

**A HISTORY OF THE GILBERT & SULLIVAN SOCIETY
OF AUSTIN, TEXAS INC.
1976-2001**

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Historian/Parliamentarian 1999-2001

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Hail, Poetry, thou heaven-born maid!
Thou gildest e'en the pirate's trade:
Hail, flowing fount of sentiment!
All hail, Divine Emollient!

The Pirates of Penzance, Act I

The signature song of the Gilbert & Sullivan Society of Austin sung at the close of every Monthly Musicale of the Society, followed by "Now To The Banquet We Press" from *The Sorcerer*, just prior to enjoyment of dessert and libations.

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GILBERT & SULLIVAN

1. INTRODUCTION

English poet William Schwenk Gilbert, 1836-1911, and composer Arthur Seymour Sullivan, 1842-1900, collaborated in the creation of fourteen light operas of enduring interest, eleven of which are still regularly performed in the United States by small local companies. Gilbert, the established poet, librettist, playwright, critic, cartoonist and illustrator, and author of the Bab Ballads, created the words that Sullivan, the established composer of serious music, set to music, to the delight of us all.

The two had collaborated in 1871 on an early opera *Thespis or the Gods Grown Old*, music now lost, and returned in 1875 to create their first lasting success *Trial by Jury*, with impresario Richard D'Oyly Carte (1844-1901). Other than *Trial by Jury* and *The Sorcerer* the operas bear impish double names. After initial mention, only the well-known single name is used. All are of two acts except one-act *Trial by Jury* and three-act *Princess Ida or Castle Adamant*.

Following the successful *Trial by Jury* the persistence of D'Oyly Carte led to *The Sorcerer* in 1877, running for 178 performances. A standard format for the Gilbert & Sullivan operas as produced by D'Oyly Carte emerged in this production of *The Sorcerer*, with an engaging couple in the romantic leads, a comic lead character singing patter songs, other roles as needed for the plot, and a chorus in support.

Thereafter, collaboration until 1889 yielded nine more works still in the active repertory, for a record eleven operas in a fourteen-year period of intense creativity. There followed two more: *Utopia Unlimited or The Flowers of Progress* in 1893 and *The Grand Duke or The Statutory Duel* in 1896 no longer performed. Thus ended the nineteenth century; the twentieth century was to see the operas continuously in performance in the English-speaking world and in translation all around the world.

It is not really difficult to understand the immense appeal that the Gilbert & Sullivan operas have for many. The clever, biting verse of Gilbert coupled with the bewitching music of Sullivan has rarely been matched in the ensuing hundred years. Other contemporary and early 20th-century operas by accomplished composers lack the exuberant spirit of the ever-popular Gilbert & Sullivan works. Only the combination of poet and playwright Bertolt Brecht, 1898-1956, and composer Kurt Weill, 1900-1950, matches the virtuosity of the Gilbert & Sullivan eleven creations, but the nine unique Brecht & Weill works, including the popular *Die Dreigroschen Oper*, all composed in German in a short six-year period 1927-1933, lose power in translation into English. Other more recent poet and composer collaborations do not come close to the sustained appeal of the late 19th-century Gilbert & Sullivan and early 20th-century Brecht & Weill creations.

Other odd comparisons might be made. All the performed operas of Richard Wagner save one, the comedy *Die Meistersinger von Nürnberg*, involve supernatural events or persons and magic. In like manner, all the Gilbert & Sullivan operas save one, the sad comedy *The Yeomen of the Guard or The Merryman and his Maid*, deal with the humor of confused people and events turned upside down, topsy-turvy. Notably, *The Yeomen of the Guard* is their most serious attempt at grand opera.

2. THE GILBERT & SULLIVAN SOCIETY OF AUSTIN

At the close of the 20th-century and beginning of the 3rd millennium, it seems appropriate to review the history of our local Gilbert & Sullivan Society of Austin, Texas Inc. over the past quarter century. Although the Society is just twenty-five years old, it has achieved some prominence as a regular performing group in Austin, Texas, with annual performances of the works of Gilbert and Sullivan. Indeed, the Society is today the second oldest continuously performing group in Austin.

Following successful productions of *H.M.S. Pinafore or The Lass that Loved a Sailor*, March 19-April 10, 1976, and August 12-28, 1976, by the Austin Civic Theatre and Zachary Scott Theatre Center of Austin, Texas, a group of devoted Savoyards met in September, 1976, at the Creek Theatre to organize the Gilbert & Sullivan Society of Austin, Texas Inc. Articles of Incorporation of the Gilbert & Sullivan Society of Austin, Texas Inc. were formulated April 14, 1977, and as an educational entity, the Society obtained non-profit tax exempt status under Section 501 (c) (3) of the Internal Revenue Service code September 26, 1978, and exemption from State of Texas sales tax from the Comptroller of Public Accounts on November 8, 1978. The Society is a member of Austin Circle of Theaters and of Texas Non-Profit Theatres Inc. Operations are funded by corporate donations, City of Austin Arts Commission awards, membership dues, ticket sales, and individual contributions.

A production of *H.M.S. Pinafore* in 1951 had likewise previously catalyzed the creation of the Gilbert & Sullivan Society of Houston, now a major enterprise. The enthusiasm engendered by the informal presentation of a

group of Savoyards at the old Kinkaid School in Houston, without scenery or other props, led directly to the formation of the Houston Society, chartered in 1952. Clearly, *H.M.S. Pinafore* had not lost its catalytic power in the intervening quarter century.

Organizers and original members of the Gilbert & Sullivan Society of Austin were the devoted Savoyards Linalice Carey, Sue Ricket Caldwell, Enid Hallock, Robin-Elena Hinderer, D. Allen Lawshae, and Rosemary Russell-Vines. Linalice Carey staged a production with the newly formed Society of *Ruddigore* or *The Witch's Curse* in February, 1977, in her now defunct Creek Theatre (building since torn down) on the banks of Waller Creek. She later started a new theater, Hyde Park Showplace, in 1984.

Founders Sue Ricket Caldwell, Enid Hallock, and Rosemary Russell-Vines (our Savoyard from England) sang and performed in several productions. Robin-Elena Hinderer was an ardent Gilbert & Sullivan fan but shortly moved away from Austin to Arkansas. Allen Lawshae, a veteran performer of the Gilbert & Sullivan Society of Houston, still regularly sings in our musical performances. These founders of the Society were shortly joined by many interested persons. Long-standing members include: Katharine Shields (1977), Reba and Leonard Gillman (1978), Benjamin and Lucy Shoe Meritt (1978), Jess and Emma Walters (1981), Robert A. Kusnetz (1983), Bill Hatcher (1985), Pearl Amster (1987), and Robert Mellin (1988), *inter alios*.

From 1977, when first class postage was 13 cents and Society annual dues were \$5, dues have been raised to \$10 in 1987 and to \$20 in 2001. Additionally, new titles for benefactors making further donations are: Grand Duke (\$100-\$249), Major General (\$250-\$499), Pooh-Bah (\$500-\$999), Pirate King (\$1000-\$2499), and Savoyard (\$2500 & Up). There are currently several hundred members of the Society.

The Society has been involved since its creation in productions of Gilbert & Sullivan operas, both as an independent organization and also as co-producers with other Austin theater companies. Following the 1977 production of *Ruddigore*, the Society presented *The Sorcerer* in November 1977 (just one century after the first production), but joined in cooperation with the Zachary Scott Theatre Center for productions of *The Pirates of Penzance* or *The Slave of Duty* in August 1977; *The Mikado* or *The Town of Titipu* in September 1978; *Patience* or *Bunthorne's Bride* in March-April 1980; *Trial by Jury* in January 1982; *The Gondoliers* or *the King of Barataria* in 1983; and *Ruddigore* in 1985, and with St. Edward's University of Austin for *Iolanthe* or *The Peer and the Peri* in December 1978. The last co-production by the Society and another theater company was with the Live Oak Theater in April 1991. Thereafter, the Society presented its own productions independently, including *The Yeomen of the Guard* finally in 1997. Thus the Society has produced ten of the eleven regularly performed operas; only *Princess Ida* remains unproduced by the Austin Society.

The Gilbert & Sullivan Society of Austin is not alone in Texas, as there are several such groups producing the operas on a regular basis. The Gilbert & Sullivan Society of Houston is perhaps the most prominent one in the state, being now a half-century old. Both societies celebrate anniversaries in 2001: our Silver Anniversary and the Golden Anniversary of the Houston Society.

Of the fourteen recognized Gilbert & Sullivan operas our Austin Society has produced ten (sans *Princess Ida*), the Houston Society eleven. Neither Society has attempted *Thespis* (music lost), *Utopia Limited*, or *The Grand Duke*, these essentially disappearing from the Gilbert & Sullivan repertory.

Productions are compared for the two societies for the entire periods of their existence, 1976-2001 for Austin, 1951-2001 for Houston. The list includes the two productions of *H.M.S. Pinafore* that catalyzed the formation of both societies, the 1951 informal production in Houston and the 1976 production in Austin. In these periods the Austin Society has produced 27 shows, and the Houston Society, twice as old, 57 performances. Our Austin Society did not present opera productions for the years 1979, 1981, 1984, 1986, and 1987, although less extensive presentations of Gilbert & Sullivan material were made.

Although the two societies are independent of each other, comparison of selection patterns and frequencies of production reveal many common elements. Both societies perform the three most popular operas *H.M.S. Pinafore*, *The Pirates of Penzance*, and *The Mikado* as regular staples. In Houston, these three operas predominate; in Austin, there is more of a balance struck, with several other operas regularly performed. The brief *Trial by Jury* has been presented as a separate opera by the Austin Society but more frequently by the Houston Society as a curtain-raiser for *H.M.S. Pinafore* during the period 1960-1995.

It is the current practice of the Austin Society to try to alternate between one of the three most popular operas: *H.M.S. Pinafore*, *The Mikado*, and *The Pirates of Penzance* one year, followed by one of the less well-known ones the next year. For our most popular *H.M.S. Pinafore* 1976-2000 there are gaps of 5 to 13 years between productions (for Houston 1951-1995, gaps of 3 to 8 years). For *The Mikado* 1978-1998 there are gaps of 6 to 14 years between productions (for Houston 1953-1997, gaps of 5 to 7 years). Similar gaps for *The Pirates of Penzance* in 1977-1996 are 5 to 14 years (for Houston 1955-2001, gaps of 6 to 7 years). Productions of the two Gilbert & Sullivan societies from their beginnings are:

OPERA	AUSTIN	HOUSTON
<i>Trial by Jury</i>	1982,1988,1995	1960,1968,1975,1982,1988,1995
<i>The Sorcerer</i>	1977,1989,2001	1989
<i>H.M.S. Pinafore</i>	1976,1989,1994,2000	1951,1954,1960,1968,1975,1982,1988,1995
<i>The Pirates of Penzance</i>	1977,1991,1996	1955,1961,1967,1973,1979,1986,1993,2001
<i>Patience</i>	1980,1990,1999	1962,1972,1980,2000
<i>Iolanthe</i>	1978,1993	1957,1969,1985,1999
<i>Princess Ida</i>	-	1966,1974,1992
<i>The Mikado</i>	1978,1992,1998	1953,1958,1965,1970,1977,1984,1991,1997
<i>Ruddigore</i>	1977,1985,1990	1981,1996
<i>The Yeomen of the Guard</i>	1997	1959,1964,1976,1983,1990,1998
<i>The Gondoliers</i>	1983,1995	1952,1956,1963,1971,1978,1987,1994

Our Society resists in most cases the deletion of songs or text and the revision of Gilbert's words for current fads. However, the word "nigger" is not used in our productions of *The Mikado*. The Houston Society likewise revises this text and that of *Princess Ida*. In other productions of *Trial by Jury*, "be firm, my pecker" may be omitted. However, thus far, the current "Political Correctness" fad has been resisted by our continuing to use words like Yeomen and Yum-Yum remains Yum-Yum. However, our latest presentation of *The Mikado* censored out Gilbert's reference to "the lady novelist", who never would be missed.

Both societies have faced similar common problems. Not surprisingly, over our quarter-century there have been problems of all sorts: artistic differences, management and staging problems, personality conflicts, and above all, financial limitations. There have been paid and unpaid executive directors, producers, and general managers, each with their individual styles of leadership and administration.

Growth of financial support and theater availability continue to be chief problems for our Austin Society, a history previously also faced by the Houston Society. As mentioned, the seminal presentation in Houston in 1951 was at the Kinkaid School, but for productions from 1952-1966 the Cullen Auditorium, University of Houston, was their home. The first two years had piano accompaniment, orchestra only from 1954. The newly opened Jesse H. Jones Hall beckoned in 1967-1986, as did the new Wortham Theater Center in 1987, home to their productions since that time.

