A HISTORY OF THE GILBERT & SULLIVAN SOCIETY
OF AUSTIN, TEXAS INC.
1976-2001

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The Gilbert & Sullivan Society of Austin, Texas Inc.
Hail, Poetry, thou heaven-born maid!
Thou gilst e’en the pirate’s trade:
Hail, flowing fount of sentiment!
All hail, Divine Emollient!

The Pirates of Penzance, Act I

The signature song of the Gilbert & Sullivan Society of Austin sung at the close of every Monthly Musicale of the Society, followed by "Now To The Banquet We Press" from The Sorcerer, just prior to enjoyment of dessert and libations.
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GILBERT & SULLIVAN

1. INTRODUCTION

English poet William Schwenk Gilbert, 1836-1911, and composer Arthur Seymour Sullivan, 1842-1900, collaborated in the creation of fourteen light operas of enduring interest, eleven of which are still regularly performed in the United States by small local companies. Gilbert, the established poet, librettist, playwright, critic, cartoonist and illustrator, and author of the Bab Ballads, created the words that Sullivan, the established composer of serious music, set to music, to the delight of us all.

The two had collaborated in 1871 on an early opera Thespis or the Gods Grown Old, music now lost, and returned in 1875 to create their first lasting success Trial by Jury, with impresario Richard D'Oyly Carte (1844-1901). Other than Trial by Jury and The Sorcerer the operas bear impish double names. After initial mention, only the well-known single name is used. All are of two acts except one-act Trial by Jury and three-act Princess Ida or Castle Adamant.

Following the successful Trial by Jury the persistence of D'Oyly Carte led to The Sorcerer in 1877, running for 178 performances. A standard format for the Gilbert & Sullivan operas as produced by D'Oyly Carte emerged in this production of The Sorcerer, with an engaging couple in the romantic leads, a comic lead character singing patter songs, other roles as needed for the plot, and a chorus in support.

Thereafter, collaboration until 1889 yielded nine more works still in the active repertory, for a record eleven operas in a fourteen-year period of intense creativity. There followed two more: Utopia Unlimited or The Flowers of Progress in 1893 and The Grand Duke or The Statutory Duel in 1896 no longer performed. Thus ended the nineteenth century; the twentieth century was to see the operas continuously in performance in the English-speaking world and in translation all around the world.

It is not really difficult to understand the immense appeal that the Gilbert & Sullivan operas have for many. The clever, biting verse of Gilbert coupled with the bewitching music of Sullivan has rarely been matched in the ensuing hundred years. Other contemporary and early 20th-century operas by accomplished composers lack the exuberant spirit of the ever-popular Gilbert & Sullivan works. Only the combination of poet and playwright Bertolt Brecht, 1898-1956, and composer Kurt Weill, 1900-1950, matches the virtuosity of the Gilbert & Sullivan eleven creations, but the nine unique Brecht & Weill works, including the popular Die Dreigroschen Oper, all composed in German in a short six-year period 1927-1933, lose power in translation into English. Other more recent poet and composer collaborations do not come close to the sustained appeal of the late 19th-century Gilbert & Sullivan and early 20th-century Brecht & Weill creations.

Other odd comparisons might be made. All the performed operas of Richard Wagner save one, the comedy Die Meistersinger von Nürnberg, involve supernatural events or persons and magic. In like manner, all the Gilbert & Sullivan operas save one, the sad comedy The Yeomen of the Guard or The Merryman and his Maid, deal with the humor of confused people and events turned upside down, topsy-turvy. Notably, The Yeomen of the Guard is their most serious attempt at grand opera.

2. THE GILBERT & SULLIVAN SOCIETY OF AUSTIN

At the close of the 20th-century and beginning of the 3rd millennium, it seems appropriate to review the history of our local Gilbert & Sullivan Society of Austin, Texas Inc. over the past quarter century. Although the Society is just twenty-five years old, it has achieved some prominence as a regular performing group in Austin, Texas, with annual performances of the works of Gilbert and Sullivan. Indeed, the Society is today the second oldest continuously performing group in Austin.

Following successful productions of H.M.S. Pinafore or The Lass that Loved a Sailor, March 19-April 10, 1976, and August 12-28, 1976, by the Austin Civic Theatre and Zachary Scott Theatre Center of Austin, Texas, a group of devoted Savoyards met in September, 1976, at the Creek Theatre to organize the Gilbert & Sullivan Society of Austin, Texas Inc. Articles of Incorporation of the Gilbert & Sullivan Society of Austin, Texas Inc. were formulated April 14, 1977, and as an educational entity, the Society obtained non-profit tax exempt status under Section 501 (c) (3) of the Internal Revenue Service code September 26, 1978, and exemption from State of Texas sales tax from the Comptroller of Public Accounts on November 8, 1978. The Society is a member of Austin Circle of Theaters and of Texas Non-Profit Theatres Inc. Operations are funded by corporate donations, City of Austin Arts Commission awards, membership dues, ticket sales, and individual contributions.

A production of H.M.S. Pinafore in 1951 had likewise previously catalyzed the creation of the Gilbert & Sullivan Society of Houston, now a major enterprise. The enthusiasm engendered by the informal presentation of a
group of Savoyards at the old Kinkaid School in Houston, without scenery or other props, led directly to the formation of the Houston Society, chartered in 1952. Clearly, H.M.S. Pinafore had not lost its catalytic power in the intervening quarter century.

Organizers and original members of the Gilbert & Sullivan Society of Austin were the devoted Savoyards Linalice Carey, Sue Ricket Caldwell, Enid Hallock, Robin-Elena Hinderer, D. Allen Lawshae, and Rosemary Russell-Vines. Linalice Carey staged a production with the newly formed Society of Ruddigore or The Witch's Curse in February, 1977, in her now defunct Creek Theatre (building since torn down) on the banks of Waller Creek. She later started a new theater, Hyde Park Showplace, in 1984.


From 1977, when first class postage was 13 cents and Society annual dues were $5, dues have been raised to $10 in 1987 and to $20 in 2001. Additionally, new titles for benefactors making further donations are: Grand Duke ($100-$249), Major General ($250-$499), Pooh-Bah ($500-$999), Pirate King ($1000-$2499), and Savoyard ($2500 & Up). There are currently several hundred members of the Society.

The Society has been involved since its creation in productions of Gilbert & Sullivan operas, both as an independent organization and also as co-producers with other Austin theater companies. Following the 1977 production of Ruddigore, the Society presented The Sorcerer in November 1977 (just one century after the first production), but joined in cooperation with the Zachary Scott Theatre Center for productions of The Pirates of Penzance or The Slave of Duty in August 1977; The Mikado or The Town of Titipu in September 1978; Patience or Bunthorne's Bride in March-April 1980; Trial by Jury in January 1982; The Gondoliers or The King of Barataria in 1983; and Ruddigore in 1985, and with St. Edward's University of Austin for Iolanthe or The Peer and the Peri in December 1978. The last co-production by the Society and another theater company was with the Live Oak Theater in April 1991. Thereafter, the Society presented its own productions independently, including The Yeomen of the Guard finally in 1997. Thus the Society has produced ten of the eleven regularly performed operas; only Princess Ida remains unproduced by the Austin Society.

The Gilbert & Sullivan Society of Austin is not alone in Texas, as there are several such groups producing the operas on a regular basis. The Gilbert & Sullivan Society of Houston is perhaps the most prominent one in the state, being now a half-century old. Both societies celebrate anniversaries in 2001: our Silver Anniversary and the Golden Anniversary of the Houston Society.

Of the fourteen recognized Gilbert & Sullivan operas our Austin Society has produced ten (sans Princess Ida), the Houston Society eleven. Neither Society has attempted Thespis (music lost), Utopia Limited, or The Grand Duke, these essentially disappearing from the Gilbert & Sullivan repertory.

Productions are compared for the two societies for the entire periods of their existence, 1976-2001 for Austin, 1951-2001 for Houston. The list includes the two productions of H.M.S. Pinafore that catalyzed the formation of both societies, the 1951 informal production in Houston and the 1976 production in Austin. In these periods the Austin Society has produced 27 shows, and the Houston Society, twice as old, 57 performances. Our Austin Society did not present opera productions for the years 1979, 1981, 1984, 1986, and 1987, although less extensive presentations of Gilbert & Sullivan material were made.

Although the two societies are independent of each other, comparison of selection patterns and frequencies of production reveal many common elements. Both societies perform the three most popular operas H.M.S. Pinafore, The Pirates of Penzance, and The Mikado as regular staples. In Houston, these three operas predominate; in Austin, there is more of a balance struck, with several other operas regularly performed. The brief Trial by Jury has been presented as a separate opera by the Austin Society but more frequently by the Houston Society as a curtain-raiser for H.M.S. Pinafore during the period 1960-1995.

It is the current practice of the Austin Society to try to alternate between one of the three most popular operas: H.M.S. Pinafore, The Mikado, and The Pirates of Penzance one year, followed by one of the less well-known ones the next year. For our most popular H.M.S. Pinafore 1976-2000 there are gaps of 5 to 13 years between productions (for Houston 1951-1995, gaps of 3 to 8 years). For The Mikado 1978-1998 there are gaps of 6 to 14 years between productions (for Houston 1953-1997, gaps of 5 to 7 years). Similar gaps for The Pirates of Penzance in 1977-1996 are 5 to 14 years (for Houston 1955-2001, gaps of 6 to 7 years). Productions of the two Gilbert & Sullivan societies from their beginnings are:
Our Society resists in most cases the deletion of songs or text and the revision of Gilbert's words for current fads. However, the word "nigger" is not used in our productions of *The Mikado*. The Houston Society likewise revises this text and that of *Princess Ida*. In other productions of *Trial by Jury*, "be firm, my pecker" may be omitted. However, thus far, the current "Political Correctness" fad has been resisted by our continuing to use words like Yeomen and Yum-Yum remains Yum-Yum. However, our latest presentation of *The Mikado* censored out Gilbert's reference to "the lady novelist", who never would be missed.

Both societies have faced similar common problems. Not surprisingly, over our quarter-century there have been problems of all sorts: artistic differences, management and staging problems, personality conflicts, and above all, financial limitations. There have been paid and unpaid executive directors, producers, and general managers, each with their individual styles of leadership and administration.

