

GILBERT & SULLIVAN
AUSTIN

2022 Grand Production

The
McAdo



*Your favorite comic opera
as you've never seen it before*



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

June 10-19, 2022

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

Jane Bassett and **First Presbyterian Church** for provision of rehearsal space

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

Andy Heilveil for help with materials and use of his trailer

Hill Country Middle School,
Kathleen Sullivan, Principal, and

Chuck Fischer, Director of Bands, for generously hosting orchestral rehearsals

Kendra Hiller and **Genesis Presbyterian Church** for provision of rehearsal space

Michael Meigs, **Monica Kurtz**, **Pixie Avent**, and **Jennifer Rogers** for providing homes away from home for our Stage Director

Karey Noyes and **Faith Lutheran Church** for provision of rehearsal space

Travis Pollard for his help with scheduling

R. B. Rudy and **Pixie Avent** for the loan of cars to our Stage Director

Tiff's Treats for contribution of warm cookies to the gala reception


Helping Here.

 **KMFA 89.5**
ON KEY | OFFBEAT

Tiff's Treats®
cookie delivery

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

GSA is grateful for the generous support of this production by

Dr. Robert O. and Mary Ann Kerr
and by

Still Water Foundation, Austin, Texas

Children's Activities and Entertainment

Provided by Gary Hallock

Activities begin at 1:00 pm, prior to the matinée performance on Sunday, June 19



This project is funded and supported in part by a grant from the Texas Commission on the Arts and in part by the Cultural Arts Division of the City of Austin Economic Development Department.
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Gilbert & Sullivan Austin

presents

The McAdo *or, The Town of Ballydew*

Worley Barton Theater

June 10-19, 2022

Written by
W. S. Gilbert

Composed by
Arthur Sullivan

Stage Director
Michelle Haché

Music Director and Conductor
Jeffrey Jones-Ragona

Choreographer
Christine Jean-Jacques

Chorus Master, Assistant Conductor
Andy Fleming

Production Committee Chair
Production Manager
Technical Director
Stage Manager
Assistant Stage Managers

Michael Meigs
Bill Hatcher
Ron Watson
Monica Kurtz
Adam Gunderson,
Kasey Gunderson
Jennifer Rogers
Pixie Avent
Monica Kurtz, Adam Gunderson,
Eric Johnson, Pixie Avent,
Kasey Gunderson

Lighting Designer
Light Board Operator
Lighting Crew

Michelle Haché and Justin Dam
Ron Watson, Justin Dam,
Braden Tanner, Andy Heilveil
Barb Jernigan

Scenic Artist
Costume Design and Build
Costume Design Assistant
Costume Coordinator, Make-Up Designer

Jennifer Rose Davis
Star Maddox
Pam Fowler

Sound Engineer
Stage Recordings

Bryan Anderton
Bryan Anderton
Jennifer Rose Davis, David Little
Sue Ricket Caldwell

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Playbill Editor
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Lobby Art, T-Shirt Design

Erich Petersen
Barb Jernigan

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Supertitles Preparation
Supertitles Projection

Dave Wieckowski
Ralph MacPhail, Jr., and Leann Fryer
Claire Pittner

Orchestral scores supplied by
James Newby Music of Wilsden, Bradford, United Kingdom

Libby Weed: We Really Know Her Worth

Gilbert & Sullivan Austin dedicates this production in honor of 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 has 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 know her and to count 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 has been such a dear friend and huge supporter. Words are inadequate to describe how much this wonderful person has meant to me throughout my years in Austin and beyond or to describe her profound impact on the lives of those she has touched. A trusted and beloved leader in our performing arts community over many years, Libby is 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 have been a huge part of the success of Gilbert



& Sullivan Austin. She has established a standard for a caring organization with high artistic standards. More personally, she has helped and advised me in the various quandaries that emerge when planning and rehearsing our shows. After advising me she lets me know that she appreciates 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 new 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 write an occasional piece for *The Savoyard*, Libby continues to encourage me. She's a resource for background information and makes it enjoyable to ask questions. I've personally experienced Libby's gift for working well with others and know what an asset it is.

