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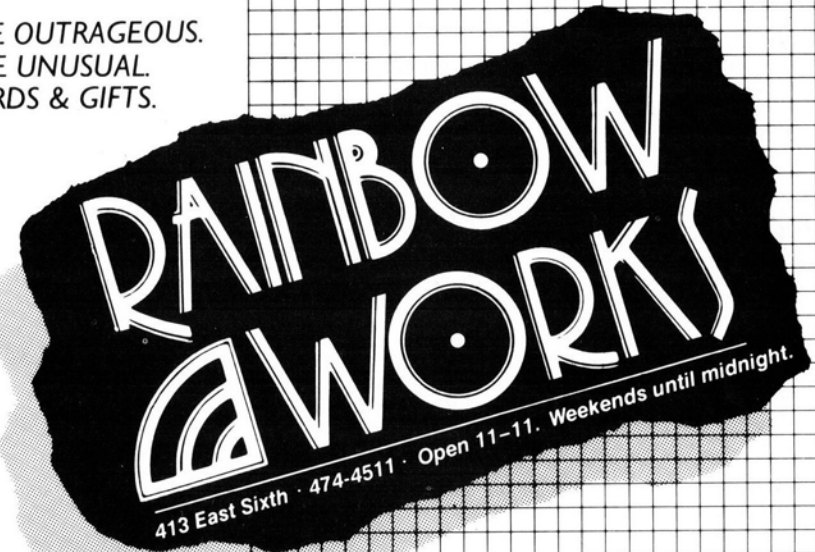
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JESS WALTERS (Guest Artist ~ the Judge). Born in 1908 in Brooklyn, N.Y., the youngest of seven children of Latvian parents, Jess Walters is listed as follows in *The Concise Oxford Dictionary of Opera*:

Walters, Jess (b. New York, c. 1912). American baritone. Debut N.Y., New Opera Co., 1941, *Macbeth*. After appearances with various American companies, including New Orleans and the City Center, engaged London, Covent Gar-

den, 1947 and from 1948 to 1959 as leading baritone. Netherlands Opera 1960-64.

This brief and prosaic recounting cannot begin to describe the depth and variety of Mr. Walter's life and career as a world-renowned baritone.

Mr. Walters, with two of his brothers, attended the National Farm School in Doylestown, Pennsylvania, and farmed for about three years with his brothers. The economic conditions following the stock market crash of 1929 forced the brothers to return to New York City, where Mr. Walters held jobs ranging from "grease monkey" to gas attendant and delivery boy. It was at this time that he began to perform in contests around the city, similar to Ted Mack's Amateur Hour, and winning small cash prizes and such plums as a week's engagement at the Paramount Theatre with Rudy Vallee.

As he began to win larger and more competitive contests, Mr. Walters began to attract critical notice, and to study professionally. From engagements in supper clubs, hotels, churches, and on the radio in N.Y.C. and surrounding areas, Mr. Walters, by 1940, had sung with the New York La Scala Opera Company, the National Grand Opera Company, Salmaggi Popular Opera Company, and the NYC Symphony Orchestra and others.

The first major role of Mr. Walters career was in the 1941 production of the New Opera Company of New York's production of *Macbeth*, in which he played the title role. Oscar Thompson's review of the performance announced to the world that, "...what Mr. Walters really made count was a voice of power, freedom, ample compass, and rare beauty of sound."

During the war years, Mr. Walters sang with many American opera companies, and began to appear on early television programs and for NBC and CBS radio.

In 1943, Mr. Walters married dramatic soprano Emma DeFina and in 1944 their son was born.

As quoted above, Mr. Walters began a long and varied engagement with the Royal Opera Covent Garden where his performances received praise from many.

In the time between 1947-1964, while with both Covent Garden and the Netherlands Opera, Mr. Walters toured, gave concert performances, and did much radio and television work.

In 1965 Mr. Walters decided that it was time to return to America, and he accepted a position on the faculty of the University of Texas School of Music. In 1972 he was named a Professor of the University.

Jess Walters, in the course of his career has sung with many outstanding operatic performers. Some familiar names from that long list include Kurt Baum, Maria Callas, Nicolai Gedda, Roberta Peters, Elizabeth Schwartzkopf, Joan Sutherland, and Lubja Welitch.

Zachary Scott Theatre Center is delighted to have Mr. Walters performing in the Austin Gilbert & Sullivan Society's production of "Trial by Jury."

