

The GILBERT & SULLIVAN

APRIL 2014 NEWSLETTER

SOCIETY OF AUSTIN

PRESIDENT'S MESSAGE

by Libby Weed

This is a season of pleasurable remembrance and joyful anticipation for our Austin Gilbert & Sullivan Society.

All of us who were involved in the preparations for the February production of *Trial by Jury* are still enjoying the afterglow of this wonderful event. I have a feeling that everyone who was present that day shares our pleasurable remembrance. Though we had originally planned a single show, the calls and emails we were receiving led some of us to believe that we would have an overflow crowd. We didn't want to have to turn people away, so we asked the cast if they might be willing to do the show twice that afternoon. They gave an enthusiastic yes; so, in an act of bravado, we decided to forge ahead with this plan. Even if only ten people showed up for the second (virtually un-advertised) show, we decided to do it.

The lobby began filling an hour before show time. When the house opened and people took their seats, an overflow crowd of 260 was in place for the first show. Many who arrived after 2:30 had to be asked to wait for the next show. Then, at 4:30, a packed house of 240 relished the second performance! We had a delicious buffet between shows, and the ginger ale flowed freely. If you were not there, make sure you don't ever miss an occasion like this again. (And stay tuned: The board is considering having a "minor" production of this nature at mid-season as a regular event. Let us know what you think about that.)

I think you know why we are experiencing joyful anticipation. *H.M.S. Pinafore* has been cast with a stellar group of singers and actors. The chorus will be our biggest ever, and we have enlarged our orchestra's string section for our fullest orchestra to date. **Ralph MacPhail, Jr.**, and **Jeffrey Jones-Ragona** are busily preparing to direct the show, and **Bill Hatcher** is scouring central Texas and even reaching out to Winnipeg, Canada, to secure everything he will need to make this a beautiful production.

Tickets are on sale now! The Long Center is again handling ticket sales, adding a new feature this year: exact seat selection when you purchase on-line. Go to our website, www.gilbertsullivan.org, and get your tickets soon. We anticipate some sell-outs at the lovely Worley-Barton Theater.

While you're on the website, you'll read about the preview musicale on May 18 at Gethsemane Lutheran Church. Join us in the lovely Gethsemane sanctuary for your free preview of our grand production of one of the most popular of all the G&S gems.

Hope to see you soon!



The Secrets of *H.M.S. Pinafore*: A Preview

Sunday, May 18, 3 p.m.

Gethsemane Lutheran Church
200 W. Anderson Lane

Our Artistic Director, Ralph MacPhail, Jr., recently lectured on The Secrets of *H.M.S. Pinafore* in Chicago. If you have been distraught over missing the secrets revealed, worry no more! For our May musicale, Rafe has graciously agreed to let us in on the secrets, adeptly illustrated by our own illustrious *H.M.S. Pinafore* summer production cast.

Admission: Free to the public

Please bring munchies to enjoy after the musicale!



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Pinaforean Roots in Bab

by Ralph MacPhail, Jr.



In Act II of *The Yeomen of the Guard*, jester Jack Point tells the dour jailor Wilfred Shadbolt that he will not only teach him his original songs, riddles and paradoxes, but will go farther—and reveal his source! His source is *The Merrie Jests of Hugh Ambrose*.

This is why a writer decades ago in *The Gilbert & Sullivan Journal* referred to Gilbert's collection of light verse as the librettist's "*Hugh Ambrose*," for Savoyards have for over a century now taken delight in reading these early verses, most of them written in the 1860s, for ideas that W. S. Gilbert "self-plagiarized" into the Savoy operas.

Many of those poems reflect Gilbert's love for the sea (his financial success as a writer enabled him to purchase yachts), and he may have thought that the sea was in his blood, for he claimed (not too seriously) to be descended from Sir Humphrey Gilbert (1539-1583), the half-brother to Sir Walter Raleigh, and an explorer, adventurer, Member of Parliament, a soldier in Queen Elizabeth's army, and pioneer in the colonization of North America.

Whether William Gilbert was descended from Humphrey Gilbert has never been established, but the former Gilbert's relationship to Bab is beyond dispute, for Bab was Gilbert's childhood nickname (short for "babby"). When Gilbert started signing his illustrations for his anonymously published verses with "Bab," they quickly became known as the "Bab Ballads." Most of them were culled from the weekly *Fun*, a penny comic paper (a rival to the twice-as-expensive *Punch*) for publication in book form, first in 1869, then 1874; these two collections were then combined, and to them were added additional ballads along with lyrics from the Savoy operas ("The Songs of a Savoyard"), and since the late nineteenth century, *The Bab Ballads* has never been out of print. In fact any public or academic library worthy of the name has at least one edition—and so should yours.

