop reminiscent of 18th Century landscapes in its color schemes. The costumes of both Phyllis and Strephon fit in perfectly with this (although the Peers in their bright capes did seem to almost clash with the general time period and effect there). Act II changed only slightly, with an addition of a gated brick wall in the background and a traditional "hutch" for Private Willis.

Aside from a couple of funky notes here and there, I thought the orchestra did a very nice job. I'm sure many of them had played this wonderful score before and it sounded like they were enjoying playing it again. There were a couple of tempi that pleasantly surprised me in that they were faster than I had often heard. But it was perfectly suited. I just wished that the singers' eyes

weren't glued to the baton of Maestro Malionek most of the time.

Another quibble I had was that almost everything seemed to be played to the front. All of the songs and all of the larger chunks of dialogue were delivered out to the audience, even when they were addressing another on the stage. It's difficult in such a wide house to be sure that everyone can be seen at all times, but it seemed like the Fourth Wall was broken far too often. Again, while the dancing was very nice and looked quite well on stage (The Peers' entrance in particular reminded me of a scene from "The Court Jester") it seemed to interfere with the singing at times. There were even a few instances, as in "If we're weak enough to tarry" where I felt that the singers couldn't focus on the rhythmically intricate music as they were focusing on the intricate dancing. On the other hand, I also felt there could have been more movement in the Act I Finale. There was a lot of standing around in clumps of faeries and clumps of Peers. Finally, this music is so wonderful and the story so funny that the ensemble really should try and seem like they're happy to be there. They didn't seem to be too engaged in the action when they weren't singing and dancing.

When it all comes down to it, I really did enjoy myself. This is a wonderful and Sudbury did a really lovely job with it. There were a lot of new faces in the cast that I hope to see more of in future productions.

--STEPHANIE MANN

MEETINGS

The Savoyard Light Opera Company (SLOC) had its annual meeting on Feb. 4, 2007, at 2:30pm, at the First Religious Society in Carlisle, MA. Elected to the Board were two new members, Connell Benn and Craig Howard. They join Larry Milner, Liana Pacilli, Laura Gouillart, Bob Russell, Patti Lopoulos, Philip Drew and Brian Harris. New officers will be selected at the March 8 Board meeting. The 2007 "Ancestor" Award was presented to Frank Minosh for his long years of service to the group, especially in the area of ticketing. On his award plaque was written, "Ancestor Frank, now that's the ticket".

After a discussion of their Fall show "Camelot", the 2007 show was announced. It will be "The Gondoliers" with Stage Director - Donna DeWitt, Musical Director - Fred Frabotta, and Producer - Phil Drew. Auditions are scheduled for May 2007. Corey Auditorium, in Carlisle, MA, will be the location again.

--JANICE DALLAS

G&S Master Class Comes to the Boston Area

The **Savoyard Light Opera Company** ("SLOC")

www.savoyardlightopera.org brought **Ms. Roberta**

Morrell to Boston to conduct a G&S Master Class January 27, 2007. **Bob Russell**, the SLOC Treasurer, organized the event, and it could not have taken place without his excellent organizational skills and leadership.

If you haven't encountered the term "master class" previously, there is no single definition. In this case, Ms. Morrell gave a theater skills workshop to a group of participants in the morning and then individual sessions with performers the afternoon. In these sessions she provided her attention, guidance and direction to the actor focusing her expertise to help the student with whatever they needed. In most cases she worked with the actor on a performance piece or an audition piece. Her warm gentle manner made it easy for a performer to understand and act upon her expert advice.

Ms. Morrell performed for over 15 years with the "original" D'Oyly Carte Opera Company. She began in the chorus and then became a soloist in several roles for the Company. She was the biographer of Kenneth Sandford, one of the brightest stars in the D'Oyly Carte Opera Company, and is an expert director of professional and amateur G&S productions on both sides of the Atlantic. She also writes mystery novels that are tied to G&S shows. Roberta lives in Wales and her G&S background makes her a unique source of G&S information.

