

NATIONAL CAPITAL OPERA SOCIETY
Newsletter

March 1996

SOCIÉTÉ D'OPÉRA DE LA CAPITALE NATIONALE
Bulletin

mars 1996

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Summary of forthcoming local events

Celebrity Auction	NCOS fundraiser	25 May	19:00	Westin Hotel	p. 2
<i>Sadko</i>, by Rimsky-Korsakov	Laser disc showing	14 Apr	14:00	20 Chesterton Dr, Nepean	p. 6
<i>Madama Butterfly</i>, by Puccini	Opera Lyra Ottawa production	16, 18, 20, and 24 Mar	20:00	Opera of the National Arts Centre	p. 7
Evening at the Opera	Concert by Shawne and Marilyn, and guests	24 Mar	19:30	First Unitarian Church, 30 Cleary Ave	p. 7
<i>Carmen</i>, by Bizet	NAC concert performance	24 and 26 Apr	20:00	Opera of the National Arts Centre	p. 7
Millennium Auction and Viennese Ball	Auction, Opera Lyra Ottawa	27 April	17:00	Chateau Laurier	p. 7
Operatic arias	Students of Maria Pellegrini	3 May	20:00	First Unitarian Church, 30 Cleary Ave	
The Mothers' Day Concert	Opera Lyra Ottawa Boys' Choir	12 May	15:00	All Saints' Anglican Church, Chapel St	p. 7

Read me first

Note the new date for *Sadko*: originally scheduled for 24 March, it has been changed to 14 April, still a Sunday and still at 2 o'clock. See page 6.

Annual fundraiser

Come to our celebrity auction on 25 May

What a marvellous evening we are planning! How exciting it will be to view auction items from famous singers such as Joan Sutherland, Marilyn Horne, and Canada's own Gino Quilico and Ben Heppner! Not only can you view them, you can also bid on them and beat all the friends that you bring to the draw.

Rob Clipperton of CBC Radio and Max Keeping of CJOH-TV are our celebrity auctioneers, and Shelley Solmes of CBC Radio is the Master of Ceremonies. During the evening Shawne Elizabeth (soprano) and Fraser Rubens (tenor) will perform a recital of opera specialties, accompanied by Frédéric Lacroix on the piano.

We will have a host of wonderful door prizes for you to win. After the bidding is finished a luscious dessert buffet featuring strawberry and chocolate goodies will be served, along with tea and coffee. A cash bar will be open all evening, and everyone will be able to have a great time.

To top everything, this evening of opera goodies from all over the world, melodious operatic arias and duets, sparkling door prizes and yummy desserts will be dedicated to a lady who worked hard for the NCOS in its early years and has been a Life Member since 1986—Trudi LeCaine, who will be present.

Tickets for the evening are \$27 for one, or \$50 for a pair. They are available from any member of the Board of Directors or by calling 225 2652 or 225 0124. Perhaps you can first have an

'opera' dinner at Daly's and then join us at 7 pm. Wouldn't that be fun!

Here is the evening's timetable:

- 7:00 Cocktails (cash bar)
- 7:30 The Master of Ceremonies presents the celebrity Auctioneers, who will start the auction (part 1)
- 8:15 First drawing for door prizes
- 8:30 Recital of opera arias by Shawne Elizabeth, soprano, and Fraser Rubens, tenor, accompanied by Frederick Lacroix on the piano
- 9:30 Auction (part 2)
- 10:30 Strawberry and chocolate dessert bar, with tea and coffee (liqueurs available at the bar)
- 10:45 Second drawing for door prizes
- 11:15 Auction items redeemed
- 12:30 Close

Items to be auctioned include donations also from singers John Doddington, Judith Forst, Diane Loeb, and Gary Relyea, from maestros Mario Bernardi and Trevor Pinnock, from opera quiz-master Stuart Hamilton, and from Hollywood superstar Elizabeth Taylor.

For further information please phone one of the previously mentioned numbers, or Murray Kitts at 830-9827

BC

Opéra de Montréal (1)

Samson is more easily seduced than the audience

It was probably too wildly ambitious for the Opéra de Montréal to hope to present an entirely satisfactory production of Saint-Saens's masterpiece *Samson et Dalila*. The music alone is magnificent and the Orchestre symphonique de Montréal under conductor Joseph Rescigno were equal to its demands.

