

# THE TRUMPET BRAY

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

Vol. XXX No. 7  
May/June 2006

~Every heart with hope is beating ~

**Elections/Fantasy meeting  
Sunday, June 4, 2:00 pm**

## UPCOMING MEETINGS

### JUNE 4TH MEETING, DALLAS HOUSE

**ELECTIONS.** The first order of business at the June 4 NEGASS Meeting will be the Election of Officers. Positions open this year include Vice-President, Secretary, Program Chair and three members-at-large of the board. All are two-year terms except for the Program Chair, whose term is one year. **At the moment, we do not have enough candidates to fill all the positions, so now is your chance! Please inform me IMMEDIATELY of your interest.** Thanks.

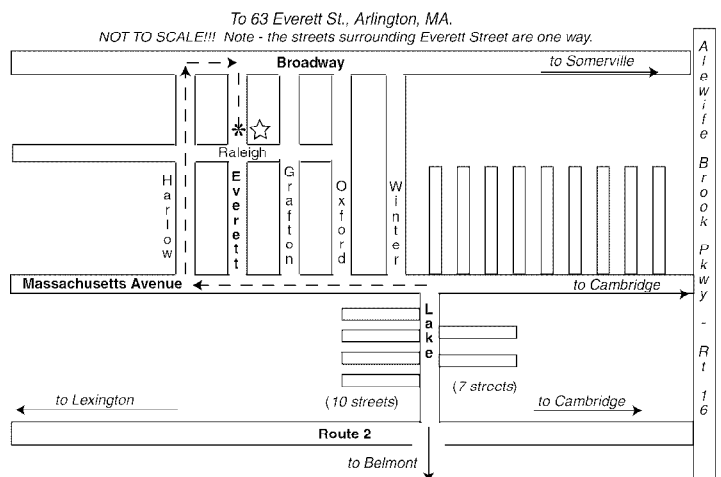
--J. DONALD SMITH  
president@negass.org

**FANTASIES.** The meeting is also Fantasy Day, so bring your scores. **Eric Schwartz** will be our accompanist. We'll sing through a few finales together, and people can sing any G&S they please, but, most of all, everyone's encouraged to perform G&S that they'd never do otherwise. If you've always wanted to try out a character who's a different age, body type, sex, or persona than your own, this is your big chance. Are there any teenaged King Gamas or female Private Willises out there? Last year's all-male "Now wouldn't you like to rule the roast" sets a good example for us all.



—APRIL GRANT

**HOW TO GET THERE:** We are at #63 Everett St, Arlington (on the left, 2 houses before Raleigh Street). On-street parking is available. It is a bit around the block, but the streets in this area are mainly one-way. There's a link to a map at <http://www.dallas-family.com/DallasDirections.html>. Call us at 781-643-2537 if you get lost.



### MASS TRANSIT: (on Sundays)

Take bus #77 from Harvard Square or Porter Square, or bus #350 from Alewife—they go up Mass Ave. Get off at Harlow Street, 1 stop past the Capitol Theater. Go back one block to Everett, and up it just over a block. #63 on R.

Or, from Somerville/Davis Square –take #87 or 88 to Clarendon Hill, cross Rt 16 and walk up Broadway to Everett (10 min.)

**DRIVING:**

**From I-95/128:** Take Route 2 east toward Boston Exit at LAKE STREET, in Arlington (This is at the bottom of the big hill). Go right at the end of the ramp onto Lake Street towards Arlington. At the end of Lake Street take a left onto Mass Ave. Go about 3 blocks to Harlow Street (one past the Mass Convenience store). Turn right onto Harlow. Take a right onto Broadway at the end of Harlow. Take the next right onto Everett Street

**From Cambridge, Somerville, etc.:**

Mass Ave heading for Arlington: Cross Route 16. Watch for the Capitol Theatre on the left, then the Mass. Convenience store on the right. Follow the above directions from Harlow St.

**Broadway heading for Arlington:**

Cross Route 16. Look for the Olive Branch Restaurant and the Citgo station flanking Everett Street on the right side. Turn left onto Everett St.



