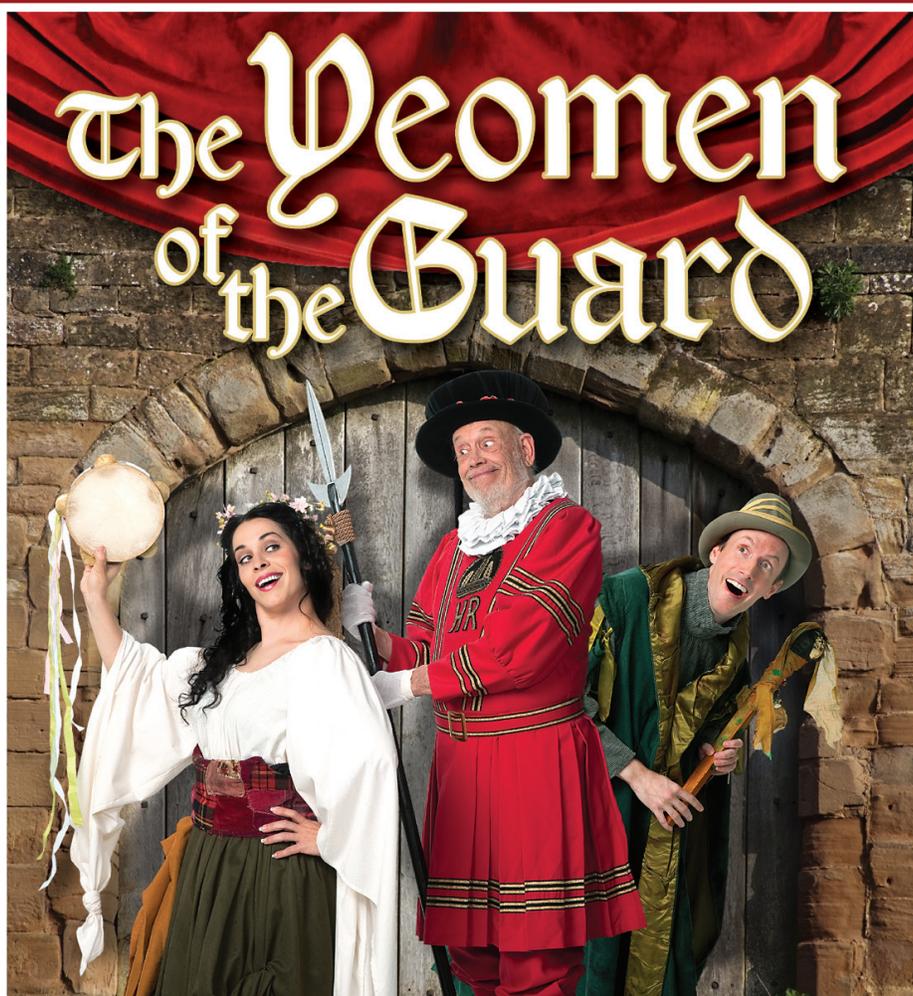


The
Gilbert & SULLIVAN Society
OF AUSTIN

2010 Grand Production



Artistic Director: Ralph MacPhail, Jr.
Music Director: Jeffrey Jones-Ragona

June 10-20, 2010

Travis High School Performing Arts Center
Austin, Texas

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

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and support in our publicity efforts
Russell and Kay Gregory for providing
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Artistic Director

Gary Hallock for organizing the
children's activities and making signs
Weavers & Spinners Society of Austin for
loaning us a spinning wheel and
teaching Phoebe to use it
Brenda Ladd Photography
Allie Towell for her help with costuming
at the photo shoot
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the headsman's block and axe, and the
halberds, and his generous contribution
for additional sound equipment
Larry Shepley for putting together the
Libretto and Performance Guide
Lutheran Campus Ministry/University
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Different Stages
Ralph MacPhail, Jr. for his invaluable
feedback on this playbill
Special thanks to **Dianne Donovan &**
Carmel O'Donovan at **KMFA 89.5**



Libretto and Performance Guide

A libretto of this production of *The Yeomen of the Guard* has been prepared by Larry Shepley,
and is available at

www.gilbertsullivan.org/documents/Yeomen2010/YeomenLibretto2010.pdf

SUPERTITLES

We are pleased to provide supertitles during all our performances.

Children's Activities & Entertainment Provided by Gary Hallock & Co.

The children's activities will feature pre-curtain activities and interactions
with the cast and orchestra.

Activities will begin at 2:00 PM, prior to the matinee performance on Sunday, June 13th.



This project is funded and supported in part by the City of Austin through the
Cultural Arts Division and by a grant from the Texas Commission on the Arts
and an award from the National Endowment for the Arts, which believes that
a great nation deserves great art.



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This is not a Travis High School production.

The Gilbert & Sullivan Society of Austin

presents

The Yeomen of the Guard ***or, The Merryman and his Maid***

Travis High School Performing Arts Center

June 10-20, 2010

Written by **W. S. Gilbert** Composed by **Arthur Sullivan**

Stage Director and Choreographer **Ralph MacPhail, Jr.** Music Director and Conductor **Jeffrey Jones-Ragona**

Producer	Libby Weed
Production Manager	Bill Hatcher
Stage Manager	Monica Kurtz
Assistant Stage Manager	Ingrid Yaple
Lighting Designer	Jennifer Rogers
Light Board Operator	Benjamin Bradford
Master Electrician	Eric N. Johnson
Costume Coordinator	Pam Friday
Set Designer	Ann Marie Gordon
Rehearsal Accompanists	Geneva Fung, Don Hill, and Laura Josephs
Videography/Photography	Benny and Nanci Jay
Cover Design	David Little
Playbill Editor/Photographer	Michael Borysow
Surtitles Projection	Pixie Avent
Set Crew	Elaine Jacobs, Patrick Anthony, and Andy Agne
Dressers / Costume Assistants	Jasmine Groff and Jordan Peterson
Backstage Crew	James Worthey

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The very words themselves bring a flood of pleasurable thoughts and joyful expectation! Whether it's an evening performance or a matinée, the experience of attending the theatre is a magical one. We look forward to the rustle of playbills and clothing as the audience settles into place, the dimming of the lights, the stirring notes of the overture, the rise of the curtain. We anticipate putting aside the humdrum or troublesome cares of the day in the drama that unfolds.