The chorus, whether of Hebrews or Philistines, play an especially important role in the opera, more like the Chorus in a Greek tragedy than the regular opera chorus, and the Chorus of the Opéra de Montréal performed superbly.

The costumes were outstanding and the sets generally good. The setting of Act III, Scene 1

with the blinded Samson chained to the millstone was particularly memorable.

The ballets (yes, there were ballets!) in Acts I and III were presented in a complete version, although some of the movements of the Bacchanale resembled something seen on the football field at half-time—but only from time to time.

The singing in the minor roles was very good, Alexander Savtchenko as the Old Hebrew giving as usual an excellent performance. The only real secondary role, the High Priest of Dagon, was sung and acted with great skill and feeling by Anooshah Golesorkhi.

What then was missing from this production to make it really great?

First of all there was the stage direction. I am usually fulminating against directors who put too much movement into opera staging, but Bliss Herbert is not in that category, not at all. Granted that Act I sounds like an oratorio (and probably really is an oratorio), does it have to look like an oratorio? When Samson arrives he urges the Hebrews to implore the Lord on their knees. Why is everyone getting up at this point? Did the director not read even the surtitles?

The seduction of Samson by Dalila was accomplished most of the time at a chaste distance. In Act II, the set, especially the large awkward-looking cushions which provided Dalila with a lounging pose, and the inappropriate lighting of this scene, didn't help create any kind of atmosphere for Samson's downfall.

Act III was much more effective in every way; the scene in the Temple of Dagon had some added movement with the chorus of priests whirling like Dervishes at key moments. Though the conjuring of fire and smoke by the High Priest and Dalila was overdone, the destruction of the temple was accomplished impressively.

Sharon Graham has a fine voice, and if the part of Dalila depended solely on vocal beauty then she would have been outstanding. However beautiful her costumes and however attractive her appearance, the creation of a seductress capable of destroying a man of almost superhuman strength, both physical and moral,

was not realized by Sharon Graham's performance.

Those who have heard him before know that Ermanno Mauro is not one of the 'Three Tenors' and we didn't expect his Samson to be too much more than adequate. And we were not surprised. I believe that he and his Dalila could have been helped by better direction. Samson's best scene was the 'Eyeless in Gaza' scene where set, lighting, and staging combined to help the singer create the role.

Samson et Dalila is a work of subtlety and sublimity, of violence and passion. If not all these were present in the Montreal production, enough elements were there to give a great deal of enjoyment to the spectator. The Opéra de Montréal should be applauded for a new production of this opera after an absence of twenty-five years.

On CD the towering performance from 1962 of Jon Vickers with Rita Gorr is no longer available in the full opera recording (EMI 7 478958), but can be heard on a recording of highlights on EMI CDM 7 63935 2. The best recent recording has Plácido Domingo and Waltraud Meier in an exciting performance from the Bastille opera in Paris under conductor Myung-Whun Chung (EMI CDS 7 54470 2).

Let's hope that Montreal will produce more operas from the great, but shamefully neglected, French repertoire. One step in the right direction would be to hire singers with a great deal more facility in French pronunciation than the principals in this cast.

MK

Opéra de Montréal (2)

Offenbach provides a good time in Hell

Being an Offenbach enthusiast, I am delighted to report that last December's Opéra de Montréal's production of *Orphée aux enfers* was thoroughly enjoyable. Having a Saturday matinée is a great idea and the ticket prices in the Théâtre Maisonneuve (about half the cost of those in the Salle Wilfrid-Pelletier) are also fine for anyone who has to trek to Montréal to see live opera.

The large cast of soloists gives an opportunity for members of the Atelier lyrique to demonstrate their talents; Éthel Guéret as L'Opinion publique was an outstanding representative of this group. Top vocal honours go to Hughes Saint-Gelais as Orpheus, Hélène Fortin as Euridice, and Simon Fortin as Jupiter. The chorus and orchestra under Mark Flint gave good support to the soloists.

Sets from the Indiana Opera Theater looked a little tired and skimpy, with the exception of Act II on Mount Olympus where the cloud couches of the gods provided a proper setting for the nonsense of the scene. These heavenly hammocks could be lowered and raised as the gods woke from their slumbers to deal with the problem of Orpheus and his abducted wife.