**From I-93 South (from north of Medford):**

Exit to Medford at Route 60. Keep right at the bottom of the ramp, heading for Medford. Get in the middle

lane. Turn left at the sign pointing to Route 16 (2nd light from I-93). Stay to the right around the corner. Take the next right to Route 16 - almost immediately and just before the overpass. Stay on Route 16 to Broadway or Mass. Ave. and follow above directions. If you see a Gulf gas station on the left you are not on Route 16 any more. Turn left and follow the directions below.

**From I-93 North (from south of Medford):**

Take Route 16 West exit. Stay on Rte. 16 to Broadway or Mass. Ave. and follow above directions. If you see a Gulf gas station on the left you are not on Route 16 any more. Turn left and follow the directions below.

**From the Gulf gas station (on Mystic Valley Parkway):**

Turn left at the gas station onto River Street. Turn left at the next light onto Warren/Broadway (they join here). Turn right onto Everett St - the second street on the right.

**WALKING:**

It's a 20 to 25 minute walk from Alewife. Take the bikeway from Alewife Station; get off on Lake St. and turn right towards Mass Ave. Go left at the end of Lake

Street onto Mass. Ave. Look for the Mass Convenience store, which is at the end of Everett St. We are two houses down from where Raleigh St. crosses Everett, on the right side.

Alternate route: from **Davis Square**, walk up Holland street to Teele Square and up Broadway to Everett; turn left.

**FUTURE MEETINGS**

**Board Meeting:** 5:30 pm on Saturday, **June 17** at **Marion Leeds Carroll's** house. The new and old Board members convene, to strike while the iron is hot, with wily brain upon the spot. 111 Fairmount St, Arlington.

**RECENT MEETINGS**

**BAB BALLADS/ZOO MEETING APRIL 30**

On **Sunday, April 30, at 2:00 pm**, we met at the **Park Street Church** for a delightful program of music and humor. Alas, I arrived late and missed the talk and reading (which I'm told were wonderful) by NEGASS charter member **Jim Ellis** (editor of the recent edition of W.S. Gilbert's *Bab Ballads* from Harvard University Press).

After the talk, NEGASSERS were invited to read Babs of their choice. **Dave Leigh** made a meal of *The Yarn of the "Nancy Bell"*, **April Grant** gave us a splendid memorized performance of *The Bumboat Woman's Story*, and **Juliet Cunningham** did full justice to both languages in that fierce war of words, *Thomas Winterbottom Hance*.

Then the music began, with the excellent **Emily Senturia** at the piano. The thrilling programme:

**THE MOUNTEBANKS:**

Ultrice's song: "An hour? Nay, nay.../ When hungry cat on helpless mouse"—**April Grant**

**THE ROSE OF PERSIA:**

"Neath my lattice" –in the original key of B major (a minor third higher than the version which appeared in the vocal score) with **nine high F sharps!** –**Elise Curran**

Duet -- Sultana and Sultan: "Suppose -- I say suppose" – **Elise Curran and Andrew Smith**

Yussuf's drinking song "I care not if the cup I hold" –**Dave Jedlinsky**



**HADDON HALL:**

Rupert's song "I've heard it said" --**Andrew Smith**



**THE BEAUTY STONE:**

The Devil's song "I gave it away to a love-lorn maid" --  
**Andrew Smith**

Duet -- Jacqueline and the Devil: "My name is crazy Jacqueline" --**Elise Curran and Andrew Smith**

**THE EMERALD ISLE:**

Bunn's song "If you wish to appear as an Irish type" --  
**Andrew Smith** and chorus (he passed out sheet music of the chorus part to everyone so we could sing along)

After an intermission for refreshment and door prizes, we sang through all of **THE ZOO**. The cast was as follows:

Aesculapius Carboy: **Dave Jedlinsky**  
 Thomas Brown: **Jonathan Ichikawa**  
 Mr. Grinder: **Skyler Wrench**  
 Laetitia Grinder: **Elise Curran**  
 Eliza Smith: **Juliet Cunningham**  
 Ladies and Gentlemen of the Great British Public:  
**everyone**