Growth of financial support and theater availability continue to be chief problems for our Austin Society, a history previously also faced by the Houston Society. As mentioned, the seminal presentation in Houston in 1951 was at the Kinkaid School, but for productions from 1952-1966 the Cullen Auditorium, University of Houston, was their home. The first two years had piano accompaniment, orchestra only from 1954. The newly opened Jesse H. Jones Hall beckoned in 1967-1986, as did the new Wortham Theater Center in 1987, home to their productions since that time.

Our Austin productions have been presented at several venues over the years, including the Zachary Scott Theatre Center, Town Hall (Hancock Center), Mary Moody Northen Theatre of St. Edward's University, Capitol City Playhouse, Hyde Park Theater, Concordia Lutheran University, Live Oak Theater, Reagan High School Theater, Dougherty Arts Center Theatre, Austin Community College, Scottish Rite Temple Theater, Paramount Theater, State Theater, with recent more regular performances at the Helm Fine Arts Center of St. Stephen's School. Our early productions were conducted with piano accompaniment only, but as we progressed, small orchestras were employed, culminating in the 1978 production of *The Mikado* with the full Austin Symphony Orchestra.

We have enjoyed the association of world renowned bass-baritone Jess Walters, late of the University of Texas Music Department (deceased 2000), who joined us in 1981, singing regularly in our productions and musicales. He told us that his participation followed from his liking the Gilbert & Sullivan people. His touch ensured the success of a production.

Jess sang grand opera and the art songs as well as Gilbert & Sullivan. He once told the author of this history at a musicate that he would be singing Brahms' song "In Waldseinsamkeit" at his forthcoming University of Texas faculty recital, so when no one else was near, we joined in singing a bit of the verses *Ferne, ferne, ferne, sang eine Nachtigall* while munching goodies about Pearl Amster's table.

Over the years performers came and went, doing one or a few shows, others remaining with us in Austin for many productions. Three veterans have each appeared in more than a dozen shows: Allen Lawshae since 1976, Frank Delvy since 1983, and Janette Jones since 1987.

Some incidents during performances add humor. Frank Delvy as Capt. Corcoran, in our 1989 *H.M.S. Pinafore* at the Hyde Park Theater, cracked his whip on one occasion, causing a seeing-eye dog with a member of the front-row audience to reach up onto the low stage and bite Frank's leg.

Our productions have received accolades by Austin music critics but also critiques that have not been kind. The production of *The Gondoliers* in 1983 received an adverse newspaper review: the girls were too old! In 1985 the *Ruddigore* production was criticized for having the flute and bassoon tuned to an out-of-tune piano. This production was even criticized for being presented during a sleet storm.
Setbacks of other sorts also have been weathered. A major crisis preceded the holiday season gala and fund
raiser of December 8, 1996. Arrangements for the gala had been made with Capitol City Playhouse as one of the last
events before its closure. However, a few days before the gala, the U.S. Internal Revenue Service took possession of
the physical facility because of unpaid payroll taxes owed the government. Locked out, how was the Society to
arrange a gala without a venue?

At this point Society Executive Director Robert Mellin and President Libby Weed sought the intercession
of Rep. Lloyd Doggett, who was able to get the IRS to permit the one time use of the playhouse for our gala
production. Uniformed IRS guards were in attendance to see that no property under confiscation was removed.

Another distress was the forced abandonment of the Helm Fine Arts Center, St. Stephen's School
auditorium, for some of the 1999 performances of *Patience* when a portion of the roof collapsed in a severe rain
storm. Performances were transferred to the school gymnasium.

The present history attempts to provide a brief review of the activities of the Society from its inception in
1976 through the year 2001, as a Silver Anniversary memento. A much more detailed account of activities is
available in collections of the Society's newsletters, ten each year from 1977, and notes of meetings of the Executive
Board, variously collected into annual scrapbooks, including newspaper advertisements, production notices, and cast
photographs, stored as archives in the Society's office.

### 3. OPERATIONS OF THE SOCIETY

In keeping with our educational mission, the Society's operations are directed towards two goals, the
enjoyment by its members of the Gilbert & Sullivan operas and encouragement of interest in Gilbert & Sullivan's
works in the Austin community. To these ends we have Monthly Musicales with informal singing of selected songs
for the assembled group, a monthly newsletter describing recent events of interest to Gilbert & Sullivan devotees, a
school presentation program, and a modest music scholarship program. Of course, our annual productions of an
opera and occasional holiday season fundraising shows are prominent events.

The Society is governed by annually elected officers of President, Executive Vice-President, Production
Vice-President, Publicity Vice-President, Secretary, Treasurer, and Historian & Parliamentarian, these officers
composing the Executive Board of Directors of the Society. In addition, on occasion up to three Society members
may be appointed to serve as Directors at Large on the Executive Board. At times appointed committees have been
arranged for special assignments. The Executive Board guides the policies of the Society and conducts its work.
Also, an appointed Advisory Board may be consulted when needed.

The Board of Directors generally meets each month, one week following the Monthly Musicale, to conduct
Society business. The Board sets dues, adopts the annual budget, selects each year's formal productions, sets dates,
and decides other matters dealing with operations. Permanent meeting notes are made.

On artistic matters, the Board selects a stage and a music director for each production. These directors then
select the performing artists after publicly announced auditions open to all interested parties. Membership in the
Society is not a criterion for selection. In the early years performers were not paid, but presently the lead roles,
chorus, and orchestra members receive a small emolument. A full commitment to extensive rehearsals follows. Just
before the public presentations there is a formal dress rehearsal, to which at times school groups are invited for an
introduction to Gilbert & Sullivan.

**Monthly Musicales and Newsletters**

After the annual formal opera productions of the Society one of its most pleasant activities is the Gilbert &
Sullivan Monthly Musicale for members, guests, and interested persons. These are informal events in which a spate
of local performers sometimes joined by others sing Gilbert & Sullivan songs for fun and enjoyment.

The Gilbert & Sullivan Monthly Musicales are generally held on the first Monday of each month for ten
months, summer months excepted, in various locations. Occasionally another time has been used, particularly where
the annual formal production or other events interfered. In 1992, then President Robert Mellin initiated the present
format of our monthly gatherings. Pearl Amster, Austin pianist and music teacher, had encouraged students and
other local talent thru a series of Sunday Soirées in her home, events in which Society members regularly performed
Gilbert & Sullivan songs. She became the regular hostess for the G&S Monthly Musicales until just before her death
in September 2000, here sadly noted.

Our most recent Monthly Musicales have been held in the private homes of Pearl Amster and Paula Tyler,
but musicales have also been held in the private homes of Susan Adams-Johnson, Sue Ricket Caldwell, Reba and
Leonard Gillman, Enid Hallock, Bob Kusnetz, Allen Lawshae, Robert Mellin, James Robinson, and Gail White, and
at the Old Austin High School, Zachary Scott Theatre Center, Concordia Lutheran College, St. George's Episcopal
Topsy-Turvy
More recently on January 25, 2000, a special preview showing of Mike Leigh's British motion picture 
conjunction with the Gilbert & Sullivan Convention held in Austin.

Some of the Society's presentations have been unique events. Our 1978 
in 1884-1885.

Additional Activities
Over the years Austin has seen a variety of other Gilbert & Sullivan special events. The superb 1937 film version of The Mikado starring Martyn Green and Kenny Baker was shown in the 1940s at either the Varsity or Texas theater then on the University of Texas drag, both theaters now gone. Sullivan's Cox and Box, words not by Gilbert but by F. C. Burnand, was produced by Linalice Carey in 1976 at the Creek Theatre and at the Hyde Park Show Place on September 20, 1984, with Alfredo Villareal, Jim Kellogg, and Dorothy Allen, the latter two being performing members of our Society.

The Joseph Papp Touring Company presented The Pirates of Penzance, October 19-24, 1982, at the University of Texas Performing Arts Center. Members of our Society served as ushers for one performance. A performance of Trial by Jury was given December 2, 1995, by the Texas Gilbert & Sullivan Company of Dallas, in conjunction with the Gilbert & Sullivan Convention held in Austin.

More recently on January 25, 2000, a special preview showing of Mike Leigh's British motion picture Topsy-Turvy, starring Jim Broadbent as Gilbert and Allen Corduner as Sullivan, was sponsored by our Gilbert & Sullivan Society. The name Topsy-Turvy so aptly describes most of Gilbert's opera texts; the motion picture details the vicissitudes faced by Gilbert, Sullivan, and D'Oyly Carte in arranging the writing and production of The Mikado in 1884-1885.

Some of the Society's presentations have been unique events. Our 1978 The Mikado presented the Austin Symphony Orchestra conducted by Akira Endo dressed appropriately in a Japanese kimono. A 1981 evening featured John McNeill as William Schwenk Gilbert and Charles Vandervoort as Arthur Seymour Sullivan. On other Society occasions, Society member Chris Buggé has made his classic Rolls Royce automobile available to transport in elegant fashion visiting notables and winners of fundraising silent auctions.

The Society from time to time has performed for the benefit of other organizations in Austin. Scenes from H.M.S. Pinafore and The Pirates of Penzance were presented in a special show "Treasures, People, Ships and Dreams" at Northcross Mall, July 18, 1987, in a benefit performance for Austin Children's Museum. Typical benefit performances include the Mostly Music Marathon AIDS benefit, O. Henry Pun-Off, and O. Henry Exhibition at the University of Texas, the Save Our Springs Rally, and the University Women's Club 50 Year Celebrations. Recitals by individual and by small groups of our performers in local functions have been regular occurrences. Among examples are presentations before the Noonday Concert Series of the Central Presbyterian Church, the Afternoon Tea and Musical Program at the Stouffer Hotel, and Scholia.

Our Gilbert & Sullivan Society has engaged in several additional efforts to support community interest in the operas. There are two programs, one directed to acquainting young audiences with the works of Gilbert & Sullivan, the other to encouragement of young performers to advance in their music education. Local Austin schools have received presentations of song from the operas over the years, and in our anniversary year presentations of brief portions from The Pirates of Penzance are planned for several Austin area schools.

In the February, 2001, PlayFest of the Austin Circle of Theatres at the Dougherty Arts Center, our Society presented a truncated version of The Pirates of Penzance especially prepared for the occasion for Austin school children.
We have presented music scholarships to promising singers, among whom is Julia Lawshae, who received St. Austin's Paulist Hall First Scholarship September, 1994, for study at the American Musical and Dramatic Academy, New York City, New York, in 1995.

