

GILBERT & SULLIVAN
AUSTIN

2023 Grand Production



The Mikado as you've never seen it before

Artistic Director: Michelle Haché
Music Director: Jeffrey Jones-Ragona

June 9-18, 2023

Worley Barton Theater
Austin, Texas

Thank You!

We are particularly grateful to the following for their valued assistance with this production of *The McAdo*:

KMFA 89.5, our media sponsor

Ron Bell and **The Church of Christ in Hyde Park** for provision of rehearsal space

Jennifer Rose Davis for costume designs

Chuck Fisher, Hill Country Middle School Director of Bands, for generously hosting orchestral rehearsals

Georgetown Palace Theatre for supplies and materials used in creating our lovely set

H-E-B for their generous support of our gala reception

Gary Hallock for providing materials for the set

Sherry Healy and **Koenig Lane**

Christian Church for provision of rehearsal space

Andy Heilveil for help with materials and use of his trailer, and for storing most of the set at his home for the past year

Plucker's for providing food for the Gala

Travis Pollard for his help with scheduling

Dominique Raccah and **Raymond Bennett** for providing a home away from home for our Stage Director and Choreographer

Nina and **Doran Raccah** for providing a vehicle to our Stage Director



Helping Here.



Thanks to our VIP Supporters for *The McAdo* (as of publication):

Gregory Cumpton
Cunningham Family
Kathy Ennesser
Amy McCaffrey

Earl L. and Anne Yeakel Household

The Gary Hallock Children's Activities Day
Provided by Isabella and Sabrina Slaughter
Activities begin at 1:00 pm, prior to the matinée
performance on Sunday, June 18

Thank you to the GSA committee that researched and resolved problems with *The Mikado*: Chair **Dave Wieckowski**, **David Little**, **Michael Meigs**, **Sarah Saughter**, **Charles Smaistrla**, **David Treadwell**, and **Libby Weed**.



This project is funded and supported in part by a grant from the Texas Commission on the Arts

Gilbert & Sullivan Austin

presents

The McAdo *or, The Town of Ballydew*

Worley Barton Theater

June 9-18, 2023

Written by

W. S. Gilbert

Stage Director

Michelle Haché

Choreographer

Christine Jean-Jacques

Production Committee Chair

Production Manager

Assistant Production Manager

Technical Director & Properties Manager

Stage Manager

Assistant Stage Manager

Apprentice Stage Manager

Lighting Designer

Master Electrician, Asst. Lighting Designer

Light Board Operator

Lighting Crew

Set Designer

Set Construction

Scenic Artist

Costume Designer

Costume Coordinator, Make-Up Designer

Sound Designer / Engineer

Stage Recordings

Videographer

Cover Design

Playbill Editor

Playbill Photographers

Still Photography

Lobby Art, T-Shirt Design

Sales Manager

Supertitles Preparation

Composed by

Arthur Sullivan

Music Director and Conductor

Jeffrey Jones-Ragona

Chorus Master, Assistant Conductor

Andy Fleming

Michael Meigs

Jennifer Rogers

Bill Hatcher

Ron Watson

Monica Kurtz

Adam Gunderson

Hannah Neuhauser

Jennifer Rogers

Amy Lewis

Pixie Avent

Eric Johnson, Adam Gunderson,

Pixie Avent

Michelle Haché and Justin Dam

Ron Watson, Andy Heilveil

Barb Jernigan

Pilgrimage Design & Maddy Lamb

Pam Fowler

Johann Mahler Solo

Johann Mahler Solo

Jose Lozano of Magic Spoon

Productions

Jennifer Rose Davis, David Little

Sue Ricket Caldwell

Michael Meigs, David Little,

Monica Kurtz, Jeffrey Jones-Ragona

Erich Petersen

Barb Jernigan

Dave Wieckowski

Ralph MacPhail, Jr., and Leann Fryer

Orchestral scores supplied by

James Newby Music of Wilsden, Bradford, United Kingdom

Welcome!

Welcome to our very, very long-awaited production of ***The McAdo***.

Gilbert & Sullivan Austin started planning for this show in 2018 when we formed a task force to determine how to produce a show that contained all the wit and humor of Gilbert's lyrics that poke fun at pomposity and monarchy but would not offend the Asian community as traditional versions of ***The Mikado*** have done. The songs are too wonderful simply to drop this show from the G&S repertoire.

What you see today is the culmination of a year of research and discussions with many gracious and helpful people in the Austin community. GSA is very proud of this production and everyone who contributed to its success.

Essential to the beauty of sound and sight are Music Director Jeffrey Jones-Ragona, Stage Director Michelle Haché, Choreographer Christine Jean-Jacques, and Costumer Jennifer Rose Davis. We are blessed to have a strong behind-the-scenes production team who make the magic happen for our audiences, under the direction of Stage Manager Monica Kurtz and Production Manager Jennifer Rogers.

After the 2022 production, when, sadly, opening night turned into closing night, we had to make a decision about reprising ***The McAdo*** in 2023. When we asked our cast and crew they said YES. And we heard the same from long-time friends and supporters of GSA. So here we are following months of rehearsals while carefully masking and monitoring everyone's health.

We are grateful for the patience of the cast members who were able to return and for the new singers who joined the cast this year. As one of the very few theater groups that performs with a live orchestra, GSA draws on a wide range of talented instrumentalists in the Austin area for the Gillman Light Opera Orchestra.

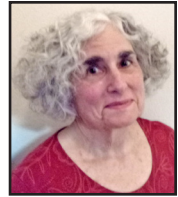
We dedicate the final performance with its children's activities to Gary Hallock, who managed these activities for us for so many years. May his memory be a blessing.

Thank you to Brentwood Christian School for renting us this lovely theater for our grand production. Nothing happens without funding and GSA is grateful for a generous grant from the Still Water

Foundation and donations large and small from many individuals. Enjoy the show, and tell your friends to come see **The McAdo!**

Diane Radin

President, GSA Board of Directors



Celebrating Gary Hallock Children's Day at GSA

In 2003, Gary Hallock undertook the challenge of organizing “pre-show family entertainment for Young Persons” before a matinee of GSA’s **The Pirates of Penzance**. Thus was born the tradition of Children’s Activities Day. For two decades, Gary applied his wit and genius for innovation to continue the tradition as a regular feature of our grand productions. He introduced them to the director, who explained what they would see. He guided youngsters through an “Orchestra Petting Zoo,” where they saw and learned about the instruments. He brought them up on stage to learn a dance routine from the show. Additional activities depended on the show and sprang from his creative juices; they might build swords or hats or fairy wings. Gary passed away in April; we have named the Children's Day in his honor.



Isabella and Sabrina Slaughter did crafts in 2012; this year they're in charge



Libby Weed: We Really Know Her Worth

Gilbert & Sullivan Austin dedicates this production in memory of our past President, Libby Weed. *The McAdo* began its journey from concept to stage while Libby was President of the GSA Board. She guided the process of changing the setting but not the flavor of this much-loved show. And she paved the way so that GSA would have the strength of talent and financial resources to be able to achieve the high production values for which it had become known under her many years of leadership.