We had a wonderful time. An especially fun touch was when "Tom Brown assumes his native guise" as Duke of Islington: Jonathan appeared swathed in a magnificent green velvet cape...which turned out to be the cover of the piano!  
*tsw*



Meeting Schedule, 2005-06	
June 4	Annual election and Fantasy day, Dallas house
June 17	Annual Board Meeting, mlc's house
August 27	<b>GONDOLIERS</b> sing with Longwood Opera, Needham
October?	<b>SORCERER</b> sing

**NEXT BRAY COPY DEADLINE: Aug. 6, 2006**

**Next Bray Stuffing:** Sunday, August 13, 3:00 pm, at the home of **Janice & Ron Dallas**, 63 Everett St in Arlington. Email for directions, [membership@negass.org](mailto:membership@negass.org)

TREASURER'S REPORT	This year (2005-2006)	Last year (2004-2005)
<b>Beginning balance</b>	<b>6/1/2005:</b> <b>\$8,222.05</b>	<b>6/1/2004:</b> <b>\$8,593.70</b>
<b>Expenses</b>		
<b>Bank fees</b>	<b>\$0.00</b>	<b>\$93.50</b>
<b>Meeting expenses</b>		
Venue	\$330.00	\$132.00
Refreshments	\$56.18	\$40.39
Honoraria	\$400.00	\$250.00
Programs	\$50.00	\$0.00
<b>Totals</b>	<b>\$836.18</b>	<b>\$422.39</b>
<b>Bray expenses</b>		
Honoraria	\$1,050.00	\$950.00
Postage	\$36.22	\$138.26
Printing	\$467.17	\$191.61
Envelopes	\$0.00	\$624.85
<b>Totals</b>	<b>\$1,553.39</b>	<b>\$1,904.72</b>
<b>Program ads</b>	<b>\$825.50</b>	<b>\$420.50</b>
<b>P.O. Box Rental</b>	<b>\$31.00</b>	<b>\$58.00</b>
<b>Website</b>	<b>\$119.95</b>	<b>\$119.95</b>
<b>Website</b>	<b>\$44.47</b>	<b>\$87.59</b>
<b>Total Expenses</b>	<b>\$3,410.49</b>	<b>\$3,106.65</b>
<b>Income: Dues</b>		
Yeomen dues	\$1,530.00	\$1,710.00
Additional dues	\$920.00	\$1,025.00
<b>Total Income</b>	<b>\$2,450.00</b>	<b>\$2,735.00</b>
<b>Ending</b>	<b>6/1/2006</b>	<b>6/1/2005</b>

<b>balances</b>	<b>\$7,261.56</b>	<b>\$8,222.05</b>
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☞ OTHER G&S NEWS ☞

☞ **HAPPY BIRTHDAY, GEOFF!**

A surprise Birthday Bash was recently held up North for D'Oyly Carte tenor **Geoffrey Shovelton**, who turned 70 on April 27th. He is currently Artistic Director of the **Gilbert & Sullivan Society of Hancock County (Maine)**, and is also known for his delightful cartoons and illustrations.

☞ **RECENT PRODUCTIONS** ☞

☞ **PATIENCE at MIT**

It is very rare I walk out of any production giddy with excitement, which is why I must commend MIT's production of **PATIENCE** to anyone who can make it.

The concept of setting **PATIENCE** in a modern day American high school worked tremendously well, especially for the MIT players. The Dragoons were football players (The Dragoons!), the maidens, Goth/punk teenagers. Bunthorne looked like Meatloaf and Grosvenor could have been Sid Vicious.

I'd always thought the human themes in **PATIENCE** to be readily accessible, but the aesthetics movement is such a tough leap for most modern audiences. To watch a chorus of moody teenage girls follow a leather-jacket clad Bunthorne, dissing their former football player boyfriends, was simply rapture. I've never seen an audience get this show as easily as the people did Friday night.

The Dragoon chorus tossed a football back and forth during their opening chorus. The Colonel and Major (linebackers, no doubt) ran at one another crashing their ample midsections together in a macho display of male bonding. The utter cluelessness of these guys could not have been better portrayed.