We promise you such a delightful experience at the theatre today. *The Yeomen of the Guard* contains all the ingredients for the most fulfilling theatrical experience: drama, joy, pathos, merriment, intrigue, surprise, tears, and laughter. An enchanting set and marvelous period costumes will bring a centuries-old world to life before you. Witty words will set you laughing. Music that is both hauntingly beautiful and majestically grand will lift your spirits. The whimsical humor of William S. Gilbert will blend with the lilting melodies of Arthur Sullivan so that you will find yourself humming the tunes and replaying the lines in your head for days to come.

Soon you will hear Phœbe sing, "All the sense of eloquence lies hidden in a maid's 'Ah, me!'" Such touching lyrics will quickly give way to marching tower warders, "under orders . . . brave in bearing . . . in their bygone days of daring!"

So sit back, enjoy the overture, get ready for a great performance, and see if you don't find "a grain or two of truth among the chaff."



We're glad you're here!

Libby Reed

President
The G&S Austin Society of Austin

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Clarinet I.....	Martha MacDonald	Violin II.....	Laura Powell
Clarinet II.....	Valerie Bugh	Violin II.....	Amanda Benavides
Trumpet.....	Brian Carr	Viola.....	Linda Johnson
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Dramatis Personæ

Sir Richard Cholmondeley (*Lieutenant of the Tower*) Robert L. Schneider
 Colonel Fairfax (*under sentence of death*) Holton Johnson
 Sergeant Meryll (*of the Yeomen of the Guard*) Russell Gregory
 Leonard Meryll (*his Son*) Billy Alexander
 Jack Point (*a Strolling Jester*) Arthur DiBianca
 Wilfred Shadbolt (*Head Jailor and Assistant Tormentor*) David Fontenot
 First Yeoman Ian Stilwell
 Second Yeoman Jake Jacobsen
 First Citizen Andy Fleming
 Second Citizen Derek Smootz
 Elsie Maynard (*a Strolling Singer*) Michelle Haché
 Phoebe Meryll (*Sergeant Meryll's Daughter*) Patricia Combs
 Dame Carruthers (*Housekeeper to the Tower*) Janette Jones
 Kate (*her Niece*) Kate Clark
 Boy Citizen Dirk Yaple
 Girl Citizen Katy Fontenot

Chorus of Yeomen of the Guard, Gentlemen, Citizens, etc.

Billy Alexander, Elizabeth Cooper, Alisar Eido, Sam Heaton,
 Angela Irving, Chris Karaguleff, Christina Leidel, Mark Long,
 John Lopez, Karlyn McCutchan, Rain Nox, Spencer Reichman,
 Ariel Rios, Adam Sales, Kim Saltarelli, Rebecca Stokinger,
 Daniel Stone, Jennifer Tullis, Diana VandeWater,
 Madison White, Jay Young

Guard / The Headsman Tom Westrup
 Guard / Assistant Headsman David Wieckowski
 Gentleman / Assistant Headsman Chris Buggé
 Gentleman / Chaplain Jeff Reichman





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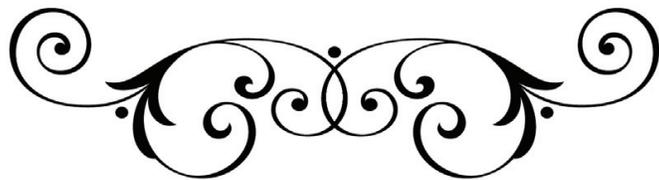
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CLASSICALLY
AUSTIN



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Musical Numbers

Overture..... The Orchestra

Time — Sixteenth Century

ACT I

Tower Green

“When maiden loves, she sits and sighs” Phœbe

“When jealous torments rack my soul” Wilfred

“Tower warders, Under orders” Citizens and Yeomen,
with Solo 2nd Yeoman

“When our gallant Norman foes” Dame Carruthers and Yeomen

“A laughing boy but yesterday” Meryll

“Alas! I waver to and fro” Phœbe, Leonard, and Meryll

“Is life a boon?” Fairfax

“Here's a man of jollity” Citizens, Elsie, and Point

“I have a song to sing, O!” Elsie and Point

“How say you, maiden, will you wed?” Elsie, Point, and Lieutenant

“I've jibe and joke” Point

“Tis done! I am a bride!” Elsie

“Were I thy bride” Phœbe

“Oh, Sergeant Meryll, is it true?” (*Finale of Act I*) The Ensemble

===== **INTERMISSION** =====

ACT II

Tower Green - Moonlight

“Night has spread her pall once more” Citizens, Yeomen, and
Dame Carruthers

“Oh! a private buffoon is a light-hearted loon” Point

“Hereupon we're both agreed” Point and Wilfred

“Free from his fetters grim” Fairfax

“Strange adventure!” Kate, Dame Carruthers, Fairfax,
and Meryll

“Hark! What was that, sir?” Elsie, Phœbe, Dame Carruthers,
Fairfax, Wilfred, Point, Lieutenant,
Meryll, and Chorus

“A man who would woo a fair maid” Fairfax, Elsie, and Phœbe

“When a wooer goes a-wooing” Elsie, Fairfax, Phœbe, and Point

“Rapture, rapture!” Dame Carruthers and Sergeant Meryll

“Comes the pretty young bride” (*Finale of Act II*) The Ensemble

I have a song to sing, O!