Adding an up-to-date twist to this marvellous spoof of the ancient gods, Venus appeared as Marilyn Monroe, Diana in a hunter's garb with a

rifle on one shoulder and a dead deer on the other, Pluto as a younger slim version of Elvis Presley, and Mercury, complete with winged helmet and crash gear, sang his aria speeding along on roller blades. With a nod, no doubt, to the Folies Bergère, Jupiter and a half dozen minor goddesses took their morning shower topless. Such goings on! What fun!

The real scene-stealer was the dog. Now it takes a real actor dressed in regular evening clothes and possessed of only one head (albeit with long black hair) to convince the audience that he is the three-headed dog Cerberus, guardian of the underworld. Renaud Doucet was hilarious in this role, and to add to his credit was also the best première danseuse in another scene, the highest-kicking can-can dancer in the finale, and the choreographer of the whole show to boot. Long may Offenbach be performed in Montreal if it is performed as well as this!

You will, of necessity, miss all the visual delight of this opera on CD, but a good deal of the fun comes through in the recording by the Toulouse Opera under Michel Plasson (EMI CDS 749647 2) with an all-star French cast led by Mady Mesplé and Michel Sénéchal.

MK

Seeing opera at home with sound of CD quality

Our recent showings of Verdi's *Attila* and Donizetti's *L'elisir d'amore* on laser disc only go to verify the excellence of this medium for presenting opera. The picture was sharp, the subtitles legible, and the sound as clear and full as the best CDs. This was a nice change from our earlier experiences at the Ottawa Public Library where fuzzy pictures, unreadable subtitles, poor sound, and semi-arctic temperatures drove away our most enthusiastic supporters. Those of you who missed the earlier showings in this series can see the highly praised Kirov production of Rimsky-Korsakov's *Sadko* on April 14. We can

guarantee a first-class performance on first-class equipment in a first-class environment.

Laser disc players are still quite expensive, but you can play conventional CDs on them. Less expensive and a very attractive alternative is the Stereo VCR which can be plugged into most of the recently produced amplifiers and thus played through an existing stereo system. I bought one of these VCRs (a Sony) about a year ago and have had much pleasure from it.

First of all, pre-recorded operas are available at considerably lower prices than the laser discs. I've heard the claim that the picture and the

sound quality on the Stereo VCR is equal to those of the laser disc; I'm not completely convinced of this claim, but I'm very satisfied with both picture and sound.

Second, I can record off air—in stereo if the broadcast is in stereo—performances that for some reason I can't view at the time of the performance. With the introduction of the BRAVO channel there are a good many more opera performances available beyond the Met broadcasts, the rare 'Great Performances' devoted to opera on PBS, and the even rarer productions on A&E, on CBC (mostly on the French-language network). Opera is now non-existent on TVO.

If you don't already receive BRAVO I would strongly urge you to investigate it. True, opera broadcasts are only given about once a month, but some of them have been treasures—the La Scala productions of Rossini's *William Tell* and *La donna del lago* come immediately to mind, and others are better in many ways to productions from other sources. For example, a recent production of Strauss's *Capriccio* from San Francisco on BRAVO was much superior to

an earlier production of several years back of the same opera in the 'Great Performances' series on PBS.

BRAVO does not interrupt the performance of scenes or acts with pauses for commercials (as A&E does). BRAVO wisely seems to prefer traditional stagings of operas, giving it an advantage in programming over such performances as the Met's recent *Madama Butterfly* in which 'uglification' seems to have been the intention of the production. In addition, BRAVO's film, dance, and drama programming is exceptionally good.

Finally, I can use my stereo VCR to listen to any musical or dramatic program broadcast in stereo through my sound system. TV speakers are usually small and unflattering to many instruments, including the human voice. No doubt just as you read this a new technology will have arrived or been announced. But if you are in the market for a new VCR, I recommend that you consider buying a stereo one.

MK

Events survey

What members like to go to (apart from operas)

Readers will recall the questionnaire at the back of the previous issue and our promise to tell you the results in this Newsletter.

Since the questionnaire was on the obverse of the renewal form, perhaps the common but unfortunate delay in renewing memberships is partly responsible for our having so far only received 34 sheets with answers. If more come later, we could update the present account.

The figures do not include replies of Board members, because the goal was to solicit the unknown opinion of the general membership rather than the known opinions of the Board.