Officers of the Society 1977-12001

A set of interim officers of the Society was arranged in March, 1977, with seven elected officers thereafter composing the Board of Directors of the Society. The interim officers were Co-Chairpersons Robin-Elena Hinderer and Rosemary Vines, Treasurer Madeline Olds, Secretary Sue Ricket Caldwell, and Historian Warren B. Morris Jr. Elected Officers serving on the Board of Directors over the period 1977 to 2001 are:


Over the years the Society has also had a managing director under various titles and arrangements to conduct Society business, to maintain its office, and to assist in the Monthly Musicales and the annual productions. Among these are Robert Mellin, Executive Director, and Brian Gaston, General Manager.
The Society has maintained an office for conduct of business in several locations over the years, most recently at 2026 Guadalupe Street, Suite 309, at 4402 Burnet Road adjacent to the Austin Circle of Theatres, and currently at 4604 Burnet Road in the Bark N Purr Pet Center, staffed variously with personnel including office workers, secretary, part-time student interns, and others. Society archives, financial records, and other business items are kept in the office. The Society has sought and received financial support from the City of Austin on occasion for some of the productions.

4. SOME PERSONAL MEMORIES

The history of the Gilbert & Sullivan Society of Austin is also the history of the artists and members who have contributed so extensively to the successes of the Society. The comments of several currently active members recalling past features of our history are of interest.

Larry Shepley, President of the Society, writes: In high school I played the flute in H.M.S. Pinafore. Later I was in the orchestra as second flute for Princess Ida in a Washington City, DC, production put on by high school and college students. My college, Swarthmore, had had a bad experience a few years before, with The Mikado (too many students spent too much time on it!), so didn't have a G&S company, but fortunately there was a local suburban Philadelphia G&S group.

So, when I came to Austin in 1967 I looked about for a G&S orchestra. Finding none, I devoted my time to being a physics professor. A few years later the G&S Society of Austin formed, and I joined in spite of the fact that they didn't have an orchestra. Still, the shows were fun, of course, and I knew a few of the members. I dimly remember sitting at an informal meeting of the leaders, trying to figure out how to get more money out of the membership. Someone suggested a higher-than-member category of Patron, and I volunteered to be the first at the higher level. Somebody -- was it I? -- suggested an even higher category, Lord High Patron, and Bob Kusnetz, not to be upstaged by me, immediately joined at this higher level. Subsequently, even more exalted donor levels were proposed, the highest, Lord High Life Member, being held by Bob.

Anyway, a few years ago Bob Mellin asked me to design the program, which he called the playbill, for a production of The Mikado. In my youth I had owned a printing press, and over the years I had cultivated a taste for desktop publishing, so I agreed. Perhaps it was this effort which led to Katharine Shields then serving on a nominating committee to ask me to run for the Board of Directors as Historian/Parliamentarian. I won in a landslide, being unopposed, and for a couple of years flubbed the job as Historian, though with arrogance which comes from being a professor, I did okay as Parliamentarian.

For the past couple of years I've been President. In recent years we have graduated, if that is a good term, from putting on amateur-quality shows to producing professional-level operas. Like any President, I am glad to take credit for what others have done, and like any other President I can promise even better things to come. My vague hopes for the future are four: (1) Make our in-school program a success. (2) Expand our production season to two operas per year, meaning as a consequence that funding for the Society must be increased substantially. (3) Provide more opportunities for members to participate in our G&S productions. One way is to devote some of our musicales to rehearsal and then production of a semi-staged opera. (4) Increase the size of our orchestra to the point where second instruments are desirable, again providing opportunities for our members, especially those who might qualify as second flute.

Sue Ricket Caldwell, one of the original organizers of the Society, an early officer, and a continuing member and performer since writes: I became a Savoyard in 1966 when I joined the Los Angeles Savoy-Artes as a chorus girl in Princess Ida. That was followed by H.M.S. Pinafore, The Pirates of Penzance, The Sorcerer, The Yeomen of the Guard, The Gondoliers, and Trial by Jury. Great fun, all!

But in 1972 when I moved to Austin there was no Gilbert & Sullivan organization. I was delighted when Zachary Scott Theatre announced auditions for H.M.S. Pinafore, and thrilled to make the chorus. February 8, 1976, was the date of the first rehearsal; it was also the date of my first date with my husband-to-be Jim Caldwell. When our courtship survived the chaos of a hectic rehearsal schedule, I knew he was a keeper. Jim is not a Savoyard but cheerfully attended nearly every performance. We married that November.

H.M.S. Pinafore was also where I met the amazing Coltman family. Their delightful British accent is actually South African. Felicity Coltman was our rehearsal as well as performance pianist. When she had a schedule conflict her daughter Heather, then in high school, ably filled in. Daughter Ann was in the chorus; she was a founding member and became president of the group for several years. Her sister Margaret was in another production with us.

I was delighted to find others in the H.M.S. Pinafore cast also looking for a permanent Gilbert & Sullivan
home. I must confess that I do not recall the organizing meetings clearly, but I was glad to be a founding member of the fledgling Austin Gilbert & Sullivan Society. I've had many fond memories with the group, as performer and audience. Our Centennial, 1977, performance of *The Sorcerer* was put on in the "meeting room" at Hancock Center, and somehow the audiences found us in this very out-of-the-way location. Our 1983 production of *The Gondoliers* was especially fun for me in that my husband's cousin Bruce Milligan was also in the chorus. That show was also my first introduction to the incomparable Frank Delvy. So many other stars have shone in our productions over the years!

Enid Hallock, a co-founder of the Society, past Executive Vice President, musicale hostess, and regular performer writes: As I arrived home from a camping trip in April, 1976, a call from my son Gary enthused thusly: "Mom, Zachary Scott Theatre is doing *H.M.S. Pinafore*, auditions are in half an hour. You want to go?" We were cast in the show, Gary as the tallest sailor in the Navy and I as Buttercup. Our director Roger Brune was from England and very worried about his green card. Libby Winters' red-white-and-blue costumes set off what turned out to be a very successful show.

The enthusiasm engendered by this *H.M.S. Pinafore*, plus the stirring of interest in the genre brought forth by Linalice Carey's recent production of *Cox and Box* at the Creek Theatre, sparked the formation of the Austin Gilbert & Sullivan Society.

The next production was *Ruddigore*, produced by Linalice Carey at her tiny Creek Theatre, so small the actors had to go outdoors to cross the stage. The show had an amazingly appropriate cast with a director from Australia (who one night baked a pie for the cast!). James Wood, our Richard Dauntless, went on to a successful career in opera in Europe; Madeline Olds, as fine a comedian as one could find, made a never-to-be-forgotten Mad Margaret; Jo Ann Schmidt, a most perfect round-cheeked Rose Maybud; Allen Lawshae, a frightening Sir Roderic; and all were held together by the fine piano of Felicity Coltman, with musical direction by Steve Samson.

After this we were on a roll, and there followed *The Sorcerer* at Hancock Theater and *Iolanthe*, performed and co-produced at St. Edward's University, and on and on then to now.

As I performed in each show, it became a new favorite. Beyond performing there were always tasks to undertake, varying from flunky to producer. Although there were challenges and fun in these tasks nothing matched performing for me.

Eventually I was privileged to essay a number of roles in our productions, including Buttercup, Lady Sangazure, Dame Hannah (three different shows), the Duchess of Plaza-Toro, and others in excerpts. The Gilbert & Sullivan shows are peopled with characters who become one's friends, and the words they use are added to one's vocabulary for all time, words that pop out in the most unexpected places. Find another Savoyard and you have found someone who speaks your language.

As a child I had always loved to put on shows, and I think one of the most amazing things about my experiences with the Gilbert & Sullivan shows was the realization that there were grown-up folks who were serious about "doing shows!" That was a wonder to me.

Best of all through all these years of being involved has to be friends that I have made. What a delight, what fun!

Allen Lawshae, an original organizer and regular performer of the Society, writes: In the Zachary Scott Theatre Center production of *H.M.S. Pinafore* in 1976, I played Dick Deadeye. The stage was a series of platforms on legs approximately four feet up. I entered through a trap door in one of the platforms. At one point in the action they picked me up, opened the trap door, and dropped me through. If I dropped into a full squat and ducked my head, it would just clear the trap door when they slammed it.

One night I squatted rather vigorously and split the entire seat out of my uniform trousers, both vertical and horizontal splits. I crawled out the back, ran to the costume room, and got the dresser hastily to tack my trousers together for me. There wasn't time to remove them, so he did a patch job with me in them, sewing them in part to my underwear. I did the balance of the show with my trousers sewn to my shorts.

We produced *Iolanthe* within the past ten years or so at Dougherty Cultural Arts Center. I was Lord Mount Ararat. The set was fairly elaborate, with a fancy free-standing backdrop and a bridge against it. One night we were doing a maneuver which called for all the Lords to go rushing across the bridge in pairs, side by side. The bridge was narrow, and I inadvertently knocked Dan Smith off the up stage side of the bridge. He fell against the backdrop and took the entire thing down with him. The audience was highly amused. I don't recall whether we reset the backdrop at some point or finished the show without it.

In 1992 we produced *The Mikado* at Zachary Scott Theatre Center. I performed in the chorus and understudied Russell Gregory as Mikado. Bob Mellin decided that all the guys in the chorus needed matching black
hair, so a bunch of us dyed our hair pitch black. At sixty years of age, having recently separated from my wife, I was naturally the focus of a lot of pointing and snickering. I got tired of telling people, "I did it for a play I'm in," with the predictable "Yeah, sure!" response, so I quit trying to explain it. I did, however, get it cut very short as it was growing out.

Reba Gillman, long-time member, past President, and Secretary of the Society writes: Len and I attended the seminal production of *H.M.S. Pinafore* produced by Zachary Scott Theatre Center (ZSTC) in July, 1976, and *The Pirates of Penzance* co-produced by the newly formed G&S Society of Austin and ZSTC in August, 1977, but we missed the Society's first effort, the production of *Ruddigore* in February, 1977, with Linalice Carey at her tiny Creek Theatre, and their third production, which was *The Sorcerer* in November, 1977, at the Town Hall in Hancock Center. After several frustrating attempts I managed to join the Society in September, 1978, right before *The Mikado* -- a magnificent co-production by the Society and ZSTC which played in the Paramount Theater with the Austin Symphony Orchestra.