Further details of Ms. Morrell's career may be seen at <http://math.boisestate.edu/GaS/whowaswho/M/MorrellRoberta.htm>.

The full day Master Class included several different sessions and participants were able to select individual sections or the full set of offerings. The schedule included a Theater Skills Workshop which had about 15 participants, lunch and Q&A with Roberta and then individual Master Classes.

The Theatre Skills Workshop allowed participants to spend a fun-filled 150 minutes going through the basic stage skills all actors and actresses need in order to appear polished and professional. We got tips on posture, walking, British Military Marching, gestures, falling (without breaking a leg), being part of a crowd, taking a curtain call, holding your partner, not upstaging, getting up or down alone or with a partner, simple dance

technique, use of hands, stage fighting, posture and stance according to the character being played and even more. All participants "got into the act" in this comprehensive workshop.

During a casual pizza and soda lunch, Roberta answered questions about the D'Oyly Carte Opera Company from her own viewpoint and offered a personal look behind stage at this legendary company during part of its glory years.



At the Individual Master Classes the performer got Roberta's undivided attention for 30 minutes. They performed their choice of song and/or dialogue, Gilbert & Sullivan or otherwise. Roberta then made suggestions for improvement according to needs, whether that was vocally or in gestures. SLOC provided the accompanist; the participants provided copies of the music or dialogue. At the Open Individual Master Classes observers were allowed, but they could not participate in any way, including asking questions. At the Private Master Classes there were no observers allowed.

Those participants who desired were presented a digital recording of their session with Roberta.

The Master Class afforded a unique opportunity to perfect one's presentation of G&S material and to be coached in areas of showmanship by a true G&S professional. The classes were given high marks by the participants.

The Savoyard Light Opera Company was pleased to bring Roberta to the Boston area and hopes to do so in the future. We thought the class was a wonderful success and it almost broke even financially, which is pretty good for a first effort. If we are able to arrange another Master Class with Roberta, we will announce it in the Trumpet Bray and publicize it just as soon as we have made the arrangements. Our thanks to all the participants in the

class.

--Larry Millner

CALENDAR

🌀🌀 PIRATES at Paramount in Peekskill

From Between-Bray correspondence:

I'm directing a benefit performance of POP in April at Peekskill's historic Paramount Theatre, and thought some of your members might be interested in auditioning on Feb 5 or 13 here in Garrison.

--Joel Goss <joelgoss@gmail.com>

The single performance is on April 29 at the big old Paramount Theatre in Peekskill. It's to benefit the Sisters at Graymoor [a Franciscan order:

<http://www.graymoor.org/>], here in Garrison.

Rehearsals and the perf are not very far from the Taconic Parkway, so some of the more zealous singers still might want to attend...

--Marion Leeds Carroll

🌀🌀 PIRATES in concert in Concord

The Concord Players' concert performance of "The Pirates of Penzance" will take place on March 17th at 8:00 p.m. at 51 Walden Street, Concord, MA. Alan Yost will conduct, with NEGASS's own Tyler and Rebecca Hains as the Pirate King and Edith. Admission is \$20; \$15 for students and seniors. See their website, <http://www.concordplayers.org>, or contact Mr. Yost at alan.yost@comcast.net, for more information.

🌀🌀 NELO presents COX & BOX with HAPPY ARCADIA

Mark Morgan of NELO writes:

New England Light Opera, a professional operetta and musical theater group, kicks off its 5th season with its first full production: *The Gilbert and Sullivan Radio Hour*. The show features two operettas written by the famous pair—each without the other! Directed by Peter A. Carey, *Cox and Box* and *Happy Arcadia* will be set as a live radio broadcast in the 1940's during the war. It will be performed two weekends: March 16th-18th in Hamilton, and March 23rd-25th in Needham.