Sue Caldwell, GSA board member, editor of *The Austin Savoyard* and GSA playbills:

Libby's contributions to GSA can't be overstated. As our gracious president from 2008 through 2020, she shepherded our group into ever higher levels of professional-quality productions. She coerced, er, convinced many talented professionals to donate their services as members of the Board or coordinators of various activities. I'm very proud to have known her and to have counted her as a friend.

Michelle Haché, stage director of *The McAdo*, three-time winner of B. Iden Payne awards for work with GSA:

I owe so much that I have in my life and career to Libby. She was such a dear friend and huge supporter. Words are inadequate to describe how much this wonderful person meant to me throughout my years in Austin and beyond or to describe her profound impact on the lives of those she touched. A trusted and beloved leader in our performing arts community over many years, Libby was our very own Austin icon. Libby took a chance on me once upon a time and opened the way to this wonderful career I love so much. Thank you for everything, dear one...as Gilbert said, "It's love that makes the world go round."

Bill Hatcher, GSA Production Manager:

Years ago I was working the box office for a production when Libby was in the cast. People were queued up at the window and eventually a patron asked for her ticket and said, "I'm a friend of Libby Weed." And then there was another and then another and after a while I wondered if there would be a whole row or section filled with her friends. Soon I decided that I too wanted to be her friend and I'm so glad of it. Her organizational abilities and understanding of how to bring people to a consensus were a huge part of the success of Gilbert &



Sullivan Austin. She established a standard for a caring organization with high artistic standards. More personally, she helped and advised me in the various quandaries that emerge when planning and rehearsing our shows. After advising me, she let me know that she appreciated my efforts. This is the best kind of friend to have.

Mary Hendren, GSA member, contributor to *The Austin Savoyard*:

One of Libby's longtime friends commented, "It will take many perspectives to help people understand the breadth of Libby's contributions." As one of Libby's newer friends, I offer the perspective of her graciousness. When Jack and I began volunteering in 2016, we knew little about the organization, its talented performers, the operettas ... it was kind of intimidating! Libby received us warmly and helped us feel included. This, of course, increased our enjoyment in being part of GSA. Whenever I wrote an occasional piece for *The Savoyard*, Libby continued to encourage me. She was a resource for background information and made it enjoyable to ask questions. I've personally experienced Libby's gift for working well with others and know what an asset it was.

Dr. Jeffrey Jones-Ragona, GSA Music Director and Principal Conductor, Gillman Light Opera Orchestra:

I met Libby in 1993 at my very first G&S production in Austin, *H.M.S. Pinafore*, when she and her daughter were members of the cast. Libby was an elegant actress and a fine singer. We chatted often and always had a good rapport; when she later became president of the G&S Society of Austin (now GSA), she proved to be a very able leader, supportive and always working to ensure the company's growth. Always a very kind person who embodied the best aspects of her strong religious faith, Libby nonetheless could demonstrate a strong backbone and determination when difficult decisions were necessary. I always knew she would be supportive and fair. I'd been invited back almost every year to lead the music, and when she offered me the "permanent" position of Principal Conductor and Musical Director, I readily accepted. I'll always be grateful for her support and friendship over the last three decades.



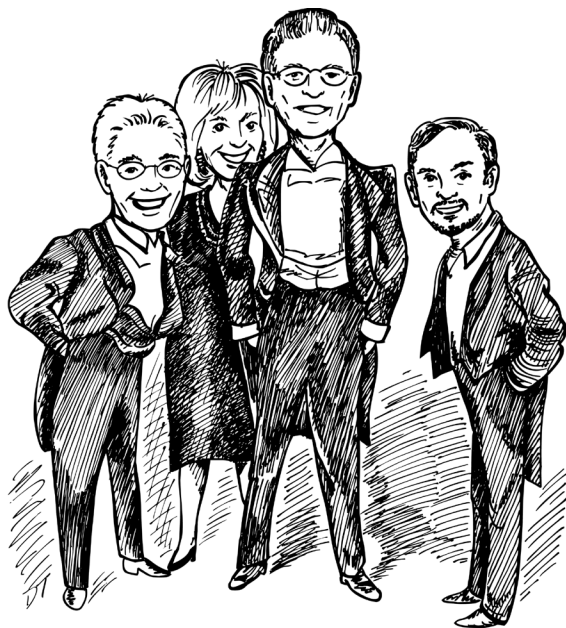
Monica Kurtz, GSA Stage Manager:

I have the honor of speaking on behalf of the crew, the people who work backstage and in the booth, setting props, minding the actors, pulling the grand drape, calling cues, and running the lights. We are the folks that the audience does not see. But Libby saw us. She knew who we were



Richard D'Oyly Carte, (unnamed man), W. S. Gilbert, and Arthur Sullivan
in London, 1883

Alfred Bryan



Ralph MacPhail, Jr., Libby Weed, Bill Hatcher, and Jeffrey Jones-Ragona
in Austin, 2012

Dan Tremblay

and never hesitated to check in to see how we were faring. Even in the most hectic times, she was never rushed or ruffled. She carried a sense of calm with her; always poised, always elegant. When you see a light brighten the center stage for the president's message before the show this evening, know that we refer to it as the "Libby special." Many people have spoken from that spot, and many will do so in the future, but it will always be Libby's. Thank you for all that you have done to support the society, Libby. Love, Monica, Pixie, Jen, Kasey, and Adam.



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

Libby Weed—a remarkable woman, administrator, colleague, and friend. I greatly benefited from her support and friendship as Gilbert & Sullivan Austin strove, under her long and effective leadership, to spread the delights of Gilbert & Sullivan.

My earliest actual memory of Libby is of her unloading refreshments from a cooler for the cast in the kitchen of the A-frame church where we were rehearsing *The Mikado* in late spring in 1998. That memory captures Libby's gift of selfless service, often unheralded, in her many undertakings. She supported us all in matters artistic, especially through her gift of recruiting and organizing hardworking boards of directors. Libby's sunny disposition shone through whenever we talked, whether about business or mere "airy persiflage."

Michael Meigs, theatre journalist, Production Committee Chair for *The McAdo*:

Libby always made it look so easy. I now have a better idea why Brentwood Christian School put up a color photo and permanent tribute to Dr. Mary Elisabeth Weed in the lobby of the Worley Barton Theatre. In twelve years on the GSA board I never once saw her rattled; she was always a model of serenity, courtesy, and efficiency (a challenging and potent trio of virtues!).



Her calm mastery of details and her ease of contact and networking led me to think that I, by preference just another face in the audience, could shoulder some reduced portion of her responsibilities when she decided it was time to offer up the reins. I learned right away that my friend Libby had been an unassuming Superwoman—for decades! I'm glad to have had her as a friend.