Len went to the September auditions for *Iolanthe* held at St. Edward's, to volunteer his services as pianist. During a lull John Gaehring, the director, looked at Len and said "You look like the Lord Chancellor." And so it happened that mathematician and Juilliard-trained pianist Leonard Gillman, who really couldn't sing, played the part of the Lord Chancellor in the December, 1978, *Iolanthe*, a co-production of the Society and St. Edward's. At the time it really irritated me that Len never got nervous about his part. After all, he reasoned, he wasn't a singer, so in some way he didn't have to worry about his performance. When he played the piano in public he got very nervous.

I tried out in the ordinary way and was cast as Celia in that production. I proceeded to perform in every staged Society event for the next seven years. I also attended the monthly meetings and served as Secretary in 1980, President 1981-1983, and Secretary and Newsletter Editor from 1984 to the present. And of course I have attended every single production since then, usually for every performance. It is always wonderful to be part of a production, learning the material thoroughly through constant exposure and enjoying the delightful words and music of Gilbert & Sullivan. There is also an interesting social element which is important in amateur productions. The cast get to know each other; they go out for a beer after a rehearsal or to a party after the show. They are together when a crisis hits, and rise to overcome it. This was particularly notable when heavy rains weakened the roof at the Helm Fine Arts Center in June, 1999, and the cast of *Patience* had to move the production first to a tiny choir room and then to the cavernous gymnasium. The adrenalin kicked in, and everyone did his or her best.

Individuals of great importance to the Society have been Bill Girard, who served for several years as music director and enthusiasm to our productions. The efforts of Linalice Carey in initiating the formation of the Society were of course invaluable. Among the list of founders are the names of Enid Hallock, Allen Lawshae, Sue Caldwell, and Katharine Shields. Katharine Shields came along in time to sing in *The Sorcerer* in 1977 and later serve briefly as Executive Vice President, Secretary, and Treasurer. And two Presidents have had the most significant effect on the Society, Bob Kusnetz and Robert Mellin.

Back in 1983 Bob Kusnetz became the Society's very first Lord High Patron, and in 1998 our first Lord High Life Member. I first met Bob when he showed up at the auditions for our 1983 production of *The Gondoliers*. He wasn't a singer; he was trying out to be assistant director and stage manager. He got the job and thus began a long and happy association.

Bob proved his worth as he soothed spirits and calmed incipient revolts -- feelings ran high when the violins played out of tune. Len Gillman was Music Director and John MacNeill the Stage Director. Allen Lawshae was the Grand Inquisitor and Enid Hallock was the Duchess. Frank Delvy began his Gilbert & Sullivan career with a tiny part, and Jerry Young (later music critic for the Austin American-Statesman) appeared in a bit part. I sang in the chorus and was serving my third year as President. I was looking for a successor, and Bob was an obvious candidate. The only problem was that his boss at IBM was sending him to Boca Raton for six months. Katharine Shields and I persuaded Bob to take on the job of President nonetheless, and lined up Executive Vice-President Loel Graber to run the shop until Bob's return.

The next year Bob and the Executive Board interviewed prospects and lined up what seemed like good directors of music and drama for a co-production of *Ruddigore* with ZSTC. After auditions in which no one was notified of selection, these directors suddenly quit. Bob and I held many a frenzied telephonic meeting, and the final
solution was that Bob became Stage Director, and Barbara Irvine was persuaded to play the piano and direct the music. Those were hair-raising days, but we pulled it off. The show went on as scheduled in January, 1985, despite an opening weekend snow storm that severely reduced the size of our audience. The Society ended up almost broke and did not put on a full-length opera for several years.

During this difficult period the Society continued to meet monthly under the leadership of President Bob. His energy and optimism kept us going and finally got us back into production in May, 1987. With his guidance we put on A Gilbert & Sullivan Sampler at what was then called Hyde Park Showplace. This was a modest and inexpensive presentation of scenes from the operas. Bob was the producer, Bill Girard served as music director, and the show was a critical success. As John Bustin put it, "While previous shows have looked like the efforts of well-intentioned hobbyists, this show is first rate in every respect." The low budget enabled the Society to realize a profit from the production and put us back on the road to community visibility. Before each performance Bob welcomed the audience and made a few brief announcements about the Society. This practice became known as "the Kusnetz" and has been adopted by several other Austin producers, notably Don Toner. At this show we also hosted our first opening night gala.

In February, 1988, at Concordia Lutheran College, again with Bob producing and Bill Girard as music director, the Society presented our second production of Trial by Jury, with Jess Walters repeating his role as The Learned Judge. We rounded out the evening with more Scenes from Gilbert & Sullivan. This show too was very well received and made enough money for the Society that Bob, who had personally fronted the budget for these two shows, could pay his bills and let the Society pay its own way.

In 1989 and 1990, with Bob continuing as producer, the Society actually put on two shows each year: H.M.S. Pinafore at Hyde Park, The Sorcerer at Live Oak, Patience at Hyde Park, and Ruddigore in the Reagan High School Theater. Bob got the Society more involved in the community with small productions for events such as the opening of the Children's Museum (the only show in which Bob appeared on stage). More working members were recruited, the shows got bigger, and our reputation grew. In January, 1991, Bob stepped down to become Executive Vice President, and Karen Collier was elected President. When President Robert Mellin initiated the honorary Advisory Board in January, 1994, Bob Kusnetz was invited to be the very first member. Bob's job took him out of town frequently during those last few years, but he continued to attend shows and musicales whenever he was here, until he finally left Austin for good in 1996. Bob's efforts kept the Gilbert & Sullivan Society alive during very difficult times.

In January, 1992, Robert Mellin was elected President of the Society. He served for four years and then for two years acted as our hired Executive Director. When he stepped down as President in December, 1995, we realized that it would be impossible to find a president willing and able to continue the level of guidance and activity he had begun and that we needed to hire someone to assist the President. Robert then for two years acted as our first hired Executive Director. During the six years of his leadership we produced better shows each year, all on our own (no more co-productions), and grew in astonishing ways. Our monthly meetings, which had been rather boring business meetings, became varied musical programs, usually featuring our own performers and favorite G&S excerpts. We rented an office and hired part-time office help. We solicited contributions from individuals and corporations. We began our in-school program, sending a few performers into the schools to introduce the students to the joys of G&S.

We held annual fund-raising events, the Holiday Season Gilbert & Sullivan All-Star Review and Champagne Buffet Gala Fund Raiser. The most dramatic of these occurred in December, 1996, when the IRS closed the theater for unpaid taxes, and Executive Director Robert enlisted the help of Rep. Lloyd Doggett, who persuaded the IRS to allow our performance to proceed. Another important event conceived and executed by Robert was the Gilbert & Sullivan Convention held in December, 1995, in the Scottish Rite Temple and Theatre. But perhaps Robert's most important achievement was arranging for Ralph MacPhail, Jr. to come to Austin as guest director of our 1998 production of The Mikado. "Rafe's" knowledgeable and traditional Savoyard direction proved to be so successful that we brought him back to Austin in the two following years and hope to resume the association next year when we produce The Pirates of Penzance.

Leonard Gillman, long-time supporter of the Society, occasional performer, pianist, conductor, and music director writes: The evolution of the orchestra in the Gilbert & Sullivan productions may be of interest. We started with a lone piano and except for a fluke to be mentioned later, added instruments gradually in ups and downs. I participated in three of the ups.

In the 1978 Iolanthe where I was a member of the cast I brooded about the fanfare by the brasses, led by rousing trumpet solos, that signals the entrance of the peers. I knew an excellent trumpet player, University of Texas undergraduate Virginia Lewis, whom I suggested to Brother Gerald Muller, the music director, who accepted the
suggestion. The orchestra then consisted of piano, small and weak electric organ, cornet, and percussion. The 1980 Patience regressed to a lone piano.

As musical director for the 1982 Trial by Jury, I recruited Martha MacDonald, a first-rate clarinetist, to play clarinet, flute, and triangle (this last suspended from her stand), with me at the piano, and borrowed a gong from the University of Texas (played backstage by Susan Boswell, the female lead, for whom the clock strikes ten). I was musical director again for the 1983 The Gondoliers, for which I got Martha (sans triangle), a pianist, and hornist. I conducted. The 1985 Ruddigore featured Barbara Irvine as music director and pianist; Martha MacDonald, clarinet; and James Justus, bassoon.

After another regression, Bill Girard became musical director and shortly introduced a two-piano format. Then for several years, starting in 1992, we used small string ensembles plus perhaps a piano or flute, then expanded rapidly under the leadership of Jeffrey Jones-Ragona, who came on the scene as musical director and conductor of the 1994 H.M.S. Pinafore and continued with the 1998 The Mikado, building up a respectable group of about a dozen musicians, encompassing strings, winds, and percussion.

The fluke I promised to divulge occurred with the 1978 The Mikado performed at the Paramount Theater (palatial for us) with the Austin Symphony Orchestra and its regular conductor Akira Endo clothed in a Japanese costume.


I did not hear of any G&S performances until a year after Trial by Jury, when I received a call from Jackie Chapman informing me that she was directing a production of H.M.S. Pinafore at the Hyde Park Theater and reminding me of my offer of volunteered help. Because I knew and loved Pinafore and some years before had produced it and played the Dick Deadeye role, I agreed to become production assistant. The production featuring Frank Delvy, Janette Jones, and Russell Gregory was a smash hit; we had to turn people away from the door. At the time, in a way of publicizing the show, I arranged for the cast to perform on John Aielli's KUT radio program, since become a tradition.

I auditioned for and got the part of the Notary for the 1989 production of The Sorcerer. During this production I noticed that there was virtually no commercial sponsorship for the show. I was able to convince local businessmen to contribute modest amounts of money in return for display ads in the playbill program.

In June 1990 a production of Patience in the 90-seat Hyde Park Theater was a last-minute affair when the theater became unexpectedly available. The production was a little gem that received eight nominations for the best in the musical category for the Austin Circle of Theater's B. Iden Payne Awards. Later, in October, 1990, a production of Ruddigore was planned for the Hyde Park Theater, but differences in understanding over artistic control between Society president Bob Kusnetz and Hyde Park's Ken Johnson caused the venue to be set at the 500-seat Reagan High School. There was a disappointing audience turnout.

