



Saturday, March 3, at 7:30 pm
and Sunday, March 4, at 3 pm

Worley Barton Theater at Brentwood Christian School
11908 North Lamar Blvd., Austin (see map, pg. 8)

Tickets \$15 for general admission, \$10 students

from www.gilbertsullivan.org

or call 800-838-3006, or buy at the door

On March 3 and 4, we will present *Trial by Jury*, with sparkling music by Arthur Sullivan and hilarious libretto by W. S. Gilbert. Artistic Director **Ralph MacPhail, Jr.**, will stage this melodic and comedic delight of a show last performed by the Society in 2014. Music Director **Jeffrey Jones-Ragona** will conduct. *Trial by Jury* will be a fully-staged chamber production of the entire opera, with elegant costumes, the suggestion of a set, a full cast and chorus, and grand-piano accompaniment.

Trial by Jury is the only Gilbert and Sullivan opera written in one act, and is their only opera containing no spoken dialogue. It is considered by some to be the most perfectly constructed of the G&S operas, and is a little gem of wit, cleverness, and charm. It was first produced in 1875 at London's Royalty Theatre, where it was a runaway hit with audiences. The success of *Trial by Jury* launched their famous series of thirteen comic operas produced by Richard D'Oyly Carte.

Hear some of your favorite G&S singers, with **Arthur DiBianca** as The Learned Judge, **Angela Irving** as The Plaintiff, **Andy Fleming** as The Defendant, **Janette Jones** as Counsel for the Plaintiff, **Robert L. Schneider** as The Usher, and **Robert Lebas** as The Foreman of the Jury. The chorus includes bridesmaids **Leann Fryer**, **Sarah Manna**, **Eleanor Mellen**, and **Sarah Steele**; jury members **Jake Jacobsen**, **Jay Young**, and **Scott Poppaw**; and members of the public **Garrett Cordes**, **Anthony Fuller**, **Jennifer Garza**, and **Rosa Mondragon Harris**. Musical accompaniment will be by **Karl Logue**.

The story takes place in a courtroom, with the judge and legal system the objects of lighthearted satire. It is based on Gilbert's own short experience as a barrister and concerns a breach of promise of

marriage suit. The defendant argues that damages should be slight, since "he is such a very bad lot," while the plaintiff argues that she loves the defendant fervently and seeks "substantial damages." After much argument, the judge makes a surprising, unorthodox, and thoroughly satisfactory resolution to the case. The judge's song, "When I, good friends, was called to the Bar," is the prototype for a string of similar introductory patter songs that epitomize the Gilbert and Sullivan collaboration.

Both performances will have supertitles. Don't miss this exciting and amusing production!

Ruddigore Auditions

Gilbert & Sullivan Austin will hold auditions for *Ruddigore* on Saturday, February 24, from 10 am to 6 pm, and on Sunday, February 25, from 1:30 to 6 pm, at Abiding Love Lutheran Church, 7210 Brush Country Road (west of MoPac, south of US 290). **Ralph MacPhail, Jr.** and **Jeffrey Jones-Ragona** will be artistic and music directors, respectively, and **Bill Hatcher** returns as production manager. Please see Stage Director MacPhail's audition notes on pages 4 and 5 of this newsletter for a description of the opera and its characters.

Auditions are approximately ten minutes long and are by appointment only. Call Sarah Slaughter at (806) 557-0306 between 7 am and 9 pm or email audition@gilbertsullivan.org to reserve a time slot. All roles are open for casting, including principals and chorus. All performers will be compensated.

Those auditioning should **memorize** a song from Gilbert & Sullivan or something similar that will show their voice and range to best advantage. **It is mandatory to provide a copy of the music for the accompanist. Please note that no unaccompanied (a cappella) or self-accompanied auditions will be heard.** Although an accompanist will be provided, singers are welcome to bring their own if they wish. Please visit our website at www.gilbertsullivan.org/SummerProduction.htm for a libretto. A completed audition form (available from the site) is required, and a résumé and headshot are requested.