Our Austin productions have been presented at several venues over the years, including the Zachary Scott Theatre Center, Town Hall (Hancock Center), Mary Moody Northen Theatre of St. Edward's University, Capitol City Playhouse, Hyde Park Theater, Concordia Lutheran University, Live Oak Theater, Reagan High School Theater, Dougherty Arts Center Theatre, Austin Community College, Scottish Rite Temple Theater, Paramount Theater, State Theater, with recent more regular performances at the Helm Fine Arts Center of St. Stephen's School. Our early productions were conducted with piano accompaniment only, but as we progressed, small orchestras were employed, culminating in the 1978 production of *The Mikado* with the full Austin Symphony Orchestra.

We have enjoyed the association of world renowned bass-baritone Jess Walters, late of the University of Texas Music Department (deceased 2000), who joined us in 1981, singing regularly in our productions and musicales. He told us that his participation followed from his liking the Gilbert & Sullivan people. His touch ensured the success of a production.

Jess sang grand opera and the art songs as well as Gilbert & Sullivan. He once told the author of this history at a musicale that he would be singing Brahms' song "In Waldeseinsamkeit" at his forthcoming University of Texas faculty recital, so when no one else was near, we joined in singing a bit of the verses *Ferne, ferne, ferne, sang eine Nachtigall* while munching goodies about Pearl Amster's table.

Over the years performers came and went, doing one or a few shows, others remaining with us in Austin for many productions. Three veterans have each appeared in more than a dozen shows: Allen Lawshae since 1976, Frank Delyv since 1983, and Janette Jones since 1987.

Some incidents during performances add humor. Frank Delyv as Capt. Corcoran, in our 1989 *H.M.S. Pinafore* at the Hyde Park Theater, cracked his whip on one occasion, causing a seeing-eye dog with a member of the front-row audience to reach up onto the low stage and bite Frank's leg.

Our productions have received accolades by Austin music critics but also critiques that have not been kind. The production of *The Gondoliers* in 1983 received an adverse newspaper review: the girls were too old! In 1985 the *Ruddigore* production was criticized for having the flute and bassoon tuned to an out-of-tune piano. This production was even criticized for being presented during a sleet storm.

Setbacks of other sorts also have been weathered. A major crisis preceded the holiday season gala and fund raiser of December 8, 1996. Arrangements for the gala had been made with Capitol City Playhouse as one of the last events before its closure. However, a few days before the gala, the U.S. Internal Revenue Service took possession of the physical facility because of unpaid payroll taxes owed the government. Locked out, how was the Society to arrange a gala without a venue?

At this point Society Executive Director Robert Mellin and President Libby Weed sought the intercession of Rep. Lloyd Doggett, who was able to get the IRS to permit the one time use of the playhouse for our gala production. Uniformed IRS guards were in attendance to see that no property under confiscation was removed.

Another distress was the forced abandonment of the Helm Fine Arts Center, St. Stephen's School auditorium, for some of the 1999 performances of *Patience* when a portion of the roof collapsed in a severe rain storm. Performances were transferred to the school gymnasium.

The present history attempts to provide a brief review of the activities of the Society from its inception in 1976 through the year 2001, as a Silver Anniversary memento. A much more detailed account of activities is available in collections of the Society's newsletters, ten each year from 1977, and notes of meetings of the Executive Board, variously collected into annual scrapbooks, including newspaper advertisements, production notices, and cast photographs, stored as archives in the Society's office.

3. OPERATIONS OF THE SOCIETY

In keeping with our educational mission, the Society's operations are directed towards two goals, the enjoyment by its members of the Gilbert & Sullivan operas and encouragement of interest in Gilbert & Sullivan's works in the Austin community. To these ends we have Monthly Musicales with informal singing of selected songs for the assembled group, a monthly newsletter describing recent events of interest to Gilbert & Sullivan devotees, a school presentation program, and a modest music scholarship program. Of course, our annual productions of an opera and occasional holiday season fundraising shows are prominent events.

The Society is governed by annually elected officers of President, Executive Vice-President, Production Vice-President, Publicity Vice-President, Secretary, Treasurer, and Historian & Parliamentarian, these officers composing the Executive Board of Directors of the Society. In addition, on occasion up to three Society members may be appointed to serve as Directors at Large on the Executive Board. At times appointed committees have been arranged for special assignments. The Executive Board guides the policies of the Society and conducts its work. Also, an appointed Advisory Board may be consulted when needed.

The Board of Directors generally meets each month, one week following the Monthly Musicale, to conduct Society business. The Board sets dues, adopts the annual budget, selects each year's formal productions, sets dates, and decides other matters dealing with operations. Permanent meeting notes are made.

On artistic matters, the Board selects a stage and a music director for each production. These directors then select the performing artists after publicly announced auditions open to all interested parties. Membership in the Society is not a criterion for selection. In the early years performers were not paid, but presently the lead roles, chorus, and orchestra members receive a small emolument. A full commitment to extensive rehearsals follows. Just before the public presentations there is a formal dress rehearsal, to which at times school groups are invited for an introduction to Gilbert & Sullivan.

Monthly Musicales and Newsletters

After the annual formal opera productions of the Society one of its most pleasant activities is the Gilbert & Sullivan Monthly Musicale for members, guests, and interested persons. These are informal events in which a spate of local performers sometimes joined by others sing Gilbert & Sullivan songs for fun and enjoyment.

The Gilbert & Sullivan Monthly Musicales are generally held on the first Monday of each month for ten months, summer months excepted, in various locations. Occasionally another time has been used, particularly where the annual formal production or other events interfered. In 1992, then President Robert Mellin initiated the present format of our monthly gatherings. Pearl Amster, Austin pianist and music teacher, had encouraged students and other local talent thru a series of Sunday Soirées in her home, events in which Society members regularly performed Gilbert & Sullivan songs. She became the regular hostess for the G&S Monthly Musicales until just before her death in September 2000, here sadly noted.

Our most recent Monthly Musicales have been held in the private homes of Pearl Amster and Paula Tyler, but musicales have also been held in the private homes of Susan Adams-Johnson, Sue Ricket Caldwell, Reba and Leonard Gillman, Enid Hallock, Bob Kusnetz, Allen Lawshae, Robert Mellin, James Robinson, and Gail White, and at the Old Austin High School, Zachary Scott Theatre Center, Concordia Lutheran College, St. George's Episcopal

Church, Covenant Presbyterian Church, and Armstrong Community Music School.

Performers at the musicales are usually members of the Society, but at times other local vocal artists come to sing. Gilbert & Sullivan material is emphasized, but songs of other sorts are also heard, in keeping with a relaxed evening of enjoyable vocal music. Piano accompaniment for ten years was by Lord High Pianist Bob Wall, Professor of Linguistics at the University of Texas (who moved out of town in 2000). Musicales last about an hour and end with a two-song ritual. The group rises and sings together "Hail Poetry" from *The Pirates of Penzance*. There follows a rousing rendition of "Now to the Banquet We Press" from *The Sorcerer*. Thereafter, fellowship with edible goodies and munchies ensues.

On occasions special musicales have been arranged, most recently honoring the arrival of Ralph MacPhail, Jr., Professor of Theatre, Speech, and English and Director, The Pinion Players, Bridgewater College, Bridgewater, Virginia, as musical director of three of our annual presentations. On April 3, 1998, a Special Musicales Grand Levee was held to meet Ralph before the annual production of *The Mikado*, and on June 4, 2000, An Afternoon of Airy Persiflage prior to presentation of *H.M.S. Pinafore* was arranged.

The Society maintains close contact with its members through the Monthly Musicales but also through the Society's monthly newsletter. From a meager beginning in March 1977 to the present, the newsletters have been mailed ten times a year to active members and to past members and others expressing interest. The newsletter, presently edited by Reba Gillman (1984-2001), keeps us informed of past, current, and future events of the Society, as well as of worldwide Gilbert & Sullivan news.

Additional Activities

Over the years Austin has seen a variety of other Gilbert & Sullivan special events. The superb 1937 film version of *The Mikado* starring Martyn Green and Kenny Baker was shown in the 1940s at either the Varsity or Texas theater then on the University of Texas drag, both theaters now gone. Sullivan's *Cox and Box*, words not by Gilbert but by F. C. Burnand, was produced by Linalice Carey in 1976 at the Creek Theatre and at the Hyde Park Show Place on September 20, 1984, with Alfredo Villareal, Jim Kellogg, and Dorothy Allen, the latter two being performing members of our Society.

The Joseph Papp Touring Company presented *The Pirates of Penzance*, October 19-24, 1982, at the University of Texas Performing Arts Center. Members of our Society served as ushers for one performance. A performance of *Trial by Jury* was given December 2, 1995, by the Texas Gilbert & Sullivan Company of Dallas, in conjunction with the Gilbert & Sullivan Convention held in Austin.

More recently on January 25, 2000, a special preview showing of Mike Leigh's British motion picture *Topsy-Turvy*, starring Jim Broadbent as Gilbert and Allen Corduner as Sullivan, was sponsored by our Gilbert & Sullivan Society. The name *Topsy-Turvy* so aptly describes most of Gilbert's opera texts; the motion picture details the vicissitudes faced by Gilbert, Sullivan, and D'Oyly Carte in arranging the writing and production of *The Mikado* in 1884-1885.

Some of the Society's presentations have been unique events. Our 1978 *The Mikado* presented the Austin Symphony Orchestra conducted by Akira Endo dressed appropriately in a Japanese kimono. A 1981 evening featured John McNeill as William Schwenk Gilbert and Charles Vandervoort as Arthur Seymour Sullivan. On other special Society occasions, Society member Chris Buggé has made his classic Rolls Royce automobile available to transport in elegant fashion visiting notables and winners of fundraising silent auctions.

The Society from time to time has performed for the benefit of other organizations in Austin. Scenes from *H.M.S. Pinafore* and *The Pirates of Penzance* were presented in a special show "Treasures, People, Ships and Dreams" at Northcross Mall, July 18, 1987, in a benefit performance for Austin Children's Museum. Typical benefit performances include the Mostly Music Marathon AIDS benefit, O. Henry Pun-Off, and O. Henry Exhibition at the University of Texas, the Save Our Springs Rally, and the University Women's Club 50 Year Celebrations. Recitals by individual and by small groups of our performers in local functions have been regular occurrences. Among examples are presentations before the Noonday Concert Series of the Central Presbyterian Church, the Afternoon Tea and Musical Program at the Stouffer Hotel, and Scholia.

Our Gilbert & Sullivan Society has engaged in several additional efforts to support community interest in the operas. There are two programs, one directed to acquainting young audiences with the works of Gilbert & Sullivan, the other to encouragement of young performers to advance in their music education. Local Austin schools have received presentations of song from the operas over the years, and in our anniversary year presentations of brief portions from *The Pirates of Penzance* are planned for several Austin area schools.

In the February, 2001, PlayFest of the Austin Circle of Theatres at the Dougherty Arts Center, our Society presented a truncated version of *The Pirates of Penzance* especially prepared for the occasion for Austin school children.

We have presented music scholarships to promising singers, among whom is Julia Lawshae, who received St. Austin's Paulist Hall First Scholarship September, 1994, for study at the American Musical and Dramatic Academy, New York City, New York, in 1995.

Officers of the Society 1977-12001

A set of interim officers of the Society was arranged in March, 1977, with seven elected officers thereafter composing the Board of Directors of the Society. The interim officers were Co-Chairpersons Robin-Elena Hinderer and Rosemary Vines, Treasurer Madeline Olds, Secretary Sue Ricket Caldwell, and Historian Warren B. Morris Jr. Elected Officers serving on the Board of Directors over the period 1977 to 2001 are:

President:	Philip S. Smith (1977,1978), Ann Coltman (1978,1979), Rosemary Russell-Vines (1980), Reba Gillman (1981-1983), Bob Kusnetz (1984-1990), Karen Collier (1991), Robert Mellin (1992-1995), Libby Weed (1996-1999), Larry Shepley (2000-2001).
Executive Vice-President:	William M. Buchanan (1977,1978), Enid Hallock (1979-1982), Katharine Shields (1983), Loel Graber (1984), Rosemary Russell-Vines (1985,1986), Allen Lawshae (1987-1990,1994-1995), Bob Kusnetz (1991-1993), Paula Tyler (1996,1997), Bill Hatcher (1998), Larry Shepley (1999), Libby Weed (2000-2001).
Production Vice-President:	John Gaehring (1977), D. Allen Lawshae (1979-1980), Catharine Brock (1982,1983), Gail White (1984), Jacki Chapman (1989-1991), Patrick Bennett (1993-1995), Chris Buggé (1996-1998), Benard Laves (1999), Sue Ricket Caldwell (2000-2001).
Publicity Vice-President:	Rosemary Vines (1977), Michael Drousche (1979), Charles Hill (1980), Diane Sethre (1981), Steve Swanson (1982), Loel Graber (1983), Sharon Beehler (1984), Bill Hatcher (1989-1991,1994-1995), Susie G. Jacobson (1992), Donna Delvy (1993), Edward O. Kluth (1996, 1997), Robert Mellin (1998-1999), Lucian Chimene (2000-2001).
Secretary:	Ann Coltman (1977,1978), Rosemary Russell-Vines (1979), Reba Gillman (1980,1984-2001), Carole Smith (1981,1982), Katharine Shields (1982), Ken Mathews (1983).
Treasurer:	Sharon U. Kite (1977,1980-1983), Katharine Shields (1979), Carole Smith (1984,1985), Liz Opal (1986), Keith Larson (1987,1988), Judy Scott (1989), Carla Hammock (1990,1991), Amy Lynne Young (1992), Loel Graber (1992), Kate Hendricks/Diane Simpson (1993), Diana McAlpin (1994-1995), Bill Hatcher (1995-1997), Edward O. Kluth (1998), Dave Wieckowski (1998-2001).
Historian/Parliamentarian:	Warren B. Morris Jr. (1977,1978), Gina Poole (1979-1981), Ken Mathews (1982), Marian Boner (1983), Elizabeth Vickers (1983-1985), Rosemary Russell-Vines (1987,1988), Michael Drousche (1989-1991), Anne Collins Smith (1992,1993), Theresa Wilson (1994), Libby Weed (1995), Larry Shepley (1996-1998), Leland L. Smith (1999-2001).