With completion of the run of Ruddigore, we had successfully produced and performed four excellent G&S operas in a period of seventeen months, an average of one every four months! Although we were barely breaking even financially, there was an air of excitement and hope for the potential and future of the Society.

Libby Weed, who served as President and is presently Executive Vice-President of the Society writes: My husband Michael and I attended the 1976 production of Pirates of Penzance at Zachary Scott Theatre Center, but I recall having no knowledge at the time of the formation of The Gilbert & Sullivan Society of Austin. We only knew that we both enjoyed the G&S operas and looked for the opportunity to see them.

Michael and I attended several productions over the years, but not until the 1990 production of Patience at the Hyde Park Theater did we actually become members. It was after the 1993 Iolanthe at Dougherty Arts Center that my daughter and I first attended a musicale. After that we gradually became more active. Susan and I auditioned for the chorus of H.M.S. Pinafore in the fall of 1993 and were in that 1994 production. Susan performed as Fiametta in the 1995 The Gondoliers, but I did not perform again until H.M.S. Pinafore came around once more in 2000.

I began serving on the board in 1995, and in 1996 I served as President when Robert Mellin moved to the role of Executive Director. My four years of service as President were enjoyable and enriching. A highlight was working with people such as Reba and Len Gillman, Allen Lawshae, Larry Shepley, and other board members and
Society regulars.

One of the things I enjoyed most as President sprang from my realization that our local Society is filled with remarkable people. Each month as President I wrote a column for the Newsletter. It occurred to me that this might be an opportunity to acquaint others in the Society with some of the wonderful people who are regularly a part of our activities, so I wrote a series of columns titled "Portrait of a Noteworthy Member". These sketches included Lucy Shoe Meritt, Russell Gregory, Robert Mellin, Jess Walters, and Pearl Amster. Each has been important to the Society in many ways. Many more columns remain to be written, as the Society is filled with such interesting people.

One of the things I am most pleased about regarding my years as Society President is that the quality of productions continued to rise, and critical acclaim for our shows grew stronger during these years. Of course, the credit goes to the directors, producers, and performers, but Presidents love to bask in others' glow! The Pirates of Penzance, The Yeomen of the Guard, The Mikado, and Patience were all well received by the public and most of the critics, and some B. Iden Payne nominations came our way as well. For all that we owe great thanks to those involved with each show. Most especially, Ralph MacPhail, Jr. and Jeffrey Jones-Ragona, as stage and musical directors respectively, brought the finest D'Oyly Carte style and excellent musical values to the shows on which they collaborated.

Ralph MacPhail, Jr., Professor of Theatre, Speech, and English, Bridgewater College, Bridgewater, Virginia, our Stage Director for three operas 1998-2000, writes: During the summers of 1996 and 1997 I found myself wending my way to Philadelphia to attend the International Gilbert & Sullivan Festivals. Little did I realize that my path would ultimately lead to the Lone Star State!

To tell you that I am grateful to have worked with The Gilbert & Sullivan Society of Austin, with the people who are the Society, would be an understatement. And all because Robert Mellin and I found ourselves together yakking on and on about "traditional" Gilbert & Sullivan in the City of Brotherly Love.

I'd known about the Austin Society for years and had even subscribed to the newsletter and had a penpalship with Reba Gillman. But following the Festivals, serious long-distance talks began to take place about visiting and directing for the Society.

I will always be grateful to the Board so ably led by Libby Weed and then Larry Shepley for the opportunities to come to Austin, for the resulting productions have been highlights of my career. I am very much aware that the Society stepped out in faith and also had to do some scrambling (physical and financial) to make logistics work out. Society members opened their homes, and many more opened their hearts to this wand'ring Savoyard and made me welcome.

To say that the shows were a delight to work on would be an understatement. I am so grateful to Dan Smith who produced The Mikado, for introducing me to Jeffrey Jones-Ragona and engaging him to do the musical direction, and for lining up Richard Brown to design the sets. Jeffrey and Richard brought their same magical touches to Patience the following summer, along with another incredible company, one that triumphed even through the adversity of a falling theatre roof requiring relocation of everything from sets to music stands to the gymnasium within twelve hours. The show did go on!

Then, in 2000 with Brian Gaston as Producer and an incredible cast of stalwarts from years past and a healthy infusion of neophyte Savoyards, we offered a production of H.M.S. Pinafore of which Gilbert, Sullivan, and D'Oyly Carte would have been proud.

As I watched performance after performance, I realized how fortunate I've been to be associated with such a wonderful company of talented individuals who share my view of the best path to theatrical productions: let's do it well, and let's have fun doing it! So, Happy Silver Anniversary, Gilbert & Sullivan Society of Austin!

5. ANNUAL PRODUCTIONS

Since its inception the Society has tried to present regular, annual productions of Gilbert & Sullivan operas, for fun and for audience pleasure. There have been irregularities in operations occasioned by odd circumstances of adequate finance, artist availability, and suitability of available theaters. Resolution of these problems was had in several early co-productions with other more experienced producers of musicales and plays: the Creek Theatre in 1977, Zachary Scott Theatre Center in 1977, 1978, 1980, 1982, 1983, and 1985, St. Edward's University in 1978, and the Live Oak Theater in 1991.

After 1992 the Society produced its own shows independently, frequently in the spring and early summer months, but presentations in January, February, March, and April have also occurred. For the past decade the Society has tried to maintain a regular schedule of production of one opera each year, as does also the much bigger
Gilbert & Sullivan Society of Houston.

Productions were not presented in the years 1979, 1984, and 1986, and in 1981 and 1987, in lieu of an individual opera, scenes and songs from several operas were presented as the annual production. In other years more than one opera was produced. Thus, in 1977, the first year of the Society's regular activities, we saw three operas: *Ruddigore*, *The Pirates of Penzance*, and *The Sorcerer*. In 1978 there were *The Mikado* and *Iolanthe*. In 1989 there were productions of *H.M.S. Pinafore* and *The Sorcerer*, in 1990 *Patience* and *Ruddigore*, and in 1995 *The Gondoliers* and *Trial by Jury*, for a total of twenty-seven individual opera productions (including the non-Society production of *H.M.S. Pinafore* in 1976) in the quarter-century of the Society's existence.

Following is a chronological, play-by-play listing of our Gilbert & Sullivan productions since 1976.
"Things are seldom what they seem"

The ship's captain and a lowly sailor mixed up at birth resume their rightful stations, allowing the lowly sailor-turned-captain to marry the ex-captain's daughter.

This successful production at the Zachary Scott Theatre Center was the catalytic event that led to the formation of the Gilbert & Sullivan Society of Austin. The production was performed with piano accompaniment and no orchestra.

CAST:
- Sir Joseph Porter K.C.B.: Austin Lawrence
- Capt. Corcoran: Wayne Braden Harris
- Ralph Rackstraw: Bill Breaux
- Dick Deadeye: Allen Lawshae
- Bill Bobstay: Guy Manaster
- Bob Becket: Joe Nanus
- Josephine: Mary Kay Laughlin
- Cousin Hebe: Madeline Olds
- Little Buttercup: Enid Hallock

CHORUS:

PRODUCTION STAFF:
- Director/Conductor: Roger Brunyate
- Sets: Hutch Hutchings
- Costumes: Libby Winters
- Lighting: Greg White
- Piano: Felicity and Heather Coltman
"We were the victims of circumstances"
A bad baronet who must do some bad deed every day or die
discovers a way to remain alive.

CAST:
Sir Ruthven Murgatroyd/Robin Oakapple  James Wood
Richard Dauntless  John Gaehring
Sir Despard Murgatroyd  Bill Buchanan
Old Adam Goodheart  Paul Guttery
Rose Maybud  Jo Anne Schmidt
Mad Margaret  Madeline Olds
Dame Hannah  Enid Hallock
Sir Roderic Murgatroyd  Allen Lawshae

CHORUS:
Bridesmaids: Susy Branem, Ann Coltman, Janita Robbins, Rosemary Vines, and Officers/Ancestors: Bill
Breaux, Doug Huston, Philip Smith.

PRODUCTION STAFF:
Director  Doug Gehrke
Music Director  Steve Sansom
Company Manager  Madeline Olds
Piano  Felicity Coltman
Set Designer  Ernest Gamble
Chorus Master  Steve Hanson
1977

THE PIRATES OF PENZANCE or THE SLAVE OF DUTY
August 12-28, 1977
Zachary Scott Theatre Center

"I am a little boy of five"
A boy mistakenly apprenticed to a pirate instead of to a pilot discovers his plight and has adventures.

Our first co-production, with Zachary Scott Theatre Center and Austin Arts Commission funds, in cooperation with Austin AquaFest.

CAST:
Major General Stanley Bill Dick
Pirate King Ron Greathouse
Samuel John Gaehring
Frederic James Wood, Bill Chamberlain
Police Sergeant O. Hinkel Johnson
Mabel Joyce Wead
Edith Elsie H. Ragland
Kate Julee C. McClelland
Isabel Janita Robbins
Ruth Wanda Pierce

CHORUS:

PRODUCTION STAFF:
Director Mavourneen Dwyer
Music Director Terence Deeming
Scene Design Hutch Hutchings
Lighting Design Betty Cramer
Costume Design Frances Mauldin
Chorus Master John Gaehring
Stage Manager Jan Nanus
Technical Director John McNeill
"Where is the family, other than my own, in which there is no flaw?"
A love potion gone awry causes havoc with several couples
until effects are reversed.

CAST:

Sir Marmaduke Pointdextre Bill Buchanan
Alexis Pointdextre Jim Robinson
Dr. Daly Waldie Anderson
Notary Gary Hallock
John Wellington Wells Allen Lawshae
Lady Sangazure Enid Hallock
Aline Sangazure Katharine Shields
Mrs. Partlet Lana Castle
Constance Partlet Rosemary Russell-Vines

CHORUS:

Sue Ricket Caldwell, Camille Carter, Ann Coltman, Margaret Coltman, Julie Daye, Joy Harrison, Sharon
Kite, LeAndra Moyer, Jan Simonds, and Bart Denum, Michael Drousche, Lee Lacy, Randy Mariotte,
Warren Morris, and Dick White.