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Gilbert & Sullivan Austin's Musical Revue and Sing-Along by Rosa Mondragon Harris



Gilbert & Sullivan Austin kicked off 2018 with a musical revue and sing-along at Genesis Presbyterian Church on Sunday, January 7. Over 80 attendees enthusiastically brought their voices to join on some of their favorite Gilbert & Sullivan tunes.

President **Libby Weed** extended a warm welcome to everyone. **Robert L. Schneider** then led the audience in the first sing-along of the afternoon. An ebullient crowd joined him on "When I, good friends, was called to the bar" from GSA's upcoming winter production, *Trial by Jury*. This song selection seemed fitting as the 2018 Board of Directors election next took place. Libby introduced each board member nominee. She also thanked outgoing board member **Allan Longacre** for his years of service. **Russell Gregory** moved that the board be elected by acclamation, and it was so.



Julius Young

Julius Young continued the revue with "Time was when love and I were well-acquainted" from *The Sorcerer*. Robert followed by leading the audience in singing along to "When I was a lad" from *H.M.S. Pinafore*.



Robert L. Schneider
"When I was a lad"

This selection was especially fun, as a bit of hand choreography was included for the audience to perform.



Dave Wieckowski

The next offering was a surprise and delight to the afternoon's attendees. Several of the board members acted out dialogue from various Gilbert and Sullivan favorites. The first opera that they presented was the hilarious, and perhaps my favorite, bit from *The Pirates of Penzance*. With **Dave Wieckowski** as The Pirate King, **Michael Meigs** as The Major General, **David**



Michael Meigs

Treadwell as Samuel, **Sarah Slaughter** as Kate, Libby as Edith, and **Diane Radin** as Mabel, the group presented the "Orphan – Often" misunderstanding. In keeping with the opera's theme, **Bill Hatcher** next sang "When a felon's not engaged in his employment." Once again, the audience got to join in on the fun with Robert for the always entertaining "I am the very model of a modern major general." David completed the set with the famous Tom Lehrer parody of the Major-General's song, entitled "The Elements."



Bill Hatcher



David Treadwell

The next opera highlighted was *Patience*. **June Julian** and **Rosa Mondragon Harris** led the audience in singing the show's opening number, "Twenty love-sick maidens we." **Natalie Baker** next sang "I cannot tell what this love may be."



*June Julian and
Rosa Mondragon Harris*



Natalie Baker

The board member actor ensemble followed with dialogue from *Iolanthe*. David T. as Strephon, Diane as Iolanthe, Sarah as the Queen of Fairies, and Libby as Leila presented the audience with "Half mortal, half fairy."



Diane, Libby, Sarah, and David in "Half mortal, half fairy"

Robert led another lively audience sing-along with "A more humane Mikado" from *The Mikado*. The dialogue "Where shall I find another?" was performed by David as The Mikado, Dave as Ko-Ko, Diane as Katisha, and Michael as Pooh-Bah. *The Mikado* was my first show with GSA, so singing along and hearing some of the opera's witty dialogue was a sentimental treat for me.



Robert as Mikado



Dave, Bill, David, and Diane enact "Where shall I find another?"

Musical Revue and Sing-Along continued from page 2

The next G&S opera showcased was **Ruddigore**, which was a nice peek into GSA's upcoming summer production. The audience joined **Daniel Brookshire** as he sang "When the night wind howls." The board members next presented their final (and my favorite) dialogue of the day with Libby as Rose Maybud meeting Sarah as Mad Margaret for "A maiden...and in tears?"



Daniel Brookshire



Libby and Sarah

The final G&S opera showcased was **The Gondoliers**. **Susan Johnston Taylor** sang Gianetta's "Kind sir, you cannot have the heart." The penultimate sing-along of the revue, "There lived a king" was sung by **Loel Graber**. Rosa followed with the sweetly written, "When a merry maiden marries." Robert closed the revue with an audience sing-along of "I stole the prince."