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 sees us. She knows who we are and



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

never hesitates to check in to see how we are faring. Even in the most hectic times, she is never rushed or ruffled. She carries 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 has 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's always been 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 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's 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's always been 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 is fun, and we admire 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 has been our rock, our best promotor and ambassador, our most tireless worker, and our most caring supporter. Libby has an innate ability to bring out the best in those around her and to make them feel valued and appreciated. She also somehow manages to do all of these things with a playfulness and humor that makes all the work seem fun. She's a person that you genuinely enjoy being around. And she knows how to find good people and motivate them to do their best.

GSA has expanded greatly on her watch, and our operations are much more sophisticated in every way. She's been 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 /**

..... **Kenzie Slottow**

OboeJennifer Bernhard

Clarinet I Valerie Bugh

Clarinet II **Julie Linder**

Horn Monica Martinez

Trumpet Noah Aguillon

Trombone **Steven Hendrickson**

Violin I..... Laurel Lawshae*

Violin I.....Antonio Cevallos

Violin I.....Tammy Linn Dawe

Violin II..... Paul Robertson**

Violin II..... Naomi Frausto

Violin II..... Laura DeGraw

Viola.....Iona Olive

Viola..... **Linda Johnson**

Cello **Brigid Dever**

Cello.....Tom Lawshae

Bass..... Anna Macias /

..... George Fahlund

Percussion..... **Chuck Fischer /**

..... Sean Harvey

***Concert Master**

****Principal**

Rehearsal Pianist:

Jeanne Dayton Sasaki



Jeanne Dayton Sasaki has enjoyed serving as a pianist with GSA since 2012, playing for musicales, concert productions, auditions and rehearsals. She is a proud recipient of GSA's Hall of Fame honor in 2022. Jeanne is a freelance collaborative pianist and vocal coach, with performance and teaching experience at Butler School of Music (University of Texas at Austin), Le Château de la Voix (Champaign, IL), Taos Opera Institute (Taos, NM), and One Ounce Opera (Austin, TX).

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

Kathleen M. Clark

Deborah de Freitas

Mary Ann & Robert Kerr

Mary Jane Kolar and Glenn Haluska

Libby Weed

Lee and Anne Yeakel

Welcome!

Welcome to our 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 Bill Hatcher.

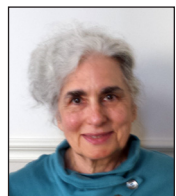
We are grateful for the patience of the cast members who were able to return after a two-year break in rehearsals and for the new singers who joined the cast this year. As one of the very few theater groups that has a live orchestra, GSA draws on a wide range of talented instrumentalists in the Austin area.

Thank you to Brentwood Christian School for renting us this lovely theater for our grand production and many other shows as well. Nothing happens without funding and GSA has received grants from the Still Water Foundation, the City of Austin Cultural Development Division, the Texas Commission on the Arts, and donations from many generous individuals. GSA is pleased to take this occasion to express our deep gratitude to our "angels" Mary Ann and Robert Kerr.

Enjoy the show!

Diane Radin

President, GSA Board of Directors

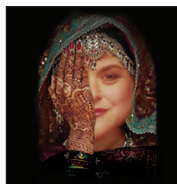


GSA 2022-23 Season

October 2022 — *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 2023 — *Gilbert & Sullivan and Sondheim*



Just as modern theater owes a debt to Shakespeare, contemporary musical theater owes a debt to Gilbert & Sullivan. Stephen Sondheim and others learned from those Victorian masters. Songs from both the modern and Victorian repertoire will illuminate the connections.

March 2023 — *A Victorian Salon*

A Sunday afternoon featuring tea, scrumptious sweets, and music by Gilbert & Sullivan and their contemporaries will transport you to another time and place.



June 2023 — *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. Some favorite songs from this work include:

- "I have a song to sing, O!"
- "Were I thy bride"
- "When a wooer goes a-wooing"

Auditions will be held in February.

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. **The McAdo** marks her fifth 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, American Family Theatre, and the Black Stallion Literacy Foundation. Since moving to Austin, Christie was honored to perform with Zach Theatre, Trinity Street Players, and several shows at the Georgetown Palace Theatre. In 2016 she choreographed the award-winning G&S **The Gondoliers** with this lovely team and also directed "Three Little Maids" for GSA's **Fresh Takes**. She is delighted to work as the Associate Director of Intergenerational Programs for Creative Action, but most importantly, as Mom to two young children, Elodie and Jonah.