TRIAL BY JURY

JOHN McNEILL (Director). After a boyhood spent in mathematical and scientific pursuits, culminating in a year's study at Cal Tech, John decided that the theatrical life provided new and continually exciting areas for exploring the breadth and depth of the human condition. Armed with a B.S. in Drama from Syracuse University, John then embarked on his career as a schedule analyst for a computer company, a trainer of employees of federal health and education programs, a plumber's assistant, a substitute teacher and a salesman of shoes (among other jobs) before establishing himself in Austin as a Technical Director of first, the Gaslight Theatre and then, Zachary Scott Theatre Center. John is now teaching Drama at Austin Community College while at the same time coordinating and directing the Plays for Living project and providing private tutoring in speech and voice production.

LEONARD GILLMAN (Musical Director). Dr. Gillman is a Professor of Mathematics and formerly chairman of the department of the University of Texas as well as being Treasurer of the Mathematical Association of America. Dr. Gillman held a fellowship in piano for five years at the Juilliard Graduate School. At the time there were two schools of the Juilliard School of Music, the Institute, open to general students, and the Graduate School, for fellows only, chosen competitively.

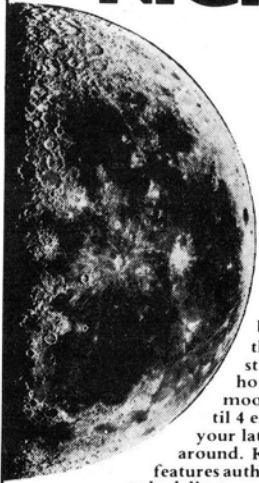
His teacher at Juilliard was James Friskin, renowned pianist and Bach scholar. Other members of the piano faculty — for whom juries were played each year — included Josef and Rosina Lhevinne; Olga Samaroff-Stokowski; Carl Friedberg, who had studied with Brahms; and Alexander Siloti, a cousin of Rachminoff, who had been a pupil of Liszt and claimed to be his (illegitimate) son. (They had moles in the same spot on their cheek.)

At Juilliard he had courses in everything in sight: theory, composition, ensemble, score reading, orchestration, conducting, musical literature. He also took courses at Columbia in quartet and symphonic literature, with the composers Daniel Gregory Mason and Douglas Moore.

Dr. Gillman holds his Ph.D. in mathematics from Columbia University. He held a Guggenheim Fellowship in mathematics for the silver anniversary of his Juilliard fellowship in piano, while in residence at the Institute for Advanced Study. Dr. Gillman has been listed in *Who's Who in America* since 1963, and in *Who's Who in the World* since 1980.

This is Dr. Gillman's second experience as part of a Gilbert and Sullivan production. The other was as the Lord Chancellor in "Tolanthe," produced three years ago by the Austin Gilbert and Sullivan Society with St. Edward's University.

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CAST

The Learned Judge	Jess Walters
The Plaintiff (Angelina)	Susan Boswell
The Defendant (Edwin)	Bruce Douglas
Counsel for the Plaintiff	Allen Lawshae
Usher	Robert Nelson
Foreman of the Jury	Steve Swanson
Counsel for the Defendant	Jerry Young
Bridesmaids	Jennifer Arndt,
	Rosemary Russell-Vines, Carole Smith
Gentlemen of the Jury	Maurice Bernsen, Howard Black,
	Amos Lovell, Charles Vandervoort, Larry Waldrup
Public	Reba Gillman, Enid Hallock, Sherry Kalisz,
	Sharon Kite, Ken Mathews, Carolyn Roseboom, Gail White

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Photo Processors, Inc., and Leonard Gillman for his musical direction of "Trial by Jury," Covenant Presbyterian Church, Allen Lawshae, Kate Loughrey, Zachary Scott Theatre Center.

DIRECTORS' NOTES

It is notable that William S. Gilbert, a man who was always quick to bring suit against others for offenses as insignificant as allowing servants to empty trash noisily, should be able to find so much to satirize in the workings of British justice. Not only in *Trial By Jury*, but in *Iolanthe*, *H.M.S. Pinafore*, and other works, judges and lawyers were impaled by the sharp point of Gilbert's pen. His eye for the ridiculous within the rigidity of Victorian Society matched Sullivan's ear for the sprightly tune, the witty musical figure, and the precise dramatic phrase. Together they created a magical glass in which our foibles are reflected and exaggerated.

Since Gilbert's audience was London of the 1870's, a few of his allusions are foreign to our ears. The judge sings about the Gurneys, a wealthy family vaguely similar to the Hunts. While in his address to the jury, Plaintiff's counsel refers to Camberwell and Peckham, two suburbs of London not noted for their charm or beauty. He also speaks in the same verse of otto, which is a perfumed oil. Watteau was a French painter who specialized in scenes of lush flirtatiousness.