Susan Johnston Taylor



Loel Graber



(left) Rosa as a merry maiden;
(right) Robert stole the prince



Libby gave thanks to everyone in the cast, and acknowledged accompanist **Marti Mortensen Ahern**, director **Janette Jones**, and producer **June Julian**. Audience favorite Russell graciously accepted an invitation to lead the cast and audience in singing "Hail, Poetry" from **The Pirates of Penzance**. Everyone then sang "Now to the banquet we press" from **The Sorcerer** before adjourning for refreshments. Several attendees commented on how much they enjoyed the inclusion of dialogue excerpts by the board members. It was great to see these board members take to the stage and share their talents, and I heartily congratulate them all on a job well done! The newly elected board moves excitedly forward with the next GSA adventure. We'll see you in court for **Trial by Jury** next month!



Russell Gregory

photos here, the Board photo on page 6, and the taking-a-bow photo on page 7 courtesy Steve Schwartzman see more at gilbertsullivanaustin.smugmug.com



pianist Marti Mortensen Ahern, director Janette Jones, and producer June Julian



(above) Robert leads the sing-along
(below) the audience sings along



President Libby Weed



a good time was had by all!



Audition Notes on *Ruddigore*

by Ralph MacPhail, Jr.



Ruddigore; or, *The Witch's Curse* (1887) is one of the mature Gilbert & Sullivan operas and one of their most popular works with Savoyards who love them all; its première followed the international success of *The Mikado* in 1885. Something of the “black

sheep” of the Savoy Opera family, it makes fun of a Victorian melodrama, a form that was passé by the time *Ruddigore* was written, something of which contemporary critics and audiences knew, but that doesn't affect its stage worthiness today. Theatre has been making fun of melodrama for over a century.

Ruddigore was written for the actor-singers at the Savoy, most of whom had created roles in earlier Gilbert & Sullivan productions. So there are roles for tenor and soprano, mezzo and baritone, heavy baritone and contralto. But Gilbert, as usual, brought new wrinkles to character types, as I hope will be seen below.

Set on the coast of Cornwall in the village of Rederring (Act I) and in the picture-gallery of Ruddigore Castle (Act II), the story moves from a sunny exterior to a spooky interior, telling the tale of a family curse placed on an ancestor in the Murgatroyd family:

Each lord of Ruddigore,
Despite his best endeavour,
Shall do one crime, or more,
Once, every day, forever!²

In Act I, Dame Hannah relates the story of this curse to a chorus of professional bridesmaids. We meet her foundling charge, Rose Maybud, who must marry before the other girls in the village do; her shy suitor Robin Oakapple (really the elder, titled Murgatroyd in disguise); his foster-brother Dick Dauntless, able seaman; Mad Margaret, the village lunatic; and finally, in this act, Sir Despard Murgatroyd, Baronet of Ruddigore, current victim of the curse because his elder brother is hiding to escape his title and its curse.

Complications are many and humorous, and Gilbert turns his topsyturvy lens on each melodramatic character, exposing a heroine who is self-centered, a true villain who is meek and cowardly, a madwoman who is not so mad, a jolly jack-tar who is really a rogue, and a fake villain who is aspires to goodness.

And of course there are the magnificent choruses, beautiful solos, lovely duets and trios, and funny ensembles with sometimes quirky little dances that are hallmarks of Gilbert & Sullivan productions. The “madrigal” in the Act I finale is worth the price of admission.

And there are more musical and comic delights in Act II *plus* a supernatural ghost scene in which the Murgatroyd ancestors come to life to threaten agony to the “real” Baronet of Ruddigore, who's so meek he can't bring himself to commit his daily crime—all supported by Sullivan's marvelous score.