Aletha Read, GSA board member, with Miki Gillman, sponsor of the Gillman Light Opera Orchestra:

We met Libby through my grandparents, long-time GSA members Len and Reba Gillman. They always spoke admiringly of her, and it was easy to see why: Libby's profession gave her the "big picture" perspective and diplomacy so vital to GSA. Plus, she was well-grounded. Reba and Libby, kindred spirits and long-serving GSA board members, became dear friends. (Whenever the imperious Reba expressed unfiltered opinions, ever-diplomatic Libby would say: "What Reba means, is . . ." and rephrase the thought in kind, more palatable words.)

Always welcoming, gracious, and enthusiastic, Libby became a cherished friend of both of us. My mom Miki once took Reba to a board meeting, at which my mother intended to sit in a corner and read so as not to intrude. Libby insisted she join the board at the table. Miki felt privileged to witness Libby's dexterity as a leader.

She was always full of surprises. At Len's memorial service she made the ultimate math quip, asserting with a twinkle that by virtue of having written a G&S grant proposal with him, "I now have an Erdős number of two!" (Meaning that through my grandfather, who collaborated with that famous math theorist, her proposal was only two steps from their achievements.)

Libby was fun, and we admired her spirit of adventure. Once, when she got locked out of the board meeting venue, she quickly decided the solution was to climb the fence. And she did, dressed in a straight skirt and heels!

Dave Wieckowski, GSA Treasurer and CFO:

I first met Libby when I joined the GSA Board in 1998, and immediately became a huge fan! Throughout the years she was our rock, our best promotor and ambassador, our most tireless worker, and our most caring supporter. Libby had an innate ability to bring out the best in those around her and to make them feel valued and appreciated. She also somehow managed to do all of these things with a playfulness and humor that made all the work seem fun. She was a person that you genuinely enjoy being around. And she knew how to find good people and motivate them to do their best.

GSA expanded greatly on her watch, and our operations became much more sophisticated in every way. She was the face of our organization for most of our recent existence. It's truly hard to imagine where we would be if she hadn't been such an active part of our GSA world.

Libby, thank you for all your amazing work for Gilbert & Sullivan Austin. We'll do our best to maintain the high standards you have set.



The Gillman Light Opera Orchestra (GLOO)

The orchestra is sponsored in part by a generous contribution from Miki Gillman in honor of her late parents, Leonard and Reba Gillman.

Orchestra Members

Conductor **Jeffrey Jones-Ragona**

Assistant Conductor **Andy Fleming**

Flute Adrienne Inglis	Violin II Paul Robertson**
Flute Kenzie Slottow	Violin II Naomi Frausto
Oboe Gabriel Grant	Violin II Laura DeGraw
Clarinet I Valerie Bugh	Violin II Melissa Ruof
Clarinet II Julie Linder	Viola Joe Syverson
Horn Seth Rodriguez	Viola Linda Johnson
Trumpet Noah Aguillon	Cello Brigid Dever
Trombone Steven Hendrickson	Cello Tom Lawshae
Violin I Laurel Lawshae*	Cello Hector Moreno
Violin I Konstantin Pavlov	Bass Anna Macias
Violin I Haley Dietz	Bass George Fahlund
	Percussion Chuck Fischer
*Concert Master	**Principal

Rehearsal Pianists:

Karl Logue, Principal
Luciano Laurentiu

Vicky Yu-Hsin Teng
Nikki Birdsong

Rehearsal Covers:

Katishagh Carlee Abschneider	Coco Andy Fleming
Wynn Somme Kristin Bilodeau	Pretty Jean Annisha Mackenzie
Pischtusch Garrett Cordes	Wee Jo Anneliese Sandoval
Pubagh Brooks Taylor	



The Production Team



Michelle Haché
(Stage Director)

Kurdish-American singer and director Michelle Moslemi-Haché is currently the Professor of Musical Theatre at the University of South Carolina and the Director of the USC Summer Musical Theatre Intensive. A graduate of The Juilliard School, she previously served as Director of Opera and Musical Theatre and Assistant Professor of Voice at the University of Mary Hardin-Baylor. This production of *The McAdo* marks her sixth collaboration with GSA. Ms. Haché appeared in *The Yeomen of the Guard* and *Princess Ida*; she directed *The Gondoliers* in 2016 and *Princess Ida in Concert* in 2019. She received seven B. Iden Payne award nominations for both performance and directing, winning in 2010 and 2013 for leading roles in *Yeomen* and *Ida*, and for Best Director in 2016 for *The Gondoliers*.



Christine Jean-Jacques
(Choreographer)

Christine Jean-Jacques studied at Otterbein University and later performed throughout China, Russia, the Caribbean, and across the U.S. with Disney Live, Disney Cruise Lines, Universal Studios, and American Family Theatre. In Austin, Christie was honored to perform with Zach Theatre, Trinity Street Players, and several shows at the Georgetown Palace Theatre. In 2016 she choreographed GSA's award-winning *The Gondoliers*, and *The McAdo* in 2022. Since moving to Charlotte, NC, last summer, she has had the honor of singing under the direction of Elizabeth Lenti at the renowned St. Peter's Episcopal Church. Christie is delighted to return to Austin to work with this wonderful cast and production team this season!



Jeffrey Jones-Ragona
(Music Director and Conductor)

Dr. Jeffrey Jones-Ragona has been working for GSA since 1994, when he conducted *H.M.S. Pinafore* and received the first of several B. Iden Payne nominations. In 2003 he won the B. Iden Payne award for his work on *The Pirates of Penzance*. Jeffrey is also a busy vocalist, appearing with several Central Texas performing arts groups and theatres, including Texas Early Music Project, La Follia, Ensemble VIII, City Theatre, Stateside Theatre and others. In 2022, he climbed out of the orchestra pit to stage direct *The Sorcerer in Concert*, which welcomed G&S audiences back to live in-person performance after the long pandemic hiatus.



Andy Fleming
(Chorus Master and Assistant Conductor)

Having completed his MM in Vocal Performance at UT's Butler School of Music in 2015, Andy continues to be involved in opera around Austin. Andy has performed roles with Gilbert & Sullivan Austin (*Trial by Jury*, *Cox and Box*, *The Zoo*), and even stepped into the pit to conduct a performance of *The Gondoliers*. He has also performed with Spotlight on Opera (*Hansel and Gretel*, *Die Zauberflöte*, *Così fan tutte*), Opera Piccola (*Abduction from the Seraglio*), and One Ounce Opera (*There's Beauty in the Beast*, *Love After the Collapse of Civilization*, *Ho! Ho! Ho!*, *Problems*, *The Stranger*), and in the Austin Opera chorus.

The Production Team



Jennifer Rogers
(Production Manager
and Lighting Designer)

Jennifer has been working with GSA as Lighting Designer for many years.