PRODUCTION STAFF:

Director Mike Richmond
Music Director Steve Sansom
Pianist Felicity Coltman
Choreographer Ann Coltman
Consultant Warren Morris
Costumes Georgia Hinderer, Jean Buchanan
Lighting Design Michael Drousche
Stage Manager Jan Simonds
1978

THE MIKADO or THE TOWN OF TITIPU
September 15-17, 1978
Paramount Theatre

"I beg to offer an unqualified apology"
The Mikado's son and heir, disguised as a second trombone, seeks to marry the ward of the Lord High Executioner and succeeds after tribulations.

This was a production in association with the Austin Arts Commission, Zachary Scott Theatre Center, and Mobil Oil Foundation, featuring the Austin Symphony Orchestra, with Akira Endo in a Japanese kimono conducting, for a flamboyant occasion.

CAST:
The Mikado of Japan   Ron Greathouse
Nanki-Poo   Robert Minor
Ko-Ko   William Dick
Pooh-Bah   D. Allen Lawshae
Pish-Tush   Albert Meisenbach
Yum-Yum   Joyce Wead
Pitti-Sing   Christina Powers
Peep-Bo   Deborah Acevedo
Katisha   Martha Pearson

CHORUS:

PRODUCTION STAFF:
Director   Stephen Wyman
Conductor   Akira Endo
Musical Director   John Gaehring
Stage Manager   Willa Kay Warren
Production Manager   Thomas J. Byrne
Set Design   James F. Franklin
Light Designer   Robert Sertner
Technical Director   John McNeill
Choreography   Sanjuanita Martinez, Stephen Wyman
1978

IOLANTHE or THE PEER AND THE PERI
December 8-10, 1978
Mary Moody Northen Theatre
St. Edward's University (Co-production)

"The night has been long -- ditto ditto my song -- and thank goodness they're both of them over!"

The Queen of the Fairies contends with the Lord Chancellor while fairies interact with peers of the House of Lords.

CAST:

- The Lord Chancellor: Leonard Gillman
- Earl of Mountararat: C. P. Glennon
- Earl of Tolloller: Jerry Young
- Private Willis: Robert Nelson
- Strephon: John Gaehring
- Queen of the Fairies: Eileen Martin
- Iolanthe: Kim Benson
- Celia: Reba Gillman
- Leila: Laura Makay
- Fleta: Rosemary Russell-Vines
- Phyllis: Katharine Shields

CHORUS:


PRODUCTION STAFF:

- Director: John Gaehring
- Music Director: Gerald Muller
- Executive Producer: Philip Smith
- Stage Manager: Donald Hall
- Light Design: Dave Davis
- Costume Design: Susan Loughran
- Scenic Design: Peter O'Rourke
"He was a little boy"
Two pretentious poets contend for the hand of the town milkmaid.

CAST:
Colonel Calverley  D. Allen Lawshae
Major Murgatroyd  Ken Mathews
Duke of Dunstable  Larry Waldrup
Reginald Bunthorne  Bill Breaux
Archibald Grosvenor  Kent Skinner
Solicitor  John Gaehring
Lady Angela  Catharine A. Brock
Lady Saphir  Susan Boswell
Lady Ella  Katharine Shields
Lady Jane  Julee C. McClelland
Patience  Kristi Trimble

CHORUS:

PRODUCTION STAFF:
Director  Sharon Daniel
Music Director  Noel Alford
Set Design  Bil Pfuderer
Light Design  Mark Loeffler
Costume Design  Claudia Anderson
Stage Manager  John Gaehring
1981

An Evening with Gilbert and Sullivan
May 15-30, 1981
Zachary Scott Theatre Center (Co-production)

This evening of mixed Gilbert & Sullivan songs presented in lieu of a complete opera included John McNeill as William Schwenk Gilbert and Charles Vandervoort as Arthur Seymour Sullivan.

CAST:

PRODUCTION STAFF:

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<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tr>
<td>Director</td>
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<td>Dialogue</td>
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1982

TRIAL BY JURY
January 13-16, 1982
Zachary Scott Theatre Center (Co-production)
June 27-July 10, 1982
Capitol City Playhouse

"These are very strange proceedings"
A judge who threw over his fiancée prepares to try a case of breach of promise of marriage.

CAST:
The Learned Judge       Jess Walters
Angelina               Susan Boswell
Edwin                  Bruce Douglas
Counsel for the Plaintiff Allen Lawshae, Jim Robinson
Usher                  Robert Nelson
Foreman of the Jury    Steve Swanson
Counsel for the Defendant Jerry Young

CHORUS:

PRODUCTION STAFF:
Director                John McNeill
Music Director          Leonard Gillman
Producer                Jess Walters
Set Design               John McNeill
Light Design             John McNeill
Costume Design           Deyon Denman
Stage Manager            Andrea Worth
"When everyone is somebodee, Then no one's anybody!"

The rightful king is discovered after an interim rule shared by two gondoliers.

CAST:

Don Alhambra del Bolero  D. Allen Lawshae
Duke of Plaza-Toro  James C. Kellogg
Duchess of Plaza-Toro  Enid Hallock
Casilda  Katharine B. Shields
Luiz  Greg Higdon, James V. Robinson
Marco Palmieri  Bruce Douglas
Giuseppe Palmieri  Keith Feldhacker
Gianetta  Sherrie Lynn Carman
Tessa  Marilyn J. Pierce
Inez  Joanne C. Rhodes
Annibale  Loel Graber
Antonio  Larry Waldrup
Fiametta  Sondra Stinson
Francesco  Charles Vandervoort
Giorgio  Frank Delvy
Giulia  Sharon Beehler
Vittoria  Dorothy Allen

CHORUS:


PRODUCTION STAFF:

Director  John McNeill
Music Director  Leonard Gillman
Production Coordinator  Catharine Brock
Stage Manager  Bob Kusnetz
Set Design  Jim Carroccio
Costume Design  Suzanne Keeler
Lighting Design  John McNeill
Hair Design  Phillip Rogers
Assistant Stage Manager  Barbara Norton
Chorus Mistress  Karol Ann Badgett, Susan Ely
"You may not hint, You must not hint --
It says you mustn't hint, in print!"
A bad baronet who must do some bad deed every day or die
discovers a way to remain alive.

CAST:
Sir Ruthven Murgatroyd/Robin Oakapple      Jim Kellogg
Richard Dauntless                        Joe Dowell
Sir Despard Murgatroyd                   Loel Graber
Old Adam Goodheart                       Frank Delvy
Rose Maybud                                Katharine Shields
Mad Margaret                              Dorothy Allen
Dame Hannah                                Martha Pearson
Sir Roderic Murgatroyd                   Wilson Wade

CHORUS:
Bridesmaids: Mary Lu Barras, Reba Gillman, Carolyn Roseboom, Carole Smith, and Officers/Ancestors:
John Fant, Mark Girling, Allen Lawshae, Andy Mozisek.

PRODUCTION STAFF:
Bob Kusnetz
Barbara Irvine
Judy Forbes
Gary Van Der Wege
Michelle Ney
Laura Sunkel Olden
Arletta Howard
Judy Forbes
Dawn Bezviner
Jeanne Wilson
Enid Hallock
1987

A Gilbert and Sullivan Sampler
May 1-17, 1987
Hyde Park Theater

Although not one of the Gilbert & Sullivan operas, the production included brief scenes from *Ruddigore, The Yeomen of the Guard, The Gondoliers,* and *The Mikado.*

CAST:

PRODUCTION STAFF:

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Stage Director</td>
<td>Louise Richardson</td>
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<td>Lee Frank</td>
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<tr>
<td>Asst. Producer</td>
<td>Reba Gillman</td>
</tr>
<tr>
<td>Savoy Advisor</td>
<td>Bob Kusnetz</td>
</tr>
</tbody>
</table>
"Put your briefs upon the shelf
I will marry her myself!"

A judge who threw over his fiancée prepares to try a case of breach of promise of marriage.

CAST:
- The Learned Judge: Jess Walters
- Angelina: Marilyn Pierce McQueen
- Edwin: Scotty Roberts
- Counsel for Plaintiff: Rich Witek
- Usher: Bob Nelson
- Foreman of the Jury: Robert Harlan

CHORUS:
- Bridesmaids: Andrea Austin Jones, Carla Hammock, Carol Hopkins, Jan Jones
- Jury: Bill Breaux, Joe Dowell, Michael Drousche, Leith Larson, Daniel Monciváis
- Audience: Jacki Chapman, Anita Hopkins, Anna Mormon, Judy Scott, Judy Thweatt

PRODUCTION STAFF:
- Director: Jess Walters
- Asst. Director: Allen Lawshae
- Music Director: Bill Girard
- Stage Manager: Bob Kusnetz
- Asst. Stage Manager: Sheila Glenn
- Technical Director: John McNeill
- Production Design: John McNeill
- Costume Design: Susan Norwood
- Properties: Enid Hallock
- House Manager: Rosemary Russell-Vines
1989

H.M.S. PINAFORE or THE LASS THAT LOVED A SAILOR
April 13-May 14, 1989
Hyde Park Theater

"But in spite of all temptations To belong to other nations,
He remains an Englishman!"
The ship's captain and a lowly sailor mixed up at birth resume their rightful stations, allowing the lowly sailor-turned-captain to marry the ex-captain's daughter.

CAST:
Sir Joseph Porter K.C.B.  Michael Drousche
Capt. Corcoran   Frank Delvy
Ralph Rackstraw   Curtis Wade, Bart B. Spraberry
Dick Deadeye   Russell Gregory
Bill Bobstay   Allen Lawshae
Bob Becket   Andy VanThullenar
Oak Staves   Bill Hatcher
Josephine   Heidi Spoor, Andrea Austin Jones
Cousin Hebe   Jan Jones
Little Buttercup   Cynthia P. Sadler

CHORUS:
Patricia Leonard, Susan Pauley, Pam Rossi, and Linda Woodman

PRODUCTION STAFF:
Director   Jacki Chapman
Music Director   Jerry Peperone
Producer   Bob Kusnetz
Costumes   Susan Norwood, Robin McGee
"Sir, you have acted with discrimination"  
A love potion gone awry causes havoc with several couples  
until effects are reversed.