ABOUT THE PLAY

The partnership between William S. Gilbert and Arthur Sullivan might never have been but for the instincts and sensibility of the impresario, D'Oyly-Carte. Gilbert had adapted the libretto for *Trial by Jury* from a one-page ballad he had written and illustrated for *Fun* magazine. Gilbert had planned to offer it to another composer, but D'Oyly-Carte convinced him to give the task to Sullivan, despite the fact that the first collaboration between the two, *Thespis*, had been a failure. The choice of composer proved doubly propitious since Sullivan's brother, Fred, became an immediate public favorite in the role of the judge.

In fact, *Trial By Jury* was a tremendous success on all counts. Originally intended as a curtain raiser for Jacques Offenbach's *La Pericole*, it soon eclipsed its French companion in public esteem. It is unusual among Gilbert and Sullivan's works in that it does not contain a single line of spoken dialogue. It is also their only one-act work.

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ABOUT THE ACTORS

JENNIFER ARNDT (Bridesmaid). Ms. Arndt is a graduate student in vocal pedagogy at the University of Texas studying with Martha Deatherage. Since coming to Austin two years ago, she has appeared with the Austin Lyric Theatre as Parasha in *Maura* by Strivinsky, and as the soprano soloist for Beethoven's Mass in C with the Lutheran Choral Festival. She is currently singing with the Collegium Musicum, an early music group at U.T. and teaches voice and piano privately in her home to 18 students.

MAURICE BERNSEN (Juryman). Mr. Bernsen is a full time engineering major at the University of Texas. However, as a former music major, he has been involved in the major U.T. production of "Die Flaudermaus" by Strauss as a tubist and has been a member of the U.T. Wind Ensemble. His current hobbies include barbershop style quartet singing and church choir participation. Maurice is also co-owner of Wild Blueberries Singing Telegrams.

HOWARD BLACK (Juryman). Mr. Black has been seen in many local musicals in the last two years, including "Canterbury Tales," "An Evening with Gilbert and Sullivan," "patience," and "110 in the Shade" at Zachary Scott and "Fiorello!" and "Threepenny Opera."

SUSAN BOSWELL (Angelina). Wondering if she was typecast as the dim-witted, flustering, forlorn, love-lost, jilted would-be wife, Susan rejoins the G&S Society in her first encounter with "Trial By Jury." Susan, known most recently to ZS audiences as Lady Saphir in "Patience," holds (and by personal confession, too little uses) a master's degree in voice. Her past roles have included the Nightingale in "Once Upon a Mattress" (ZS), Nina in "Gianni Schicci", Marion in "The Music Man" and Julie in "Carousel." Her theatrical experiences have also entailed handling the backstage arena as stage manager and the direction of musical and non-musical productions.

BRUCE DOUGLAS (Edwin). From Albuquerque, New Mexico, Bruce holds a bachelor of music from the University of New Mexico and a master's degree in music from the Cincinnati College Conservatory of Music. He is currently a doctoral student at the department of music at UT. Bruce has performed with the University of New Mexico Opera, the Cincinnati Conservatory Opera, the New Mexico Symphony Orchestra, and Youth Concerts of New Mexico, and in the last year in Austin has appeared as the Song Vendor in "Il Tabarro" and Gherrardo in "Gianni Schicchi."

REBA GILLMAN (Public). Reba (Mrs. Leonard Gillman) is the President of the Austin Gilbert and Sullivan Society. She has appeared locally in the G&S Society's productions of "Iolanthe" at St. Edward's University and "Patience," and "An Evening With Gilbert and Sullivan" at Zachary Scott. A native of New York City, she pursued her musical education at Bennington College in Vermont. She has sung the roles of Phyllis in "Iolanthe," Josephine in "HMS Pinafore," and Monica in "The Medium", as well as countless chorus appearances.

ENID HALLOCK (Public). Enid, with five years of voice study at UT, has appeared in numerous Gilbert and Sullivan productions, including "The Mikado," "HMS Pinafore," "The Medium," "Ruddigore," and "The Sorcerer."

ABOUT THE ACTORS

SHERRY LYNN KALISZ (Public). Sherry, a part-time student in drama at Austin Community College, squeezes voice and dance lessons in with being a full-time wife and mother of two small boys. She has appeared with Austin's Plays for Living, and this is her first role at Zachary Scott.

SHARON KITE (Public). Sharon, a member of the Austin Gilbert and Sullivan Society since 1976, studied voice at the Peabody School of Music in Baltimore and at UT. Although this is her first appearance at Zachary Scott, she has had roles in "Il Trittico," "Il Tabarro," and "The Sorcerer."