The maidens, with their multicolored hair, shiny black vinyl clothes, faux tattoos and droopy, dreary attitudes were likewise delightful.

I do not know the names of everyone in the production so I will not name anyone, but the performances were strong. One of the unexpected plusses of setting Patience

in modern day was that it allowed the performers (and director) freedom of interpretation. The usual obligatory cutesy dances (which I find myself creating when I direct these shows) were absent as high school kids romped about their quad and lounged on the wooden picnic table there.

Another plus: the modern day characterizations were so enjoyable that many of the vocal missteps of the untrained could be overlooked.

It reminded me that the original D'Oyly Carte performers were much more music hall performers than opera singers (though I never complain of a well-trained voice and to be sure there were some great vocal performances here!)

Lady Jane deserves special mention because she (to my utter surprise and that of anyone I spoke to after the show) was a he. The young tenor playing Jane turned in such a performance that the illusion was complete and given the difficulty MIT sometimes has casting all roles, I would not have traded him for anyone else. The pathos of Jane, transferred to a chubby, angry teenager was as true as I've ever seen. The performance was great fun.

Every scene did not fare as well in modern setting. Patience was played as a down-to-earth kind of gal (I laughed at the cow-patterned book bag she toted in her entrance) instead of the simpleminded bumpkin Gilbert seems to want her to be. The change was refreshing, but her scene with Angela, in particular, was tough to play this way. The cursing scene between Bunthorne and Grosvenor (which I never completely understood in its original context) was also a bit strange.



Very few lines were altered – the marriage proposals might have been better to alter to going steady or something appropriate, but still got a good laugh as Grosvenor just seemed forward. The insertions of Banana Republic young man, American Eagle young man, Newbury Street young man and Harvard Yard young man were enjoyable and to me acceptable changes. [I found “a ninety-cent bus young man” especially felicitous. – tsw]

The business of the Duke's rank was also a stretch, but given the leaps and bounds Patience usually demands of its audience, I did not mind these moments a bit.

It is probably too late for many of you to catch this performance, but I felt it merited special mention. I have often wondered how I would approach Patience as a director, but now I am excited to return to it again. I will, without regrets, borrow liberally from this production.

--BEN HELLMAN



OR THE  
**CHIEFTAIN BY  
VALLEY LIGHT  
OPERA**

I'm happy to report that the Valley Light Opera's performances of "The Chieftain"

were very well received. **Bill Venman** directed a concert production which included all twelve principal characters, twenty-seven chorus members and a full orchestra. We performed it Thursday, March 2nd, at the VLO's annual meeting, and Saturday, March 4th, as a benefit performance for the Red Cross. The show included all the original songs and some of the dialogue, plus the **Jonathan Strong** narration, read by **Jim Ellis**. The Saturday performance played to about 100 people, ranging from hardcore opera fans to ordinary members of the public who had seen our ad and thought it looked fun. They all seemed to enjoy themselves; we singers certainly did.

"Chieftain" is a forgotten treasure. F.C. Burnand, of "Cox and Box" fame, wrote the libretto, and he tips his hat a few times to the big G&S successes. The funniest reference is the song "Up in the morning early", a sort of anti-Tit-Willow. (There are also some outright thefts, such as the reference to "Lectro-biology, mystic nosology, and demonology" in Act 2.) Some songs haven't aged well, since they're full of obscure puns that must have been very clever back when anybody knew what they meant. But in the main it's a cute, funny show, with big helpings of Silly.

The chorus gets a lot of fun scenes, most of all in Act 1 when we're a band of robbers ("the Ladrones"), at each other's throats as the lieutenants Sancho and Jose quarrel for leadership. Peace is restored by Inez, the fearsome yet

gorgeous bandit queen, armed to the teeth. "Down! down and beg my pardon on your knees!"

Burnand learned a lot from Gilbert when it came to writing violent contralto characters: "Tell him to send the ransom by nightfall, or we will return his Rita in installments, a finger at a time," a line that was growled to great effect by **Louise Krieger** as Inez.