My purpose below is to provide information for performers concerning the auditions and the characters in *Ruddigore*. If you're planning to audition, please read this in its entirety. And even if you're *not*, please read it anyway: I hope you will find it interesting—and that it will give you a foretaste of the delights coming in June!

Auditions will be held on Saturday and Sunday, February 24 and 25. See further information on page 1. If *Ruddigore* is not in your library, you can read or download the libretto from Gilbert & Sullivan Austin's website (www.gilbertsullivan.org; click on “Summer Production”). The Gilbert & Sullivan Archive has additional material; call on www.gsarchive.net, where you will be able to read a plot synopsis, see vintage images, or download audio files. Go to GSOpera (www.gsopera.com/opera/57/lexicon) for other good information on the work.

Ruddigore is filled with roles that are fun to play and sing; much of the delight of the work is in its frequent send-up of melodramatic posturing and declamation. In addition, the male chorus of city playboys in Act I change costumes to become ghosts-come-to-life in Act II—and then revert to city gentlemen for the Finale.

THE CHORUS is composed of the men collectively known as **Bucks and Blades** or “dandies” (10 gentlemen, of various ages, dressed fashionably; they are gentlemen of the town visiting the country to flirt with the pretty girls). As noted above, in Act II, those same choristers become ghosts who step from their picture frames to threaten dire consequences on Sir Ruthven Murgatroyd unless he commits his daily crime. Seven of these choristers have “names” in the program and a number have a few speaking lines.

The ladies of the chorus are **Professional Bridesmaids** (10 females, idealized Victorian maidens in lovely bridal attire). They cannot marry until Rose Maybud does because “every young man in the village is in love with”² Rose. One of the recurring jokes is a chorus which bursts forth from them whenever it is suggested that a wedding is imminent.

THE PRINCIPALS: Here are brief character sketches, with a nod of gratitude to the writings of William Cox-Ife, W. S. Gilbert, and Peter Kline*:

Sir Roderic Murgatroyd (Bass): “*the twenty-first Baronet.*” Sir Roderic appears only in Act II, after the ghostly chorus “Painted emblems of a race,” and launches into a magnificent solo, “When the night wind howls.” He is intimidating and powerful, threatening Sir Ruthven with agonies unless he “commit his daily crime,” but wilts into a loving swain toward the end of the act when he meets his old flame Dame Hannah and with her sings a lovely duet. “He should have a bass voice of almost operatic quality, and the charisma of his acting should transcend the irritability of his character.”³

Sir Ruthven Murgatroyd (Light Baritone): “*dressed as Robin Oakapple—a Young Farmer.*” Robin in Act I is an innocent and shy farmer, hiding his true identity and enlisting his foster-brother Dick Dauntless to woo Rose Maybud on his behalf. Not a good idea: not only does Dick fall in love with Rose himself, but he betrays Robin's true identity to Sir Despard, Robin's younger brother who had assumed the family baronetcy and curse, thinking Ruthven dead. So by the end of Act I, mild and meek Robin must become the wicked and threatening Ruthven. Much of Act II is concerned with this uneasy transformation—but all ends happily. This is a challenging role—a “red-meat” opportunity for the actor-singer.

Richard Dauntless (Tenor): “*his [Ruthven's] Foster-Brother—a Man-o'-War's Man*” (a sailor). Handsome, virile, possessing a good sense of humor, and a good dancer (his hornpipe is a highlight of Act I), his sunny disposition masks his self-interested guile. He's a loveable rogue, with a twinkle in his eye, and his “hornpipe is the talk of the fleet.”² “He is light-footed, light-headed, and lighthearted.”³