The Bab Ballads were called "Gilbert's *Hugh Ambrose*," as suggested above, because many ideas were taken from them and incorporated into his libretti. And perhaps no libretto has more antecedents in *The Bab Ballads* than does *H.M.S. Pinafore*.

I'd like to refer to but four and suggest what Gilbert adapted from each. Under each title I'll add a link to the ballad online so you can read the entire text for yourself. (Sue would have to add a couple pages to this issue if I were allowed to quote as extensively as I'd like!)

"The Bumboat Woman's Story"

http://math.boisestate.edu/gas/bab_ballads/html/bumboat_woman.html

If you are familiar with the music to *Pineapple Poll* (arranged from Sullivan's music by Charles Mackerras), you will know that this ballad formed the plotline for the ballet, originally choreographed by John Cranko for the Sadler's Wells Ballet in London. Read it! It's worth your time! You'll discover that Poll Pineapple, the bumboat woman of the ballad, loved the Captain of *The Hot Cross Bun*, who used to call her "Little Buttercup." (Need I mention that Little Buttercup, a bumboat woman in *H.M.S. Pinafore*, loves the Captain of that ship?)



Gilbert's *Bab* drawings of (l-r) the Bumboat woman; Joe Golightly; and Able Seaman William Lee with Captain Reece

"Joe Golightly; or, The First Lord's Daughter"

http://math.boisestate.edu/gas/bab_ballads/html/joe_golightly.html

Pity poor wretched Joe Golightly! As the subtitle to the ballad suggests, he loves the First Lord of the Admiralty's daughter, who snubs him. He sings a "willow song" because of his unrequited love. Alas, there's no joy and rapture unforeseen at the end of this ballad as there is in *H.M.S. Pinafore*. (Need I mention that Gilbert adjusted the relationships in his opera, and had Joe's counterpart, Ralph Rackstraw, fall in love with the *Captain's* daughter instead of the First Lord's? And has the First Lord pick, in *H.M.S. Pinafore*, that same young lady as his matrimonial target?)

"Captain Reece"

http://math.boisestate.edu/gas/bab_ballads/html/capt_reece.html

This ballad is perhaps the richest of the four in *Pinaforean* influences. Do read it for yourself—and you'll find a solicitous Captain (even more so than the *Pinafore's*) who is overly concerned with the comfort and well being of his crew who serve aboard *The Mantelpiece*—so much so that when Able Seaman William Lee suggests

"You have a daughter, CAPTAIN REECE,
Ten female cousins and a niece,
A ma, if what I'm told is true,
Six sisters, and an aunt or two.

"Now, somehow, sir, it seems to me,
More friendly-like we all should be
If you united of 'em to
Unmarried members of the crew.

"If you'd ameliorate our life,
Let each select from them a wife;
And as for nervous me, old pal,
Give me your own enchanting gal!"

All this is agreed to—and more. The Boatswain, grateful for the Captain's generosity, has an idea:

The boatswain of *The Mantelpiece*,
He blushed and spoke to CAPTAIN REECE.

"I beg your honour's leave," he said,
"If you would wish to go and wed,

"I have a widowed mother who
Would be the very thing for you
She long has loved you from afar,
She washes for you, CAPTAIN R."

Well, of course the Captain couldn't be more delighted with the suggestion:

"Well, well, the chaplain I will seek,
We'll all be married this day week —
At yonder church upon the hill;
It is my duty, and I will!"

continued on page 3

Pinaforean Roots in Bab, continued

The sisters, cousins, aunts, and niece,
And widowed ma of CAPTAIN REECE,
Attended there as they were bid;
It was their duty, and they did.

(Need I mention that “sisters, cousins, aunts” is a recurring phrase in *H.M.S. Pinafore*—or that a lowly sailor aspires to marry the Captain’s daughter—or that Captain Corcoran ends up with the bumboat woman Little Buttercup at the end of the opera?)

One of the delights of *H.M.S. Pinafore*, in addition to all of the pairings of soon-to-be-marrieds at the end, is Little Buttercup’s revelation that she switched Corcoran and Ralph Rackstraw in childhood’s happy hour when she was young and charming. Each man had been sent belowdecks in disgrace before she confesses, and when the revelation is made, Ralph returns miraculously dressed as the Captain, and the Captain returns dressed as a common sailor. Nobody questions Buttercup but accepts this *volte-face* readily—for it leads to the inevitable happy ending.