**Mary Annarella** as the aforementioned Rita, an English damsel in distress, and **Theodore Blaisdell** as Vasquez, her dashing Spanish boyfriend, were a sweet pair of lovers, and they were always easy to hear over the large orchestra. Also noteworthy were **Suzanne Anderson** as a female bandit with a fantastic soprano voice, and Alan Harris, gruff and hearty as a bandit archive keeper (really).

**John Healy** and **Nicholas Dahlman** as bandits Sancho and Jose were a lot of fun. Technically "Chieftain" was a concert performance, but Messrs. Dahlman and Healy came out from behind their music stands to court Inez, spar for dominance, and do a couple of wild dances (choreographed by Mr. Dahlman just before showtime). Mr. Healy also distinguished himself by whistling a series of increasingly weird birdcalls to mislead the tourist Peter Grigg. **Matthew Roehrig** as Grigg had a bad moment on Saturday, when his old-fashioned tripod camera fell apart onstage, but he, Dahlman and Healy weathered it like champions.



Grigg is elected bandit chieftain, which entails his marrying Inez (gulp!) and wearing the Ancient Hat, a sacred relic worn by all chieftains of the Ladrones. The costumers outdid themselves here; it was huge, worn, hideous, and covered in feathers. The high point of the production came when

the lead characters ceremoniously passed the hat across the stage and set it atop Grigg, as the chorus sang:

"Hail to our Ancient Hat!  
'Neath this our Chiefs have sat!  
Kneel down upon the mat!  
Hail! hail! Ladrones!"

Ah... you should have been there. However, recording artist **Ken Walker** made a two-CD set of the show, and he's kindly made it available to the public.

(He's asked me to say that the CDs were done on a Mac G5, so each act is on a single track on its own CD.) It costs \$11: \$10 for the set, plus \$1 shipping and handling. If anyone would like a copy, please contact:

Ken Walker  
42 Pelham Hill Road  
Shutesbury, MA 01072

--APRIL GRANT

☞ **BUGS (Brown University G&S)** put on another winner this term, a thoroughly enjoyable **PIRATES OF PENZANCE**. Wonderfully sung and acted! I wish somebody had submitted a review. Please, **NEGASSERS**, go to BUGS's productions and write them up for me! Their fall production will be **RUDDIGORE**. (yay!) --tsw



☞ **YEOMEN OF THE GUARD, Harvard-Radcliffe Gilbert and Sullivan Players**

On the evening of April 14th, I went to see the Harvard-Radcliffe production of **YEOMEN**. Though I've loved G&S for years, I'd never before seen **YEOMEN** onstage. I had high hopes, but HRG&SP still managed to impress me. There were a lot of strong performances, of which the most entertaining was **Jess Peritz's** Phoebe. She had an excellent voice, with good low notes in "When a wooer goes a-wooing". In the first scene, it didn't seem right to have her show total contempt for Wilfred (**James Scoville**, playing Wilfred as a rakish fellow rather than just a lout), but she was emotionally on-target, and hysterically funny, when Fairfax let her snuggle him in "To thy fraternal care". Her huge eyes and gasp of joy spoke volumes. I'd never realized what a teenage dream that scene is. Ms. Peritz, and **Noah Van Niel** as Colonel Fairfax, made it funny and sweet and real.

Mr. Van Niel's performance was another eye-opener. As a member of the Save Jack Point Association (Int'l), I'd never previously understood what Elsie and Phoebe see in Fairfax. It turns out that he has loads of charm, when played well. Mr. Van Niel brought out the soldierly tough-guy attitude as the show progressed, but on his first appearance he played Fairfax as an object of pity. The staging had Fairfax stumbling onstage, filthy, tattered, and chained to a wooden yoke that kept his hands at head level.



After my initial horror, I felt that it worked very well. Fairfax was unable to gesture during "Is life a boon?" However, he had a very expressive face, and he played Fairfax as if delirious, so the number never lacked in excitement. After that, the character gets steadily less likeable, but the portrayal was still charming enough that I didn't think badly of Elsie for being swept off her feet. Literally. After putting Elsie (**Celia Maccoby**) through the wringer, Fairfax picked her up, grinned, and walked right up the central stairs with her shocked face staring over his shoulder.