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



Bill Hatcher
(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 been GSA's Production Manager since 2009, and lists his profession as "Theatrical Management" in official communications with the IRS.



Jennifer Rogers
(Lighting Designer)

Jennifer has been working with Gilbert & Sullivan Austin for several years. She has worked with many Austin theatre and dance companies, including The VORTEX, Toni Bravo, Teatro Vivo, The Rude Mechanicals, Fusebox Festival, Austin Summer Stock, and many others. She has been nominated for awards for her design work by the B. Iden Payne Committee and the Austin Critic's Table. Some of her favorite designs include: *Sweeney Todd* with Summer Stock Austin; *The North Project* with Refraction Arts; *Io: A Myth About You* with Shrewd Productions; *The Mariachi Girl* with Teatro Vivo; *The Suicide* with Paper Chairs; *The Tree Play* with Robi Polgar; and *Patience* and *The Sorcerer* with GSA.



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. 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 an education specialist, reading, playing video games, and spending time with her family. Love and thanks to Pixie for her love, support, and encouragement!



Jennifer Rose Davis
(Costume Design and Build)

Graphic designer, costumer, mask maker, artist, actress, singer, musician, and all-around Renaissance woman, Jen has a BFA in graphic design from UT and a B.A. in vocal performance from Texas State. She has designed graphics and costumes for nearly a dozen theater companies in the Austin area. Her productions are consistently nominated for awards by the Austin Critic's Table and the B. Iden Payne committee. She has directed for her own Archive Theatre Company, including her translation of *Cyrano de Bergerac*. Next on her schedule, this September, is a twelve-actor production of *Macbeth* set in 1860's Appalachia. Read more about Jen on her website, www.pilgrimagedesign.com.

The Production Team



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 eighth year to serve as Costume Coordinator and she is delighted to be part of this very talented company.



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.



Kasey Gunderson
(Assistant Stage
Manager)

Kasey has been involved in theater off and on since high school. From working with the Texas Burlesque Festival, the Capital City Men's Chorus, to her third Gilbert & Sullivan show, *The McAdo*, she loves everything involving lights, costumes, and pretty music. She first worked with Gilbert & Sullivan Austin for the 2018 production of *Ruddigore* and before that was in the audience for years. Kasey is happy to be returning as an assistant stage manager after missing everyone for two years.



Ron Watson
(Technical Director)

This is Ron Watson's second show with GSA, having built a few set pieces many years ago. Ron is the Executive Artistic Director of the Georgetown Palace Theatre, served as the Technical Director since 2013, and has directed for the Palace since 1999. Ron is an award winning director with more than 50 productions to his name. Past directing credits include *The Best Little Whorehouse in Texas*, *Peter Pan*, *A Few Good Men*, *Singin' in the Rain*, *Man of La Mancha*, *Beauty and the Beast*, *A Tuna Christmas*, *Noises Off*, and *Something Rotten*. 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 for her love and support.



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. GSA admitted him to the G&S Hall of Fame earlier this year.

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. One or two 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, as written; in English they are *Scots, who have with Wallace bled, / Scots, whom Bruce has often led, / Welcome to your gory bed / Or to victory.*

And Reagan Murdock 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 Pischtsusch 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**
Nanky Doug — **Michael Kelley Dixon**
Pubagh — **Holton Johnson**
Wynn Somme — **Mary Kettlewell**
Coco — **Reagan Murdock**
Wee Jo — **Amy Selby**
Pischtusch — **Julius Young**

The Chorus:

Carlee Abschneider

Megan Barham

Garrett Cordes

Leann Fryer

Janette Jones

Ron McCormack

Jim Newsome

Mindy Rast-Keenan

Trey Shonkwiler

Stephanie Taylor

Jay Young

Brenham Sean Adams

Bonnie Bogovich

Andy Fleming

Brett Hardy

Sarah Manna

Chaz Nailor

Sydney Pérez

Lauren Ryan-Holt

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" Pischusch and Men

"Young man, despair" Pubagh, Nanky Doug, and Pischusch

"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 making her GSA debut with a fresh take on one of her favorite roles! Julie is a

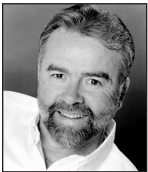
G&S veteran with previous appearances with G&S Society of Houston and The Cornell Savoyards. Her prior roles include Melissa and Lady Psyche in *Princess Ida*; Fiametta in *The Gondoliers*; and Pitti-Sing in *The Mikado*. Julie currently resides in Houston where she frequently performs with Opera in 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*. Her next project will be Musetta in a production of *La Boheme* directed by her beloved mentor, Ms. Lois Alba.