Not everyone answered all questions, but the pattern of answers leads us to believe that unanswered items were generally those of little or no interest to the respondent concerned. The row totals are not all equal, but the 'missing'

numbers would seem to belong on the unfavourable side.

We listed all the kinds of event we could think of and reasonably expect to be able to organize, and offered four strengths of interest to check off—'unlikely to go', 'might go', 'sometimes go', and 'usually go'. Because of the smallish totals of answers, we combine the two least enthusiastic categories ('unlikely' and 'might'), and the two most enthusiastic ('sometimes' and 'usually').

This makes it clearer which are the high runners, the low runners, and the no runners. The second number, the more enthusiastic number as we might say, is likely to be a good indicator of the relative appeal of the different kinds of event.

While the Board has not yet considered (or even seen) these results, we may point out that its

decisions will be affected not only by apparent popularity but also by the work involved, the potential for fundraising, and the risk of losing money. We think it safe to say, however, that no excursion to a casino is about to appear in NCOS plans.

The odd thing about the replies was that there seemed to be numerous members not very

enthusiastic about any of the possibilities, yet without suggestions of their own.

Some people were kind enough to offer to volunteer to help with certain events, and we will be making an organized list of their names and hanging on to it tightly. And using it.

JMC and LBC

	unlikely to go + might go	sometimes go + usually go
Opera videos (laser disc) ~\$5	10	17
Events like 'Showcase for emerging stars' (recital by several aspiring opera singers) ~\$10	13	16
Illustrated opera talks (sound only) ~\$5	19	10
Illustrated opera talks (sound and vision) ~\$5	15	14
Group outings to Toronto or Montreal to see operas (\$ ticket and travel)	23	7
Joint events with other organizations like Amici (an Italian wine and dine club) (\$ unknown)	21	4
Excursions to a casino (\$ unlimited)	26	0
Talks before forthcoming operatic events ~\$5	15	14
Picnics in a park, with music ~\$25	20	6
Dinners with musical or operatic celebrities ~\$25	15	12
Annual galas (with dinner and entertainment) ~\$55	21	8
Annual parties (dessert and entertainment) ~\$25	18	11
Wine evening with opera songs ~\$25	15	10

Sadko showing is changed to 14 April

We have now seen the first two of Johan Veenstra's presentations of opera on laser disc, and everyone present has been very well pleased with the events. Both were excellent performances, Verdi's *Attila*, with Samuel Ramey (in unbuttoned shirt) and Cheryl Studer, and Donizetti's *L'elisir d'amore*, with Luciano Pavarotti and Kathleen Battle. As Murray Kitts mentions in his article 'Seeing opera at

home...', the quality of the sound and vision was excellent.

Unfortunately we have to give you a new date for the third showing, that of *Sadko*, by Rimsky-Korsakov, a production of the Kirov Opera. The new date is Sunday 14 April.

The event will again take place in the penthouse of the building where the President lives, 20 Chesterton Avenue, in Nepean (off Meadowlands, near Merivale), starting at 2 pm. Those

who are interested may go as a group afterwards to the nearby Olive Garden for dinner. Members of the Board will be eating there because they are going to hold one of their meetings afterwards.

Remember to be punctual because no one likes to sit at the door to let people in once there's an opera being shown upstairs. The number to dial

Bobbi's apartment from the entrance is 123, but if you are late, this will avail you nothing.

Coffee and cookies will be served between acts, and to defray costs there will again be a hat into which you will be encouraged to put the recommended sum of \$5 a head.

JMC

Ben Heppner is coming to the NAC

In case anyone has not yet heard, next season's orchestral concert series at the NAC includes two nights when Ben Heppner sings several operatic arias. With the great attention that this wonderful tenor has been getting lately, it would seem advisable to secure your tickets early. The dates?—13 and 14 November.

Also in next season's program is Bach's St Matthew Passion, obviously not an opera but a

treat for anyone who likes the voices of Nancy Argenta, Catherine Robbin, Howard Crook, Benjamin Butterfield, Simon Keenlyside, and Brian Bannatyne-Scott. This constellation will perform under Trevor Pinnock, with the Cantata Singers, The Ottawa Choral Society, and the Ottawa Board of Education Central Chamber Choir. The date?—29 March 1997.

Opera Lyra news

What follows *Butterfly*?