Gilbert’s idea for this ending may have come from this Bab Ballad:



“General John”

http://math.boisestate.edu/gas/bab_ballads/html/general_john.html

The title really *should* be “General John and Private James,” for these are the two antagonists, as far apart on the military pecking order as are Captain Corcoran and Ralph Rackstraw.

One day Private James expresses his doubts as to their respective names:

“A glimmering thought occurs to me
(Its source I can’t unearth),
But I’ve a kind of a notion we
Were cruelly changed at birth.”

General John accuses Private James of making “a joke of doubtful taste,” but then adds:

“But, being a man of doubtless worth,
If you feel certain quite
That we were probably changed at birth,
I’ll venture to say you’re right.”

And Bab Balladeer Gilbert ties up the situation as quickly and as neatly as Librettist Gilbert does in *H.M.S. Pinafore*:

SO GENERAL JOHN as PRIVATE JAMES
Fell in, parade upon;
And PRIVATE JAMES, by change of names,
Was MAJOR-GENERAL JOHN.

I do hope that I have whetted some appetites for Gilbert’s *Bab Ballads*. There are delights to be found in *all* of them, and anyone who professes to be a Savoyard should give them the attention they deserve. (I just checked www.abe.com, and there are many, many copies available for less than five dollars. Heartily recommended is my friend James Ellis’s scholarly edition, published in paper and hardback by Belknap/Harvard University Press.)



H.M.S. Pinafore Cast and Staff

Sir Joseph Porter – **Russell Gregory**
Josephine – **Carol Brown**
Captain Corcoran – **Gil Zilkha**
Little Buttercup – **Janette Jones**
Ralph Rackstraw – **Holton Johnson**
Dick Deadeye – **David Fontenot**
Bill Bobstay – **Julius Young**
Bob Becket – **David Yakubik**
Cousin Hebe – **Megan Sherrod**

Chorus of Sisters & Cousins & Aunts:

**Jasmine C. Bell, Kate Clark,
Leann Fryer, Rosa Harris,
Melissa Kreuger, Maurine McLean,
Susan Meitz, Annaliese Oliveira,
Julia Powers, Rachael Shaw,
Abigail Taylor, Hilary Taylor,
Jamie Taylor, Brittany Trinité**

Chorus of Sailors:

**Bruno Barbosa, Arthur DiBianca,
Andy Fleming, Will Fox, Paul Halstead,
Ezra Hankin, Chris Karaguleff,
Mark Long, John O’Brien, Mario Silva,
Tim Sheburne, Ian Stilwell,
Patrick Wright, Jay Young**

Marines: **Andy Heilveil, Dirk Yapple**

Midshipmite: **Rebecca Yapple**

Artistic Director: **Ralph MacPhail, Jr.**

Music Director: **Jeffrey Jones-Ragona**

Production Manager: **Bill Hatcher**

Stage Manager: **Monica Kurtz**

Set Designer: **Ann Marie Gordon**

Lighting Designer: **Jennifer Rogers**

Costume Coordinator: **Pam Fowler**

Pianist: **Karl Logue**

Trial by Jury

by Reba Gillman



It's February 23, a little after 2 pm. People are starting to gather at the entrance to the First Presbyterian Church at 8001 Mesa Drive. More and more people are lining up to enter. The doors are finally opened at 2:30—it's a mob! What's going on? The Gilbert & Sullivan Society of Austin is putting on *Trial by Jury*, a fully-staged chamber production of the entire opera with costumes, props, the suggestion of a set, a

reduced chorus and grand piano accompaniment. Enthusiastically planned, and prepared in short order, still not sure—how many people will come to see it? As 260 people pushed into the sanctuary, the doors closed behind them. To the others, "Come back at 4:30 to see the second show!" And 240 people eagerly did, including a number of members of the first audience to see the show again.