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 Duke of Plaza Toro in *The Gondoliers*. Recent local roles 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 directorial credit for *Blood Brothers* and *Three Viewings* (B. Iden Payne best director nomination). Other regional credits include: Sir Bliant in *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*; Petrucchio/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, Angy.



Michael Kelley Dixon
(Nanky Doug)

This is an exhilarating first appearance for Michael with GSA. Beyond various principal and chorus roles

at SFASU including Tamino in *The Magic Flute*, Michael's professional experience includes most recently in 2019 the US premiere of Even Lawson's *Orpheus* in the title role. He also debuted the role of First Prisoner with Austin Opera in this season's production of 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.

The Principals



Holton Johnson
(Pubagh)

Holton is excited to be returning to GSA, where he was last seen as Alexis in *The Sorcerer in Concert* (2022). Holton has performed extensively in Boston, as well as in Tucson, San Diego, and Los Angeles, winning numerous awards for his singing and acting. A few of his most memorable roles are Tony in *West Side Story*, Tobias Ragg in *Sweeney Todd*, and Frederic in numerous and varied productions of *The Pirates of Penzance*. Holton has been singing with the Austin Opera Chorus for over ten years and has performed a variety of small comprimario roles with the company. Holton attended Boston Conservatory and is a graduate of the University of Arizona. He has studied with Robert Honeysucker, Charles Roe, and Grayson Hirst.



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, Boulder Opera, Missouri Symphony Society, LOLA (Local Opera Local Artists), and Loveland Opera Theater. Originally from Columbia, Missouri, Ms. Kettlewell began her collegiate vocal studies at the University of Missouri Columbia, receiving her Bachelor of Art in Music in 2016. She continued her vocal studies at the University of Colorado Boulder (as a student of Jennifer Bird and Sandra Kungle), where she received her Masters in Voice Performance in 2018. Ms. Kettlewell is currently a student of John Nix and is excited to begin her G&S career with GSA.



Reagan Murdock
(Coco)

Reagan is delighted to be performing with G&S Austin again. Previous roles of his include King Gama in *Princess Ida in Concert*, Dick Deadeye in *H.M.S. Pinafore in Concert*, and Old Adam in *Ruddigore*. From his new home in Dallas, Reagan works as a voice actor for various commercials, video games, and anime, and hopes to continue acting and singing opera for as long as he can. And he would not be fortunate enough to be here were it not for the tremendous support of his family, friends, mentors, and the cast and board of Gilbert & Sullivan Austin.



The Principals



Amy Selby
(Wee Jo)

Soprano Amy Selby brings a fresh, bright sound and presence to the stage. Amy is pleased to join the cast of

The McAdo. She graced the stage with GSA as Winifred in *Mr. Jericho*, Melissa in *Princess Ida in Concert*, a cover for Phyllis and a Fairy in *Iolanthe*, as well as chorus for *Patience in Concert* and *Ruddigore*. Other operatic roles include Sophie in *Werther*, Zerlina in *Don Giovanni*, Amahl in *Amahl and the Night Visitors*, Adele in *Die Fledermaus*, Pamina in *The Magic Flute*, and Edith in *The Pirates of Penzance*. Amy holds a Master of Music from Michigan State University and a Bachelor of Music from Truman State. In addition to performing, she enjoys gardening, ballet, aerial silks, and teaching. Originally from St. Louis, she has sung locally with TCOC, OOO, GSA, and Austin Opera. More at www.amyselby.com.