Sir Despard Murgatroyd of Ruddigore (Baritone) “*a Wicked Baronet.*” Sir Despard is an ancestor of Snidely Whiplash of “Bullwinkle” fame—and the very model of the Victorian villain, however reluctantly. He has assumed his baronetcy and the family curse thinking that his elder brother is dead. In Act II, when released from his position (and curse), he becomes mild-mannered, conservative (and hilarious) “district visitor”—“a sanctimonious ‘do-gooder’”¹ in partnership with his old love Margaret. “Ferocity is the keynote in the first act, and the same ferocity is enlisted in the cause of virtue in the second act.”³

Old Adam Goodheart (Bass-Baritone): “*Robin’s Faithful Servant.*” Clearly an ancestor of many an Igor in horror flicks, Old Adam serves Sir Ruthven when he’s disguised as Robin Oakapple in Act I and becomes his henchman when Robin reverts to the baronetcy in Act II, going so far as to carry off a maiden—any maiden—at his now-evil master’s behest. “He is old and decrepit, but not exaggeratedly so.”³

Rose Maybud (Lyric Soprano): “*a Village Maiden.*” Rose lets it be known that she is “sweet Rose Maybud”² though some of her charitable actions show either cruelty or cluelessness (take your pick). She’s the romantic interest, in love with Robin, then Dick, then—well, back and forth through most of the rest of the opera. “A simple village maiden, until it comes to choosing the man with the most money.”¹ “Vocally this role lies a little lower than most [G&S] leading soprano roles.”³

Mad Margaret (Mezzo-Soprano): This village maiden has been jilted by Sir Despard Murgatroyd after he inherited the title and curse, and her grief has led her to madness (another typical character-type in Victorian melodrama). In her madness, she sings one of the most beautiful songs Gilbert & Sullivan ever wrote. In Act II her love, Despard, is restored to her (having relinquished the curse to his elder brother), and her insanity is on the wane. She fights mad impulses while trying to be good, but it is a constant challenge to Despard to keep her “in line.” “A part calling for an exceptionally good actress as well as a good singer.”¹

Dame Hannah (Mezzo-Soprano/Contralto): *Rose’s Aunt.* This is one of Gilbert’s mysteries—or slips: Rose describes herself as a foundling. If this is true, Dame Hannah is more a guardian than aunt. No matter—Hannah is one of the librettist’s more dignified elder women. She mourns the death of her old flame, Sir Roderic Murgatroyd, and stays true to her love. She is rewarded by a reunion with him toward the end of Act II after her abduction by Old Adam at Sir Ruthven’s behest. As for how this can be—Dame Hannah is alive and Sir Roderic is dead—it’s best not to ask! And let’s not worry about it, for they sing a lovely duet!

Zorah and Ruth: Professional Bridesmaids. **Zorah (Soprano/Mezzo)** has a lovely solo in the opening chorus; **Ruth** has no solo singing. Each of these two supporting principals has several speaking lines of dialogue and always sings ensemble with the female chorus.

I’ve said perhaps too often that there’s only one G&S activity more fun than seeing one of their operas—and that’s actually working on one. If you need a little push to encourage you to audition, please consider this it. Jeffrey and I do all we can to make the auditions fun and relaxed.

If you have questions, please send an email to RafeMacPhail@yahoo.com.

On page 1 of this newsletter are details on how you can sign up for an audition slot, so please do it today, and then please encourage a friend or two to audition so that even more can share the delight of Gilbert & Sullivan. While *Ruddigore* is not as well-known as several of the others, it’s been a one of my favorites for decades, so I eagerly anticipate working on it and hope you will want to be a part of the fun.

*Bibliography

¹ William Cox-Ife, *How to Sing Both Gilbert and Sullivan* (London: Chappell & Co. Ltd., 1961).

² W. S. Gilbert, *The Savoy Operas: II* (London: Oxford University Press, 1963).

³ Peter Kline, *Gilbert & Sullivan Production* (The Theatre Student Series) (New York: Richards Rosen Press, Inc., 1972).

A Unique Gilbert Lyric by Ralph MacPhail, Jr.