The Yeomen of the Guard was originally produced in London by Richard D'Oyly Carte in 1888, near the end of the quarter-century-long Gilbert & Sullivan partnership. The show is more serious in tone than the usual Savoy opera, for Sullivan had for years been begging Gilbert for plots of “real human interest and probability,” where music (according to the composer) would have a more important part in communicating emotion to the audience. (No magic talismans or lozenges—and easy on the topsy-turvy humor, please!) He had also been receiving admonitions from the musical establishment to eschew the trivialities of the comic-opera stage, especially since becoming *Sir Arthur Sullivan*, and channel his musical energies into more exalted spheres. Queen Victoria herself had recently suggested that Sullivan compose a “grand opera,” which, she told him, he would “do so well.”

“ . . . the grim old fortalice . . . ”

Gilbert gave Sullivan what he craved—and included plenty of humor in it, too. The librettist admitted that the inspiration for *The Yeomen of the Guard* came from seeing a poster for the Tower Furnishing Company while standing in Uxbridge Station awaiting a train into the City: its logo featured a scarlet-uniformed Beefeater. Here, Gilbert thought, would be a setting for an opera that would meet Sullivan's requirements: quintessentially English, “The Tower” was a centuries-old palace and fortress and prison, with many a tale “grim and gory” of real-life imprisonments, intrigues, and executions. It is not generally recognized that, as Ian Bradley noted in his *Complete Annotated Gilbert & Sullivan*, Gilbert also tapped into a “wave of patriotism and nostalgia which swept Britain in the wake of Queen Victoria's golden jubilee” in 1887.

“Tower Warders,/ Under orders”

Opportunities for pageantry abounded, with a male chorus composed of the Tower Warders in their scarlet uniforms. But not all of the citizens of the Tower were military. Since the Tower of London was also a garrison, the warders' families were also in residence, along with support personnel—perfect for a mixed chorus.

But what to call it? An early idea was *The Tower of London*. Other possibilities were *The Beefeaters* and *The Tower Warders*.

We know that Gilbert visited the Tower of London while working on his libretto, for the Tower, then as now, was one of London's most popular tourist attractions. He probably also re-read William Harrison Ainsworth's popular and oft-reprinted 1840 novel *The Tower of London*, and perhaps thought back on a couple of his “Bab” Ballads dealing gleefully with prisons, torture, and beheadings.

Contemporary reviewers of the original production noted that Gilbert was also familiar with Edward Fitzball's libretto for William Vincent Wallace's opera *Maritana* (London, 1845), which was in turn based on a plot element in Victor

Hugo's drama *Ruy Blas* (Paris, 1838), where an imprisoned, condemned knight, Don César de Bazan, marries a gypsy, escapes, and returns disguised as a monk. (Jules Massenet would, in 1872, compose an opera titled *Don César de Bazan*.)

“Oh, a private buffoon is a light-hearted loon . . .”

Gilbert turned Don César into Colonel Fairfax, and the gypsy girl Maritana of the English opera into “strolling singer” Elsie Maynard. He gave her a partner, the jester Jack Point. In creating this “man of jollity,” Gilbert, using a time-honored custom of characterizing “fools” on stage, filled Jack’s dialogue and lyrics with sentiments that could (should?) be taken seriously—for Gilbert’s own, in fact. (Listen carefully to Point’s lyrics to “I’ve jibe and joke” in Act I and “Oh! a private buffoon” in Act II, and you’ll hear Gilbert lamenting the lot of the professional humorist!)

Gilbert called his work a “New and Original Opera,” deleting the customary additional descriptor before the word “Opera.” Sullivan orchestrated the overture, written in strict symphonic form, himself, instead of delegating the task of stringing together a medley of tunes from the opera to an assistant. Gilbert also broke tradition and opened his opera with two solos delaying the expected chorus. But what a number! When the Yeomen appear on stage the entire ensemble sings one of Sullivan’s signature “double choruses,” and audiences realize that it was worth waiting for. As the story develops and moves toward its ending, it is clear that both librettist and musician were aiming for that higher sphere. Certainly the ending has no parallel in their other joint works, musically *or* dramatically.



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(continued)

“... *the best thing we have done.*” W. S. Gilbert

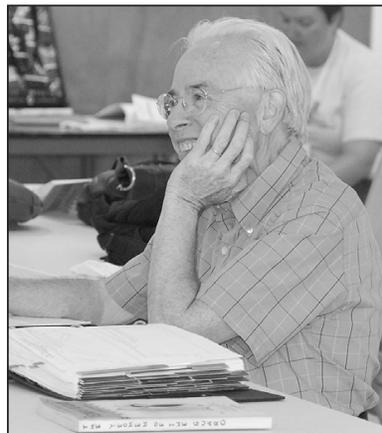
As for the Queen’s suggestion that Sir Arthur Sullivan write a “grand” opera—he did, three years later. *Ivanhoe*, with a libretto by Julian Sturgis, opened at D’Oyly Carte’s new, custom-built Royal English Opera House in 1891—and quickly faded as Gilbert & Sullivan revivals played merrily not far away on the West End at their spiritual home, the Savoy, and on tour—and would continue to do so for nearly a century under the D’Oyly Carte banner.