By the time you read this Newsletter the production of *Madama Butterfly* will be nearly or wholly in the past, but since for our previous issue we did not know the name of the tenor playing Pinkerton we should put it into our records now: it was Torin Chiles.

The next production by Opera Lyra Ottawa is Gounod's *Faust*, in September. Meanwhile, don't forget the NAC concert version of *Carmen* scheduled for 24 and 26 April, when the choir will be Opera Lyra's. Then on 12 May the Opera Lyra Ottawa's Boys' Choir is singing a Mothers' Day program at All Saints' Anglican Church on Chapel St, in Sandy Hill. The starting time is tentatively set for 3 pm, so to be

sure of when to go you should call the office nearer the date.

Opera Lyra's big annual fundraising auction will be in the Chateau Laurier on Saturday 27 April, under the title 'Millennium Auction and Viennese Ball', the theme commemorating the thousandth anniversary of the existence of Austria. Tickets cost \$100 a head and can be ordered through the Opera Lyra Ottawa office.

Under the 'Create and Produce' program there will be an Opera Summer Camp for children, running from 2 to 14 July. For more information on this or any other Opera Lyra event, please call 233 9200.

JMC

Shawne and Marilyn sing

Shawne Elizabeth and Marilyn Carter are putting on another of their Sopranos in Concert shows on Sunday 24 March. This one is called 'Evening at the Opera', and their guests will be

Gloria-Jean Nagy (soprano), Dillon Parmer (tenor), and Joel Nordenstrom (baritone). Frédéric Lacroix will accompany them on the piano. Rumour has it that the program will

include something from Mozart's *The Abduction from the Seraglio*. The place for this event is the First Unitarian Church, 30 Cleary Ave, Ottawa, and it starts at 7:30. The price is \$10, or \$6 for seniors and students.

Looking further ahead, future events include 'Romance through the Ages' in October, 'A

Christmas Offering' in December, and 'Sacred Music' in March next year.

For more information, call Shawne Elizabeth at 821 4642.

JMC

Opera within reach

Here are the remaining schedules for the current seasons of opera houses and other sites of interesting events close enough to Ottawa for the serious opera fan.

Ottawa

Opera Lyra Ottawa

Madama Butterfly, by Puccini. 16, 18, 20, and 24 March.

This will be in the Opera of the National Arts Centre. For information, call 233 9200.

Montreal

L'Opéra de Montréal

Die Zauberflöte, by Mozart. 30 March and 1, 4, 6, 10, and 13 April.

The Turn of the Screw, by Britten. 2, 4, 6, 8, and 11 May.

Tosca, by Puccini. 25, 27, and 30 May and 1, 5, and 8 June.

All performances are in the Salle Wilfrid-Pelletier, except *The Turn of the Screw*, which is in the Théâtre Maisonneuve. Box office: (514) 985 2222.

Toronto

Canadian Opera Company

Rigoletto, by Verdi. 10, 13, 18, 20, 23, 26, and 28sm April.

La Cenerentola, by Rossini. 11, 14sm, 16, 19, 21sm, 24, and 27 April.

sm Sunday matinée

The box office telephone number is (416) 363 2348. Both performances are at the O'Keefe Centre.

There are three weekends in which you could see both operas, one on the Saturday night and one on the Sunday afternoon. These are 13–14, 20–21, and 27–28 April.

Opera in Concert

La Wally, by Catalani. 4 and 5sm May.

sm Sunday matinée

Both are at the Jane Mallett Theatre. Box office: (416) 366 7723.

Toronto Operetta Theatre

The New Moon, by Romberg. 24, 26, and 27 April

Comedy and Romance:

Golden Vienna, 31 March.

All are at the Jane Mallett Theatre. Box office: (416) 366 7723.

Hamilton

Hamilton Opera

The Magic Flute, by Mozart. 27 April and 2 and 4 May.

Telephone: (905) 527 0089.

COC in 1996–1997

Next season's fare at the Canadian Opera Company consists of *Salome* and *Elektra*, by R. Strauss, *Béatrice et Bénédict* by Berlioz, *Dialogues des Carmélites* by Poulenc, *Manon Lescaut* by Puccini, and *Luisa Miller* by Verdi. There will also be a COC Ensemble Studio Project, *La Calisto* by Cavalli. We will supply the dates in the next Newsletter.