A shortened version of Sullivan's piece *Cox and Box* has remained in the repertory as a curtain raiser for the shorter operettas. This production will include many

features of the original longer version. Gilbert's show *Happy Arcadia* has rarely been performed in this country. The original score has long been lost. This production will feature a "new" score of music from Sullivan's lesser known operas constructed by Tufts professor Jonathan Strong. Having specialized in staged concerts and revues, this will be NELO's first foray into a fully staged, lit, and costumed production.

The cast includes Daniel Kamalic (Watertown), Brad Fugate (Boston), Gregory Zavracky (Jamaica Plain), Teresa Blume (Boston), Marya Danihel (Portsmouth), and Jim Jordan (Newton). The show is stage directed by NELO regular Peter A. Carey (*The Merry Widow*, *The New Moon*), music directed by NELO Artistic Director Mark Morgan (Somerville), and accompanied by Karen Gahagan (Marblehead) at the piano.



Performances will take place March 16th and 17th at 8:00 p.m., and March 19th at 3:00 p.m. at the Hamilton-Wenham Community House, Route 1A in Hamilton.

Performances will also take place March 23rd and 24th at 8:00 p.m., and Sunday March 25th at 3:00 p.m. at Christ Episcopal Church, 1132 Highland Ave in Needham. Tickets are \$28 for adults, \$25 for seniors 65 and older, and \$5 for children and students with current ID. Tickets may be purchased by calling the NELO box office at (978)887-2045 or online at www.newenglandlightopera.org.

🌀🌀 Lee Patterson Scholarship for Classical Voice Training

Applications are now being accepted for 2007 Awards.

--Classical voice includes opera, operetta and art song literature, (1600-1920)

--Recipients agree to sing with the Gilbert & Sullivan Society of Hancock County (ME) during the term of their scholarship

--Minimum applicant age is 14

--Preference given to residents of Hancock and Washington Counties but all are welcome to apply

--Application Deadline is March 15, 2007

For applications and questions call Lee Patterson at 207-

244-4044

☺☺ **HMS PINAFORE in Chicago**

The Gilbert & Sullivan Opera Co., at the University of Chicago, will present "H.M.S. Pinafore" on March 9 and 10 at 8pm and March 11 at 2pm. in Mandel Hall, 1131 E. 57th St., Chicago, IL Their website is www.music.uchicago.edu

☺☺ **VLO Meeting & Parodic Treats**

The 32nd Annual Meeting of Valley Light Opera, Inc., will be held on Friday, March 16, in the auditorium of the Amherst Regional Middle School, Chestnut Street, Amherst, Mass. at 7:45 pm.

It will be followed by a two-part program entitled "Parody of Parodies". For the first part, Mary Jane Disco will perform "How to Write Your Own Gilbert and Sullivan Opera", accompanied by Glen Gordon. This is a parody performed originally by Anna Russell. The second part features VLO soloists and chorus "striking back" at Anna Russell's parodies with examples from several of the G&S operas of the very things of which she has made fun. Glen Gordon narrates. VLO has a Website now - www.vlo.org

☺☺ **MIKADO with SLOCO**

The Simsbury Light Opera Co. presents Gilbert & Sullivan's "The Mikado", on March 24 and 31 at 8pm and March 25 and 31 at 2:15pm, at the Simsbury High School, 34 Farms Village Rd., Simsbury, CT. The ticket phone is (860) 521-0078 or visit the website at www.sloco.org

☺☺ **Toronto's G&S Society holds 60th Birthday Extravaganza**

Toronto's Gilbert and Sullivan Society is celebrating their 60th Birthday on June 9 & 10, 2007. On Saturday they plan a Songfest Matinee, followed by a reception, dinner and a concert at the National Ballet School. A dazzling cast presents selections from favourite operettas and beyond, with sing-alongs, starring Canada's premier lyric tenor: Mark DuBois. On Sunday, there will be a church service with Sullivan's sacred music, followed by a luncheon. Call 416-922-4415 or 905-773-5535 for details.