The revivals of *Ivanhoe* since the first run in London can be counted on the fingers of one hand, and the first professional recording was released just several months ago (on *Chandos* 10578 [3]).

The Yeomen of the Guard, however, has *never* to this day been out of the active repertory, has been recorded many times, and has delighted generation after generation of theatergoers, music lovers, and audiophiles. Gilbert and Sullivan themselves considered *The Yeomen of the Guard* their finest joint work, Sullivan telling an interviewer for the *Strand Musical Magazine* that the work was his “favourite opera.”

As we’ve rehearsed this lovely show, we think we’ve discovered a number of reasons why. We hope you will enjoy discovering your own as we, with greatest pleasure, offer our production to you.

Ralph MacPhail, Jr.



The Company

The Production Team



Ralph MacPhail, Jr.
(Stage Director and
Choreographer)

Ralph is Theatre Professor emeritus, Bridgewater College, Virginia, where he taught and directed for 33 years. This is his tenth production for GSSA, which named him Artistic Director in 2005. In May he gave the first Newman Memorial Lecture for the G&S Society of New York at the Pierpont Morgan Library. His 2009 Shreveport G&S Society production of Gilbert's *Sweethearts* will be presented late this month at the International G&S Festival in Gettysburg. In July and September, he will teach G&S courses in Oregon and Connecticut. "Rafe" and his wife Alice live in Bridgewater and are grateful for their Austin friendships!



Jeffrey Jones-Ragona
(Music Director and
Conductor)

Jeffrey has been associated with GSSA since moving to Austin in 1994, and indeed made his professional debut by leading that year's production of *H.M.S. Pinafore*, for which he received the first of many B. Iden Payne Award nominations. (In 2003 he won Outstanding Musical direction for his work on *The Pirates of Penzance*.) Jeffrey is also the Founder and Music Director of Musica Ecclesiae, a professional performing ensemble dedicated to the preservation and performance of Sacred Music composed before 1800. Jeffrey also has appeared as a vocal soloist in many parts of the USA, Canada, and in Brazil.



Bill Hatcher
(Production Manager)

Bill played Charlie in *Charlie's Aunt* and sang in *The Apple Tree* with the Temple Civic Theater. While in Temple he also worked backstage and played in the orchestra. With the Gilbert and Sullivan Society of Austin he has been in the orchestra and on stage in *H.M.S. Pinafore*, *The Gondoliers*, and *The Pirates of Penzance*. He has held several G&S Board positions including Treasurer and President. He was the Production Manager of *Iolanthe* last year and is back in that role this year. Retired from a long career in data processing, Bill is now a self-employed bookkeeper.



Monica Kurtz
(Stage Manager)

Monica is pleased to return to the Gilbert and Sullivan family. *The Yeomen of the Guard* marks her seventh production with the Society. In 20 years of stage managing, some favorite productions include *Play It Again, Sam* (Augsburg Community Theater, Augsburg, Germany), *Love, Valour, Compassion* and *Torch Song Trilogy* (Upstart Performing Ensemble, Colorado Springs, Colorado), *Holy Well and Sacred Flame*, *Dark Goddess 04* and *Trickster* (The Vortex, Austin, Texas). Thanks to Pixie for her love and support. Live long and prosper.



The Production Team



Ann Marie Gordon
(Set Designer)

Ann Marie is pleased to be working again with GSSA. Her previous set design credits include last year's GSSA production of *Iolanthe*, the Vortex Repertory Company production of *A Number* by Caryl Churchill, and numerous other designs for the Vortex Repertory Company, including *Oceana*, a world premier directed by Bonnie Cul-lum, with musical direction by Content Love Knowles. She also received a B. Iden Payne Award for her set design for *St. Enid and the Black Hand* by Molly Rice, produced by the Vortex Repertory Company.



Pam Friday
(Costume Coordinator)

Pam is pleased to once again be a part of the GSSA production team, working on *The Yeomen of the Guard*. Pam is a drama teacher at Hill Country Middle School by day and costumer by night. She was awarded the B. Iden Payne award last year for outstanding costume design for *Sweeney Todd*. Her work has most recently been seen at The Vortex, and in *Sleeping Beauty* and the Out of Ink Festival at the Blue Theater. This July you can see her costumes with Summerstock Austin in *Rent* and *Sweet Charity* at the Long Center. Please keep supporting theater in our schools.



Jennifer Rogers
(Lighting Designer)

Jen has worked with GSSA in many capacities and was the Stage Manager for the 1997 production of *The Yeomen of the Guard*. Jen is a partner in the design firm Light Bastard Amber (LBA). Some of her favorite designs include: *Sweeney Todd* and *Little Shop of Horrors* with Summer Stock Austin; *Home Entertainment* with Leticia Rodriguez; the B. Iden Payne nominated *The North Project* with Refraction Arts; *No Se Paga* and *Petra's Pecado* with Teatro Vivo; and *Io: A Myth About You* with Shrewd Productions. Jen is a resident designer with the Fusebox Festival.

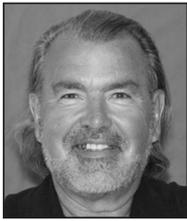


Geneva Fung
(Rehearsal Accompanist)

Geneva holds degrees from Hong Kong Baptist University (BA), Texas State University (MM) and the University of Texas at Austin (DMA). She has appeared as an active soloist, chamber musician and accompanist in Hong Kong and the United States. She regularly collaborates with the finest musicians and music societies in Central and East Texas. In frequent demand as a collaborative pianist, she has performed in numerous vocal and instrumental recitals and master classes. Dr. Fung is currently a member of the piano faculty at Stephen F. Austin State University. She serves as accompanist for choral union, opera productions, guest recitals, studio recitals, student recitals, competitions, auditions, and master classes.