CBC Stereo broadcasts from the Met

Here are the remaining Metropolitan opera broadcasts for the present season. The programs all start at 1:30 pm except for *Die Walküre*, which begins at 12:30.

23 Mar *Carmen*, by Bizet.

30 Mar *Salome*, by R. Strauss.

6 Apr *The Voyage*, by Glass.

13 Apr *Andrea Chénier*, by Giordano.

20 Apr *Die Walküre*, by Wagner.

Opera on Saturday afternoons continues all year

Here are the next few months of the CBC Stereo opera broadcasts that start right after the end of the Met season.

27 Apr *Idomeneo*, by Mozart. Opéra Bastille, Paris.

4 May *Simon Boccanegra*, by Verdi. Lyric Opera of Chicago.

11 May *Xerxes*, by Handel. Lyric Opera of Chicago.

18 May *Libuse*, by Smetana. National Theatre, Prague.

25 May *Khovanshchina*, by Mussorgsky. Bolshoi Theatre, Moscow.

1 Jun *I puritani*, by Bellini. Grand Théâtre, Geneva.

8 Jun *Le Comte Ory*, by Rossini. Théâtre Municipale, Lausanne.

15 Jun *Anna Bolena*, by Donizetti. Max-Joseph-Salle, Residenz, Munich.

22 Jun *Die tote Stadt*, by Korngold. Flanders Opera, Antwerp.

29 Jun *Tom Jones*, by Philidor. Drottningholm Court Theatre, Stockholm.

6 Jul *Roméo et Juliette*, by Gounod. Grand Théâtre, Geneva.

13 Jul *Nabucco*, by Verdi. Grand Théâtre, Geneva.

20 Jul *Juha*, by Merikanto. Finlandia Hall, Helsinki.

27 Jul *Iris*, by Mascagni. Teatro dell'Opera, Rome.

3 Aug *Arabella*, by Strauss. Grand Théâtre, Geneva.

10 Aug *The Tsar's Bride*, by Rimsky-Korsakov. Bolshoi Theatre, Moscow.

17 Aug *Pelléas et Mélisande*, by Debussy. Théâtre Royal de la Monnaie, Brussels.

24 Aug *Der zerbrochene Krug*, by Ullmann, and *Iolanta*, by Tchaikovsky. Semperoper, Dresden.

31 Aug *Parsifal*, by Wagner. Bayreuth Festival 1996.

7 Sep *Die Meistersinger von Nürnberg*, by Wagner. Bayreuth Festival 1996.

14 Sep *Elektra*, by Strauss, Salzburg Festival; and *Salomé*, by Strauss, Opéra Bastille, Paris.

21 Sep *Leonore*, by Beethoven. Salzburg Festival, 1996.

28 Sep *Fidelio*, by Beethoven. Salzburg Festival, 1996.

5 Oct *Osud*, by Janacek. Théâtre des Champs Élysées, Paris.

12 Oct *Billy Budd*, by Britten. Opéra Bastille, Paris.

19 Oct *Manon Lescaut*, by Puccini. Opéra Bastille, Paris.

26 Oct *King Roger*, by Szymanowski. Théâtre des Champs Élysées, Paris.

Bingeing is a bargain at the CD Warehouse

Since the discount at CD Warehouse is still fairly new, here is a reminder. Any NCOS member presenting the membership card gets \$2 off each regularly priced CD set, whether the set is a single disc or a set of four, for example. The deal applies once per year, but on the occasion you take advantage of it, there is no limit on quantity. The card will be marked at the

store to indicate that the offer has been taken advantage of.

The selection of operas on their shelves is among the largest you are likely to see. There are two local stores, one at 1383 Clyde Avenue (near Baseline), the other at 1717 St Laurent Boulevard.

Please renew your membership

If you have not yet renewed your membership for 1996, please do so promptly, using the form at the back of this Newsletter. Better still, dig out your December issue from your archive of

treasures and use the form at the back of that one. Then you can also answer the survey of members' views of different events that we could put on.

NCOS Board Members and responsibilities

President	Bobbi Cain	Publicity	Murray Kitts (<i>pro tem.</i>)
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Some telephone numbers

Bobbi Cain 225-0124 (h)
Pat Adamo 729 9518 (h)

Peggy Pflug 226-5482 (h)
John Clegg 765 4599 (w)