In addition to elected board members, on occasion the Board has appointed Society members to act as Board Members At Large for a set term. Among recent appointees are Libby Weed (1994), Loel Graber (1994), Robert Mellin (1996-1997), Paula Tyler 1998-2001, Arthur DiBianca (1998-1999), Doug DeLay (1999), Allan Longacre (2000), Chris Buggé (2000-2001), and Frank Delvy (2001). In addition, in 1996 the Board appointed an Advisory Board, now consisting of Richard Anderson, Enid Hallock, Bob Kusnetz, and Allen Lawshae. "Deacon" Crain and Jess Walters were members until their deaths a year ago,

Over the years the Society has also had a managing director under various titles and arrangements to conduct Society business, to maintain its office, and to assist in the Monthly Musicales and the annual productions. Among these are Robert Mellin, Executive Director, and Brian Gaston, General Manager.

The Society has maintained an office for conduct of business in several locations over the years, most recently at 2026 Guadalupe Street, Suite 309, at 4402 Burnet Road adjacent to the Austin Circle of Theatres, and currently at 4604 Burnet Road in the Bark N Purr Pet Center, staffed variously with personnel including office workers, secretary, part-time student interns, and others. Society archives, financial records, and other business items are kept in the office. The Society has sought and received financial support from the City of Austin on occasion for some of the productions.

4. SOME PERSONAL MEMORIES

The history of the Gilbert & Sullivan Society of Austin is also the history of the artists and members who have contributed so extensively to the successes of the Society. The comments of several currently active members recalling past features of our history are of interest.

Larry Shepley, President of the Society, writes: In high school I played the flute in *H.M.S. Pinafore*. Later I was in the orchestra as second flute for *Princess Ida* in a Washington City, DC, production put on by high school and college students. My college, Swarthmore, had had a bad experience a few years before, with *The Mikado* (too many students spent too much time on it!), so didn't have a G&S company, but fortunately there was a local suburban Philadelphia G&S group.

So, when I came to Austin in 1967 I looked about for a G&S orchestra. Finding none, I devoted my time to being a physics professor. A few years later the G&S Society of Austin formed, and I joined in spite of the fact that they didn't have an orchestra. Still, the shows were fun, of course, and I knew a few of the members. I dimly remember sitting at an informal meeting of the leaders, trying to figure out how to get more money out of the membership. Someone suggested a higher-than-member category of Patron, and I volunteered to be the first at the higher level. Somebody -- was it I? -- suggested an even higher category, Lord High Patron, and Bob Kusnetz, not to be upstaged by me, immediately joined at this higher level. Subsequently, even more exalted donor levels were proposed, the highest, Lord High Life Member, being held by Bob.

Anyway, a few years ago Bob Mellin asked me to design the program, which he called the playbill, for a production of *The Mikado*. In my youth I had owned a printing press, and over the years I had cultivated a taste for desktop publishing, so I agreed. Perhaps it was this effort which led to Katharine Shields then serving on a nominating committee to ask me to run for the Board of Directors as Historian/Parliamentarian. I won in a landslide, being unopposed, and for a couple of years flubbed the job as Historian, though with arrogance which comes from being a professor, I did okay as Parliamentarian.

For the past couple of years I've been President. In recent years we have graduated, if that is a good term, from putting on amateur-quality shows to producing professional-level operas. Like any President, I am glad to take credit for what others have done, and like any other President I can promise even better things to come. My vague hopes for the future are four: (1) Make our in-school program a success. (2) Expand our production season to two operas per year, meaning as a consequence that funding for the Society must be increased substantially. (3) Provide more opportunities for members to participate in our G&S productions. One way is to devote some of our musicales to rehearsal and then production of a semi-staged opera. (4) Increase the size of our orchestra to the point where second instruments are desirable, again providing opportunities for our members, especially those who might qualify as second flute.

Sue Ricket Caldwell, one of the original organizers of the Society, an early officer, and a continuing member and performer since writes: I became a Savoyard in 1966 when I joined the Los Angeles Savoy-Artes as a chorus girl in *Princess Ida*. That was followed by *H.M.S. Pinafore*, *The Pirates of Penzance*, *The Sorcerer*, *The Yeomen of the Guard*, *The Gondoliers*, and *Trial by Jury*. Great fun, all!

But in 1972 when I moved to Austin there was no Gilbert & Sullivan organization. I was delighted when Zachary Scott Theatre announced auditions for *H.M.S. Pinafore*, and thrilled to make the chorus. February 8, 1976, was the date of the first rehearsal; it was also the date of my first date with my husband-to-be Jim Caldwell. When our courtship survived the chaos of a hectic rehearsal schedule, I knew he was a keeper. Jim is not a Savoyard but cheerfully attended nearly every performance. We married that November.

H.M.S. Pinafore was also where I met the amazing Coltman family. Their delightful British accent is actually South African. Felicity Coltman was our rehearsal as well as performance pianist. When she had a schedule conflict her daughter Heather, then in high school, ably filled in. Daughter Ann was in the chorus; she was a founding member and became president of the group for several years. Her sister Margaret was in another production with us.

I was delighted to find others in the *H.M.S. Pinafore* cast also looking for a permanent Gilbert & Sullivan

home. I must confess that I do not recall the organizing meetings clearly, but I was glad to be a founding member of the fledgling Austin Gilbert & Sullivan Society. I've had many fond memories with the group, as performer and audience. Our Centennial, 1977, performance of *The Sorcerer* was put on in the "meeting room" at Hancock Center, and somehow the audiences found us in this very out-of-the-way location. Our 1983 production of *The Gondoliers* was especially fun for me in that my husband's cousin Bruce Milligan was also in the chorus. That show was also my first introduction to the incomparable Frank Delvy. So many other stars have shone in our productions over the years!

Enid Hallock, a co-founder of the Society, past Executive Vice President, musicale hostess, and regular performer writes: As I arrived home from a camping trip in April, 1976, a call from my son Gary enthused thusly: "Mom, Zachary Scott Theatre is doing *H.M.S. Pinafore*, auditions are in half an hour. You want to go?" We were cast in the show, Gary as the tallest sailor in the Navy and I as Buttercup. Our director Roger Brune was from England and very worried about his green card. Libby Winters' red-white-and-blue costumes set off what turned out to be a very successful show.

The enthusiasm engendered by this *H.M.S. Pinafore*, plus the stirring of interest in the genre brought forth by Linalice Carey's recent production of *Cox and Box* at the Creek Theatre, sparked the formation of the Austin Gilbert & Sullivan Society.

The next production was *Ruddigore*, produced by Linalice Carey at her tiny Creek Theatre, so small the actors had to go outdoors to cross the stage. The show had an amazingly appropriate cast with a director from Australia (who one night baked a pie for the cast!). James Wood, our Richard Dauntless, went on to a successful career in opera in Europe; Madeline Olds, as fine a comedian as one could find, made a never-to-be-forgotten Mad Margaret; Jo Ann Schmidt, a most perfect round-cheeked Rose Maybud; Allen Lawshae, a frightening Sir Roderic; and all were held together by the fine piano of Felicity Coltman, with musical direction by Steve Samson.

After this we were on a roll, and there followed *The Sorcerer* at Hancock Theater and *Iolanthe*, performed and co-produced at St. Edward's University, and on and on then to now.

As I performed in each show, it became a new favorite. Beyond performing there were always tasks to undertake, varying from flunky to producer. Although there were challenges and fun in these tasks nothing matched performing for me.

Eventually I was privileged to essay a number of roles in our productions, including Buttercup, Lady Sangazure, Dame Hannah (three different shows), the Duchess of Plaza-Toro, and others in excerpts. The Gilbert & Sullivan shows are peopled with characters who become one's friends, and the words they use are added to one's vocabulary for all time, words that pop out in the most unexpected places. Find another Savoyard and you have found someone who speaks your language.

As a child I had always loved to put on shows, and I think one of the most amazing things about my experiences with the Gilbert & Sullivan shows was the realization that there were grown-up folks who were serious about "doing shows!" That was a wonder to me.

Best of all through all these years of being involved has to be friends that I have made. What a delight, what fun!

Allen Lawshae, an original organizer and regular performer of the Society, writes: In the Zachary Scott Theatre Center production of *H.M.S. Pinafore* in 1976, I played Dick Deadeye. The stage was a series of platforms on legs approximately four feet up. I entered through a trap door in one of the platforms. At one point in the action they picked me up, opened the trap door, and dropped me through. If I dropped into a full squat and ducked my head, it would just clear the trap door when they slammed it.

One night I squatted rather vigorously and split the entire seat out of my uniform trousers, both vertical and horizontal splits. I crawled out the back, ran to the costume room, and got the dresser hastily to tack my trousers together for me. There wasn't time to remove them, so he did a patch job with me in them, sewing them in part to my underwear. I did the balance of the show with my trousers sewn to my shorts.

We produced *Iolanthe* within the past ten years or so at Dougherty Cultural Arts Center. I was Lord Mount Ararat. The set was fairly elaborate, with a fancy free-standing backdrop and a bridge against it. One night we were doing a maneuver which called for all the Lords to go rushing across the bridge in pairs, side by side. The bridge was narrow, and I inadvertently knocked Dan Smith off the up stage side of the bridge. He fell against the backdrop and took the entire thing down with him. The audience was highly amused. I don't recall whether we reset the backdrop at some point or finished the show without it.

In 1992 we produced *The Mikado* at Zachary Scott Theatre Center. I performed in the chorus and understudied Russell Gregory as Mikado. Bob Mellin decided that all the guys in the chorus needed matching black

hair, so a bunch of us dyed our hair pitch black. At sixty years of age, having recently separated from my wife, I was naturally the focus of a lot of pointing and snickering. I got tired of telling people, "I did it for a play I'm in," with the predictable "Yeah, sure!" response, so I quit trying to explain it. I did, however, get it cut very short as it was growing out.

Reba Gillman, long-time member, past President, and Secretary of the Society writes: Len and I attended the seminal production of *H.M.S. Pinafore* produced by Zachary Scott Theatre Center (ZSTC) in July, 1976, and *The Pirates of Penzance* co-produced by the newly formed G&S Society of Austin and ZSTC in August, 1977, but we missed the Society's first effort, the production of *Ruddigore* in February, 1977, with Linalice Carey at her tiny Creek Theatre, and their third production, which was *The Sorcerer* in November, 1977, at the Town Hall in Hancock Center. After several frustrating attempts I managed to join the Society in September, 1978, right before *The Mikado* -- a magnificent co-production by the Society and ZSTC which played in the Paramount Theater with the Austin Symphony Orchestra.

Len went to the September auditions for *Iolanthe* held at St. Edward's, to volunteer his services as pianist. During a lull John Gaehring, the director, looked at Len and said "You look like the Lord Chancellor." And so it happened that mathematician and Juilliard-trained pianist Leonard Gillman, who really couldn't sing, played the part of the Lord Chancellor in the December, 1978, *Iolanthe*, a co-production of the Society and St. Edward's. At the time it really irritated me that Len never got nervous about his part. After all, he reasoned, he wasn't a singer, so in some way he didn't have to worry about his performance. When he played the piano in public he got very nervous.

I tried out in the ordinary way and was cast as Celia in that production. I proceeded to perform in every staged Society event for the next seven years. I also attended the monthly meetings and served as Secretary in 1980, President 1981-1983, and Secretary and Newsletter Editor from 1984 to the present. And of course I have attended every single production since then, usually for every performance. It is always wonderful to be part of a production, learning the material thoroughly through constant exposure and enjoying the delightful words and music of Gilbert & Sullivan. There is also an interesting social element which is important in amateur productions. The cast get to know each other; they go out for a beer after a rehearsal or to a party after the show. They are together when a crisis hits, and rise to overcome it. This was particularly notable when heavy rains weakened the roof at the Helm Fine Arts Center in June, 1999, and the cast of *Patience* had to move the production first to a tiny choir room and then to the cavernous gymnasium. The adrenalin kicked in, and everyone did his or her best.