The Principals



Robert L. Schneider

(Sir Richard Cholmondeley)

Bob was born and raised in Michigan, and started singing lead Gilbert and Sullivan roles at Port Huron High School.

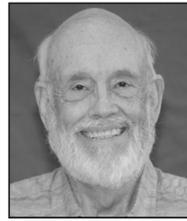
He received a Bachelor's degree from Eastern Michigan University and a Master's degree from the University of Michigan. He has also done doctoral work in voice and opera at the University of Texas. He sang opera and taught voice in Germany for many years. Currently, Bob is teaching voice and living in Austin with his wife Katie. He is the father of local musician Bob Schneider.



Holton Johnson

(Colonel Fairfax)

Holton was most recently seen as Patacha in the Austin Lyric Opera's production of *The Star*. He has performed extensively in Boston, as well as in Tucson, San Diego, and Los Angeles, winning various awards for his singing and acting. He has performed numerous times with the Gilbert & Sullivan Society of Austin and won a B. Iden Payne Award for best actor in a musical for his portrayal of Frederic in the 2003 production of *The Pirates of Penzance*. He currently lives in Austin in a house with twelve of his closest furry friends. He maintains a website at www.holtonjohnson.com.



Russell Gregory

(Sergeant Meryll)

Russell has performed extensively throughout the region and is well-known for his memorable characterizations of many leading Gilbert & Sullivan roles (*The Mikado*, *Sergeant of Police*, *Sir Joseph Porter*, etc.). He has sung extensively in all major Texas cities and has appeared in *The Marriage of Figaro*, *Riders to the Sea*, *Gianni Schicchi*, *Der Rosenkavalier*, *The Mikado*, *The Pirates of Penzance*, *H.M.S. Pinafore*, and *The Gondoliers*, among others. His most memorable appearances were December 2002 and January 2006 singing with his son-in-law and grandsons in *Amahl and the Night Visitors*.



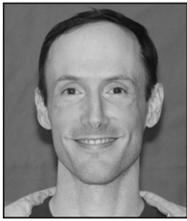
Billy Alexander

(Leonard Meryll)

This is Billy's first production with GSSA. Billy has experience performing leading roles in many operas including *The Mikado*, *Street Scene*, and *Die Zigeunerbaron*. He enjoys fishing and anything sci-fi, and spends his days teaching life skills.



The Principals



Arthur DiBianca
(Jack Point)

Arthur has appeared in many productions with GSSA since 1994. His roles include Dr. Daly in *The Sorcerer* (2001), Pish-Tush in *The Mikado* (2005), Major-General Stanley in *The Pirates of Penzance* (2008), and the Lord Chancellor in *Iolanthe* (2009). From time to time he acts in non-musical plays, and he is also a clarinetist with the Austin Philharmonic and the St. Edward's University Orchestra. He has lived in Austin since 1991.



David Fontenot
(Wilfred Shadbolt)

David has - if memory serves - fourteen previous Gilbert and Sullivan productions under his belt, but this is his first experience with *The Yeomen of the Guard*. It has been a treat well worth the wait, made all the more special as it has been his first chance to share the stage with his daughter Katy. David has appeared in several previous roles with GSSA, including Dick Deadeye in *H.M.S. Pinafore*, the Pirate King in *The Pirates of Penzance*, and Lord Mountararat in *Iolanthe*.



Ian Stilwell
(First Yeoman)

Ian is excited to be in his first production with GSSA. He is currently a theatre student at St. Edward's University and hopes to continue acting professionally. He is currently writing his first play and hopes to see it performed locally soon. Ian would like to thank his family and friends for supporting him over many years.



Jake Jacobsen
(Second Yeoman)

Jake is excited to be in his first production with GSSA. A native of Boston, Massachusetts, Jake is in Austin working on his Masters in Opera Performance at the University of Texas at Austin; he just completed his first year. Previously, he completed his Bachelors in Vocal Performance at Boston University under the tutelage of Professor James Demler. Since moving to Austin, Jake has appeared in the chorus for Austin Lyric Opera's production of *La Bohème*, as well as in the chorus for UT's production of William Bolcom's opera *A View From the Bridge*. Next spring, Jake will be appearing as Don Alfonso in UT's production of *Così Fan Tutte*. Jake is currently a student of Professor David Small.



The Principals



Andy Fleming
(First Citizen)

Andy has performed with numerous groups around town, including Chorus Austin, Conspirare, Austin Lyric Opera, and the Gilbert and Sullivan Society of Austin. This is his seventh show with GSSA, having played Lord Tolloller in last year's production of *Iolanthe*, and he's very happy to be back again this year!



Derek Smootz
(Second Citizen)

Derek is happy to return for his ninth summer production with GSSA. He has recently performed with several production companies in the greater Austin area, including Leander's WOBCP (El Gallo in *The Fantasticks*), The Wimberley Players (Lou Cohn in *The 1940's Radio Hour*), and Lockhart's Gaslight-Baker Theatre (Solomon Rothschild in *The Trial of Ebenezer Scrooge*). When not rehearsing or working (testing software at BMC Software), he holes up in his home studio to play Irish tunes on the tin whistle (much to his household's chagrin) and write music in a number of genres, most successfully as New Age/World Fusion project "Longing for Orpheus."