It was a lovely, lively, very funny show, and very well performed. Amazingly, it was put together hastily, but with very high focus and concentration. Music Director **Jeffrey Jones-Ragona** worked first on music rehearsals, and made sure the cast really knew their words and music. Then came **Ralph MacPhail, Jr.**, our Artistic Director, to direct the show, rehearse the staging, and solve the problems of working on a small stage with several levels, and less than a week to do it. There were unexpected excitements. On the Thursday, February 13, that Rafe was scheduled to arrive in Austin, he emailed us—sitting at home in Bridgewater, Virginia, with 15 inches of snow in his back yard and all flights cancelled. Fortunately he did arrive two days later and was able to meet the cast for two rehearsals on Sunday. He worked first on staging the principals—because, he told me, in order to work with the chorus you have to know exactly what the principals are doing. They rehearsed seriously Monday and Tuesday nights; but then Rafe went off to Bryan, TX, to do a G&S talk on Thursday at Saint Michael's Episcopal School and see their production of *Thespis*, returning to Austin late Friday. Two rehearsals of *Trial* on Saturday. Rafe feeling relaxed and confident of a good performance on Sunday. Two good performances because the cast had happily agreed to a second performance and so had the church.

All this was accomplished because we now have very firm backup support for everything we do. **Bill Hatcher** worked his head off ensuring that the cast could rehearse when needed. He had to find out the cast's availability and schedule around it. **Alexandra Reilman** served as Stage Manager and worked hard in ways that were very helpful to Bill. He also appreciated the energetic assistance of Board members who helped with setting up, striking and storing the set. The church sanctuary had to be totally cleared of all hints of GSSA's presence soon after the last hurrah. **Ron Watson** built the Jurymen's Box and the elevated Legal Banc from which the Judge presided. **Janette Jones** managed the costumes, which had been adjusted to more modern times. She borrowed extensively from everywhere, including the cast—the men supplied most of their own costumes. Only the court wigs and bridesmaids' dresses had to be purchased. Even the gorgeous bridal gown was on loan, and thereby hangs a tale.

The cast was selected by Jeffrey and Rafe, conferring by phone and email, choosing only known and reliable performers who could be counted on to learn their parts and come through well. There

was no time for auditions and trying out new performers. Even the well-known performers could not all be chosen, so no one omitted should feel slighted. Cast: **Arthur DiBianca** ~ The Learned Judge; **Carol Brown** ~ The Plaintiff; **Wayne Davis** ~ The Defendant; **Janette Jones** ~ Counsel for the Plaintiff; **David Fontenot** ~ Usher; **Robert L. Schneider** ~ The Foreman of the Jury. Chorus: **Amanda Kay Boundy**, **Amelia Ciskey**, **Patricia Combs**, **Leann Fryer**, **Mark Long**, **Scott Poppaw**, **Nicole Ryder**, **Rachael Shaw**, **David Treadwell**, and **Jay Young**. It should be noted that **Holton Johnson** was originally cast as The Defendant, but had to drop out due to illness. Also note that our Counsel for the Plaintiff was played by a woman, not a man. This seems unusual, but it has occurred before, at least once in a D'Oyly Carte production. **Jeanne Sasaki** sat in for the orchestra, playing a grand piano with her usual skill.

Jeffrey conducted the opera from the center aisle at about the second row. He took up most of the space, which created a hazard because many of the performers made their entrance coming down that aisle. Fortunately no one got entangled in the music stand, or tripped on the wires and fell dramatically. I especially worried about Carol in her beautiful wedding gown, which was amply constructed, and had a wide and circular train. But she managed magnificently, making little kicks to properly adjust the silken cloth. Every step she took in the aisle, upon the stage, stepping up and stepping down from level to level, dress always just right, displayed to best advantage. When I told Carol later that she sang well, I added that I especially admired the professional way she had handled her dress, and she glowed with pride and joy that someone noticed. **Byron Arnason**, our most enthusiastic admirer, who had attended the rehearsals, told me this was no accident. They discussed handling that dress and rehearsed it over and over. Then I remembered that in 1998, when Rafe first came to stage our production of *The Mikado*, we all noted the attention placed on handling the fans, and were amazed to learn the cast practiced the exact effective flip as they waited for their next entrance. We soon learned that Rafe left nothing to chance, and inspired careful rehearsal of anything causing a problem, so of course The Plaintiff's wedding gown behaved!

It was a lovely day, and the refreshments were delicious. We all went home with a glow of satisfaction. We did it! We can do it again! And we will!



large audiences for both performances overwhelm the Judge



The Gilbert & Sullivan Society of Austin presented *Trial by Jury* in February 2014
 photos courtesy Steve Schwartzman see more at gilbertsullivanatx.smugmug.com



plaintiff Carol Brown and her bridesmaids (l-r) Nicole Ryder, Leann Fryer, Amelia Ciskey, and Amanda Kay Boundy



usher David Fontenot, judge Arthur DiBianca, and counsel Janette Jones



the public (l-r): Mark Long, Rachael Shaw, Daniel Brookshire, and Patricia Combs



the impartial jury (l-r): Jay Young, David Treadwell, Scott Poppau, and foreman Robert L. Schneider, demanding "substantial damages" from the defendant