Individuals of great importance to the Society have been Bill Girard, who served for several years as music director of our shows, and Bob Wall, sight-reader par excellence, who faithfully showed up for countless musicales, enthusiastically playing whatever was set before him. It was a great loss to the Society when Bob moved to San Francisco in 2000. Enid Hallock and Allen Lawshae were performers involved in most of our early ventures, and Janette Jones and Frank Delvy have become the current omnipresent performers. Recently the efforts of guest director Ralph MacPhail, Jr. and music director Jeffrey Jones-Ragona have contributed significantly to the quality of our productions. There are many others both from the early years and more recently, whose presence added style and enthusiasm to our productions. The efforts of Linalice Carey in initiating the formation of the Society were of course invaluable. Among the list of founders are the names of Enid Hallock, Allen Lawshae, Sue Caldwell, and Rosemary Russell-Vines. Katharine Shields came along in time to sing in *The Sorcerer* in 1977 and later serve briefly as Executive Vice President, Secretary, and Treasurer. And two Presidents have had the most significant effect on the Society, Bob Kusnetz and Robert Mellin.

Back in 1983 Bob Kusnetz became the Society's very first Lord High Patron, and in 1998 our first Lord High Life Member. I first met Bob when he showed up at the auditions for our 1983 production of *The Gondoliers*. He wasn't a singer; he was trying out to be assistant director and stage manager. He got the job and thus began a long and happy association.

Bob proved his worth as he soothed spirits and calmed incipient revolts -- feelings ran high when the violins played out of tune. Len Gillman was Music Director and John MacNeill the Stage Director. Allen Lawshae was the Grand Inquisitor and Enid Hallock was the Duchess. Frank Delvy began his Gilbert & Sullivan career with a tiny part, and Jerry Young (later music critic for the Austin American-Statesman) appeared in a bit part. I sang in the chorus and was serving my third year as President. I was looking for a successor, and Bob was an obvious candidate. The only problem was that his boss at IBM was sending him to Boca Raton for six months. Katharine Shields and I persuaded Bob to take on the job of President nonetheless, and lined up Executive Vice-President Loel Graber to run the shop until Bob's return.

The next year Bob and the Executive Board interviewed prospects and lined up what seemed like good directors of music and drama for a co-production of *Ruddigore* with ZSTC. After auditions in which no one was notified of selection, these directors suddenly quit. Bob and I held many a frenzied telephonic meeting, and the final

solution was that Bob became Stage Director, and Barbara Irvine was persuaded to play the piano and direct the music. Those were hair-raising days, but we pulled it off. The show went on as scheduled in January, 1985, despite an opening weekend snow storm that severely reduced the size of our audience. The Society ended up almost broke and did not put on a full-length opera for several years.

During this difficult period the Society continued to meet monthly under the leadership of President Bob. His energy and optimism kept us going and finally got us back into production in May, 1987. With his guidance we put on A Gilbert & Sullivan Sampler at what was then called Hyde Park Showplace. This was a modest and inexpensive presentation of scenes from the operas. Bob was the producer, Bill Girard served as music director, and the show was a critical success. As John Bustin put it, "While previous shows have looked like the efforts of well-intentioned hobbyists, this show is first rate in every respect." The low budget enabled the Society to realize a profit from the production and put us back on the road to community visibility. Before each performance Bob welcomed the audience and made a few brief announcements about the Society. This practice became known as "the Kusnetz" and has been adopted by several other Austin producers, notably Don Toner. At this show we also hosted our first opening night gala.

In February, 1988, at Concordia Lutheran College, again with Bob producing and Bill Girard as music director, the Society presented our second production of *Trial by Jury*, with Jess Walters repeating his role as The Learned Judge. We rounded out the evening with more Scenes from Gilbert & Sullivan. This show too was very well received and made enough money for the Society that Bob, who had personally fronted the budget for these two shows, could pay his bills and let the Society pay its own way.

In 1989 and 1990, with Bob continuing as producer, the Society actually put on two shows each year: *H.M.S. Pinafore* at Hyde Park, *The Sorcerer* at Live Oak, *Patience* at Hyde Park, and *Ruddigore* in the Reagan High School Theater. Bob got the Society more involved in the community with small productions for events such as the opening of the Children's Museum (the only show in which Bob appeared on stage). More working members were recruited, the shows got bigger, and our reputation grew. In January, 1991, Bob stepped down to become Executive Vice President, and Karen Collier was elected President. When President Robert Mellin initiated the honorary Advisory Board in January, 1994, Bob Kusnetz was invited to be the very first member. Bob's job took him out of town frequently during those last few years, but he continued to attend shows and musicales whenever he was here, until he finally left Austin for good in 1996. Bob's efforts kept the Gilbert & Sullivan Society alive during very difficult times.

In January, 1992, Robert Mellin was elected President of the Society. He served for four years and then for two years acted as our hired Executive Director. When he stepped down as President in December, 1995, we realized that it would be impossible to find a president willing and able to continue the level of guidance and activity he had begun and that we needed to hire someone to assist the President. Robert then for two years acted as our first hired Executive Director. During the six years of his leadership we produced better shows each year, all on our own (no more co-productions), and grew in astonishing ways. Our monthly meetings, which had been rather boring business meetings, became varied musical programs, usually featuring our own performers and favorite G&S excerpts. We rented an office and hired part-time office help. We solicited contributions from individuals and corporations. We began our in-school program, sending a few performers into the schools to introduce the students to the joys of G&S.

We held annual fund-raising events, the Holiday Season Gilbert & Sullivan All-Star Review and Champagne Buffet Gala Fund Raiser. The most dramatic of these occurred in December, 1996, when the IRS closed the theater for unpaid taxes, and Executive Director Robert enlisted the help of Rep. Lloyd Doggett, who persuaded the IRS to allow our performance to proceed. Another important event conceived and executed by Robert was the Gilbert & Sullivan Convention held in December, 1995, in the Scottish Rite Temple and Theatre. But perhaps Robert's most important achievement was arranging for Ralph MacPhail, Jr. to come to Austin as guest director of our 1998 production of *The Mikado*. "Rafe's" knowledgeable and traditional Savoyard direction proved to be so successful that we brought him back to Austin in the two following years and hope to resume the association next year when we produce *The Pirates of Penzance*.

Leonard Gillman, long-time supporter of the Society, occasional performer, pianist, conductor, and music director writes: The evolution of the orchestra in the Gilbert & Sullivan productions may be of interest. We started with a lone piano and except for a fluke to be mentioned later, added instruments gradually in ups and downs. I participated in three of the ups.

In the 1978 *Iolanthe* where I was a member of the cast I brooded about the fanfare by the brasses, led by rousing trumpet solos, that signals the entrance of the peers. I knew an excellent trumpet player, University of Texas undergraduate Virginia Lewis, whom I suggested to Brother Gerald Muller, the music director, who accepted the

suggestion. The orchestra then consisted of piano, small and weak electric organ, cornet, and percussion. The 1980 *Patience* regressed to a lone piano.

As musical director for the 1982 *Trial by Jury*, I recruited Martha MacDonald, a first-rate clarinetist, to play clarinet, flute, and triangle (this last suspended from her stand), with me at the piano, and borrowed a gong from the University of Texas (played backstage by Susan Boswell, the female lead, for whom the clock strikes ten). I was musical director again for the 1983 *The Gondoliers*, for which I got Martha (sans triangle), a pianist, and hornist. I conducted.

The 1985 *Ruddigore* featured Barbara Irvine as music director and pianist; Martha MacDonald, clarinet; and James Justus, bassoon.

After another regression, Bill Girard became musical director and shortly introduced a two-piano format. Then for several years, starting in 1992, we used small string ensembles plus perhaps a piano or flute, then expanded rapidly under the leadership of Jeffrey Jones-Ragona, who came on the scene as musical director and conductor of the 1994 *H.M.S. Pinafore* and continued with the 1998 *The Mikado*, building up a respectable group of about a dozen musicians, encompassing strings, winds, and percussion.

The fluke I promised to divulge occurred with the 1978 *The Mikado* performed at the Paramount Theater (palatial for us) with the Austin Symphony Orchestra and its regular conductor Akira Endo clothed in a Japanese costume.

Robert Mellin, who joined the Society 1988, served as President 1992-1995, Board Member-at-Large 1996-1997, Publicity Vice-President 1998-1999, and Executive Director, sang in performances, and served as Producer 1992-1997 writes: In May, 1987, I saw a notice for a production of G&S Excerpts to be performed at the Hyde Park Theater. Being a G&S fan since childhood, I saw the show and enjoyed it. Following the February, 1988, production of *Trial by Jury* featuring Jess Walters I became a supporter and member of the Society and sought to volunteer to help in some way.

I did not hear of any G&S performances until a year after *Trial by Jury*, when I received a call from Jackie Chapman informing me that she was directing a production of *H.M.S. Pinafore* at the Hyde Park Theater and reminding me of my offer of volunteered help. Because I knew and loved *Pinafore* and some years before had produced it and played the Dick Deadeye role, I agreed to become production assistant. The production featuring Frank Delvy, Janette Jones, and Russell Gregory was a smash hit; we had to turn people away from the door. At the time, in a way of publicizing the show, I arranged for the cast to perform on John Aielli's KUT radio program, since become a tradition.

I auditioned for and got the part of the Notary for the 1989 production of *The Sorcerer*. During this production I noticed that there was virtually no commercial sponsorship for the show. I was able to convince local businessmen to contribute modest amounts of money in return for display ads in the playbill program.

In June 1990 a production of *Patience* in the 90-seat Hyde Park Theater was a last-minute affair when the theater became unexpectedly available. The production was a little gem that received eight nominations for the best in the musical category for the Austin Circle of Theater's B. Iden Payne Awards. Later, in October, 1990, a production of *Ruddigore* was planned for the Hyde Park Theater, but differences in understanding over artistic control between Society president Bob Kusnetz and Hyde Park's Ken Johnson caused the venue to be set at the 500-seat Reagan High School. There was a disappointing audience turnout.

With completion of the run of *Ruddigore*, we had successfully produced and performed four excellent G&S operas in a period of seventeen months, an average of one every four months! Although we were barely breaking even financially, there was an air of excitement and hope for the potential and future of the Society.

Libby Weed, who served as President and is presently Executive Vice-President of the Society writes: My husband Michael and I attended the 1976 production of *Pirates of Penzance* at Zachary Scott Theatre Center, but I recall having no knowledge at the time of the formation of The Gilbert & Sullivan Society of Austin. We only knew that we both enjoyed the G&S operas and looked for the opportunity to see them.

Michael and I attended several productions over the years, but not until the 1990 production of *Patience* at the Hyde Park Theater did we actually become members. It was after the 1993 *Iolanthe* at Dougherty Arts Center that my daughter and I first attended a musicale. After that we gradually became more active. Susan and I auditioned for the chorus of *H.M.S. Pinafore* in the fall of 1993 and were in that 1994 production. Susan performed as Fiametta in the 1995 *The Gondoliers*, but I did not perform again until *H.M.S. Pinafore* came around once more in 2000.

I began serving on the board in 1995, and in 1996 I served as President when Robert Mellin moved to the role of Executive Director. My four years of service as President were enjoyable and enriching. A highlight was working with people such as Reba and Len Gillman, Allen Lawshae, Larry Shepley, and other board members and

Society regulars.

One of the things I enjoyed most as President sprang from my realization that our local Society is filled with remarkable people. Each month as President I wrote a column for the Newsletter. It occurred to me that this might be an opportunity to acquaint others in the Society with some of the wonderful people who are regularly a part of our activities, so I wrote a series of columns titled "Portrait of a Noteworthy Member". These sketches included Lucy Shoe Meritt, Russell Gregory, Robert Mellin, Jess Walters, and Pearl Amster. Each has been important to the Society in many ways. Many more columns remain to be written, as the Society is filled with such interesting people.

One of the things I am most pleased about regarding my years as Society President is that the quality of productions continued to rise, and critical acclaim for our shows grew stronger during these years. Of course, the credit goes to the directors, producers, and performers, but Presidents love to bask in others' glow! *The Pirates of Penzance*, *The Yeomen of the Guard*, *The Mikado*, and *Patience* were all well received by the public and most of the critics, and some B. Iden Payne nominations came our way as well. For all that we owe great thanks to those involved with each show. Most especially, Ralph MacPhail, Jr. and Jeffrey Jones-Ragona, as stage and musical directors respectively, brought the finest D'Oyly Carte style and excellent musical values to the shows on which they collaborated.

Ralph MacPhail, Jr., Professor of Theatre, Speech, and English, Bridgewater College, Bridgewater, Virginia, our Stage Director for three operas 1998-2000, writes: During the summers of 1996 and 1997 I found myself wending my way to Philadelphia to attend the International Gilbert & Sullivan Festivals. Little did I realize that my path would ultimately lead to the Lone Star State!