This year she's taking a turn as Production Manager under the mentorship of Bill Hatcher, without whom she would have been lost. She hopes to one day be as well regarded as Bill in this role. Jen worked as Production Manager for *Performance Park* and *Black Girl Love* with the Vortex and has been a Lighting Designer and Stage Manager with many companies in Austin. She has been nominated for Design and Stage Management by the B. Iden Payne Committee and the Austin Critics Table. Some favorite designs include *The Tree Play*, *The Sorcerer*, *Patience*, and *Alabaster*.



Monica Kurtz
(Stage Manager)

Monica has worked with GSA since 2005, and was inducted in the Society's Hall of Fame in 2016. She

has been stage managing since 1990, when she began working at the Augsburg Community Theater, while stationed in Augsburg, Germany. Over the years, she has worked with a variety of theater companies in Colorado Springs, Colorado, and here in Austin. She is a company member of both The Vortex and Shrewd Productions. Monica received a B. Iden Payne Award for Outstanding Stage Management in 2017 for her work on *Agent Andromeda* with Sky Candy. Time away from theater is filled with a day job as a behavior specialist, reading, playing video games, and spending time with her family. Love and thanks to Pixie for her love, support, and encouragement!



Bill Hatcher
(Assistant Production
Manager)

Bill has been a member of GSA since 1985 and has held several offices on the

Board of Directors, including Treasurer, Vice President, and President, and was named to the Society's Hall of Fame. He has been in the orchestra and on stage, appearing in *H.M.S. Pinafore*, *The Gondoliers*, and *The Pirates of Penzance*. Some years prior he played Charley in *Charley's Aunt* and was in *The Apple Tree*, both with the Temple Civic Theater, and was also in the TCT orchestra. A graduate of The University of Texas and member of the Longhorn Band, Bill had a 37-year career in data processing with the U.S. Veterans Administration. Bill has turned over his long-term role of production management to Jennifer Rogers and admires her talent and skill in bringing this show to the stage.



Adam Gunderson
(Assistant Stage
Manager)

Adam has been working with Gilbert & Sullivan Austin since 2017 and is

glad to be back. Some past credits include *Princess Ida* and *H.M.S. Pinafore*. He has also been a member of The VORTEX Repertory company for the past 19 years. He loves doing anything on the technical side that he can get his hands on. Much love and thanks to Kasey for her love and support.

The Production Team



Ron Watson
(Technical Director)

Ron Watson is thrilled to be back with GSA this year, having served this role for *The McAdo* last year. Ron is Executive Artistic Director of the Georgetown Palace Theatre, served as Technical Director since 2013, and has directed for the Palace since 1999. Ron is an award winning director with more than 60 productions to his name. Past directing credits include *The Play That Goes Wrong*, *Something Rotten*, *The Best Little Whorehouse in Texas*, *A Few Good Men*, *Singin' in the Rain*, *Man of La Mancha*, *Beauty and the Beast*, and *Noises Off*. He also served as Production Stage Manager for the State Theater Company and the Austin Shakespeare Festival for several seasons. Ron holds a BFA in Directing from Texas State University. Ron is grateful to his beautiful and incredibly talented wife, Samantha Watson, for her love and support.



Pam Fowler
(Costume Coordinator
and Make-Up)

Pam is the office manager at Brentwood Oaks Church of Christ, just across the street from the theater. She has been sewing and designing since the seventh grade, and continues to do alterations as her "side job." This is her ninth year to serve as Costume Coordinator and she is delighted to be part of this very talented company.



Michael Meigs
(Production Committee
Chair)

On the GSA board since 2010, theatre reviewer Michael Meigs has served as secretary, membership chair, bursar, GSA postal clerk, producer of the 2020 *Fresh Takes* videos, and production chair for *The McAdo*. Michael established the website www.ctxlivetheatre.com in 2008 and has reviewed 800 productions of live narrative theatre since then. His website also carries audition notices, art news, and show information for companies ranging from Waco to Port Aransas and from Fredericksburg to Brenham. He translates literary works from German, Spanish, and Swedish; five have been published by Amazon affiliate Amazon Crossing. In 2022 he was elected to the GSA Hall of Fame.



Johann Mahler Solo
(Sound Designer /
Engineer)

Johann Solo is an Austin, TX, sound designer and music producer. He has designed and composed shows in Austin for the past 6 years. His favorite designs include *Undocuments*, *Más Cara*, *Annie Jump*, *RAPunzel*, *Blerd* (Vortex), *Estar Guars* (MACC), *Crystal City* (Cara Mía), and *Arrivals y Salidas*. He is also the founder of the Austin based music group YOSO Collective which helps new musicians find their music style and direction.



Notes on *The McAdo*

by Michael Meigs

This is not Scotland.

You knew that, of course. Just as W. S. Gilbert's 1885 libretto was a thinly disguised send-up of the foibles and sentiments of London society, our production is set in an entirely mythical land. Our leading man is a prince who flees the castle to court and marry a beautiful commoner; a pompous local official pockets bribes after accumulating a raft of titles including Archbishop and Chancellor of the Exchequer; the complacent ruler, a devotee of the billiard table, cheerfully refuses to alter plainly unjust laws—until they threaten a member of the royal family.

Gilbert's text stands intact, except for about twenty phrases identified by the GSA working committee back in 2018. Various additional modifications have been adjudicated favorably (for example, "little ladies" becomes "bonnie lasses," both easier to sing and more acceptable today).

In addition, the army marching anthem "Miya Sama," authentically Japanese, changes rhythm. New lyrics echo poet Robert Burns' 1793 patriotic salute to Robert the Bruce and Scots warriors who defeated the English at the 1314 Battle of Bannockburn. The cast sings them in Scottish dialect, only slightly modified; in English they are *Scots, who have with Wallace bled, / Scots, whom Bruce has often led, / Welcome to our noble lord / our great and noble lord.*

And Trey Deason follows the long-observed tradition of tweaking the "little list" of those who never will be missed.

Director, choreographer, and costumer bring to life a colorful mix of village families in distinctive garb and tartans and endow each cast member with an identity and role in the life of the community. Director Michelle Haché and choreographer Christine Jean-Jacques worked similar magic in GSA's 2016 *The Gondoliers*. This time around, rather than pull from a costume house's stock for *Brigadoon*, GSA commissioned Austin graphic artist Jennifer Rose Davis to create, craft, and tailor costumes for each character.

Our 2011 production of *The Mikado* may have been the first traditional staging of the work affected by the widespread reaction to Josephine Lee's erudite 2010 book *The Japan of Pure Invention* (University of Minnesota Press). But it certainly wasn't the only one, and protests over perceived anti-Asian elements and untrue stereotypes of Japan have intensified since then. In moving the work to a misty past closer to Bruce's Bannockburn victory, we present the same comic story and give our canny Scots the opportunity to poke the English once again.