"A nice dilemma"



"Oh, joy unbounded"



the defendant, Wayne Davis



maestro Jeffrey Jones-Ragona



pianist Jeanne Sasaki was assisted by skilled page-turner Cody Ireland



president Libby Weed welcomed the crowd



stage manager Alexandra Reilman and stage director Ralph MacPhail, Jr., carefully review the dress rehearsal

Ad Space Available in the *H.M.S. Pinafore* Playbill

Consider purchasing an ad for your business, practice, service, etc., in the *H.M.S. Pinafore* playbill. It will be seen by several thousand G&S aficionados.

Ads come in several different shapes and sizes, all at reasonable rates:

- full page 4½"x7½" @ \$300,
- half page 4½"x3¾" @ \$150, and
- quarter page - vertical or horizontal - 2¼"x3¾" or 4½"x1⅞" @ \$75.
- The one and only Full Back Page (in color!) can be yours for \$500.

Invite the people with whom you do business to purchase an ad and help support this production.

You can see playbills from our last five productions on our website (www.gilbertsullivan.org): Click Summer Grand Production, then select a show under Recent Summer Productions and click on the Playbill.

To reserve ad space in the *H.M.S. Pinafore* playbill, contact **Diane Radin** at diane@gilbertsullivan.org. Ad copy is due by May 16.

Come to *H.M.S. Pinafore* at Reduced Group Rates!

Organizations or individuals who wish to put together a group of at least ten persons to see *H.M.S. Pinafore* can contact Michael Meigs either at michael@gilbertsullivan.org or telephone 512-420-0888 for information. GSSA can create a special code to be used for advance purchases at reduced rates either at the Long Center's on-line ticketing service (www.tinyurl.com/GSSA-HMSPinafore) or when telephoning Long Center ticket services at 512-474-5664. Organizers have the option of asking for a block of seats to be reserved for a specific performance or requesting "open date" codes for the group, valid for any performances *except* the final Sunday matinee.



cast of the 1976 production of *H.M.S. Pinafore* that started the Gilbert & Sullivan Society of Austin

NEWS of our MEMBERS

Kate Clark was seen in the role of Gwendolyn Pigeon in Neil Simon's *The Odd Couple* at the City Theatre in March. In April, she has been playing the part of Sarah in Stephen Sondheim's landmark musical *Company* at the Dougherty Arts Center.

Jay Michael tells us the outstanding Barbershop Quartet *Storm Front* will join the *A Cappella Texas* chorus and the *Ringside Quartet* in concert at Brentwood Christian School on Saturday, May 3, at 2 and 7 pm. For more information, visit accappellatexas.org.

Michelle Haché (last year's Princess Ida) recently starred as Grizabella in *Cats* with the Georgetown Palace Theater. In April, she has been playing the role of Marie-Louise von Franz (Swiss Jungian psychologist and scholar) in *For Fear the Glass May Shatter*, a newly written chamber opera with The Vortex. This summer, she'll be seen as Aunt Eller in Zilker Hillside Theater's *Oklahoma*. She has also recently become a reviewer for Broadway World—Austin & San Antonio, so expect to see her at many productions in the area.

Dirk Yaple, a Marine in our summer production of *H.M.S. Pinafore*, is a sophomore at AISD's Liberal Arts and Science Academy (LASA). He has just been invited to join the International Thespian Society, an honorary organization for high-school and middle-school theatre students.

GSSA performers **Amanda Boundy**, **Amelia Ciskey**, **Jasmine Haghghatian**, **Rosa Harris**, **Jake Jacobsen**, **Holton Johnson**, **Alexandra Reilman**, **Megan Sherrod**, and **Jay Young** are in Austin Lyric Opera's *The Elixir of Love* on May 1 and 3 (both at 7:30 pm) and May 4 (at 3 pm) at The Long Center for the Performing Arts.

Curtain Up!

The Capital City Men's Chorus will present their 25th Anniversary Spring Concert, *Curtain Up!*, in the historic Stateside at the Paramount, 719 Congress Avenue, on Saturday, May 3, at 7:30 pm and Sunday, May 4, at 4 pm. Under the direction of **Dr. Jeffrey Jones-Ragona**, GSSA's Music Director, *Curtain Up!* is a celebration of song and dance featuring some favorite selections from stage and screen. Spanning over 80 years of music, there is something that is sure to please any music lover. The show will also feature GSSA cast members **Paul Halstead**, **Scott Poppaw**, **Evan Kelley**, **John Lopez**, and **Daniel Brookshire**. For more information or to purchase tickets, visit the CCMC website at www.CCMCAustin.org.