To tell you that I am grateful to have worked with The Gilbert & Sullivan Society of Austin, with the people who are the Society, would be an understatement. And all because Robert Mellin and I found ourselves together yakking on and on about "traditional" Gilbert & Sullivan in the City of Brotherly Love.

I'd known about the Austin Society for years and had even subscribed to the newsletter and had a penpalship with Reba Gillman. But following the Festivals, serious long-distance talks began to take place about visiting and directing for the Society.

I will always be grateful to the Board so ably led by Libby Weed and then Larry Shepley for the opportunities to come to Austin, for the resulting productions have been highlights of my career. I am very much aware that the Society stepped out in faith and also had to do some scrambling (physical and financial) to make logistics work out. Society members opened their homes, and many more opened their hearts to this wand'ring Savoyard and made me welcome.

To say that the shows were a delight to work on would be an understatement. I am so grateful to Dan Smith who produced *The Mikado*, for introducing me to Jeffrey Jones-Ragona and engaging him to do the musical direction, and for lining up Richard Brown to design the sets. Jeffrey and Richard brought their same magical touches to *Patience* the following summer, along with another incredible company, one that triumphed even through the adversity of a falling theatre roof requiring relocation of everything from sets to music stands to the gymnasium within twelve hours. The show did go on!

Then, in 2000 with Brian Gaston as Producer and an incredible cast of stalwarts from years past and a healthy infusion of neophyte Savoyards, we offered a production of *H.M.S. Pinafore* of which Gilbert, Sullivan, and D'Oyly Carte would have been proud.

As I watched performance after performance, I realized how fortunate I've been to be associated with such a wonderful company of talented individuals who share my view of the best path to theatrical productions: let's do it well, and let's have fun doing it! So, Happy Silver Anniversary, Gilbert & Sullivan Society of Austin!

5. ANNUAL PRODUCTIONS

Since its inception the Society has tried to present regular, annual productions of Gilbert & Sullivan operas, for fun and for audience pleasure. There have been irregularities in operations occasioned by odd circumstances of adequate finance, artist availability, and suitability of available theaters. Resolution of these problems was had in several early co-productions with other more experienced producers of musicales and plays: the Creek Theatre in 1977, Zachary Scott Theatre Center in 1977, 1978, 1980, 1982, 1983, and 1985, St. Edward's University in 1978, and the Live Oak Theater in 1991.

After 1992 the Society produced its own shows independently, frequently in the spring and early summer months, but presentations in January, February, March, and April have also occurred. For the past decade the Society has tried to maintain a regular schedule of production of one opera each year, as does also the much bigger

Gilbert & Sullivan Society of Houston.

Productions were not presented in the years 1979, 1984, and 1986, and in 1981 and 1987, in lieu of an individual opera, scenes and songs from several operas were presented as the annual production. In other years more than one opera was produced. Thus, in 1977, the first year of the Society's regular activities, we saw three operas: *Ruddigore*, *The Pirates of Penzance*, and *The Sorcerer*. In 1978 there were *The Mikado* and *Iolanthe*. In 1989 there were productions of *H.M.S. Pinafore* and *The Sorcerer*, in 1990 *Patience* and *Ruddigore*, and in 1995 *The Gondoliers* and *Trial by Jury*, for a total of twenty-seven individual opera productions (including the non-Society production of *H.M.S. Pinafore* in 1976) in the quarter-century of the Society's existence.

Following is a chronological, play-by-play listing of our Gilbert & Sullivan productions since 1976.

1976

H.M.S. PINAFORE or THE LASS THAT LOVED A SAILOR

March 19-April 10, 1976; also August 12-28, 1976.

Austin Civic Theatre/Zachary Scott Theatre Center

"Things are seldom what they seem"

The ship's captain and a lowly sailor mixed up at birth resume their rightful stations, allowing the lowly sailor-turned-captain to marry the ex-captain's daughter.

This successful production at the Zachary Scott Theatre Center was the catalytic event that led to the formation of the Gilbert & Sullivan Society of Austin. The production was performed with piano accompaniment and no orchestra.

CAST:

Sir Joseph Porter K.C.B.	Austin Lawrence
Capt. Corcoran	Wayne Braden Harris
Ralph Rackstraw	Bill Breaux
Dick Deadeye	Allen Lawshae
Bill Bobstay	Guy Manaster
Bob Becket	Joe Nanus
Josephine	Mary Kay Laughlin
Cousin Hebe	Madeline Olds
Little Buttercup	Enid Hallock

CHORUS:

Becky Ayson, Jacqueline Calkins, Ruth Campbell, Ann Coltman, Pat Epstein, Rosemary Galloway, Sue Ricket Caldwell, Cindy Sinclair, Leslie Staser, Rosemary Vines, and Paul Downs, Ernest Gamble, Gary Hallock, Byron Hinderer, Chuck Terry, Gary Thomas, and Mark Welch.

PRODUCTION STAFF:

Director/Conductor	Roger Brunyate
Sets	Hutch Hutchings
Costumes	Libby Winters
Lighting	Greg White
Piano	Felicity and Heather Coltman

1977

RUDDIGORE or THE WITCH'S CURSE

February 17-26, 1977

Creek Theatre

"We were the victims of circumstances"

A bad baronet who must do some bad deed every day or die
discovers a way to remain alive.

CAST:

Sir Ruthven Murgatroyd/Robin Oakapple	James Wood
Richard Dauntless	John Gaehring
Sir Despard Murgatroyd	Bill Buchanan
Old Adam Goodheart	Paul Guttery
Rose Maybud	Jo Anne Schmidt
Mad Margaret	Madeline Olds
Dame Hannah	Enid Hallock
Sir Roderic Murgatroyd	Allen Lawshae

CHORUS:

Bridesmaids: Susy Branem, Ann Coltman, Janita Robbins, Rosemary Vines, and Officers/Ancestors: Bill Breaux, Doug Huston, Philip Smith.

PRODUCTION STAFF:

Director	Doug Gehrke
Music Director	Steve Sansom
Company Manager	Madeline Olds
Piano	Felicity Coltman
Set Designer	Ernest Gamble
Chorus Master	Steve Hanson

1977

THE PIRATES OF PENZANCE or THE SLAVE OF DUTY

August 12-28, 1977

Zachary Scott Theatre Center

"I am a little boy of five"

A boy mistakenly apprenticed to a pirate instead of to a pilot discovers his plight and has adventures.

Our first co-production, with Zachary Scott Theatre Center and Austin Arts Commission funds, in cooperation with Austin AquaFest.

CAST:

Major General Stanley	Bill Dick
Pirate King	Ron Greathouse
Samuel	John Gaehring
Frederic	James Wood, Bill Chamberlain
Police Sergeant	O. Hinkel Johnson
Mabel	Joyce Wead
Edith	Elsie H. Ragland
Kate	Julee C. McClelland
Isabel	Janita Robbins
Ruth	Wanda Pierce

CHORUS:

Wards: Susan Barnum, Jacqueline Calkins, Alice Gordon, Debi Klein, Elizabeth Vickers, Rosemary Vines, Betty Wright, and Pirates/Police: Paul T. Alotto, Bart Denum, Michael Drousche, Don Gade, Clark Halbert, Charles E. Hill, Ronald Hopper, Lee Lacy, Dan Laufer, Joseph M. Nanus, Robert Leonard Nelson, Hugh A. Pilsbury, and Dick White.

PRODUCTION STAFF:

Director	Mavourneen Dwyer
Music Director	Terence Deeming
Scene Design	Hutch Hutchings
Lighting Design	Betty Cramer
Costume Design	Frances Mauldin
Chorus Master	John Gaehring
Stage Manager	Jan Nanus
Technical Director	John McNeill

1977

THE SORCERER

November 17-20, 1977

Town Hall, Hancock Center

"Where is the family, other than my own, in which there is no flaw?"

A love potion gone awry causes havoc with several couples
until effects are reversed.

CAST:

Sir Marmaduke Pointdextre	Bill Buchanan
Alexis Pointdextre	Jim Robinson
Dr. Daly	Waldie Anderson
Notary	Gary Hallock
John Wellington Wells	Allen Lawshae
Lady Sangazure	Enid Hallock
Aline Sangazure	Katharine Shields
Mrs. Partlet	Lana Castle
Constance Partlet	Rosemary Russell-Vines

CHORUS:

Sue Ricket Caldwell, Camille Carter, Ann Coltman, Margaret Coltman, Julie Daye, Joy Harrison, Sharon Kite, LeAndra Moyer, Jan Simonds, and Bart Denum, Michael Drousche, Lee Lacy, Randy Mariotte, Warren Morris, and Dick White.

PRODUCTION STAFF:

Director	Mike Richmond
Music Director	Steve Sansom
Pianist	Felicity Coltman
Choreographer	Ann Coltman
Consultant	Warren Morris
Costumes	Georgia Hinderer, Jean Buchanan
Lighting Design	Michael Drousche
Stage Manager	Jan Simonds

1978

THE MIKADO or THE TOWN OF TITIPU

September 15-17, 1978

Paramount Theatre

"I beg to offer an unqualified apology"

The Mikado's son and heir, disguised as a second trombone, seeks to marry the ward of the Lord High Executioner and succeeds after tribulations.

This was a production in association with the Austin Arts Commission, Zachary Scott Theatre Center, and Mobil Oil Foundation, featuring the Austin Symphony Orchestra, with Akira Endo in a Japanese kimono conducting, for a flamboyant occasion.

CAST:

The Mikado of Japan	Ron Greathouse
Nanki-Poo	Robert Minor
Ko-Ko	William Dick
Pooh-Bah	D. Allen Lawshae
Pish-Tush	Albert Meisenbach
Yum-Yum	Joyce Wead
Pitti-Sing	Christina Powers
Peep-Bo	Deborah Acevedo
Katisha	Martha Pearson

CHORUS:

Gerry Angel, Ann D. Armstrong, Corinne Davis, Carole Fitzpatrick, Enid Hallock, Mary Alice Leyva, Helen McGlynn, Camile Sharon Neuvar, Nancy Parker, Janita Robbins, Carole Smith, Rosemary Russell-Vines, and Norman Blumensaadt, Dick Davis, Charles Hill, Brian Jackson, Michael Kaufman, Ken Mathews, Byron Morriss, Harry Rogers, Larry Waldrup, Bill Wellborn, Sidney Wright, Jacob Wyman.

PRODUCTION STAFF:

Director	Stephen Wyman
Conductor	Akira Endo
Musical Director	John Gaehring
Stage Manager	Willa Kay Warren
Production Manager	Thomas J. Byrne
Set Design	James F. Franklin
Light Designer	Robert Sertner
Technical Director	John McNeill
Choreography	Sanjuanita Martinez, Stephen Wyman

1978

IOLANTHE or THE PEER AND THE PERI

December 8-10, 1978

Mary Moody Northen Theatre

St. Edward's University (Co-production)

*"The night has been long -- ditto ditto my song -- and thank goodness
they're both of them over!"*

The Queen of the Fairies contends with the Lord Chancellor while fairies
interact with peers of the House of Lords.

CAST:

The Lord Chancellor	Leonard Gillman
Earl of Mountarat	C. P. Glennon
Earl of Tolloller	Jerry Young
Private Willis	Robert Nelson
Strephon	John Gaehring
Queen of the Fairies	Eileen Martin
Iolanthe	Kim Benson
Celia	Reba Gillman
Leila	Laura Makay
Fleta	Rosemary Russell-Vines
Phyllis	Katharine Shields

CHORUS:

Fairies: Ellen Black, Jeanell Bolton, Cheryl Brace, Linda Collman, Jerri Gallagher, Margaret Kinsella, Susanna Krick, Mary Lenertz, Cathy Nelson, Colleen O'Connell, Carolyn Roseboom, Mary Scheitinger, Karen Xander, and Peers: Scott Allen, Chuck Caudill, Jerry Chapa, Joel City, Michael Drousche, Julian Lopez, Lawrence Perea, Francisco Quezada, Xavier Rigal, Brian Robbins, Philip Smith, Ricky Watkins.

PRODUCTION STAFF:

Director	John Gaehring
Music Director	Gerald Muller
Executive Producer	Philip Smith
Stage Manager	Donald Hall
Light Design	Dave Davis
Costume Design	Susan Loughran
Scenic Design	Peter O'Rourke

1980

PATIENCE or BUNTHORNE'S BRIDE
March 21-April 13, 1980
Zachary Scott Theatre Center (Co-production)

"He was a little boy"

Two pretentious poets contend for the hand of the town milkmaid.

CAST:

Colonel Calverley	D. Allen Lawshae
Major Murgatroyd	Ken Mathews
Duke of Dunstable	Larry Waldrup
Reginald Bunthorne	Bill Breaux
Archibald Grosvenor	Kent Skinner
Solicitor	John Gaehring
Lady Angela	Catharine A. Brock
Lady Saphir	Susan Boswell
Lady Ella	Katharine Shields
Lady Jane	Julee C. McClelland
Patience	Kristi Trimble

CHORUS:

Ann Coltman, Barbara Duvall, Reba Gillman, Carolyn Roseboom, Rosemary Russell-Vines, Carole Smith, and George M. Barilla, Howard Black, Michael Drousche, Jeff Ellinger, James C. McGrew, John McNeill.