CAST:
Sir Marmaduke Pointdextre  Doug Schram
Alexis Pointdextre Joe Dowell, David Ketcham
Dr. Daly Leonard Johnson, Brad Koch
Notary Robert Mellin
John Wellington Wells Al Rellstab
Lady Sangazure Lori Joachim
Aline Sangazure Yvonne DeChance
Mrs. Partlet Julie Cook
Constance Partlet Jane Thurston

CHORUS:

PRODUCTION STAFF:
Director Marian Hampton
Music Director Eric Daub
Producer Bob Kusnetz
Costumes Devon Painter
Choreography Paula DeDear
Set Design Bill Pfuderer
Lights John McNeill, Dave Collier
Props Karen Collier
1990

PATIENCE or BUNTHORNE'S BRIDE
June 8-July 1, 1990
Hyde Park Theater

"I'm an æsthetic sham!"
Two pretentious poets contend for the hand of the town milkmaid.

CAST:
Colonel Calverly    John McNeill
Major Murgatroyd   Brad Koch
Duke of Dunstable  Paul Linkletter
Reginald Bunthorne Neal Gibson
Archibald Grosvenor Bart B. Spraberry
Lady Angela        Janette Jones
Lady Saphir        Libba Bray
Lady Ella          Heidi Spoor
Lady Jane          Dorothy (Dory) Creedle
Patience           Sandy Thurow

CHORUS:
Emily Diane Casstevens, Pam Richards, and Peter J. Beilharz, Bob Bobo, Michael Drousche.

PRODUCTION STAFF:
Director/Choreographer  Jacki Chapman
Music & Piano            Celeste Booker
Producer                 Susan Adams Johnson
Stage Manager            Karen Collier
Costume Design           Georgia Frazer
Lighting Design          David Collier
Set Design               Jacki Chapman
Production assistants    Bob Bobo, Janette Jones
1990

RUDDIGORE or THE WITCH'S CURSE
October 26-November 4, 1990
Reagan High School Theater

"You must stir it and stump it, And blow your own trumpet,
Or, trust me, you haven't a chance!"
A bad baronet who must do some bad deed every day or die
discovers a way to remain alive.

CAST:
Sir Ruthven Murgatroyd/Robin Oakapple  Richard Witek
Richard Dauntless                  Bart Spraberry
Sir Despard Murgatroyd             Frank Delvy
Old Adam Goodheart                 Will Rice
Rose Maybud                        Carla Hammock
Mad Margaret                       Janette Jones
Dame Hannah                        Enid Hallock
Sir Roderic Murgatroyd             Allen Lawshae

CHORUS:
Professional Bridesmaids: Stacey Amorous, Janet Ford, Julie Garrett, Norma Garza, Telsa Harwell, Marie
Hutton, Sherry Vance, Deborah M. Zallen, and Officers/Ancestors: Bob Bobo, Biff Coon, Bryan Hopkins,
Dallas Hutton, Robert Mellin, Robert A. Muraida, Lee Smith.

PRODUCTION STAFF:
Director & Set Designer          David Ketchum
Music Director                  William Girard
Artistic Producer               Susan Adams-Johnson
Choreographer                   Lucretia Frost
Costume Designer                Jacki Chapman
Stage Manager                   Steven A. Chambers
1991

THE PIRATES OF PENZANCE or THE SLAVE OF DUTY
April 11-May 11, 1991
Live Oak Theatre (Co-production)

"How quaint the ways of Paradox!
At common sense she gaily mocks"
A boy mistakenly apprenticed to a pirate instead of to a pilot discovers his plight and has adventures.

CAST:
Major General Stanley  Royce Wilson
Pirate King   Joe York
Samuel   James Rippee
Frederic   Steven Michael Miller
Sergeant   Ronald Watson
Mabel   Kara Bliss Galbraith
Edith   Dory Creedle
Kate   Holly Pida
Ruth   Ellen Gerhard

CHORUS:

PRODUCTION STAFF:
Director   Bill Pfuderer
Music Director   Noel Alford
Sets/Costumes   Bill Pfuderer
Costumes   Nora Neuhaus
Lights   Robert Wyburn
Stage Manager   Lou Rigler
Choreography   Judy Thompson-Price

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"Besides, I don’t see how a man can cut off his own head"
"A man might try"

The Mikado's son and heir, disguised as a second trombone, seeks to marry the ward of the Lord High Executioner and succeeds after tribulations.

CAST:
The Mikado of Japan   Russell Gregory, Allen Lawshae
Nanki-Poo   Martin Vasquez
Ko-Ko   Victor Sterzing
Pooh-Bah   Frank Delvy
Pish-Tush   Blake Yelavich
Yum-Yum   Su Sun Wong, Kristina Havenhill
Pitti-Sing   Katharine Shields
Peep-Bo   Cindy Curtis
Katisha   Janette Jones

CHORUS:

PRODUCTION STAFF:
Stage Director   Bud Coleman, Nina LeNoir
Music Director   Wesley Grove
Producer   Robert Mellin
Costumer   Valerie Liberta
Choreographer   Bud Coleman
Set Designer   Melissa A. Gaspar
Light Designer   Robert T. Whyburn
Stage Manager   Jeff Jones
Tech Director/Sets   Norman Stosberg
1993

**IOLANTHE or THE PEER AND THE PERI**
April 30-May 23, 1993
Dougherty Arts Center Theatre

"It's Love that makes the world go round!"
The Queen of the Fairies contends with the Lord Chancellor while fairies interact with peers of the House of Lords.

**CAST:**
- The Lord Chancellor: Frank Delvy
- Earl of Mountararat: Allen Lawshae
- Earl of Tolloller: Barton Green
- Private Willis: Douglas Schram
- Strephon: Jeff Swartz
- Queen of the Fairies: Leah Tsamous
- Iolanthe: Carrie Skinner
- Celia: Julia Lawshae
- Leila: Lynn Hamza
- Fleta: Kim Pyle
- Phyllis: Sandra Johnson

**CHORUS:**

**PRODUCTION STAFF:**
- Stage Director: Noel Koran
- Music Director: John W. McLean Jr.
- Producer: Robert Mellin
- Stage Manager: Kirsten Ericksen
- Choreography: Terri Lynn Fiala
- Costume Design: Leslie Bonnell
- Light Design: Pat Fox
- Scene Design: Dick Hannon
- Set Builder: Steve Parks
"Say, why is everything, Either at sixes or at sevens"
The ship's captain and a lowly sailor mixed up at birth resume their
rightful stations, allowing the lowly sailor-turned-captain to marry the ex-captain's daughter.

CAST:
Sir Joseph Porter K.C.B.  Robert Rudié
Captain Corcoran     Frank Delvy
Ralph Rackstraw      Scott Ferrell
Dick Deadeye         Allen Lawshae
Bill Bobstay         Matthew Buchanan
Bob Becket           Robert Nelson
Josephine            Kristina Elizabeth Havenhill
Cousin Hebe          Julia Lawshae
Little Buttercup     Janette Jones

CHORUS:
Sisters, Cousins, and Aunts: Lara K. Britton, Dawn Forbes, Robyn Graham, April Hines, Elisha Hipólito,
Tamsen Mann, Diana McAlpin, Lisa Renée Ormiston, Leslie Pan, Libby Weed, Susan S. Weed, and
Sailors: Arthur DiBianca, Harold Gilbert, Garret Maddux, Dale Smith, Dan Smith, Stephen White, James
Wise, Juan Zalles.

PRODUCTION STAFF:
Stage Director         Terri Lynn Fiala
Musical Director       Jeffrey M. Jones
Assistant Director     Krys Holland
Producer               Robert Mellin
Production Coordinator Patrick Bennett
Stage Manager          Richard Williford
Set Design             Jerry Collum
Costumes               Libby Bunch
Lighting Design        Pat Fox
Publicity              Donna Delvy

Three persons received Austin Circle of Theatres B. Iden Payne Awards of 1993-1994 for this production
of *H.M.S. Pinafore*: Janette Jones, Outstanding Lead Actress in a Musical; Scott Ferrell, Outstanding Lead Actor in
a Musical; Jeffrey M. Jones, Outstanding Musical Director.
THE GONDOLIERS or THE KING OF BARATARIA
March 17-26, 1995
Helm Fine Arts Center, St. Stephen's School

"Live to love and love to live --
You will ripen at your ease"

The rightful king is discovered after an interim rule shared by two gondoliers.

CAST:
The Duke of Plaza-Toro       Frank Delvy
Luiz                      Jeffrey Jones
Don Alhambra       Michael Lucus
Marco Palmieri       Martin Schwebel
Giuseppe Palmieri   Michael McKelvey
Antonio              Matthew Kaplan
Francesco           Sean McCaffrey
Giorgio             Juan Zalles
Annibale            Arthur DiBianca
The Duchess of Plaza-Toro  Janette Jones
Casilda             Mary Alice Carnes
Gianetta            Amy Baker
Tessa               Stacey Amorous
Fiametta           Susan Weed
Vittoria           Patty Leonard
Giulia             Sheila Glenn
Inez               Anna Derdeyn

CHORUS:
Kelly Blacknall, Glenna Gasser, Suzy Griffin, Melissa Johnson, Diana McAlpin, Corey Rooney, Carrie Skinner, Leah Zimmerman, and Byron Burns, Russell Cochran, Bill Hatcher, Stewart Johnson, Gary Preuss, Ralph David Siqueiros, Jonathan Slocum, Dan Smith.

PRODUCTION STAFF:
Stage Director       Matthew Buchanan
Music Director       Richard Short
Producer             Robert Mellin
Stage Manager        Taynesia Jefferson
Choreographer        Andrea Ariel
TRIAL BY JURY
And Holiday Season All-Star Gilbert & Sullivan Revue
December 2, 1995
Scottish Rite Temple Theater

"The rich attorney my character high
Tried vainly to disparage"
A judge who threw over his fiancée prepares to try a case of breach of promise of marriage.

This was a production of the Gilbert & Sullivan Society of Austin but performed by members of the Texas Gilbert & Sullivan Company of Dallas, in conjunction with the Gilbert & Sullivan Convention of December 1 - 3, 1995 in Austin. The Texas Gilbert & Sullivan Company was founded in 1992 and presents annual productions. The Holiday Season All-Star Gilbert & Sullivan Revue and Gala presented together with Trial by Jury is described in the next section of this history dealing with Holiday Season Gala events.