Again, I was surprised and pleased that Elsie was allowed to be a three-dimensional character. Instead of being thrilled when she realizes that Fairfax is the same person as "Leonard", she was just as upset as a real woman would be upon finding that the man she loved had played a mean trick on her. It made for a wrenching end to the show, which felt absolutely right.

**Benjamin Morris** as the Lieutenant deserves special mention for the humor he found in his part. With his posh mannerisms and a fussy little mustache, he made me think of **John Cleese** (minus the bowler hat). He wore his sword comfortably, too. Weapons were well-handled in this show, and the actors must have put in a lot of practice with those halberds.

There were five Yeomen, plus Sgt. Meryll and, later, Fairfax. That may not sound like many soldiers, but on the small stage of the Agassiz Theatre they looked like a regiment. The Yeomen and the director, **Roxanna Myrhum**, have to be admired for arranging the blocking without a single traffic jam. The set was tall and narrow, and set painters had detailed every single stone block in the Tower, giving the set a claustrophobic quality that felt right for the show.

Other chorus members, "Tower Men and Women" as the program puts it, all had good touches of character, individualizing their parts without upstaging the leads. Perky young Kate was constantly scribbling in her notebook throughout Act 1, as the plot unfolded around her. ("Look," said a voice beside me. "She's writing a review, too." This person is still at large.) Point and Elsie's entrance and the violence after "I have a song to sing, O!" were also well-handled.

**Bo Meng** played Sergeant Meryll as a doddering old rascal, constantly hopping from foot to foot, with a nutty laugh. It's not the interpretation I feel is most

suitable for Sergeant Meryll, but it got a lot of laughs; actually, I came to like it. Mr. Meng used such exaggerated facial expressions that Sgt. Meryll came across like a cartoon character, and his best moments came during the Great Key Heist, bounding around the Tower while Phoebe does her stuff.

There were several inventive uses of props, some excellent, some unsuccessful. The funniest point in Act 2 came in "Rapture, rapture!", with **Susan Merenda's** vampire-like Dame Carruthers acting coquettish with a big white flower. Then she took a set of handcuffs off the wall, clipping one cuff on her own arm and the other on Sergeant Meryll's wrist. They danced off chained together.

One of the Yeomen was the Raven Master (for centuries, it's been the tradition for the Tower to keep ravens). He carried a puppet raven, and during moments of high drama he appeared on the ramparts, bird in hand. It's a cool idea, but the raven puppet was made of plush, and to me it just looked cuddly. (Public opinion was divided; a friend of mine was impressed with the raven. In any case, the Raven Master was a good puppeteer.) Then, too, Point and Elsie had puppets of themselves, with which they acted out "The Merryman and his Maid". For my money, they should have just sung and danced it themselves. However, it felt more engaging when Elsie later brought out her puppet for " 'Tis done! I am a bride!" and put a veil on its head.

The costumes were good, overall. Dame Carruthers looked best, in a severe black-and-red number that made her look like the Queen from a chess set. The Yeomen's uniforms were a little long for their wearers. Point and Elsie had excellent jesters' outfits. A nice touch was to have Fairfax wear a big furry robe when he swaggered in for his wedding.

On the way out, I listened to my fellow audience members. Many of them seemed to be new to G&S; they'd loved the show, and they were saying things like "The poor jester! It's such a sad ending!", and "How's she



going to live with a man like that?!" (My sentiments also.) I hope they'll get to know other Gilbert and Sullivan. HRG&SP's production was a great introduction to the canon.

—MEPHISTOPHELES MINOR

## അറേബ്ബ CALENDAR അറേബ്ബ

☞☞ **The Connecticut Gilbert & Sullivan Society** holds **auditions** for *HMS PINAFORE* on **June 4** (Sunday) and **6** (Tuesday), from 6:00-8:00, at Congregation Adath Israel: (corner of Broad & Old Church St., Middletown CT). There will be four performances: **October 27** (8 pm), **28** (2 pm and 8 pm) and **29** (8 pm). For more info see <http://ctgilbertandsullivan.org>.