Send Us Your News!

The next newsletter should arrive in late May; the deadline for submissions is **May 12**. Please send your news to news@gilbertsullivan.org. Thanks!

This and many previous editions of the newsletter are available (in glorious color!) on our website. www.gilbertsullivan.org: under About Us, select Newsletter Archive, then the desired issue.

MEMBERSHIP FORM

We encourage you to join our Society. If you are a member, please check your membership renewal on the top of the mailing label. If expired or near expiration, your membership needs to be updated! To correct your address, renew your membership, or become a member, complete this form, and mail it to us with your check, payable to "GSSA," or call to join (512) 472-4772 (GSSA).

Please check a membership category:

- Individual** (\$20-\$29)
- Family/Group** (\$30-\$49)
- Patron** (\$50-\$99)
- Grand Duke or Duchess** (\$100-\$249)
- Major General** (\$250-\$499)
- Pooh-Bah** (\$500-\$999)
- Pirate King** (\$1000-\$2499)
- Savoyard** (\$2500 & up)

Name _____
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I'd like to volunteer. I'm interested in:

We are proud to list our members in our programs, but if you would prefer NOT to be listed in our programs, please check here:



Goodbye to Rose Taylor
Reba Gillman

There was a very good concert in UT's Bates Hall on Sunday, January 26, in memory of **Rose Taylor**, and many people contributed lovingly. Rose had a very important influence in the world of music and singers, and I was happy that the program included the G&S Society of Austin performance of a scene with **Trey Deason** as Ko-Ko and **Janette Jones** as Katisha from the G&S opera *The Mikado*. They had performed Ko-Ko in our 2005 production of *The Mikado* with Rose playing Katisha, and Janette played the part of Katisha in our other productions of *The Mikado*. This was a welcome and proper observance of Rose's relationship with the Gilbert & Sullivan Society of Austin. In the printed pages of remembrances there was a message from **Ralph MacPhail, Jr.**, in his capacity as Artistic Director of GSSA. There were also speeches and performances by relatives, friends, colleagues, and students of Rose.

Many of the performers also have connections to GSSA: **Amelia Ciskey, Patricia Combs, Leonard Johnson, Claire Vangelisti, and Gil Zilka**. There were several GSSA members in the audience, as well: Rose's husband **Russ Prickett**; close friend **Chris Buggé**; **Bill, Nan, and Betty Hatcher**; and me. **Adrienne Inglis**, sometime flutist in the GLOO, was there also as part of the Texas Choral Consort who sang on stage at the end in the final tribute, when many in the audience rose to sing with those on stage. We were all there to pay loving tribute to a wonderful performer and person.



Wand'ring Minstrels

The Gilbert & Sullivan Society of Austin's Wand'ring Minstrels are ready to entertain for your next event, presenting lively, lovely, and amusing musical numbers in your home, party, school, or activity. See our website (www.gilbertsullivan.org) for further details.

The Wand'ring Minstrels will be performing at the Bee Cave Galleria Farmer's Market on Sunday, April 27, from noon to 2, and at The Heritage Retirement Home on Thursday, May 8, at 11. They hope you can all see and book one of their shows!

Armstrong
 Moving & Storage

is the official moving and storage company of The Gilbert & Sullivan Society of Austin. Many thanks, Armstrong!



APRIL 2014

Top line of mailing label is date when your membership expires.



**SPRING
 MUSICALE**
 Sunday
May 18
 3pm

**H.M.S. Pinafore
 Preview**



**H.M.S.
 PINAFORE**
**SUMMER
 GRAND
 PRODUCTION**
 June
12-22
 9 Performances



*The Judge rains paper on the cast to bring a conclusion to the proceedings in our recent **Trial by Jury** production (see pp. 4-5)*

The Gilbert & Sullivan Society of Austin

Since 1976, we have been spreading the joys of G&S through

- Annual Grand Productions**
- Educational/Community Outreach**
- Musicales**
- Musical Scholarships**
- Newsletters**
- Holiday Season Shows**

G&S Office: 1507 Wilshire Boulevard, Austin, TX 78722
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 E-mail: info@gilbertsullivan.org



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 Visit Austin at NowPlayingAustin.com



The Society holds nonprofit status under 501(c)(3) of the IRS code.

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Jeffrey Jones-Ragona

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