The Story of *The McAdo*

ACT I

Four families of the mythical town of Ballydew cavort during the overture, then the men gather before a palace to sing. Poor minstrel Nanky Doug arrives in search of his beloved, the schoolgirl Wynn Somme. She and her sisters are wards of Coco, a tailor recently condemned to death for flirting, a crime that The McAdo, leader of the clans, decreed a capital offense. Affluent Pischtsusch tells Doug the Ballydew clans countered the decree by designating Coco as Lord High Executioner. They reasoned that Coco couldn't cut off another's head until he cut his own off, in effect setting a moratorium on capital punishment. Town officials resigned, too proud to serve beside an ex-tailor, and haughty Pubagh replaced them all. He collects their salaries and an occasional bribe. Pubagh informs Nanky Doug that Wynn Somme is scheduled to marry the former tailor that very day.

Coco enters, addresses the gathered clan, and reads a little list of people who never would be missed. Wynn Somme and her two sisters appear. Pubagh is offended by their frivolity. Doug arrives and tells Coco of his love for Wynn. Coco sends him packing, but Doug manages to meet Wynn. He reveals that he's the son and heir to The McAdo. He fled the castle and now travels in disguise to escape the matrimonial intentions of Katishagh, an elderly lady of the court. The young pair laments that the law forbids them to flirt.

Coco and Pubagh arrive with the news that The McAdo is demanding that Ballydew carry out an execution within a month; otherwise, the town will be reduced to the rank of a village, an unthinkable disgrace. Pubagh and Pischtsusch urge Coco to get on with the business of execution; after all, he was already under sentence of death. The former tailor argues that it would be extremely difficult, not to say dangerous, for someone to attempt to behead himself; besides, suicide is a capital offence! Fortuitously, Coco discovers that Doug, despairing, is about to commit suicide. Coco offers an arrangement: Nanky Doug may marry Wynn, but only if he agrees to be executed in one month. Coco then will marry the young widow.

All gather to celebrate the wedding, but an angry Katishagh interrupts the festivities and asserts that Nanky Doug must become her husband. Sympathetic to the young couple, the Ballydew families

drown out Katishagh's attempts to reveal Doug's identity. Outwitted but undefeated, she proclaims she will be avenged.

Act II

Wynn's friends gather in Coco's garden to prepare her for the wedding. She muses on her own beauty, but her sisters remind her of the all-too-brief period of bliss she'll have with Nanky Doug. Doug and Pischusch appear and stress the positive, but soon Coco and Pubagh deliver alarming news: the law requires that after a married man is beheaded for flirting, his wife must be buried alive. Wynn Somme is unwilling to accept a consequence so fatal. Despairing, Nanky Doug insists Coco behead him instantly, but soft-hearted Coco cannot. He sends the pair to be married by Pubagh, Archbishop of Balleydew, and promises to dispatch a forged execution notice to The McAdo.

The McAdo's procession arrives in pomp, to music. The grand leader describes his fiendish ideal of sublime justice. Coco, Pretty Jean, and Pubagh describe the fictitious execution and deliver the death certificate signed by Pubagh, Coroner. That's all very well, The McAdo responds, but in fact he is seeking his errant son, who goes by the name of Nanky Doug. Katishagh is horrified to find Doug named in the death certificate as the executed felon. The McAdo, apparently unshaken, discusses the appropriate punishment for putting the heir apparent to death and decides to adjourn the session until after luncheon. Coco's efforts to persuade Nanky Doug to resolve their deathly plight fail because the fugitive prince fears Katishagh. Doug invites Coco to woo and win Katishagh. Coco is stuck: which is better, matrimony with the fearsome old spinster or a painful death alongside the other conspirators?

Secluded, Katishagh mourns for her intended and for herself. Coco throws himself on her mercy, alleging he has long hidden a passion for her. Katishagh puts him off at first but is captivated by his story of a little bird that despaired of love and committed suicide. They agree to marry and Pubagh, as Registrar, performs a civil ceremony. Then Katishagh entreats The McAdo to relent. Doug and Wynn appear, radiant, infuriating the deceived Katishagh. The McAdo is amazed. Lord High Executioner Coco spins a web of illogic that satisfies the grand ruler, who agrees and asserts, "Nothing could possibly be more satisfactory!" Ballydew's families, clans, and visitors exult.

Dramatis Personæ

Pretty Jean — **Julie Allison**
The McAdo — **Bob Beare**
Katishagh — **Patricia Combs**
Coco — **Trey Deason**
Nanky Doug — **Michael Kelley Dixon**
Pubagh — **Sam Johnson**
Wynn Somme — **Mary Kettlewell**
Wee Jo — **Amy Selby**
Pischtusch — **Julius Young**

The Chorus:

Carlee Abschneider
Garrett Cordes
Leann Fryer
Janette Jones
Mindy Rast-Keenan
Ismael Soto III
Brooks Taylor
Jay Young

Kristin Bilodeau
Andy Fleming
Brett Hardy
Annisha Mackenzie
Anneliese Sandoval
Ian Stilwell
Susan Johnston Taylor

Musical Numbers

Overture The Orchestra

ACT I

Courtyard of Coco's Official Residence

"If you want to know who we are" Nanky Doug and Men
"A wand'ring minstrel I" Nanky Doug and Men
"Our great McAdo, virtuous man" Pischtusch and Men
"Young man, despair" Pubagh, Nanky Doug, and Pischtusch
"And have I journeyed for a month" Nanky Doug and Pubagh
"Behold the Lord High Executioner" Coco and Men
"As some day it may happen" Coco and Men

Musical Numbers

- "Comes a train of bonnie lasses" Women
- "Three little maids from school are we"Wynn Somme, Wee Jo,
Pretty Jean, and Women
- "So please you, Sir, we much regret"Wynn Somme, Wee Jo,
Pretty Jean, Pubagh, and Women
- "Were you not to Coco plighted" ..Wynn Somme and Nanky Doug
- "I am so proud" Pubagh, Coco, and Pischtus
- "With aspect stern and gloomy stride" (Finale of Act I)
The Ensemble

INTERMISSION

ACT II

Coco's Garden

- "Braid the raven hair" Pretty Jean and Women
- "The sun, whose rays are all ablaze" Wynn Somme
- "Brightly dawns our wedding day" Wynn Somme, Pretty Jean,
Nanky Doug, and Go-To
- "Here's a how-de-do!" Wynn Somme, Nanky Doug, and Coco
- "Greeting song for McAdo"The McAdo, Katishagh, Women,
and Men
- "A more humane McAdo"The McAdo, Women, and Men
- "The criminal cried as he dropped him down" ... Coco, Pretty Jean,
Pubagh, Women, and Men
- "See how the Fates their gifts allot"The McAdo, Pretty Jean,
Pubagh, Coco, and Katishagh
- "The flowers that bloom in the spring"Nanky Doug, Coco,
Wynn Somme, Pretty Jean, and Pubagh
- "Alone, and yet alive!"Katishagh
- "Willow, tit-willow"Coco
- "There is beauty in the bellow of the blast" Katishagh and Coco
- "For he's gone and married Wynn Somme" (Finale of Act II)
The Ensemble

The Principals



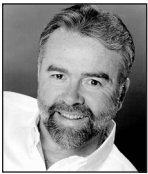
Julie Allison
(Pretty Jean)

Julie Allison is thrilled to be returning to GSA's innovative production of *The McAdo* as Pretty Jean! Julie is a G&S veteran with previous appearances with G&S Society of Houston and The Cornell Savoyards. Her prior roles include Melissa and Lady Psyche in *Princess Ida*; Fiametta in *The Gondoliers*; and Pitti-Sing in *The Mikado*. Julie currently resides in Houston, where she frequently performs with Opera in the Heights, I Colori Dell' Opera, and Zoom Shakespeare. Recent projects include Opera in the Heights' *Eugene Onegin* and *Il Travatore*, I Colori Dell' Opera's summer vocal institute Finale Concert, and performing her original music for Zoom Shakespeare's *Queen Lear*. Julie holds a Master of Music Degree from Ithaca College and a Bachelor of Music Degree from the University of Houston.