In my “Audition Notes on *Ruddigore*” (above) I noted that in the opera *Mad Margaret* sings one of the most beautiful songs Gilbert & Sullivan ever wrote.

The lyric for this song is, I think, unique in Savoy opera history. We know of course that W. S. Gilbert recycled ideas from his early published verse in constructing a number of his plots for the Savoy operas. But *Mad Margaret’s* song is unusual in that Gilbert published the entire lyric about five years before he constructed his libretto in 1887. It appeared in the December 10, 1881, issue of *The Illustrated Sporting and Dramatic News*:

“Only Roses”

by W. S. Gilbert

In a garden full of posies
Cometh one to gather flowers—
And he wanders through its bowers
Toying with the wanton roses,
Who, uprising from their beds,
Hold on high their little heads.
With their pretty lips a-pouting,
Never doubting—never doubting
That for Cytherean posies
He would gather aught but roses.

In a nest of weeds and nettles
Lay a violet, half hidden—
Hoping that his glance unbidden,
Yet might fall upon her petals.
Though she lived alone, apart,
Hope lay nestling at her heart:
But, alas! the cruel awaking
Set her little heart a-breaking,
For he gathered for his posies
Only roses—only roses!

Alert Savoyards will note that Gilbert only changed two words when adding the lyric to his *Ruddigore* libretto (the initial “In” became “To”; and “little” heads became “shameless”), altered several punctuation marks, and adjusted his always-interesting scheme of indentations (from the earlier, published version).

Clearly Gilbert liked this most “un-Gilbertian” of lyrics, and of course it reached its maximum potential when Sullivan recognized its merit and embraced it with his lovely and sympathetic music.

NEWS of our MEMBERS

Member **Russell Gregory** sings in a quartet of family and friends that for many years has performed at retirement homes and nursing homes. The group consists of Emily Craven, Director of Music at Westlake Presbyterian Church, soprano; Gwen Hurst, Russell's daughter, alto; John Hurst, Emily's husband, tenor; and Russell, bass. The group sang just before Christmas at Brookdale Heritage on South Mo-Pac. Member **Bill Hatcher** attended and said that the music was very beautiful and appreciated by the residents there. Russell's sister Peggy lives there as does Bill Hatcher's mother Betty Hatcher. This quartet has been singing as a community service for at least twelve years. Thank you, Russell and friends, for this kind favor.

Allan Longacre Retires from Board

Allan Longacre, a man with a rich history in theater who is now a commercial real estate agent, made a decision to step off the board at the end of 2017. Allan's years of service on the board were of critical importance because of his knowledge and experience in theatrical management and community relations, his intelligence and good humor, and his willingness to work hard and get things done.



For years as executive vice president, he assisted Libby in her role as president at a time when her duties as a school administrator made it difficult for her to give board responsibilities the time they deserved. Allan wrote grant applications, attended workshops, and coordinated with the city and state in ways that enabled our organization to solidify our respected standing in the cultural community.

On numerous occasions Allan helped the board to avoid making uninformed decisions and steered us toward a sharper focus on our mission. We are honored that he has agreed to continue to work with us in a consulting role. From the bottom of our hearts, we thank you, Allan!



GSA's 2018 Board of Directors (l-r): David Wieckowski, June Julian, Sarah Slaughter, David Little, Michael Meigs, Robert L. Schneider, Rosa Mondragon Harris, Charles Smaistrila, Libby Weed, Kent Smith, Diane Radin, and David Treadwell.

PRESIDENT'S MESSAGE

by Libby Weed



With great pleasure I introduce to you **Kent Smith**, the newest member of the Board of Directors for Gilbert & Sullivan Austin.

Over the past years, the eleven continuing board members observed Kent coming to numerous performances of shows—and not just once in each production, but several times. We got to know him and learned how much he enjoyed Gilbert & Sullivan. Kent also developed a friendship with our artistic director, **Ralph MacPhail, Jr.**, and they have corresponded over the years. The more we got to know about Kent, the more we realized he was “one of us.”