Michelle Haché
(Elsie Maynard)

Michelle, a native of Spokane, Washington, has recently moved to Austin after completing her Graduate Diploma at the Juilliard School in New York. Since arriving in Austin, she has recently appeared in Austin Lyric Opera's production of *The Star*. At Juilliard, she appeared in the title role of *La Calisto*, and has appeared in various other roles including Mimí in *La Bohème*, Violetta in *La Traviata*, Tessa in *The Gondoliers*, The Countess in *The Marriage of Figaro*, Rosina in *The Barber of Seville*, and Cunegonde in *Candide*. She completed her BFA at Jacksonville University and received her MM from Oklahoma City University.



Patricia Combs
(Phœbe)

Patricia is thrilled to be cast in her fifth production with the Gilbert and Sullivan Society of Austin. Previous roles included Dame Hannah in *Ruddigore*, Edith in *The Pirates of Penzance*, and Leila in *Iolanthe*. Her first Gilbert and Sullivan role was as Ruth in the University of Texas at El Paso production of *The Pirates of Penzance* with none other than David Fontenot as one of the Pirate Kings. Patricia is an active member of the Austin Lyric Opera Chorus and just wants to clarify that she has not been typecast, no matter what anyone says.



The Principals / The Chorus



Janette Jones
(Dame Carruthers)

After a year of boring modern life, Janette Jones is happy to be time traveling again with Gilbert and Sullivan. She looks forward to Tudor England as Dame Carruthers. She last went to Victorian England as Ruth in *The Pirates of Penzance*, as Buttercup in *H.M.S. Pinafore*, and Lady Angela in *Patience*. She enjoyed Regency England as Mad Margaret in *Ruddigore* and explored Georgian times as The Duchess in *The Gondoliers*. She even fought a Medieval battle as Melissa in *Princess Ida*. And terrorized Japan as Katisha in *The Mikado*!



Kate Clark
(Kate)

Kate is delighted to be back for her second year with GSSA, this time as a character that shares her name (if not her temperament). She was last seen as Grace Farrell in *Annie* at The Georgetown Palace and is gearing up to play Peaseblossom this fall in *A Midsummer Night's Dream* with The Baron's Men. When Kate isn't running around on stage, she is proud to sing with Texas Choral Consort and to play kickball with the fine men and women of Dublin Hardcore, the most spirited team in the south. Kate would like to extend a special thank-you to her mom for a lifetime of love and support. This one's for you, lady!



Elizabeth Cooper
(Chorus of Citizens)

Elizabeth has a BS, *cum laude*, in music from NYU and a MM from the Peabody Conservatory of the Johns Hopkins University. She was AD and cover (Female Chorus) for the Peabody Opera Theater production of *The Rape of Lucretia*, director of *La Serva Padrona*, and AD for *L'enfant et les sortilèges*. She has performed in the chorus of *Les Contes d'Hoffmann* (Peabody), *La Bohème* (ALO) and in the world premiere performance of *The Yellow Wallpaper*; she sang the roles of Alida Slade in *Roman Fever*, The Hen in *The Cunning Little Vixen*, and Rosalinde in *Die Fledermaus*. Additionally, she coordinated the Peabody Outreach productions *Papageno!* and *Hansel and Gretel*.



Alisar Eido
(Chorus of Citizens)

This is Alisar's first Gilbert and Sullivan Society show and she is really happy about it. Though still a high school student, she has been involved in over twenty different productions including *Little Shop of Horrors*, *Amahl and the Night Visitors*, and *Evi-ta*. Outside of her work with GSSA, Alisar busies herself with dancing, writing, drawing and starting her own jewelry company. She would like to give a special thanks to her parents for their continued support throughout the ridiculous artistic messes she so often gets into, and her friends for all their encouragement.



The Chorus



Sam Heaton
(Chorus of Citizens)

At sixteen, this is Sam's fifth summer to be on the musical theater stage. He was most notable as Will Parker in *Oklahoma!*, the Scarecrow in the *Wizard of Oz*, and Sky Masterson in *Guys and Dolls* through the Lee Colee Musical Boot Camp in Wimberley, Texas. Now, he comes to you as a peasant, though he prefers the term "citizen," in his first semi-professional gig. He has also performed with the Kodaly National Children's Choir in Springfield, Massachusetts; Charlotte, North Carolina; and Chicago, Illinois. When he is not performing, he is a Junior at the San Marcos High School.



Chris Karaguleff, Ph.D.
(Chorus of Yeomen)

Chris was born in and grew up in Pontiac, Michigan. There he acquired sturdy values, strong bones, and good eating habits. He attended Oakland University and the University of Arizona. He sang chorus parts in several operas with the Arizona Opera Company. Later, in Los Angeles he worked in the aerospace industry and helped form the legendary bluegrass trio, 3 Shades of Beige, together with Gary Dostalek and Larry Rubin. Presently, Chris teaches physics at McNeil High School, and provides consulting services in fiber optics and optical system design. *The Yeomen of the Guard* is his first involvement with GSSA.



Angela Irving
(Chorus of Citizens)

Angela is delighted to be performing in her fourth GSSA production. By day, she teaches voice lessons at various Austin-area high schools, where she generates fresh batches of Gilbert & Sullivan enthusiasts. In fact, two of her students made it into this show! By evening/weekend, Angela sings with the Austin Lyric Opera Chorus, Conspirare Symphonic Choir, and is the soloist at First Church of Christ, Scientist. She just finished her first movie project as Madeline Usher in an adaptation of *The Fall of the House of Usher* by Edgar Allan Poe, and will be Millie in *Seven Brides for Seven Brothers* at Wimberley Players' Theatre this Fall.