Patricia Combs
(Katishagh)

Patricia Combs, mezzo-soprano, is thrilled to be cast in *The McAdo*, and is truly honored to be performing the role of Katishagh. Previous roles include The Duchess in *The Gondoliers*, Constance and Mrs. Partlett in *The Sorcerer*, Lady Blanche in *Princess Ida*, Lady Angela in *Patience*, Pitti-Sing in *The Mikado*, Phoebe in *The Yeomen of the Guard* (2010 B. Iden Payne nomination), Edith and Ruth in *The Pirates of Penzance*, and Dame Hannah in *Ruddigore*. Her first G&S role was as Ruth in the UT-El Paso production of *The Pirates of Penzance*. Patricia performs with Austin Opera, One Ounce Opera, Inversion Ensemble, La Follia Austin Baroque, and the Texas Bach Festival.



Bob Beare
(The McAdo)

Bob returns to GSA after playing the title role in last year's (brief!) production of *The McAdo* and the Duke of Plaza Toro in *The Gondoliers*. Recent local productions include Frank Sr. in *Catch Me if You Can*, Emile de Becque in *South Pacific* (CTX Excellence in Theatre best actor nomination), Admiral Peary in *Ragtime* at ZACH theatre, Leduc in Arthur Miller's *Incident at Vichy*, and *Three Viewings* (B. Iden Payne best director nomination). Other regional credits include: *Camelot* (with Robert Goulet); multiple roles in Kopit and Yestin's *Phantom* (original cast) at Theatre Under the Stars in Houston; the Pirate King in *The Pirates of Penzance*; Petruchio/Graham in *Kiss Me, Kate*; and composer/lyricist of the romantic musical comedy *The Three-Cornered Hat*. His favorite role is as grateful dad to his filmmaker daughter.



Trey Deason
(Coco)

Trey Deason is a company member of The Vortex Theatre and Shrewd Productions. This is his fifth production with Gilbert & Sullivan Austin, having last appeared in *Ruddigore* back in 2007. You may occasionally have seen his visage on the side of city buses or trains. He brings his personal Scottish heritage to this production, as the Deason surname was first found in Angus, part of the Tayside region of Northeastern Scotland. He also occasionally writes plays.

The Principals



Michael Kelley Dixon
(Nanky Doug)

Michael is excited to reprise the role of Nanky Doug with GSA. Beyond various principal and chorus roles at SFASU including Tamino in *The Magic Flute*, Michael's professional solo work includes most recently in 2023 the Austin Opera debut of Second Man in the prologue of *Sweeney Todd* and in 2022 First Prisoner in Beethoven's *Fidelio*. Michael serves as the tenor section leader in both Chorus Austin and the Austin Opera Chorus where he has sung in numerous operas and oratorios such as Handel's *Messiah*, *Rigoletto*, *Silent Night*, and *Tosca*, among others. When Michael is not performing, he teaches elementary music with AISD and loves to spend time with his wife and four cats.



Sam Johnson
(Pubagh)

Sam's first performance with Gilbert & Sullivan Austin (then the Society) was in 1996 for *The Pirates of Penzance* (Samuel). This is his ninth grand production. Sam's highlights with the society include Pooh-Bah (*The Mikado* 2005), Lord Mountarrarat (*Iolanthe* 2019), and the Pirate King (*The Pirates of Penzance*, 2017) for which he was nominated for a B. Iden Payne award. By day Sam writes story and dialogue for online games (at least until the AIs do it for him).



Mary Kettlewell
(Wynn Somme)

Mary Kettlewell has been praised for her vibrant vocal tone as well as her charming and coquettish comic acting abilities. She has performed with companies and ensembles including Opera in the Ozarks, Opera NEO, Grand Junction Symphony Orchestra, Boulder Bach Festival, Missouri Symphony Society, LOLA - Local Opera Local Artists, Loveland Opera Theater, Consortium Carissimi, and the Gilbert & Sullivan Very Light Opera Company. Originally from Columbia, Missouri, Ms. Kettlewell received her performance degrees in voice from the University of Missouri Columbia and University of Colorado Boulder. Ms. Kettlewell recently relocated to Minnesota where she is actively exploring the Twin Cities music scene and serves as Director of Academic Administration at the Minneapolis College of Art and Design.



The Principals



Amy Selby
(Wee Jo)

Soprano Amy Selby brings a fresh, bright sound and presence to the stage. She has joined GSA as Winifred in *Mr. Jericho*, Melissa in *Princess Ida in Concert*, a cover for Phyllis and a Fairy in *Iolanthe*, and chorus for *Patience in Concert* and *Ruddigore*. She is excited to bring Wee Jo to life once again with yet another awesome cast! Other operatic roles include Sophie in *Werther*, Zerlina in *Don Giovanni*, Amahl in *Amahl and the Night Visitors*, Adele in *Die Fledermaus*, and Pamina in *The Magic Flute*. Amy holds a Master of Music from Michigan State University. In addition to performing, she enjoys gardening, ballet, and teaching. Originally from St. Louis, she has sung locally with TBF, TCOC, OOO, GSA, and Austin Opera. More at www.amyselby.com.



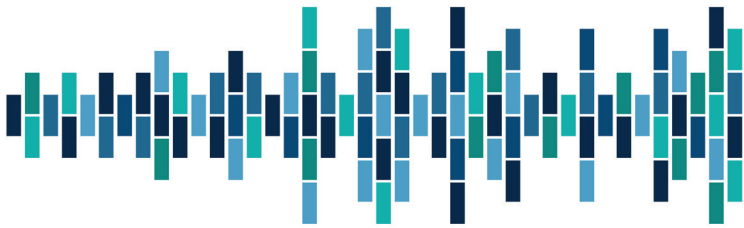
Julius Young
(Pischtusch)

Julius is returning as Pischtusch after the 2022 production. Before that, he played the title role in the Savoy one-act *Mr. Jericho* in March, 2020. Julius has been the Bo's'n in *H.M.S. Pinafore*, Dr. Daly in *The Sorcerer*, Cox in *Cox & Box*, and Sir Roderick in *Ruddigore*. More recent singing engagements include with One Ounce Opera, chorus in Austin Opera's *Tosca*, and as Gamekeeper in an online production of Dvořák's *Rusalka*. From September to November, Julius makes the rounds from the Hill Country to Houston with the Austin Polka Band. He has also hosted the occasional Burns supper.