PRODUCTION STAFF:

Director	Sharon Daniel
Music Director	Noel Alford
Set Design	Bil Pfuderer
Light Design	Mark Loeffler
Costume Design	Claudia Anderson
Stage Manager	John Gaehring

1981

An Evening with Gilbert and Sullivan
May 15-30, 1981
Zachary Scott Theatre Center (Co-production)

This evening of mixed Gilbert & Sullivan songs presented in lieu of a complete opera included John McNeill as William Schwenk Gilbert and Charles Vandervoort as Arthur Seymour Sullivan.

CAST:

Howard Black, Catharine Brock, Roberta Cook, Reba Gillman, Enid Hallock, Siegfried Lasater, D. Allen Lawshae, Julee C. McClelland, Jim McGrew, Carolyn Roseboom, Rosemary Russell-Vines, Steve Swanson, Gail White, James Edward Wood.

PRODUCTION STAFF:

Director	John Gaehring
Dialogue	John McNeill
Production Coordinator	Jeanne Wilson
Stage Manager	Lisa Cybert
Set Design	Gary Van Der Wege
Lighting Design	Don Day
Accompanist	Sissy Lawshae
Asst. Director	Sam Johnson
Stage Manager	Roberta Fitzsimmons
Asst. Stage Managers	Lisa Cybert, Barbara Weeks
Costumes	Deyon Denman
Properties	Dick White

1982

TRIAL BY JURY

January 13-16, 1982

Zachary Scott Theatre Center (Co-production)

June 27-July 10, 1982

Capitol City Playhouse

"These are very strange proceedings"

A judge who threw over his fiancée prepares to try a case of breach of promise of marriage.

CAST:

The Learned Judge	Jess Walters
Angelina	Susan Boswell
Edwin	Bruce Douglas
Counsel for the Plaintiff	Allen Lawshae, Jim Robinson
Usher	Robert Nelson
Foreman of the Jury	Steve Swanson
Counsel for the Defendant	Jerry Young

CHORUS:

Jennifer Arndt, Sharon Beehler, Reba Gillman, Enid Hallock, Sherry Kalisz, Sharon Kite, Rosemary Russell-Vines, Carole Smith, Carolyn Roseboom, Gail White, and Maurice Bernson, Howard Black, Amos Lovell, Ken Mathews, Bob Reilly, Charles Vandervoort, Larry Waldrup.

PRODUCTION STAFF:

Director	John McNeill
Music Director	Leonard Gillman
Producer	Jess Walters
Set Design	John McNeill
Light Design	John McNeill
Costume Design	Deyon Denman
Stage Manager	Andrea Worth

1983

THE GONDOLIERS or THE KING OF BARATARIA

May 20-June 5, 1983

Zachary Scott Theatre Center (Co-production)

"When everyone is somebodee, Then no one's anybody!"

The rightful king is discovered after an interim rule shared by two gondoliers.

CAST:

Don Alhambra del Bolero	D. Allen Lawshae
Duke of Plaza-Toro	James C. Kellogg
Duchess of Plaza-Toro	Enid Hallock
Casilda	Katharine B. Shields
Luíz	Greg Higdon, James V. Robinson
Marco Palmieri	Bruce Douglas
Giuseppe Palmieri	Keith Feldhacker
Gianetta	Sherrie Lynn Carman
Tessa	Marilyn J. Pierce
Inez	Joanne C. Rhodes
Annibale	Loel Graber
Antonio	Larry Waldrup
Fiametta	Sondra Stinson
Francesco	Charles Vandervoort
Giorgio	Frank Delvy
Giulia	Sharon Beehler
Vittoria	Dorothy Allen

CHORUS:

Sue Ricket Caldwell, Reba Gillman, Rosemary Russell-Vines, Carole Smith, Elizabeth Vickers, and William H. Holloway, Bruce Milligan, John A. Roquet, Jerry Young.

PRODUCTION STAFF:

Director	John McNeill
Music Director	Leonard Gillman
Production Coordinator	Catharine Brock
Stage Manager	Bob Kusnetz
Set Design	Jim Carroccio
Costume Design	Suzanne Keeler
Lighting Design	John McNeill
Hair Design	Phillip Rogers
Assistant Stage Manager	Barbara Norton
Chorus Mistress	Karol Ann Badgett, Susan Ely

1985

RUDDIGORE or THE WITCH'S CURSE
January 11-27, 1985
Zachary Scott Theatre Center (Co-production)

"You may not hint, You must not hint --

It says you mustn't hint, in print!"

A bad baronet who must do some bad deed every day or die
discovers a way to remain alive.

CAST:

Sir Ruthven Murgatroyd/Robin Oakapple	Jim Kellogg
Richard Dauntless	Joe Dowell
Sir Despard Murgatroyd	Loel Graber
Old Adam Goodheart	Frank Delvy
Rose Maybud	Katharine Shields
Mad Margaret	Dorothy Allen
Dame Hannah	Martha Pearson
Sir Roderic Murgatroyd	Wilson Wade

CHORUS:

Bridesmaids: Mary Lu Barras, Reba Gillman, Carolyn Roseboom, Carole Smith, and Officers/Ancestors:
John Fant, Mark Girling, Allen Lawshae, Andy Mozisek.

PRODUCTION STAFF:

Director/Stage Manager	Bob Kusnetz
Music Director	Barbara Irvine
Stage Manager	Judy Forbes
Set design	Gary Van Der Wege
Costume Design	Michelle Ney
Lighting Design	Laura Sunkel Olden
Choreography	Arletta Howard
Asst. Director	Judy Forbes
Asst. Choreography	Dawn Bezviner
Production Coordinator	Jeanne Wilson
Property Mistress	Enid Hallock

1987

A Gilbert and Sullivan Sampler
May 1-17, 1987
Hyde Park Theater

Although not one of the Gilbert & Sullivan operas, the production included brief scenes from *Ruddigore*, *The Yeomen of the Guard*, *The Gondoliers*, and *The Mikado*.

CAST:

Carole Graber, Sheila O'Brien Glenn, Melissa Groves, Enid Hallock, Jan Jones, Denise Meredith, Judy Stephens Scott, Judy Thweatt, Sandra Thurow, Su Sun Wong, and Christopher Caswell, Keith Clifton, Frank Delvy, Loel Graber, Keith Larson, D. Allen Lawshae, Stephen Morris, David Rigg, Wayne Wiley.

PRODUCTION STAFF:

Stage Director	Louise Richardson
Music Director	Bill Girard
Pianist	Bob Wall
Production Supervisor	Bob Kusnetz
Asst. Director/Stage Manager	Bob Kusnetz
Asst. Stage Manager	Alan Denman
Lighting Design	Doug Glenn
Costumer	Lee Frank
Asst. Producer	Reba Gillman
Savoy Advisor	Bob Kusnetz

1988

TRIAL BY JURY

And Gilbert & Sullivan Scenes

February 26-March 6, 1988

Concordia Lutheran University

*"Put your briefs upon the shelf
I will marry her myself!"*

A judge who threw over his fiancée prepares to try a case of breach of
promise of marriage.

CAST:

The Learned Judge	Jess Walters
Angelina	Marilyn Pierce McQueen
Edwin	Scotty Roberts
Counsel for Plaintiff	Rich Witek
Usher	Bob Nelson
Foreman of the Jury	Robert Harlan

CHORUS:

Bridesmaids: Andrea Austin Jones, Carla Hammock, Carol Hopkins, Jan Jones; Jury: Bill Breaux, Joe Dowell, Michael Drousche, Leith Larson, Daniel Monciváis; and Audience: Jacki Chapman, Anita Hopkins, Anna Morman, Judy Scott, Judy Thweatt.

PRODUCTION STAFF:

Director	Jess Walters
Asst. Director	Allen Lawshae
Music Director	Bill Girard
Stage Manager	Bob Kusnetz
Asst. Stage Manager	Sheila Glenn
Technical Director	John McNeill
Production Design	John McNeill
Costume Design	Susan Norwood
Properties	Enid Hallock
House Manager	Rosemary Russell-Vines

1989

H.M.S. PINAFORE or THE LASS THAT LOVED A SAILOR

April 13-May 14, 1989

Hyde Park Theater

*"But in spite of all temptations To belong to other nations,
He remains an Englishman!"*

The ship's captain and a lowly sailor mixed up at birth resume their
rightful stations, allowing the lowly sailor-turned-
captain to marry the ex-captain's daughter.

CAST:

Sir Joseph Porter K.C.B.	Michael Drousche
Capt. Corcoran	Frank Delvy
Ralph Rackstraw	Curtis Wade, Bart B. Spraberry
Dick Deadeye	Russell Gregory
Bill Bobstay	Allen Lawshae
Bob Becket	Andy VanThullenar
Oak Staves	Bill Hatcher
Josephine	Heidi Spoor, Andrea Austin Jones
Cousin Hebe	Jan Jones
Little Buttercup	Cynthia P. Sadler

CHORUS:

Patricia Leonard, Susan Pauley, Pam Rossi, and Linda Woodman

PRODUCTION STAFF:

Director	Jacki Chapman
Music Director	Jerry Peperone
Producer	Bob Kusnetz
Costumes	Susan Norwood, Robin McGee

1989

THE SORCERER

November 10-December 3, 1989

Live Oak Theater

"Sir, you have acted with discrimination"

A love potion gone awry causes havoc with several couples
until effects are reversed.

CAST:

Sir Marmaduke Pointdextre
Alexis Pointdextre
Dr. Daly
Notary
John Wellington Wells
Lady Sangazure
Aline Sangazure
Mrs. Partlet
Constance Partlet

Doug Schram
Joe Dowell, David Ketcham
Leonard Johnson, Brad Koch
Robert Mellin
Al Rellstab
Lori Joachim
Yvonne DeChance
Julie Cook
Jane Thurston

CHORUS:

Lisa Hatcher, Susan Adams Johnston, Alisha Campbell, Susan Pauley, Janita Robbins, Jennifer Wydra, and William Robert Bobo III, Michael Drousche, D. Allen Lawshae, Stephen Long, and Bobby Meehen.

PRODUCTION STAFF:

Director
Music Director
Producer
Costumes
Choreography
Set Design
Lights
Props

Marian Hampton
Eric Daub
Bob Kusnetz
Devon Painter
Paula DeDear
Bill Pfuderer
John McNeill, Dave Collier
Karen Collier

1990

PATIENCE or BUNTHORNE'S BRIDE

June 8-July 1, 1990

Hyde Park Theater

"I'm an æsthetic sham!"

Two pretentious poets contend for the hand of the town milkmaid.

CAST:

Colonel Calverly	John McNeill
Major Murgatroyd	Brad Koch
Duke of Dunstable	Paul Linkletter
Reginald Bunthorne	Neal Gibson
Archibald Grosvenor	Bart B. Spraberry
Lady Angela	Janette Jones
Lady Saphir	Libba Bray
Lady Ella	Heidi Spoor
Lady Jane	Dorothy (Dory) Creedle
Patience	Sandy Thurow

CHORUS:

Emily Diane Casstevens, Pam Richards, and Peter J. Beilharz, Bob Bobo, Michael Drousche.

PRODUCTION STAFF:

Director/Choreographer	Jacki Chapman
Music & Piano	Celeste Booker
Producer	Susan Adams Johnson
Stage Manager	Karen Collier
Costume Design	Georgia Frazer
Lighting Design	David Collier
Set Design	Jacki Chapman
Production assistants	Bob Bobo, Janette Jones

1990

RUDDIGORE or THE WITCH'S CURSE

October 26-November 4, 1990

Reagan High School Theater

*"You must stir it and stump it, And blow your own trumpet,
Or, trust me, you haven't a chance!"*

A bad baronet who must do some bad deed every day or die
discovers a way to remain alive.

CAST:

Sir Ruthven Murgatroyd/Robin Oakapple	Richard Witek
Richard Dauntless	Bart Spraberry
Sir Despard Murgatroyd	Frank Delvy
Old Adam Goodheart	Will Rice
Rose Maybud	Carla Hammock
Mad Margaret	Janette Jones
Dame Hannah	Enid Hallock
Sir Roderic Murgatroyd	Allen Lawshae

CHORUS:

Professional Bridesmaids: Stacey Amorous, Janet Ford, Julie Garrett, Norma Garza, Telsa Harwell, Marie Hutton, Sherry Vance, Deborah M. Zallen, and Officers/Ancestors: Bob Bobo, Biff Coon, Bryan Hopkins, Dallas Hutton, Robert Mellin, Robert A. Muraida, Lee Smith.