Kent Smith is an attorney who has been practicing law for 36 years, a partner at Reed & Scardino LLP. He is esteemed among his peers and highly ranked by professional associations. He will be working alongside **Charles Smaistrila** as legal counsel to our organization and assisting **David Little** in publicity activities.



Kent and his wife Marion have three sons and a daughter, ranging in age from 24 to 13. Kent is deeply involved in fitness, competing in various arenas including powerlifting meets, *Austin Fit* magazine's “Austin Fittest” contest, Camp Gladiator Games, and more. (Google “AFM Fittest” and you'll see him as age-group champion for several years running!)

A devotee of classical music and of G&S since his childhood, Kent said, “The combination of Sullivan's beautiful melodies with Gilbert's clever and intelligent lyrics is irresistible. In each play, there are moments of incredible beauty, laugh-out-loud humor, and even real poignancy.”

And then Kent went on to tell why he particularly likes *this* Gilbert & Sullivan group. “Gilbert & Sullivan Austin productions have always been top notch, but in the last few years every production has reached new, unanticipated heights. Long may this continue!”

Hear, hear! With Kent on board along with the rest of us—and with Rafe, **Jeffrey Jones-Ragona**, and **Bill Hatcher** continuing in their leadership roles, we intend to keep that trajectory ever rising.

I'm looking forward to seeing you at *Trial by Jury!*

Send Us Your News!

The next newsletter should arrive near the end of April; the deadline for submissions will be April 9. Please send your news to news@gilbertsullivan.org. Thanks!

MEMBERSHIP FORM

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

Please check a membership category:

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

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

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

Wand'ring Minstrels

Gilbert & Sullivan Austin's Wand'ring Minstrels will be performing for a private function at the Westwood Country Club on February 8.

If you would like to have the Wand'ring Minstrels perform at your school, retirement center, civic club, business meeting, or private party, please see our web site, www.gilbertsullivan.org, for information.



taking a bow at the end of the *Musical Revue and Sing-Along*
(see pp. 2-3)



Wand'ring Minstrels Janette Jones, Robert Schneider, Marti Mortensen Ahern, and Katie Schneider are ready for Valentine's Day



Participate in Amplify Austin Day

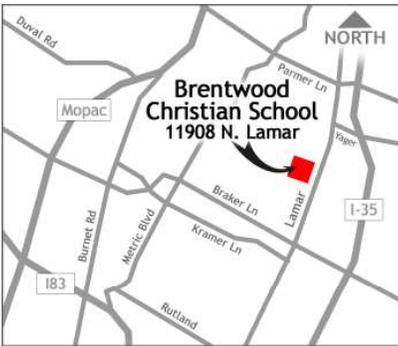
Gilbert & Sullivan Austin is a partner of **I Live Here, I Give Here**, and will participate in **Amplify Austin Day**. Amplify is a homegrown giving day for donors to support local nonprofit organizations. It is a 24-hour celebration of donors and organizations, running from 6 pm Thursday, March 1, to 6 pm Friday, March 2. Don't miss it—you can schedule your donation at amplifyatx.ilivehereigivehere.org.





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

FEBRUARY-MARCH 2018



Map to
Trial by Jury
mid-season
production
(see page 1)

Coming Events

- Feb. 24-25 **Ruddigore** Auditions
- Mar. 3-4 Mid-season production: **Trial by Jury**
- May 20 **Ruddigore** Preview Musicale
- June 14-24 **Ruddigore** summer production

Gilbert & Sullivan Austin

Entertaining and educating Texas audiences since 1976, Gilbert & Sullivan Austin is dedicated to spreading the topsy-turvy humor and joyful music of W. S. Gilbert and Arthur Sullivan.

- Annual Grand Productions • Musicales**
- Educational/Community Outreach**
- Musical Scholarships • Newsletters**

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

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

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- | | |
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