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The Chorus



Carlee Abschneider

Carlee Abschneider holds a BM in Vocal Performance from Houston Baptist University, MM in Vocal Performance from Texas A&M University—Commerce. She enjoys working on and off the stage. As a singer, Ms. Abschneider was named the 2019 Vocal Division Winner of the New Texas Symphony Orchestra's Community Concerto & Aria competition. She has performed with Opera San Antonio, Gilbert & Sullivan Austin, ATX Musical Theatre Collective, Music On Site, Inc., Texas State Opera, Spotlight on Opera, Varna International Music Academy, Resonance Opera, TAMUC Opera Ensemble, and HBU Opera Workshop. She particularly enjoys comedic roles and some of her favorite shows to have been a part of were *Gallantry* and *Gianni Schicci*.



Kristin Bilodeau

Coined as a "clear, well-produced soprano" (*San Diego Story*) and praised for her "beautiful singing" (*The Theatre Times*), Kristin Bilodeau is excited to join the Austin musical scene. Migrating from Boston, MA, Kristin has performed with Odyssey Opera, MassOpera, Opera Del West, Boston Youth Symphony Orchestra, The Gena Branscombe Project, Masterworks Chorale, Landmarks Orchestra, and Grammy Award winning Boston Modern Orchestra Project. She has also been a part of esteemed programs Opera NEO, Miami Music Festival, and Oberlin in Italy. Her favorite roles include Rosalinda (*Die Fledermaus*), Monica (*The Medium*), and Governess (*The Turn of the Screw*). Kristin has her Masters in Music from The New England Conservatory of Music and her Bachelor of Music from Baldwin Wallace University Conservatory of Music.



Garrett Cordes

Garrett Cordes is elated to return to GSA with joyous shout and ringing cheer! He brings years of performance experience with the company, as well as a beard that soars to joy despite its resting scowl. In his spare time, he also performs with St. Mary's Schola Cantorum and enjoys introducing unsuspecting captive audiences to soprano arias improved by the tenor register. He would like to thank his friends and family for their support, but especially the artistic feedback from his two cats who are committed to an in-tune home.



Andy Fleming

Having completed his MM in Vocal Performance at UT's Butler School of Music in 2015, Andy continues to be involved in opera around Austin. Andy has performed roles with Gilbert & Sullivan Austin (*Trial by Jury, Cox and Box, The Zoo*), and even stepped into the pit to conduct a performance of *The Gondoliers*. He has also performed with Spotlight on Opera (*Hansel and Gretel, Die Zauberflöte, Così fan tutte*), Opera Piccola (*Abduction from the Seraglio*), and One Ounce Opera (*There's Beauty in the Beast, Love After the Collapse of Civilization, Ho! Ho! Ho!, Problems, The Stranger*), and in the Austin Opera chorus.

The Chorus



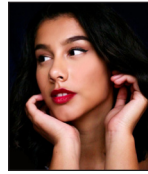
Leann Fryer

Leann Fryer has been a part of countless shows with GSA, and was last seen producing, music-directing, and performing in *Gilbert & Sullivan and Sondheim*. She has also appeared in many shows with the Georgetown Palace Theatre, including more recently *Boeing Boeing*, *Man of La Mancha*, and *Joseph and the Amazing Technicolor Dreamcoat*. Past roles include Gretchen in *Boeing Boeing*, Chutney in *Legally Blonde the Musical*, Ronnette in *Little Shop of Horrors*, and Diva in *Starmites*. She has also previously worked with Spotlight on Opera. She continues to work behind the scenes as well, on the GSA Board of Directors as the Musicales Coordinator and Database Manager.



Janette Jones

Janette Jones, native Austinite, longtime member of and performer for GSA, is thrilled to once again be part of this innovative production. You may remember her from years past as Phoebe, Buttercup, Lady Jane, Mad Margaret, The Duchess of Plaza-Toro, among other roles, as well as the writer and director of fun themed musicales. In March she narrated and helped create *Gilbert & Sullivan and Sondheim*. She looks forward to directing the GSA production of *Esther the Clever Queen* this fall.



Annisha Mackenzie (Dialect Coach, Dance Captain)

Annisha Mackenzie is delighted to be cast in her first ever GSA production!

As a Scottish immigrant, she feels right at home in Ballydew. Annisha graduated from Texas State University with a Bachelor's degree in Vocal Performance, where she performed roles such as Suor Angelica in *Suor Angelica*, Cendrillon in *Cendrillon*, and Zweite Dame in *Die Zauberflöte*. She wants to wish the cast a "toi toi toi" and hopes you enjoy the show!



Brett Hardy

Brett first started with GSA as a Peer in *Iolanthe* in 2019. He performed in the chorus for *The Sorcerer in Concert* and *The McAdo* last year, and is excited to continue his involvement in this unique production.

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fur yer clan?**

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The Chorus



Mindy Rast-Keenan

Mindy is back finishing what she started last year, reprising her role as a member of the royal ensemble. Most recently performing in The City Theatre's production of *The Musical Comedy Murders of 1940*, she also played major supporting roles in four of the five *Throwback Reading Sessions* (The VORTEX), a series exploring gender roles in TV last March and April. Mindy has performed with Trinity Street Players, Different Stages, Ethos Performance Troupe, and Paradox Players, just to name a few. Mindy is a part of the Round Rock Community Choir, most recently performing in the *Come to the Water* concert last April. She is also a voice actor with clients like Goodwill Central Texas and Staples. Her animated short, *I Know We'll Meet Again...*, has been screened in film festivals nationally.



Anneliese Sandoval

Absolutely thrilled to be in her first G&S performance, Anneliese was born and raised in San Antonio and is now happy to call Austin her home after having graduated from the University of Texas at Austin last year in 2022 with a Bachelor's in Voice Performance. While there, she performed in the choruses of several operas, including Bizet's *Carmen* and Mozart's *La Clemenza di Tito*, as well as in scenes from *West Side Story* as Maria and *Little Women* as Jo. Anneliese could not be happier to officially enter the Austin musical scene and hopes that you as the audience have as much fun watching *The McAdo* as she has had working with its wonderful team. She would also like to thank her parents and family for all of their support, as well as her partner, Rick.



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The Chorus



Ismael Soto III

Ismael is an Austin native with over two decades of experience in the arts. He is a recent recipient of BroadwayWorld's Austin Best Leading Actor in a Musical for Bert in *Mary Poppins* at the Georgetown Palace Theatre. He is thrilled to be joining his first Gilbert & Sullivan Austin production. Past performing credits include: the Beast in *Disney's Beauty and the Beast*, Hertz in *Rock of Ages*, Lt. Daniel Kaffee in *A Few Good Men*, Lt. Joseph Cable in *South Pacific*, Bobby in *A Chorus Line*, and the Big Bad Wolf in *Shrek* at Zilker Park. He also did set design for *Matt & Ben*, costume design for *Same Time Next Year*, was director for *Shrek Jr.* and properties manager for *Luchadora*.