PRODUCTION STAFF:

Director & Set Designer	David Ketchum
Music Director	William Girard
Artistic Producer	Susan Adams-Johnson
Choreographer	Lucretia Frost
Costume Designer	Jacki Chapman
Stage Manager	Steven A. Chambers

1991

THE PIRATES OF PENZANCE or THE SLAVE OF DUTY

April 11-May 11, 1991

Live Oak Theatre (Co-production)

"How quaint the ways of Paradox!

At common sense she gaily mocks"

A boy mistakenly apprenticed to a pirate instead of to a pilot discovers his plight and has adventures.

CAST:

Major General Stanley	Royce Wilson
Pirate King	Joe York
Samuel	James Rippee
Frederic	Steven Michael Miller
Sergeant	Ronald Watson
Mabel	Kara Bliss Galbraith
Edith	Dory Creedle
Kate	Holly Pida
Ruth	Ellen Gerhard

CHORUS:

Wards: Stacey Amorous, Amy Baker, Anna Morman, Nora Neuhaus, Christine Poole, and Pirates/Police: Tim Blackwood, Jeffrey Bracco, Michael Craig, Evan J. Kelly, Robert J. Lawrence, Tom McElhinney, Daniel Monciváis, Bruce Moore, Scotty Roberts, Stephen A. Steward, Randall J. Storm, Michael Word.

PRODUCTION STAFF:

Director	Bill Pfuderer
Music Director	Noel Alford
Sets/Costumes	Bill Pfuderer
Costumes	Nora Neuhaus
Lights	Robert Wyburn
Stage Manager	Lou Rigler
Choreography	Judy Thompson-Price

1992

THE MIKADO or THE TOWN OF TITIPU

June 11-July 5, 1992

Zachary Scott Theatre Center

"Besides, I don't see how a man can cut off his own head"

"A man might try"

The Mikado's son and heir, disguised as a second trombone, seeks to marry the ward of the Lord High Executioner and succeeds after tribulations.

CAST:

The Mikado of Japan	Russell Gregory, Allen Lawshae
Nanki-Poo	Martin Vasquez
Ko-Ko	Victor Sterzing
Pooh-Bah	Frank Delvy
Pish-Tush	Blake Yelavich
Yum-Yum	Su Sun Wong, Kristina Havenhill
Pitti-Sing	Katharine Shields
Peep-Bo	Cindy Curtis
Katisha	Janette Jones

CHORUS:

Cheryl Boeck, Amy Burton, Toni Cannata, Tiffany Card, Kristina Havenhill, Diana McAlpin, Trina Sherman, Wanona Wellspring, Deborah M. Zallen, and George Barilla, Jody Clemmons, Jerry Dulin, Dewitt Gravink, Allen Lawshae, Justin Price, David Stokey, Larry Strachan, Ricky Uresti.

PRODUCTION STAFF:

Stage Director	Bud Coleman, Nina LeNoir
Music Director	Wesley Grove
Producer	Robert Mellin
Costumer	Valerie Liberta
Choreographer	Bud Coleman
Set Designer	Melissa A. Gaspar
Light Designer	Robert T. Whyburn
Stage Manager	Jeff Jones
Tech Director/Sets	Norman Stosberg

1993

IOLANTHE or THE PEER AND THE PERI

April 30-May 23, 1993

Dougherty Arts Center Theatre

"It's Love that makes the world go round!"

The Queen of the Fairies contends with the Lord Chancellor while fairies interact with peers of the House of Lords.

CAST:

The Lord Chancellor	Frank Dely
Earl of Mountarat	Allen Lawshae
Earl of Tolloller	Barton Green
Private Willis	Douglas Schram
Strephon	Jeff Swartz
Queen of the Fairies	Leah Tsamous
Iolanthe	Carrie Skinner
Celia	Julia Lawshae
Leila	Lynn Hamza
Fleta	Kim Pyle
Phyllis	Sandra Johnson

CHORUS:

Fairies: Cybele Clamaron, Julie Dunlap, Dawn Forbes, Sheila Glenn, Diana McAlpin, Susan Pauley, Jeanie Roberts, and Peers: Willie Cervantes, Harold Gilbert, Dave Goudy, Matthew Kaplan, Dan Smith, Eric Vik, Barry Whitten.

PRODUCTION STAFF:

Stage Director	Noel Koran
Music Director	John W. McLean Jr.
Producer	Robert Mellin
Stage Manager	Kirsten Ericksen
Choreography	Terri Lynn Fiala
Costume Design	Leslie Bonnell
Light Design	Pat Fox
Scene Design	Dick Hannon
Set Builder	Steve Parks

1994

H.M.S. PINAFORE or *THE LASS THAT LOVED A SAILOR*

January 28-February 13, 1994

Austin Community College

"Say, why is everything, Either at sixes or at sevens"

The ship's captain and a lowly sailor mixed up at birth resume their rightful stations, allowing the lowly sailor-turned-captain to marry the ex-captain's daughter.

CAST:

Sir Joseph Porter K.C.B.	Robert Rudié
Captain Corcoran	Frank Delvy
Ralph Rackstraw	Scott Ferrell
Dick Deadeye	Allen Lawshae
Bill Bobstay	Matthew Buchanan
Bob Becket	Robert Nelson
Josephine	Kristina Elizabeth Havenhill
Cousin Hebe	Julia Lawshae
Little Buttercup	Janette Jones

CHORUS:

Sisters, Cousins, and Aunts: Lara K. Britton, Dawn Forbes, Robyn Graham, April Hines, Elisha Hipólito, Tamsen Mann, Diana McAlpin, Lisa Renée Ormiston, Leslie Pan, Libby Weed, Susan S. Weed, and Sailors: Arthur DiBianca, Harold Gilbert, Garret Maddux, Dale Smith, Dan Smith, Stephen White, James Wise, Juan Zalles.

PRODUCTION STAFF:

Stage Director	Terri Lynn Fiala
Musical Director	Jeffrey M. Jones
Assistant Director	Krys Holland
Producer	Robert Mellin
Production Coordinator	Patrick Bennett
Stage Manager	Richard Williford
Set Design	Jerry Collum
Costumes	Libby Bunch
Lighting Design	Pat Fox
Publicity	Donna Delvy

Three persons received Austin Circle of Theatres B. Iden Payne Awards of 1993-1994 for this production of *H.M.S. Pinafore*: Janette Jones, Outstanding Lead Actress in a Musical; Scott Ferrell, Outstanding Lead Actor in a Musical; Jeffrey M. Jones, Outstanding Musical Director.

1995

THE GONDOLIERS or THE KING OF BARATARIA

March 17-26, 1995

Helm Fine Arts Center, St. Stephen's School

"Live to love and love to live --

You will ripen at your ease"

The rightful king is discovered after an interim rule shared by two gondoliers.

CAST:

The Duke of Plaza-Toro	Frank Delvy
Luíz	Jeffrey Jones
Don Alhambra	Michael Lucus
Marco Palmieri	Martin Schwebel
Giuseppe Palmieri	Michael McKelvey
Antonio	Matthew Kaplan
Francesco	Sean McCaffrey
Giorgio	Juan Zalles
Annibale	Arthur DiBianca
The Duchess of Plaza-Toro	Janette Jones
Casilda	Mary Alice Carnes
Gianetta	Amy Baker
Tessa	Stacey Amorous
Fiametta	Susan Weed
Vittoria	Patty Leonard
Giulia	Sheila Glenn
Inez	Anna Derdeyn

CHORUS:

Kelly Blacknall, Glenna Gasser, Suzy Griffin, Melissa Johnson, Diana McAlpin, Corey Rooney, Carrie Skinner, Leah Zimmerman, and Byron Burns, Russell Cochran, Bill Hatcher, Stewart Johnson, Gary Preuss, Ralph David Siqueiros, Jonathan Slocum, Dan Smith.

PRODUCTION STAFF:

Stage Director	Matthew Buchanan
Music Director	Richard Short
Producer	Robert Mellin
Stage Manager	Tayneshia Jefferson
Choreographer	Andrea Ariel

1995

TRIAL BY JURY

And Holiday Season All-Star Gilbert & Sullivan Revue
December 2, 1995
Scottish Rite Temple Theater

*"The rich attorney my character high
Tried vainly to disparage"*

A judge who threw over his fiancée prepares to try a case of breach of
promise of marriage.

This was a production of the Gilbert & Sullivan Society of Austin but performed by members of the Texas Gilbert & Sullivan Company of Dallas, in conjunction with the Gilbert & Sullivan Convention of December 1 - 3, 1995 in Austin. The Texas Gilbert & Sullivan Company was founded in 1992 and presents annual productions. The Holiday Season All-Star Gilbert & Sullivan Revue and Gala presented together with *Trial by Jury* is described in the next section of this history dealing with Holiday Season Gala events.

CAST:

The Learned Judge	Edward Baird
Angelina	Sara Taylor
Edwin	William Cox
Counsel for Plaintiff	Christopher Lilley
Usher	Michael Boschert
Foreman of the Jury	John Brockman

CHORUS:

Bridesmaids & Spectators: Angela Blackmon, Sandy Bradley, Jennifer Brockman, Joan Byers, Carol Ann Gordon, Beth Henderson, Harriet Langston, Kris Lilley, Marian Lindamood, Sue Matthews, Maureen Shields, Amethyst Valentine, and Elizabeth Varhaug. Jury: Ryan Bills, Arlen Guidroz, Cy Huic, Jim Klancnik, Phillip Leon, Jim Slagle, Jim Sproul, Jack Stecher, and Tom Sullivan

PRODUCTION STAFF:

Director	Marian Shulman
Conductor	Eric Moellering
Accompanist	JoAnne Brubaker
Producer	Connie Smith
Costumer	Barbara Burke
Set Design	Carolyn Adams Cole
Props	Connie Stecher

1996

THE PIRATES OF PENZANCE or THE SLAVE OF DUTY

June 21-July 7, 1996

Helm Fine Arts Center, St. Stephen's School

"For he is an orphan boy"

A boy mistakenly apprenticed to a pirate instead of to a pilot discovers his plight and has adventures.

CAST:

Major General Stanley	Frank Dely
Pirate King	Russell Gregory
Samuel	Sam Johnson
Frederic	David Beussman, Dan Girardot
Sergeant of Police	Bob Nelson
Mabel	Amy Baker Stinson, Cynthia Hill
Edith	Kathryn Findlen
Kate	Mary Alice Carnes
Isabel	Marcie Lynn Ray
Ruth	Janette Jones

CHORUS:

Wards: Mandy Lynn Henderson, Cynthia Hill, April Renee Hines, Kim McKinlay, Beverly Smith, and
Pirates/Police: Scott Boland, Russel Cochran, Andie Dear, Arthur DiBianca, Stephen Driver, Lilas
Edwards, Ty Gavin, Dan Girardot, Greg Nelson, Richard Rodriguez, Dan Smith, Steve White, Juan Luis
Zalles.

PRODUCTION STAFF:

Stage Director	T. J. Campbell
Music Director	Jeffrey Jones
Producer	Robert Mellin
Stage Manager	Richard Williford
Asst. to Director	G'ann Boyd
Choreographer	Andrea Ariel
Technical Advisor	Tom Orr
Costumer	Eve Bull
Light Designer	Steve Atkins
Production Assistant	Heather Fore
Dialect Coach	Chris Buggé
Cast Contact	Mandy Henderson, Dan Smith

1997

THE YEOMEN OF THE GUARD or THE MERRYMAN AND HIS MAID

June 20-29, 1997

The State Theater

*"The screw may twist and the rack may turn,
And men may bleed and men may burn"*

A condemned man finds reprieve and a bride, while the court jester is dejected.

CAST:

Sir Richard Cholmondeley	Larry Oubre
Colonel Fairfax	Cary Michaels
Sergeant Meryll	Sam Johnson
Leonard Meryll	David Underwood
Jack Point	Frank Delvy
Wilfred Shadbolt	Michael Lucus
The Headsman	Tim Heffington
First Yeoman	Matthew Tatus
Second Yeoman	Dan Smith
Elsie Maynard	Cynthia Hill
Phoebe Meryll	Janette Jones
Dame Carruthers	Anna Derdeyn
Kate	Janet Coker

CHORUS:

Janet Coker, Sheila Glenn, Theresa Kim, Amanda Silaski, Kelly Blacknall, Melissa Raymond, Shirley Johnson, and Robert Dole, Matthew Tatus, Dan Smith, Tim Heffington, Tommy McDonald, Edward Renouer, Mark Shannon.

PRODUCTION STAFF:

Stage Director	Christina J. Moore
Music Director	Robert René Galván
Producer	Robert Mellin
Set Design	Kristin Hurst
Costume Designer	Aziza Bey
Lighting Design	Mike McBride
Properties Design	Karen Collier
Stage Manager	Jennifer Rogers
Technical Director	Richard Brown
Choreographer	Andrea Ariel

1998

THE MIKADO or THE TOWN OF TITIPU

June 11-21, 1998

Helm Fine Arts Center, St. Stephen's School

*"As I gnashed my teeth, When from its sheath
I drew my snickersnee!"*

The Mikado's son and heir, disguised as a second trombone, seeks to marry the ward of the Lord High Executioner and succeeds after tribulations.