Christina Leidel
(Chorus of Citizens)

Christina is delighted to be making her Gilbert and Sullivan debut with *The Yeomen of the Guard*. She is currently a Ph.D. candidate in the physics department at the University of Texas at Austin, where her research involves both lasers and fruit flies. Use your imagination.... Christina played the lead in *South Pacific* back in high school, and performed several roles in her home town's community theater. Her musical endeavors between then and now have been instrumental, including four years of playing tenor saxophone in her college jazz bands and a season playing snare drum in the Austin Wranglers Arena Football Drum Line. Christina sings in the choir of All Saints Episcopal Church.



The Chorus



Mark Long
(Chorus of Citizens)

Mark first performed with GSSA in its previous staging of *The Yeomen of the Guard* in 1997. Since then he has appeared in eight other company productions. Mild-mannered systems analyst by day, Mark spends many of his evenings singing tenor in various choral organizations, including Chorus Austin and the Texas Choral Consort.



John Lopez
(Chorus of Yeomen)

John is happy to return for this, his sixth production with the Society. He has performed in their recent productions of *Iolanthe*, *The Pirates of Penzance*, *Ruddigore*, *H.M.S. Pinafore*, and *The Mikado*. When not performing, he works backstage on costumes, wigs and makeup with Bass Concert Hall and Austin Lyric Opera. He would like to thank his boyfriend, family and wonderful friends for their unending support and devotion.



Karlyn McCutchan
(Chorus of Citizens)

Karlyn is excited to be in her third GSSA production, having previously been seen in *The Pirates of Penzance* and *Iolanthe*. A student at Texas State, Karlyn will graduate in the spring of 2011 with a degree in Music Education. In her spare time she studies voice with Dr. James Bert Neely and spends time with her husband Aaron, and puppy, Bailey. Karlyn would like to thank her family and friends for their undying support, and send her love out to Nancy (fairies forever!).



Rain Nox
(Chorus of Citizens)

Rain is excited to be back for her second Gilbert and Sullivan production. She was previously seen as a professional bridesmaid in *Ruddigore*. When not singing she is busy writing and composing original musicals, most recently *The Understudy* as part of Fronterafest at Hyde Park Theatre, and *Home(less) Economics* as part of the Summer Acts festival at the City Theatre. She would like to thank her four cats, Tori, Cloud, Chance, and Creamsicle for their suppurrrrrt.



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The Chorus



Spencer Reichman
(Chorus of Yeomen)

Spencer is pleased to return for his second GSSA production, having initially whet his Gilbert and Sullivan appetite by donning pirate tights in the recent production of *The Pirates of Penzance*. His previous roles include Mr. Mushnik in McCallum High School's production of *Little Shop of Horrors*, Tranio in *Taming of the Shrew*, and Captain Miles Gloriosus in *A Funny Thing Happened on the Way to the Forum*. He is a born entertainer who loves to sing and be on stage. Special thanks go out to Spencer's parents and teachers who have always been encouraging and very patient.



Ariel Rios
(Chorus of Yeomen /
Understudy: L. Meryll)

Ariel recently performed for Spotlight on Opera in the roles of Spineloccio and Amantio in *Gianni Schicchi*, as well as Alfredo in *Die Fledermaus*, Dancaïro in *Carmen*, Luigi in *Il Tabarro*, and Monostatos in *Die Zauberflöte* in scenes. He made his stage direction debut last summer in Guadalajara in *L'Elisir d'Amore* for the Viva La Musica! "project (that) was more than a success. It was nothing short of brilliant." (*Guadalajara Reporter*). His upcoming activities include scenes from *La Bohème* (Rodolfo) and *L'Amico Fritz* (Fritz Kobus) and returning to Guadalajara to stage their new production of *Rigoletto*. Ariel currently studies under David Small.



Adam Sales
(Chorus of Yeomen)

Adam is excited to be making his debut with GSSA. In fact, this is his first return to the stage since arriving in Austin four years ago. Previous credits from the Chicago and Kansas City areas include *Damn Yankees*, *Anything Goes*, *Barnum*, *Jesus Christ Superstar*, *1776*, *The Wizard of Oz*, and *Cabaret*. Adam also sings barbershop harmony with the Heart of Texas Chorus. By day, Adam is a statistician working in pharmaceutical development.



Kim Saltarelli
(Chorus of Citizens)

Kim Saltarelli, SAG, AFTRA, is excited to be doing her first show with GSSA. She met her husband during a production of *The Pirates of Penzance*, so she has a particular fondness for Gilbert and Sullivan. After touring the country doing professional regional theatre stints for several years, she settled in Los Angeles and there spent several years doing film, television, and voice-over work. She has now settled in Austin with her 5 critters and her wonderful husband. During the day, she is a Veterinary Nurse at Austin's first feline-only specialty hospital. During her spare time, she is a pet photographer and animal communicator. Care2 make the world greener!



The Chorus



Rebecca Stokinger
(Chorus of Citizens)

Rebecca is pleased to be performing with GSSA once again. Previously seen in *Iolanthe* and *The Pirates of Penzance*, Rebecca has been working in front of and behind the curtain throughout Austin. Other credits include Audrey in The Wimberley Players production of *Leading Ladies* and Bellamy in WOBCP's production of *The Fantasticks*. She has recently finished her degree and can't wait to start her teaching career next fall. As always, she thanks her family for their unwavering support, her pups for an endless supply of kisses, and her Rico for many hours of Netflix-ing, tune tussles, and silliness. Viking Barbie Forever!