Ian Stilwell

Ian is proud to be in his twelfth production with GSA. As an Austin native, raised in Austin theater and graduate of Saint Edwards Theater Program, Ian hopes to continue to perform in Austin for many years to come. Ian would like to thank his family and friends for supporting him in theater over many years.



Brooks Taylor

Brooks is excited to perform in *The McAdo*, his first GSA production! A native Austinite, he recently graduated from Southwestern University in Georgetown, TX with a Bachelor of Music in Choral Music Education. While at Southwestern, he performed in *Sweeney Todd* and *Ride the Cyclone*, and recently performed as the bass soloist for Handel's *Alexander's Feast* with the San Gabriel Chorale. Brooks is grateful to sing alongside so many wonderful people and musicians in this production!

Paul Kevin Smith, M.Ed.

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The Chorus



Susan Johnston Taylor

Susan is excited to revisit Balleydew! She previously sang in GSA's *Fresh Takes* and the *G&S and Sondheim* concert and elsewhere in

The Gondoliers (as Fiametta) and *H.M.S. Pinafore*. Other credits include Lady Basildon in *An Ideal Husband* and Judy in *Ruthless: The Stage Mother of All Musicals* with City Theatre, and *Les Misérables* with Victoria Operatic Society in Canada. She's also the founder and host of Open Call ATX, a semi-regular show tune open mic night. When she's not singing, Susan writes for kids and her debut poetry collection, *Animals in Surprising Shades*, published in March. Big thanks to the cast, production team, and her husband Steve.



Jay Young (Go-To)

Originally from Kansas City, Jay has lived in Austin the past 31 years and is happy to call it home. This

is his twenty-first production with Gilbert & Sullivan Austin. Other performance credits include singing for the chorus in several of Austin Opera's productions, performing in several of Trouble Puppet Theatre's productions, and singing in concerts this year with the choir Panoramic Voices. He holds a Bachelor's in Music Education from Texas State and a Master's in Information Studies from the University of Texas. As always, he is proud to be part of this company, and hopes you enjoy the show!



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GSA 2023-24 Season

October 2023 — *Esther the Clever Queen*

The whole *megillah*, the biblical story of Queen Esther, adapted by Ira Forman with music by Sir Arthur Sullivan and lyrics by Sir W. S. Gilbert and Ira Forman. A fully-staged world premier consisting of two acts and 21 songs, with piano accompaniment. Music Director Jeffrey Jones-Ragona; Stage Director Janette Jones.



January 7, 2024 — *A Gilbert & Sullivan Christmas Carol*



This play tells the familiar story of Ebenezer Scrooge's Yuletide redemption in an unfamiliar way, with Gayden Wren's book and lyrics (inspired, of course, by Sir W. S. Gilbert) and Sir Arthur Sullivan's music used to retell Charles Dickens' timeless tale. This is the play's Texas debut. We'll also hold our annual elections.

Spring 2024 — *Trial by Jury and More*

We'll again present the popular one-act *Trial by Jury*, which brought Gilbert & Sullivan together in 1875 for what turned out to be a long and successful collaboration. We'll round out the show with numbers from *The Yeomen of the Guard*.



June 2024 — *The Yeomen of the Guard*

GSA returns to the traditional staging of G&S comic operas with its summer grand production of *The Yeomen of the Guard*. The score is considered to be Sullivan's finest, and Gilbert's dialog is full of humor, puns, and one-liners. Set in the Tower of London, the story line is somewhat darker than the usual topsy-turvy G&S plot, concluding with a broken-hearted main character and only two reluctant engagements rather than the usual numerous marriages. Auditions will be held in February.

Members

We are proud of all our members and we invite all to join us in bringing the joys of Gilbert & Sullivan to Central Texas. This list includes memberships and donations from May 24, 2022 through May 20, 2023.

Gilbert & Sullivan Austin holds non-profit status under 501(c)(3) of the IRS code.

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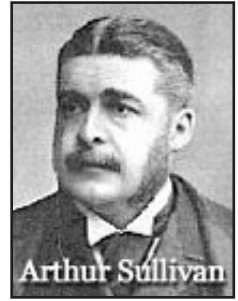
Eliza Morehead
John Morris
Dan & Pamela Neal
family
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Stephanie Oubre
Charles & Ann Palmer
Mindy Reed
Johnny & Rosa Richards
Susan Richter
Tom & Mary Riley
Margaret Rodgers
Alfred Rogers
Mary Rose
Karen & William Sage
Jennifer Sakaida
Diane Schallert
Helen & Erich Schneider
Murray Sexton
Alice Sheth
Paul Shinkawa
The Slaughter Family
Paul Kevin Smith and
Dino Costa
The Spainhours
Edward Spitz
Richard Stark
Kathy Steel
Thea Stem
Nancy Stugart
Jennifer & Elizabeth
Sturley
Judie Tasch
Cheryl Taylor
Calan Thurow
Abigail Tittizer
Gail Totten
Mollie Tower

Irene Travis
David Treadwell
Elliot Trester and
Barbara Wilson
Michelle Vanecek
Ian Varley
Vanessa Vaughan
David Vollbracht
Kevin & Laurie Wadleigh
Julie Wall
James R. Walsh
David Wells
Max & Karen Werkenthin
Charissa Whillock
Barbara White
Frank Wicker
David Wieckowski
Charles Williamson
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Jerry & Helen Young
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Byron Arnason
Robert Beare
Wayne Bowen
Thomas Brown and
Vallee Green Brown
Milton Carr
James & Janelle Collier
Sarah Corean
Thomas Cory
Courtney Davidson
Amado DeHoyos
Jan Duffy
Mr. & Mrs. Claude DuTeil
Christine Gilbert
Lynn Greenblatt
Steven Hendrickson
Rebecca Herman

Kendra & Duane Hiller
David Hutchinson
Warren Jenney
Jill Jennings
Mary Jo Kennard
Porter Kier
Edward Kimball
Sepherson Landers
Eric & Ellen Leibrock
Steven Mayer
Randall & Claudia McKee
Barbara McPharlin
Susan Meigs
Robert Mellin
Lee J. Moore
William Morrow
David Nielsen
John Nix
James Olive
Janette Todd Parker
Edward Pastrano
Luke Pinette
Lee & Jeannie Pittman
Wende Protzman
Carolyn Pursley
Janet Reinhart
Linda Ritzen
Kathryn Rogers and
Michael Neibergall
Fran Rush
Robert Rutishauser
Gary & Mary Ann Shultz
Ann & David Stone
Ruth Sullivan
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Kevin Traynor
Bruce Uszal
Joni Wackwitz
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