Julius Young
(Pischtusch)

Julius is excited to be back with GSA, having most recently played the title role in the one-act *Mr. Jericho* in March of 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
(understudy: Katishagh)

Carlee Abschneider, soprano, is currently pursuing a Graduate Performer's Certificate in Vocal

Performance at Texas State University while studying with Ron Ulen. Carlee holds degrees in Vocal Performance from both Houston Baptist University and Texas A&M University-Commerce. Carlee appeared as Hanna in the Texas premiere of *The Path to Heaven* with TAMUC Opera Ensemble. In 2019, she was named the Vocal Division Winner of the New Texas Symphony Orchestra's Community Concerto and Aria Competition. Carlee particularly enjoys comedic roles. Some of her favorite shows to have performed in have been *Gallantry* and *Gianni Schicci*. This is her first show with Gilbert & Sullivan Austin and she is excited to be in the chorus and to cover the role of Katishagh!



Megan Barham

Megan Barham is excited to perform with G&S Austin for the first time! She recently graduated from Austin Peay State

University (Clarksville, TN) with a Master's in Voice performance, and moved to Austin in 2019. Some of her favorite past performances include Bastienne from *Bastien und Bastienne*, Mabel from *The Pirates of Penzance*, and Belinda from *Dido and Aeneas*. Mrs. Barham currently teaches voice at Orpheus Academy of Music, and she looks forward to performing more in the Austin area.



Bonnie Bogovich

Bonnie Bogovich, soprano-mezzo or 'Middle', whose middle name is actually "Jean" and was actually named after 'that song

in *Brigadoon*', is happy to be a player in this plaid-tastic tale. Before moving to Austin, she performed with the Pittsburgh Savoyards (G&S), Undercroft Opera, and co-wrote three original opera productions: *Evenings in Quarantine: The Zombie Opera* and the video game-themed *Super Smash Opera* and its sequel *Aria Kart* with partner-in-crime Liz Rishel. In Austin, she has sung with Inversion, Chorus Austin, and Panoramic Voices. By day she is a voice actor, studio vocalist, and audio designer for a variety of video games and educational media. Learn more about Bonnie and her projects at [BlackCatBonifide.com](https://www.blackcatbonifide.com)



Brenham Sean Adams

Brenham is returning for his fourth production with Gilbert & Sullivan Austin. Previously, he has performed as J.W. Wells

(*The Sorcerer in Concert*), Bunthorne (*Patience in Concert*), and he joined in the chorus of *Ruddigore*. Brenham has also frequently performed with the Austin Opera Chorus.



The Chorus



Garrett Cordes
(understudy:
Pischtusch)

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 not seen at such a length since his days as a noble Pirate of Penzance. He was last seen playing a persnickety magician's assistant pre-occupied with the distinction between philtres and potions.



Andy Fleming
(understudy: Coco)

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.



Leann Fryer
(understudy: Wynn Somme)

Leann Fryer is celebrating 10 years working with GSA. She has been a part of countless shows with the company, and was last seen as Fleta in the 2019 production of *Iolanthe*. She has also appeared in many shows with the Georgetown Palace Theater, 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.



Brett Hardy

Brett first started with GSA as a Peer in *Iolanthe* in 2019. Having recently performed in the chorus for *The Sorcerer in Concert*, he is now excited to be a part of this unique production of *The McAdo*.



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The Chorus



Janette Jones

Janette Jones, native Austinite, longtime member of and performer for GSA, is thrilled to be in this innovative production.

You may remember her from years ago as Buttercup, Lady Jane, Mad Margaret, The Duchess of Plaza-Toro, among other roles, as well as the writer and director of fun themed GSA musicales. So far, in 2022, she was the Narrator for the Las Vegas *Sorcerer* and conceived, wrote, and directed the *Gilbert & Sullivan Film Noir Gala*. She looks forward to directing *Esther, the Clever Queen*, and presenting a *Pirates* show in the schools.



Sarah Manna

(understudy: Pretty Jean and Wee Jo)

Sarah Manna (soprano chorus) is delighted to perform in *The McAdo!*

Sarah was a musical theatre major at Catholic University in D.C. She has since performed in NYC in the TV/Film industry and now regularly performs in the Austin area. Sarah has appeared in several GSA productions and in many musicals around Austin. Currently, she enjoys singing for various assisted living homes. Sarah thanks her husband for his steadfast love and support and thanks this incredibly talented cast and crew!

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The Chorus



Ron McCormack

Ron is part of the bass chorus. This is his first opera. Along with singing, he has a background in acting and improv.