CAST:
The Learned Judge   Edward Baird
Angelina   Sara Taylor
Edwin   William Cox
Counsel for Plaintiff   Christopher Lilley
Usher   Michael Boschert
Foreman of the Jury   John Brockman

CHORUS:

PRODUCTION STAFF:
Director   Marian Shulman
Conductor   Eric Moellering
Accompanist   JoAnne Brubaker
Producer   Connie Smith
Costumer   Barbara Burke
Set Design   Carolyn Adams Cole
Props   Connie Stecher
THE PIRATES OF PENZANCE or THE SLAVE OF DUTY
June 21-July 7, 1996
Helm Fine Arts Center, St. Stephen's School

"For he is an orphan boy"
A boy mistakenly apprenticed to a pirate instead of to a pilot discovers his plight and has adventures.

CAST:
Major General Stanley Frank Delvy
Pirate King Russell Gregory
Samuel Sam Johnson
Frederic David Beussman, Dan Girardot
Sergeant of Police Bob Nelson
Mabel Amy Baker Stinson, Cynthia Hill
Edith Kathryn Findlen
Kate Mary Alice Carnes
Isabel Marcie Lynn Ray
Ruth Janette Jones

CHORUS:
Wards: Mandy Lynn Henderson, Cynthia Hill, April Renee Hines, Kim McKinlay, Beverly Smith, and

PRODUCTION STAFF:
Stage Director T. J. Campbell
Music Director Jeffrey Jones
Producer Robert Mellin
Stage Manager Richard Williford
Asst. to Director G'ann Boyd
Choreographer Andrea Ariel
Technical Advisor Tom Orr
Costumer Eve Bull
Light Designer Steve Atkins
Production Assistant Heather Fore
Dialect Coach Chris Buggé
Cast Contact Mandy Henderson, Dan Smith
"The screw may twist and the rack may turn,  
And men may bleed and men may burn"

A condemned man finds reprieve and a bride, while the court jester is dejected.

CAST:
Sir Richard Cholmondeley  Larry Oubre  
Colonel Fairfax  Cary Michaels  
Sergeant Meryll  Sam Johnson  
Leonard Meryll  David Underwood  
Jack Point  Frank Delvy  
Wilfred Shadbolt  Michael Lucus  
The Headsman  Tim Heffington  
First Yeoman  Matthew Tatus  
Second Yeoman  Dan Smith  
Elsie Maynard  Cynthia Hill  
Phoebe Meryll  Janette Jones  
Dame Carruthers  Anna Derdeyn  
Kate  Janet Coker

CHORUS:  
Janet Coker, Sheila Glenn, Theresa Kim, Amanda Silaski, Kelly Blacknall, Melissa Raymond, Shirley Johnson, and Robert Dole, Matthew Tatus, Dan Smith, Tim Heffington, Tommy McDonald, Edward Renouer, Mark Shannon.

PRODUCTION STAFF:  
Stage Director  Christina J. Moore  
Music Director  Robert René Galván  
Producer  Robert Mellin  
Set Design  Kristin Hurst  
Costume Designer  Aziza Bey  
Lighting Design  Mike McBride  
Properties Design  Karen Collier  
Stage Manager  Jennifer Rogers  
Technical Director  Richard Brown  
Choreographer  Andrea Ariel
"As I gnashed my teeth, When from its sheath
I drew my snickersnee!"

The Mikado's son and heir, disguised as a second trombone, seeks to marry the ward of the Lord High Executioner and succeeds after tribulations.

CAST:
The Mikado of Japan   Russell Gregory
Nanki-Poo   Dan Girardot
Ko-Ko   Ezra Johnson
Pooh-Bah   Brett Barnes
Pish-Tush   Matthew Grace
Yum-Yum   Amy Baker Stinson
Pitti-Sing   Stacey Amorous
Peep-Bo   Corey Rooney
Katisha   Janette Jones

CHORUS:

PRODUCTION STAFF:
Stage Director   Ralph MacPhail, Jr.
Music Director   Jeffrey Jones-Ragona
Executive Director:   Dan Smith
Set Designer   Richard Setauket Brown
Costume Designer   Nena Gordon, Glenn A. Breed
Lighting Design   David Boone
"I cannot tell what this love may be
That cometh to all, but not to me"

Two pretentious poets contend for the hand of the town milkmaid.

CAST:
Colonel Calverley       Larry Oubre
Major Murgatroyd       Joshua Ryan
The Duke of Dunstable  Leonard Johnson
Reginald Bunthorne     Frank Delvy
Archibald Grosvenor    James Hampton
Solicitor              Arthur DiBianca
Lady Angela            Stacey Amorous
Lady Saphir            Corey Rooney
Lady Ella              Claire Vangelisti
Lady Arianna           Janette Jones
Lady Jane              Rose Taylor
Patience               Cynthia Hill

CHORUS:
Rapturous Maidens: Nancy E. Arnold, Cecily Cano, Teresa Kim, Erin Sheehy, Lisa Shenk, Katharine
Shields, Sarah Stevens, Laura Walberg, Andrea Woodbury, and Dragoon Officers: Charles M. Flores Jr.,
Andrew Hallock, Greg Jay, Mark Long, Steven Long, James R. Meny, Lee Moore, and Dan Smith.

PRODUCTION STAFF:
Stage Director         Ralph MacPhail, Jr.
Music Director         Jeffrey Jones-Ragona
Managing Producer      Tayneshia L. Jefferson
Costume Supervisor     Pamela Anson
Scenic/Lighting Designer Richard Setauket Brown
Asst. Stage Manager    Joy Holden
Asst. to Director      Arthur DiBianca
Dialect Coach          Yvonne Vautier-DeLay
Prop. Supervisors      Joy Holden, Michael McKelvey, Clay Towery
Scenic Artist          Cheyenne Weaver
2000

H.M.S. PINAFORE or THE LASS THAT LOVED A SAILOR
June 29-July 8, 2000
Helm Fine Arts Center, St. Stephen's School

"When I was young and charming, As some of you may know,
I practiced baby-farming!"

The ship's captain and a lowly sailor mixed up at birth resume their rightful stations, allowing the lowly sailor-turned-captain to marry the ex-captain's daughter.

CAST:
Sir Joseph Porter, K.C.B.       Jim Hunter
Captain Corcoran                Frank Delvy
Tom Tucker                      Michelle Girardot
Ralph Rackstraw                 Dan Girardot
Dick Deadeye                    Harold Gilbert
Bill Bobstay                    Sam Johnson
Bob Becket                      Evan J. Kelley
Josephine                       Claire Vangelisti
Cousin Hebe                     Nancy Arnold
Little Buttercup                Janette Jones

CHORUS:
Katherine Altobello, Emily Bem, Sarah Hart, Carol Horton, Sara Kendrick, Teresa Kim, Laura Lanham, Christiana Little, Sarah Stevens, Anna Torres, Libby Weed, and Michael Girardot, Peter Langlois, Boyd Lawrence, Mark Long, Steven Long, James Meny, Haydon Lee J. Moore, Montana Piñeyro, Scott Poppaw, Edmund Rader, Dan Smith, Derek Smootz, and Harold Wellbaum.

PRODUCTION STAFF:
Stage Director                  Ralph MacPhail, Jr.
Music Director/Conductor        Jeffrey Jones-Ragona
Producer                        Brian Gaston
Choreographer                   Ralph MacPhail, Jr.
Costumes                        Carol Horn
Technical Director              Dwayne McFarland
Asst. Stage Manager             Marie Girardot
Dialect Coach                   Yvonne DeLay
"Our penny Curse -- one of the cheapest things in the trade -- is considered infallible"
A love potion gone awry causes havoc with several couples
until effects are reversed.

CAST:
Sir Marmaduke Pointdextre       Eric Peabody
Alexis Pointdextre               Holton Johnson
Dr. Daly                        Arthur DiBianca
Notary                          Gary Hallock
John Wellington Wells            Frank Delvy
Lady Sangazure                  Catherine Bartoli
Aline Sangazure                 Janet Coker
Mrs. Partlet                    Christina Dahlberg
Constance Partlet                Christine Walsh
Hercules                        Jacob Newton

CHORUS:
Nancy Arnold, Jayna Freeborg, Brian Patrick Floyd, Andrew Hallock, Boyd Lawrence, Christiana Little,
Becca Lopez, Brad Merrell, Guy S. Perry III, Sue Sewell, Derek Smootz, and Sarah Stevens.

PRODUCTION STAFF:
Stage Director                   G’ann Boyd
Music Director                   Pamela O'Briant Stout
Chorus Master                    Jeffrey Jones-Ragona
Production Manager               Cheryl Borden
Costumer                         Star Costume & Clothier
Set Design                       Dwayne McFarland
Magician                         Gus Davis
Producer                         Brian Gaston
6. HOLIDAY SEASON SHOWS, FUND RAISERS

It has been the custom of the Society to present gala shows with associated buffet and champagne as means of raising funds for future operations. These fund raisers have frequently been in December at the holiday season.


Stage Director, Freddy Carnes; Music Director, Bob Wall; Producer, Robert Mellin.


1996  Holiday Season All-Star Revue, December 8, 1996, Capitol City Playhouse, featuring José Greco dance troop and Stacey Amorous, David Beussman, Mary Alice Carnes, Frank Delvy, Dan Girardot, Russell Gregory, Cynthia Hill, Janette Jones, Allen Lawshae, and Susan Lubin. Director, Janette Jones; Music Director, David Mead; Producer, Robert Mellin.

1997  Gilbert & Sullivan All-Star Revue Holiday Season Gala, December 6, 1997, St. Stephen's Helm Fine Arts Center, featuring Jess Walters and Sue Billich, Mary Alice Carnes, Frank Delvy, David Lee Ellis, Kathryn Findlen, Dan Girardot, Russell Gregory, Cynthia Hill, Janette Jones, Karen Kuykendall, Ann McKelvey, Michael McKelvey, Jim Robinson, Katharine Shields, Amy Baker Stinson, and Joe Taylor. Director, Michael McKelvey; Music Director, David Mead; Producer, Robert Mellin.


2000 Gala Program, November 5, 2000, Dougherty Arts Center Theatre, featuring Frank Delvy, Brian Gaston, Dan Girardot, Cynthia Hill, Janette Jones, Allen Lawshae, Claire Vangelisti, and Jeffrey Jones Ragona, accompanist. An evening of song dedicated to Pearl Amster and Jess Walters, amidst heavy rains in Austin.