☞☞ **First Parish "Old Ship" Church in Hingham, MA** is presenting a concert version of *PIRATES* **June 4** at 4 p.m. 107 Main St., Hingham. Semi-professional soloists, small orchestra and the audience sings the choruses. Bring your scores or borrow one from us. Tickets \$10 at the door. Info (781) 383-2240. --**Joan Nahigian**, Music Director

☞☞ **OUR HOT MIKADO, VIRTUOUS MAN**  
The **Footlight Club** of Jamaica Plain, MA, will perform *HOT MIKADO* **June 2, 3, 9, 10, 11** (mat.), **16 & 17, 2006**. Based on *THE MIKADO* by W.S. Gilbert and Arthur Sullivan. Book and Lyrics adapted by **David H. Bell**. Musical Concepts and Arrangements by **Rob Bowman**. Directed by **Richard Repetta**. <http://www.footlight.org/>

☞☞ **Andover Sister Towns Association** presents **Queen Victoria's Garden Party**, featuring G&S entertainment, from 3 - 5 PM on **June 24, 2006**, at the gardens and home of **Frank Hopkins**, 4 Brady Loop, Andover, MA. More info: [AndoverSisters@Comcast.net](mailto:AndoverSisters@Comcast.net) or 978-470-0702.

June 30, 1907, Gilbert is knighted

☞☞ **Longwood Opera Summer G&S concert August 8**, 7:30 pm. Christ Episcopal Church, 1132 Highland Avenue, Needham, MA. Organized by **mlc** and **David Goldhirsch**. Visit <http://longwoodopera.org/#summer> for more information.

☞☞ **The Gilbert & Sullivan Society of Hancock County (Maine)** performs *PINAFORE/TRIAL* on **July 13, 14, 15, and 16**. See <http://ellsworthme.org/gsshc/> or call

the Grand Theater Box Office at 207-667-9500 or 1-866-363-9500.

☞☞ **The Treble Chorus of New England** will be producing a fully staged and costumed, one-hour version of **THE PIRATES OF PENZANCE** as part of their Opera Workshop, **August 10-18**, in Andover. For more information watch <http://www.treblechorus.com/>.

☞☞ **G&S Sing in Hackensack, New Jersey**  
Saturday **9 September**, 10 am - 7 pm (-ish)  
hCome sing through the vocal scores of 4 G&S comic operas and more, with several dozen G&S lovers from all over the Eastern Seaboard, in an informal environment.

The operas (All the vocal music, no dialogue): **THE SORCERER, THE GRAND DUKE, H.M.S. PINAFORE,** and **IOLANTHE**

Additional music: "Welcome, gentry" and Madrigal (**RUDDIGORE**); "Tower warders" (**YEOMEN**); Act I Finale: **GONDOLIERS; HADDON HALL** Madrigal; Act I Finale: **THE EMERALD ISLE**

**ALL ROLES are open** with the exception of Rosie in the **EMERALD ISLE** finale. Roles will be cast as fairly as possible from those who request roles. ("Just choristers" and "just listeners" are also welcome to attend.)

**DEADLINE FOR ROLE REQUESTS: July 23rd, 6 pm** Eastern Time. Casts will be posted on the website and announced by email on July 24th.

**DEADLINE FOR REGISTRATION TO ATTEND: September 1** or when headcount hits 75. For more information, and links to request roles and to register: [http://www.geocities.com/andi\\_s\\_r/SeptemberSing1.html](http://www.geocities.com/andi_s_r/SeptemberSing1.html)

**☞☞☞☞**

NOTE: To subscribe to **SavoyNet**, the G&S mailing list, send a plain text email to [listserv@bridgewater.edu](mailto:listserv@bridgewater.edu) with nothing in the subject line and **SUBSCRIBE SAVOYNET Your Name** in the message body.

**☞☞☞☞**



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