Recently, he started learning ballroom dancing. Ron works as a programmer.



Jim Newsome (understudy: The McAdo)

Jim Newsome is a bass, thrilled to be performing again with

GSA. He obtained his BSE in Electrical & Computer Engineering at the University of Michigan, then moved to Pittsburgh where he obtained his doctorate from Carnegie Mellon. In Pittsburgh he met his wife Bonnie Bogovich; together they performed with the Pittsburgh Savoyards and Undercroft Opera, and in their own projects such as *Super Smash Opera* and *Aria Kart*. Since moving to Austin he has performed with GSA in the choruses of *Ruddigore* and *Princess Ida in Concert*. By day, Jim is a computer engineer specializing in operating systems, security, and privacy.



Chaz Nailor

Chaz Nailor studied voice and opera performance at The Indiana University Jacobs School of Music. He has worked with The

University of Texas Butler Opera Center, Lyric Opera San Antonio, and the Indiana University Opera Theater. He has also performed for the concert stage as bass-baritone soloist in several works with the Panoramic Voices, Chorus Austin, and the Austin Symphony Orchestra. In 2014, Chaz made professional musical theatre debuts in two productions at Zach Theatre, and has since participated in SXSW Festival Ensembles. Chaz is currently on the rosters of premier vocal ensembles. He is an Adjunct Instructor of Applied Voice at Southwestern University in Georgetown, Texas; the Bass section leader for the Chorus Austin Symphonic Ensemble; and a Staff Musician at St. David's Episcopal Church.



Sydney Pérez

Sydney Pérez is thrilled to return to G&S Austin! She recently performed the role of Aline in *The Sorcerer in Concert*, as well as Lady

Psyche in GSA's *Fresh Takes*. In May of 2021, Sydney earned a Bachelor of Music in Choral Music Education with Recognition in Voice Performance, studying with Dr. Cynthia Morrow. In addition to her work with GSA, she has performed the roles of Maria Bertram in Dove's *Mansfield Park*, Second Wood-Sprite in *Rusalka*, and has studied the roles of Diana in Offenbach's *Orpheus in the Underworld*, Susanna in Mozart's *Le Nozze di Figaro* and Zerlina in *Don Giovanni*. This summer, Sydney will perform the role of Belinda in *Dido and Aeneas* and go on to pursue her Master's in Voice Performance.

The Chorus



Mindy Rast-Keenan

Mindy is thrilled to be in her first G&S Austin show, having performed all over town for two decades. Mindy worked most recently as swing for all female roles in *Selfie! The Musical* (VORTEX) while simultaneously playing Mrs. Marchmont in *An Ideal Husband* (City Theatre). She's performed with Trinity Street Players, Different Stages, ethos, Rosedale Shakespeare, Austin Summer Musical for Children, and Paradox Players, just to name a few. Focusing on singing, Mindy joined Round Rock Community Choir, most recently performing *Songs of Hope, Light, and Love* last April. She is also a voice actor with clients like Goodwill Central Texas and Staples. Plus, her animated short, *I Know We'll Meet Again....*, continues to be screened in film festivals nationally.



Lauren Ryan-Holt

Lauren is thrilled to be performing in her first-ever GSA production. Lauren is an active member of the McCallum High school choir and theatre program. Her most recent role was The Pharoah in *Joseph and The Amazing Technicolor Dreamcoat*. Lauren is grateful to be working alongside so many amazing local artists and hopes you enjoy the show.



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The Chorus



Trey Shonkwiler
(understudy: Nanky Doug)

Trey is super thrilled to be making his debut with Gilbert & Sullivan Austin.

Currently living in Temple, he has performed all over Central Texas and has been seen in roles such as Audrey II in *Little Shop of Horrors*, Quasimodo in *The Hunchback of Notre Dame*, Jesús Peña in *Hands on a Hardbody*, the Minstrel in *Something Rotten*, Chip in *25th Annual Putnam County Spelling Bee*, and John Brooke in *Little Women*. In addition to performing on stage, he has music-directed shows such as *Shrek*, *Matilda*, *The Best Little Whorehouse in Texas*, and *They're Playing Our Song*. In addition to performing, Trey has an active vocal studio at Birchwood Music Company in Round Rock, teaching mostly musical theatre and pop voice.