CAST:

The Mikado of Japan	Russell Gregory
Nanki-Poo	Dan Girardot
Ko-Ko	Ezra Johnson
Pooh-Bah	Brett Barnes
Pish-Tush	Matthew Grace
Yum-Yum	Amy Baker Stinson
Pitti-Sing	Stacey Amorous
Peep-Bo	Corey Rooney
Katisha	Janette Jones

CHORUS:

Nancy Arnold, Kelly Blacknall, Cecily Cano, Sheila Glenn, Adriana Gonzalez, Laura Groh, Mandy Lynn Henderson, Teresa Kim, Debra Mandel, Jamie Taylor, Anna Torres, Christine Walsh, and Scott Bolland, Clark Boykin, Arthur DiBianca, Stephen Driver, Harold Gilbert, Andrew Hallock, Greg Jay, Sam Johnson, Peter Langlois, Mark Long, Roy E. Roberts, Joe Taylor Sr., Joe Taylor Jr., Steve White, and Gil Zilkha.

PRODUCTION STAFF:

Stage Director	Ralph MacPhail, Jr.
Music Director	Jeffrey Jones-Ragona
Executive Director:	Dan Smith
Set Designer	Richard Setauket Brown
Costume Designer	Nena Gordon, Glenn A. Breed
Lighting Design	David Boone

1999

PATIENCE or BUNTHORNE'S BRIDE

June 11-20, 1999

Helm Fine Arts Center, St. Stephen's School

*"I cannot tell what this love may be
That cometh to all, but not to me"*

Two pretentious poets contend for the hand of the town milkmaid.

CAST:

Colonel Calverley	Larry Oubre
Major Murgatroyd	Joshua Ryan
The Duke of Dunstable	Leonard Johnson
Reginald Bunthorne	Frank Delvy
Archibald Grosvenor	James Hampton
Solicitor	Arthur DiBianca
Lady Angela	Stacey Amorous
Lady Saphir	Corey Rooney
Lady Ella	Claire Vangelisti
Lady Arianna	Janette Jones
Lady Jane	Rose Taylor
Patience	Cynthia Hill

CHORUS:

Rapturous Maidens: Nancy E. Arnold, Cecily Cano, Teresa Kim, Erin Sheehy, Lisa Shenk, Katharine Shields, Sarah Stevens, Laura Walberg, Andrea Woodbury, and Dragoon Officers: Charles M. Flores Jr., Andrew Hallock, Greg Jay, Mark Long, Steven Long, James R. Meny, Lee Moore, and Dan Smith.

PRODUCTION STAFF:

Stage Director	Ralph MacPhail, Jr.
Music Director	Jeffrey Jones-Ragona
Managing Producer	Tayneshia L. Jefferson
Costume Supervisor	Pamela Anson
Scenic/Lighting Designer	Richard Setauket Brown
Asst. Stage Manager	Joy Holden
Asst. to Director	Arthur DiBianca
Dialect Coach	Yvonne Vautier-DeLay
Prop. Supervisors	Joy Holden, Michael McKelvey, Clay Towery
Scenic Artist	Cheyenne Weaver

2000

H.M.S. PINAFORE or THE LASS THAT LOVED A SAILOR

June 29-July 8, 2000

Helm Fine Arts Center, St. Stephen's School

*"When I was young and charming, As some of you may know,
I practiced baby-farming!"*

The ship's captain and a lowly sailor mixed up at birth resume their
rightful stations, allowing the lowly sailor-turned-
captain to marry the ex-captain's daughter.

CAST:

Sir Joseph Porter, K.C.B.	Jim Hunter
Captain Corcoran	Frank Delvy
Tom Tucker	Michelle Girardot
Ralph Rackstraw	Dan Girardot
Dick Deadeye	Harold Gilbert
Bill Bobstay	Sam Johnson
Bob Becket	Evan J. Kelley
Josephine	Claire Vangelisti
Cousin Hebe	Nancy Arnold
Little Buttercup	Janette Jones

CHORUS:

Katherine Altobello, Emily Bem, Sarah Hart, Carol Horton, Sara Kendrick, Teresa Kim, Laura Lanham, Christiana Little, Sarah Stevens, Anna Torres, Libby Weed, and Michael Girardot, Peter Langlois, Boyd Lawrence, Mark Long, Steven Long, James Meny, Haydon Lee J. Moore, Montana Piñeyro, Scott Poppaw, Edmund Rader, Dan Smith, Derek Smootz, and Harold Wellbaum.

PRODUCTION STAFF:

Stage Director	Ralph MacPhail, Jr.
Music Director/Conductor	Jeffrey Jones-Ragona
Producer	Brian Gaston
Choreographer	Ralph MacPhail, Jr.
Costumes	Carol Horn
Technical Director	Dwayne McFarland
Asst. Stage Manager	Marie Girardot
Dialect Coach	Yvonne DeLay

2001

THE SORCERER

June 7-June 17, 2001

Helm Fine Arts Center, St. Stephen's School

"Our penny Curse -- one of the cheapest things in the trade -- is considered infallible"

A love potion gone awry causes havoc with several couples
until effects are reversed.

CAST:

Sir Marmaduke Pointdextre	Eric Peabody
Alexis Pointdextre	Holton Johnson
Dr. Daly	Arthur DiBianca
Notary	Gary Hallock
John Wellington Wells	Frank Delvy
Lady Sangazure	Catherine Bartoli
Aline Sangazure	Janet Coker
Mrs. Partlet	Christina Dahlberg
Constance Partlet	Christine Walsh
Hercules	Jacob Newton

CHORUS:

Nancy Arnold, Jayna Freeborg, Brian Patrick Floyd, Andrew Hallock, Boyd Lawrence, Christiana Little, Becca Lopez, Brad Merrell, Guy S. Perry III, Sue Sewell, Derek Smootz, and Sarah Stevens.

PRODUCTION STAFF:

Stage Director	G'ann Boyd
Music Director	Pamela O'Briant Stout
Chorus Master	Jeffrey Jones-Ragona
Production Manager	Cheryl Borden
Costumer	Star Costume & Clothier
Set Design	Dwayne McFarland
Magician	Gus Davis
Producer	Brian Gaston

6. HOLIDAY SEASON SHOWS, FUND RAISERS

It has been the custom of the Society to present gala shows with associated buffet and champagne as means of raising funds for future operations. These fund raisers have frequently been in December at the holiday season.

- 1979** Gilbert & Sullivan Bits and Pieces, March 17, 1979, Covenant Presbyterian Church. An evening of songs from *H.M.S. Pinafore*, *Patience*, *Iolanthe*, *The Sorcerer*, *The Pirates of Penzance*, *The Gondoliers*, *Ruddigore*, and *The Mikado* with Jeanell Bolton, Michael Drousche, Leonard Gillman, Reba Gillman, Enid Hallock, Gary Hallock, Allen Lawshae, Bert Meisenbach, Jeffrey Mosher, Jim Robinson, Ann Royal, Rosemary Russell-Vines, and Joyce Wead.
- 1990** Gilbert & Sullivan Campaign Buffet Musicale, October 14, 1990, Top of the Marc, 618 W. 6th Street. The Gala celebrated the 15th anniversary of the Society with Frank Delvy, Neal Gibson, Leonard Gillman, Bill Girard, Russell Gregory, Enid Hallock, Leonard Johnson, Douglas Schram, Judy Scott, Katharine Shields, Bart Spraberry, and Jess Walters.
- 1992** Gilbert & Sullivan Holiday Season All-Star Revue, December 6, 1992, Capitol City Playhouse, featuring Freddy Carnes, Mary Alice Carnes, Frank Delvy, Kristina Havenhill, Heather Kafka, Evan J. Kelley, Lauren Powers, Steve Ruzicka, Scott Schroeder, Judy Scott, Leah Tsamous, Martin Vasquez, and Jess Walters.
Stage Director, Freddy Carnes; Music Director, Bob Wall; Producer, Robert Mellin.
- 1993** An Evening of Gilbert & Sullivan/Holiday All-Star Revue & Champagne Buffet, December 4, 1993, First Unitarian Church of Austin, featuring Mary Alice Carnes, Frank Delvy, Harold Gilbert, Sheila Glenn, Kristina Havenhill, Elizabeth Hodges, Matt Kaplan, Allen Lawshae, Julia Lawshae, Daniel Monciváis, Steve Ruzicka, Scott Schroeder, Judy Scott, Katharine Shields, Jess Walters, and Juan Zalles, Lisa Renee Ormiston, Dale Smith, Dan Smith, Libby Weed, Diana McAlpin, Art DiBianca, Lara Britton, Susan Weed, and Bob Nelson (members of 1994 *H.M.S. Pinafore* cast). Stage Director, Freddy Carnes; Music Director, Bob Wall.
- 1994** Gilbert & Sullivan Holiday Season All-Star Revue, December 4, 1994, Capitol City Playhouse, featuring Jess Walters, Bill Pfuderer, and Stacey Amorous, Sharron Bower, Matthew Buchanan, Mary Alice Carnes, Yvonne DeChance, Kevin Farr, Daniel Girardot, Janette Jones, Matthew Kaplan, Allen Lawshae, Paul Parkinson, Leigh Ann Rector, Kara Galbraith Word. Stage Director, Freddy Carnes; Music Director, Bob Wall.
- 1995** Holiday Season All-Star Gilbert & Sullivan Revue, December 2, 1995, Scottish Rite Temple Theater, a Gala presented together with *Trial by Jury* performed by the Texas Gilbert & Sullivan Company of Dallas, Texas, in conjunction with the Gilbert & Sullivan Convention of December 1-3, 1995, previously listed in this history. Featured were Jess Walters and Stacey Amorous, Amy Baker, Mary Alice Carnes, Anna Derdeyn, Scott Ferrell, Daniel Girardot, Allen Lawshae, Michael Lucus, Michael McKelvey, and Katharine Shields, with Stage Director Allen Lawshae, Producer Robert Mellin, and Music Director Mark Alexander.
- 1996** Holiday Season All-Star Revue, December 8, 1996, Capitol City Playhouse, featuring José Greco dance troop and Stacey Amorous, David Beussman, Mary Alice Carnes, Frank Delvy, Dan Girardot, Russell Gregory, Cynthia Hill, Janette Jones, Allen Lawshae, and Susan Lubin. Director, Janette Jones; Music Director, David Mead; Producer, Robert Mellin.
- 1997** Gilbert & Sullivan All-Star Revue Holiday Season Gala, December 6, 1997, St. Stephen's Helm Fine Arts Center, featuring Jess Walters and Sue Billich, Mary Alice Carnes, Frank Delvy, David Lee Ellis, Kathryn Findlen, Dan Girardot, Russell Gregory, Cynthia Hill, Janette Jones, Karen Kuykendall, Ann McKelvey, Michael McKelvey, Jim Robinson, Katharine Shields, Amy Baker Stinson, and Joe Taylor. Director, Michael McKelvey; Music Director, David Mead; Producer, Robert Mellin.
- 1998** An Austin Musical Tribute for Jess & Emma Walters Gala, October 16, 1998, Helm Fine Arts Center, St. Stephen's School, featuring Jess Walters and Gilda Cruz-Roma, Frank Delvy, Dan Girardot, Russell Gregory, Leonard Johnson, Janette Jones, William Rhodes, Amy Baker Stinson, Rose Taylor, and chorus of Stacey Amorous, Nancy Arnold, Kelly Blacknall, Scott Boland, Clark Boykin, Arthur DiBianca, Harold Gilbert, Marie Elsie Girardot, Michael Girardot, Sheila Glenn, Adriana Gonzalez, Laura Groh, Andrew Hallock, Mandy Lynn Henderson, Greg Jay, Teresa Kim, Peter Langlois, Mark Long, Corey Rooney, Anna Torres, Davis Tucker, and Christine Walsh. Master of Ceremonies Robert Mellin, Accompanist Bob Wall, Conductor of Chorus Jeffrey Jones-Ragona. A silent auction was held in conjunction with the show; among items auctioned was the use of Chris Buggé's Rolls Royce automobile for an event.
- 1999** Forward to the Past, December 5, 1999, Helm Fine Arts Center, St. Stephen's School, featuring Jess Walters and Stacey Amorous, Russell Gregory, Cynthia Hill, Mary Alice Carnes, Enid Hallock, Janette Jones, Frank Delvy, James Hampton, Allen Lawshae, Amy Baker Stinson. Arranged by Frank Delvy.

2000 Gala Program, November 5, 2000, Dougherty Arts Center Theatre, featuring Frank Delvy, Brian Gaston, Dan Girardot, Cynthia Hill, Janette Jones, Allen Lawshae, Claire Vangelisti, and Jeffrey Jones Ragona, accompanist. An evening of song dedicated to Pearl Amster and Jess Walters, amidst heavy rains in Austin.