D. ALLEN LAWSHA (Counsel for Plaintiff). Allen's first G&S role was Pish Tish in "The Mikado" at UT in 1954. He did a variety of character parts with the Houston G&S Society in the late 1950's and early 1960's. Since moving to Austin in 1962, he has played both leads and character roles in local amateur theatres, starting with Sid Sorokin in "Pajama Game" at the Austin Civic Theatre (now Zachary Scott). His performances in recent years have been almost exclusively in productions of the Austin G&S Society, although he did play Jonathan Jeremiah Peachum in "Threepenny Opera" at Center Stage last year.

AMOS LOVELL (Juryman). Amos, who moved to Austin from Lake Tahoe, California, is studying for his conductorship. He has performed in many productions in Reno and other cities, including "Company," "Irene," "Requiem," and "Of Mice and Men."

KEN MATTHEWS (Public). Ken, with background in both voice and dance, was last seen in ZSTC's production of "110 in the Shade." He has also performed such diverse roles as Motley in "Money," the Major in "Patience," and the Duke in "Man of La Mancha."

ROBERT LEONARD NELSON, JR. (Usher). Bob Nelson is a student of voice with Jess Walters and has appeared in G&S productions of "Iolanthe" and "The Pirates of Penzance." A member of the Austin Opera Company and the Austin Lyric Theatre, he has also sung roles in "Abu Hassan," "Amahl and the Night Visitors," and "la Serva Padrona." Outside of Austin, Bob has sung roles in productions in both Dallas and San Antonio. In his "spare time," he holds the position of Principal Scientist in Aerospace Navigation at Tracor, where he has been employed for the past fifteen years.

CAROLYN ROSEBOOM (Public). A member of the Austin G&S Society, Carolyn has appeared most recently in their productions of "Iolanthe," "Patience," and "An Evening with Gilbert and Sullivan."

CAROLE SMITH (Bridesmaid). Appearing for the second time at Zachary Scott—her first was in "Patience" in 1980, Carole has also held roles in "Kiss Me Kate" and "The Mikado."

STEVE SWANSON (Foreman of the Jury). Last season, Steve was seen as the Captain of the HMS Pinafore in "An Evening With Gilbert and Sullivan." He has also had major roles in "The Telephone," "Arsenic and Old Lace," "Waiting for Godot," and "Wonderful Town."

ABOUT THE ACTORS

CHARLES VANDERVOORT (Juryman). Seen last season in "An Evening With Gilbert and Sullivan," Charles has held such roles as Dr. Armstrong in "Ten Little Indians," Dr. Fish in "Dr. Fish," and Robin Oakapple in "Ruddigore."

ROSEMARY RUSSELL-VINES (Bridesmaid). A native of Oxford, England, Rosemary marks "Trial by Jury" as her eighth G&S production. She has been seen at Zachary Scott as the Ghost of Christmas Past in "A Christmas Carol," Malla in "A Little Night Music," and in "The Mikado," "Iolanthe," "The Sorcerer," and "Pirates of Penzance," to name only a few. Rosemary is a devoted "Star Trek" fan.

LARRY WALDRUP (Juryman). An Austin resident for six years, Larry has been active in many local productions. Audiences have seen him in "Kiss Me Kate," "The Mikado," "Fiddler on the Roof." G&S productions are his favorites, though, and he was recently seen as the Duke in "Patience" at Zachary Scott.

GAIL WHITE (Public). Gail studied at Julliard and in Rome. She has appeared as Monica in "The Medium," Susannah in "The Marriage of Figaro," and the Headmistress in "The Boyfriend," to name only a few of her roles. She was last seen at Zachary Scott in "An Evening with Gilbert and Sullivan." Besides singing, Gail enjoys dance, and is currently studying belly-dancing.

JERRY YOUNG (Counsel for the Defendant). Holding a master's degree in music theory at UT, Jerry performs traditional Japanese music with the Austin Gagaku Group and hosts KMFA's "This is Modern Music." He has performed as both a singer and pianist in many productions, and has specialized in the music of Charles Ives.

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MUSICAL NUMBERS

1. Hark, the hour of ten is sounding
- 1a. Is this the Court of the Exchequer?
2. When first my old, old love I knew
3. All hail, great Judge!
4. When I, good friends, was called to the bar
5. Swear thou the Jury!
6. Where is the Plaintiff?
7. Oh, never, never, never
8. May it please you
9. That she is reeling is plain to see!
10. Oh, gentlemen, listen I pray
11. That seems a reasonable proposition
12. A nice delemma
13. I love him
14. Oh, joy unbounded

LAWYER'S EPTIAPH

God works wonders now and than,
Here lies a Lawyer an Honest Man.

Ben Johnson

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