Ian Stilwell

Ian is proud to be in his eleventh production with GSA; this is also his first post-pandemic production anywhere.

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.



Stefanie Taylor

While she may not have much formal music education, that didn't stop Stefanie Taylor from pursuing music.

After graduating from the University of Illinois at Chicago with a BA in Theatre, she lived in Chicago, getting work in sketch comedy, a recurring rock opera, and belly dance, as well as choral work. After moving to Austin she took her artistic career in a new direction and became a professional dancer and night life entertainer performing all over Texas and beyond under the name Amelie Ahmose. As Amelie Ahmose, she is a regular cast member of the local productions Frisky Business and The Geekgasm Revue, as well as the singing showgirl clown, Madame FouBary, with Fou Fou Ha Austin. You can find out more, and keep up to date with her, at AmelieAhmose.com. She is thrilled to be in her second GSA production!

The Chorus



Susan Johnston Taylor

This is Susan's first summer grand production with GSA. She previously sang in GSA's *Fresh Takes* 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 has a STEM poetry collection coming out next year. Big thanks to the cast, production team, and her husband Steve.



Jay Young

(Go-To)

(understudy: Pubagh)

Originally from Kansas City, Jay has lived in Austin the past 30 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 and a performer in several of Trouble Puppet Theatre's productions, most recently *American Bloodsong*. 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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Alice & Ralph MacPhail,
Jr.
Marion Mark
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Jeanne Sasaki
Bob & Katie Schneider
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Joseph & Linda St. Clair
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Nathaniel Beal
John Besperka
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Mildred Buethe
Chris & Susan Bugge
Col. & Mrs. Charles Bush
Brenton Buxton
Nicholas & Dana
Chotiros
Dennis Clopper
James Collier
Doris Coward and
Debbie Volker
Lee Crawford
Aggie & Bill Crowley
Jan Duffy
John H.G. & Marjorie
Eason
Susan Finkelman
Margaret Lewis Furse
Greta Gutman
Edward Hambleton
Scott & Kitty Hayes
Jack & Mary Hendren
Kyle & Heather Highful
Joan Hiles
Jerry & Betty Hood
Priscilla Jarvis
Janette Jones
Jeffrey Jones-Ragona
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Debbie & Blain Keith
Bill & Cathy Kidd
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Robert & Katrinia
Kraemer
Craig & Peggy Kuglen
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Thomas & Olivia
Liebermann
Jennifer Loehlin
Allan Longacre
Steve Lostracco
Linda & Robert
McClellan
Randall McIntyre, M.D.
Randall & Claudia
McKee
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Jessica Michinock
Suzanne Mitchell and
Richard Zansitis
Eliza Morehead
Dan & Pamela Neal
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John & Laura Ore
Janette Todd Parker
Eileen & Mike Pestorius
Susan Pinsonneault
Gary Preuss
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Sturley
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D. Ashmore
Russell Ashworth
Patrick Bennett
Barbara Buttrey
Carol Ann Carl
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Eisenbeck
M. David Fetter, Jr.
Ernie Fortenberry
Steven R. Franden
Arthur Freed
Stephanie Gardner
Christine Gilbert
Doug & Sheila Glenn

Joe Haggard and
Carolyn Trigg
Daniel & Frances
Hamermesh
The Rev. Dr. Eldon &
Mrs. Gloria Irving
Dolly Lambdin
Sepherson Landers
Clay & Norma Leben
The Very Rev. Alexander
D. MacPhail
Charles & Elizabeth
Mallory
Peter Flagg Maxson and
John C. R. Taylor III
Robert Mellin
Joe Moldenhauer and
Donna Bridges
Nancy Neale
Melynda Nuss
James Olive
Roger Olson
Shelley Pasternak
Saundra Ragona
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David Reifler
Marni Roberson
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Gary & Mary Ann Shultz
David Starr
Ruth Sullivan
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Carol K. Thomas and
Jacob W. Hughes
Melissa Tolliver
Pat Turpin
Bruce Uszal
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W Randolph Franklin
Leann Fryer
Cameron Gordon
Scott Graber
John Graytok
Rebecca Herman
J. Emil Hunziker
Billie Jemphy
Jacquelyn Karash
Susanna Kettlewell
John & Marjorie Loehlin
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