☺☺ **DUKE in Michigan**

The University of Michigan's Gilbert and Sullivan Society is celebrating their 60th anniversary with performances of "The Grand Duke" on March 29-31 at 8pm and matinees

on March 31 at 1pm and April 1 at 2pm. There will be a 6pm Pre-show panel discussion (free) and a 10:30pm Afterglow reception (\$6) on Friday, March 30 On March 31st there will be a 4pm Banquet and Celebration Ceremony (\$35) and at 10:30pm a Dessert and Sing-a-long (\$5). for more details of the events, visit their website:

www.umgass.org or call (734) 276-7405

☺☺ **UTOPIA with HRG&SP**

Harvard-Radcliffe Gilbert & Sullivan Players are presenting "Utopia, Limited" on April 5-7, 12-14 at 8pm, and April 7,8, and 14 at 2pm. Performances are held at the Agassiz Theatre. The April 7 matinee is special for children. They get the chance to meet the actors and take a special backstage tour. Be aware that the April 14th evening performance is the untraditional "Hack Night".

Tickets are \$12 and \$10 for evenings and \$10 and \$8 for matinees. They also offer a \$3 discount to children, students, and senior citizens. To purchase tickets, call the Harvard Box Office at (617) 496-2222, online at www.fas.harvard.edu/tickets, or visit the Box Office in Holyoke Center Arcade in Harvard Square, Cambridge. There are no mail orders, unless you are a donor.

☺☺ **G&S Society of NY meets for PIRATES**

The next meeting of the Gilbert & Sullivan Society of New York is on Sat. March 17, when the Penn Singers present "The Pirates of Penzance". All meetings are at the Community Church of New York, 40 East 35th St. between Park and Madison, New York, NY 10016. Doors open a 7pm and the program begins at 7:45pm

☺☺ **BHT presents YEOMEN**

Blue Hill Troupe presents "The Yeomen of the Guard", April 13-21, 2007 at the Teatro Heckscher of El Museo del Barrio, 1230 Fifth Ave. at 104th St. NYC. For tickets, call 212-988-2012 or go to their website, www.bht.org/show.

☺☺ **Summer for Ohio Light Opera**

Ohio Light Opera has released its Summer 2007



Performance Schedule. They will be rotating "Pirates" with "Princess Ida" among other shows. Go to www.ohiolightopera.org for more information.

☺☺ Carl Rosa Tour

The spring American Tour of the Carl Rosa Opera's production of "The Pirates of Penzance" will be in New England at least on the following dates:

Keene, NH, Colonial Theater, Wednesday, March 6, 2007.
 Concord, NH, Capitol Center, Thursday, March 7, 2007.
 Portland, ME, Portland Center for the Arts, Thursday, March 14, 2007. At least some of the week between New Hampshire and Maine will be spent in Eastern Canada. Check their web site <www.CarlRosaOpera.co.uk> for further details.

—DON SMITH

☺☺ 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**.

☺☺ The **Montreal West Operatic Society** will present their 68th annual production, "The Yeomen of the Guard" on May 3, 4, 5 & 6 at Parkhaven Auditorium. Their road trip to the Haskell Opera House on the Border at Derby Line Vermont will take place May 19th Info at www.mwos.org. — **Margaret Quinlan**

☺☺ **Yiddish PIRATES at the National Yiddish Theatre (FOLKSBIENE)**

Al Grand writes:

Return engagement of fully-staged production of Gilbert and Sullivan's Di Yam Gazlonim ("The Pirates of Penzance") in Yiddish. Book and Lyrics by Al Grand. Directed by Allen Lewis Rickman. Musical Direction by Zalmen Mlotek
 JCC in Manhattan, 334 Amsterdam Avenue at 76th Street.
 Tickets \$40/ \$36 Members
 Call 212-279-4200 for dates, time schedules and ticket info.

To purchase tickets online visit www.ticketcentral.com

subject line and SUBSCRIBE SAVOYNET Your Name in the message body.



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