Daniel Stone
(Chorus of Yeomen)

Daniel, a graduate of The University of Texas at Austin, is excited to be back with GSSA after taking a year long break. Daniel is also celebrating his first year of marriage with his lovely wife Samantha. He started singing at the age of eight in the Texas Boys Choir and grew up in a musical family. Daniel started singing again about four years ago and has worked with Chorus Austin, the ACC Chorus, and local rock bands. He is also publisher of *Study Breaks* college magazine, the nation's oldest college entertainment magazine.



Jennifer Tullis
(Chorus of Citizens)

Jennifer is new to the Gilbert and Sullivan Society of Austin but was in the University of Washington's production of *H.M.S. Pinafore* many years ago. She recently appeared in a short musical written by fellow cast member Rain Nox as part of the Austin Fringe Festival. By day, Jennifer designs buildings, while music fills her nights via the Conspirare Symphonic Choir, the Texas Early Music Project and the National Karaoke League. She also enjoys making short films, listening to the Smiths, and drinking beer at the Black Star Co-op.



Diana VandeWater
(Chorus of Citizens)

Diana VandeWater is pleased to be making her second appearance with the Gilbert and Sullivan Society of Austin. Although most well known as a jazz stylist, Diana's career has spanned everything from jingle singing for commercials to session and backup singing for studio artists to roles in opera and musical theatre. Diana and her jazz band *La Vie en Rose* can often be heard performing throughout the Austin area. Diana has performed with the Capital City Men's Chorus as a guest singer and will assay the role of Rapunzel in City Theatre's production of Stephen Sondheim's *Into the Woods*.

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The Chorus



Madison White
(Chorus of Citizens)

Madison is an incoming freshman at the University of Texas at Austin. She has participated in several shows at her high school, including leading roles in musicals, UIL competition, and the Hays choir. However, this is her first semi-professional show, and she is pleased to make it a special part of her résumé for shows to come! A special thanks to Robin and Hutch White for carting her around everywhere, and to Angela Irving for introducing this wonderful opportunity.



Jay Young
(Chorus of Yeomen)

Jay Young is very happy to be performing in his sixth show with the Gilbert and Sullivan Society of Austin. His other performance credits include chorus with the Austin Lyric Opera productions of *La Bohème*, *Dialogues of the Carmelites*, and *Rigoletto*, and *The Merry Widow* (Bogdanovich), *The Merry Wives of Windsor* (Mr. Page), and *The Pirates of Penzance* (chorus) at Texas State University. During the day, he works as an adjunct reference librarian at ACC and as a library clerk at the Legislative Reference Library. He enjoys reading, running, journaling, Blues and Lindy Hop dancing, going to shows in Austin, and singing karaoke in his spare time.



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Dirk Yapple
(Boy Citizen)

This is Dirk's second appearance in a Gilbert and Sullivan production. Bitten by the bug when he played the train bearer in last year's *Iolanthe*, he was ready to perform again. Dirk was in sixth grade this past school year, his first year at Clint Small Middle School. He hopes to get into choir in seventh grade and his favorite subjects are math and mythology. He continues to be a fan of British comedies, adding *As Time Goes By*, courtesy of PBS' comedy Brit night, to his repertoire.



Katy Fontenot
(Girl Citizen)

In Katy's case, saying that performing is in her blood would be an understatement – her whole being has been marinated in Savoyard silliness from the very womb. Both of her parents and three of her grandparents are Gilbert and Sullivan veterans, and she has attended more rehearsals (and performances) in her eleven and a half years than anyone can count. It was therefore only a matter of time before she made her own stage debut. When pressed for a quote on this momentous occasion, she remarked, "Hi Mom!"



Tom Westrup
(The Headsman / Guard)

This is Tom's second appearance with the Gilbert and Sullivan Society of Austin. His first stage appearances were in his native upper Midwest of Minnesota and Wisconsin. Having been primarily a "back stage guy," Tom was first lured on stage to fill out the crowd in *Inherit the Wind*. Subsequently Tom has appeared in various musical theater and opera productions and has been a member of numerous concert choirs, including Austin's own Texas Choral Consort.



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Chris Buggé
(Assistant Headsman /
Gentleman)

Chris has been a GSSA board member for many years, and was last seen on stage as a pirate/policeman in *The Pirates of Penzance* two years ago. Born in Wandsworth, London, his mother could always find him playing in the streets somewhere between the Youngs Brewery and the Wandsworth Prison. He sometimes sings "God Save The Queen" before Gilbert and Sullivan performances. Chris is a retired pharmaceutical chemist (CEDRA Corporation) and is building a new log home on Lake Austin. Playing a five-string banjo (Appalachian frailing style), cooking and rugby are his hobbies. He has two teenage boys at home and a third at CU.



David Wieckowski
(Assistant Headsman /
Guard)

David is originally from Philadelphia, and moved to Austin in 1992. He has served as an officer and board member for the Gilbert and Sullivan Society of Austin since 1998, and has enjoyed attending all of the Society's shows and functions over those years. This is his second show with GSSA, having previously performed with his then eight-year-old son Brian in *H.M.S. Pinafore* in 2006. Outside of Gilbert and Sullivan he enjoys spending time with his family – wife Terry, and kids Madeline, Brian, and Jennifer.



Chris Buggé and Dr Steve Unger of the scientific staff of CEDRA Corporation would like to wish the Austin Gilbert & Sullivan Society all success for their production of *The Yeomen of the Guard*.

CEDRA Corporation is a research organization that supports the pharmaceutical industry, and is headquartered with a laboratory in Austin and has clinics for conducting clinical trials in Austin and San Antonio.

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