

The  
**Gilbert**  
& **SULLIVAN** Society  
OF AUSTIN

2014 Grand Production



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

June 12-22, 2014

Worley Barton Theater at Brentwood Christian School  
Austin, Texas

# Thank You!

We are particularly grateful to the following for their valued assistance with this production of *H.M.S. Pinafore*:

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**Brandon Blake** for recreating the ship's crest  
that was used by the D'Oyly Carte  
Company in their productions of *H.M.S.*  
*Pinafore*

**Brentwood Christian School Music**  
**Department** for lending music stands and  
chairs for the orchestra

**Adam Brown**, **Lillian Allen**, **Shannon Stennis**,  
**Carolyn Stennis**, and **Mary Stribling** for  
help with load-in

**Carol Brown** for help with wigs

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**Russell and Kay Gregory** for providing lodging  
for our Artistic Director

**Gary Hallock** for providing the rope and masts  
and lots of lumber

**Andy Heilveil** for making the ship's wheel and  
the binnacle stand

**Kendra Hiller and Genesis Presbyterian**  
**Church** for all their help in making the  
rehearsals run smoothly

**Barb Jernigan** of the Georgetown Palace  
Theatre for designing T-shirts for *H.M.S.*  
*Pinafore*

**Janette Jones** for the use of her hairpieces to  
properly style the lovely cast

**Brenda Ladd Photography**  
**The Reverend James Lee** and **Georgette**  
**Kleinpeter** of New Covenant Fellowship  
of Austin

**David Little**, **Allan Longacre**, and **Michael**  
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support in our publicity efforts

**Roberta Long** for coordinating the cast lunch  
**Cynthia Miller** for pipe and drape

**Lori Morin**, **Cindy Singleton**, and **Missy**  
**Weaver** for serving as hosts in the Worley  
Barton Theater

**Travis Pollard** for making preparations in the  
theater

**Mr. R. B. Rudy** for lending a car to our Artistic  
Director

**Cindy Sadler**, Director of Spotlight on Opera,  
for collaborating on rehearsal schedules

**Jeanne Sasaki** for her able work as substitute  
rehearsal pianist

**Joe Specter** and **Austin Lyric Opera**

**Todd Vann** and **Jim Lanning** at Time Warner  
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The children's activities will feature pre-curtain activities and interactions  
with the cast and orchestra.

**Activities will begin at 1:00 PM, prior to the matinee performance on Sunday, June 15.**

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# **The Gilbert & Sullivan Society of Austin**

*presents*

## *H. M. S. Pinafore*

*or, The Lass that Loved a Sailor*

Worley Barton Theater at Brentwood Christian School

June 12-22, 2014

Written by

**W. S. Gilbert**

Stage Director and Choreographer

**Ralph MacPhail, Jr.**

Producer

Production Manager

Stage Manager

First Assistant Stage Manager

Second Assistant Stage Manager

Lighting Designer

Light Board Operator

Lighting Crew

Master Electrician

Set Realization

Set Construction

Rigging Design and Construction

Choreographic Assistant

Costume Coordinator

Make-Up Designer

Make-Up Assistants

Cameraman

Cover Design

Playbill Editor/Photographer

Still Photography

Sales Manager

Supertitles Preparation

Supertitles Projection

Composed by

**Arthur Sullivan**

Music Director and Conductor

**Jeffrey Jones-Ragona**

Libby Weed

Bill Hatcher

Monica Kurtz

Adam Gunderson

Callie Stribling

Jennifer Rogers

Steven Bailey

Chandler Alberda, Lillian Allen,

Pixie Avent, Steven Bailey,

Adam Gunderson, Monica Kurtz

Eric N. Johnson

Ann Marie Gordon

Ann Marie Gordon, Kenedi Delgado,

Gary Hallock, Andy Heilveil,

Gary Hernandez, Elaine Jacobs,

Kevin Squires

Jerry Reed

Kate Clark

Pam Fowler

Pam Fowler

Carol Brown, Kayle Morin



Pedro Corsetti

David Little

Sue Ricket Caldwell

Cecily Johnson

Dave Wieckowski

Ralph MacPhail, Jr.

Pixie Avent

Assistant Chorus Master:

**Brittany Trinité**

Costumes provided by

**Harlequin Costume Co. of Winnepeg, Canada**

Backdrop provided by

**Charles H. Stewart of North Andover, Massachusetts**

Our set is based on the one used by the original D'Oyly Carte Opera Company.



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## *And now, Ladies and Gentlemen ...*

The months, weeks, days, and hours leading up to the opening of a theatrical production are busy (sometimes frantic) and happy (sometimes ecstatic) times.

Directors and producers and managers plot, plan, and strategize to create the framework and address the thousand large challenges and small details in ways that will lead to a thoroughly entertaining production.

Principal actors master the nuances of their roles and rehearse arias and scenes until each moment and every note approach perfection.

Choruses rehearse intensely, creating the beautiful harmonies and intricate melodic turns that will soon thrill audiences.

Set designers and builders, costumers, sound and light technicians, and stage managers scrutinize every detail of their own specific realm to be sure their aspect of the show is satisfying in every respect.

Since we held auditions for *H.M.S. Pinafore* in early March—and actually since long before that, in the case of the G&S board and its artistic and music directors and production manager—all of this has been going on. Now, at this performance, we enjoy the happy result of the work of these artists and professionals.

Remember the old advertising jingle that ran, “Nobody doesn’t like Sara Lee”? We rather think that *H.M.S. Pinafore* is quite a bit like Sara Lee in this respect. People’s theatrical tastes range widely; my favorite may not make your list at all. But we have found over the years that it’s hard to find anyone at all who doesn’t love *Pinafore*. Since 1878, folks all over the world have watched performances of this gem and have left the theater laughing and singing. Nobody doesn’t like *H.M.S. Pinafore!*

We hope that your experience on “the ocean blue” today will bring something like the joy and delight that we have felt in preparing for this occasion.

A handwritten signature in cursive script that reads "Libby Reed".

President  
The G&S Society of Austin

# *The Gillman Light Opera Orchestra* (GLOO)

The orchestra is sponsored in part by a generous contribution from Reba Gillman in memory of Leonard Gillman. Our orchestra is affectionately named in honor of this illustrious and beloved couple.

## *Orchestra Members*

Flute.....Barbara Mahler	Violin II..... Joseph Shuffield**
Oboe.....Allison Welch	Violin II..... Annette Franzen
Clarinet I.....Martha MacDonald	Violin II..... Tabitha Hoxie
Clarinet II.....Valerie Bugh	Viola ..... Sara Driver
French Horn.....Joel Bright	Viola..... Linda Johnson
Trumpet.....Brian Carr	Cello ..... Hector Moreno
Trombone.....Steven Hendrickson	Cello..... Tom Lawshae
Violin I..... Laurel Lawshae*	Bass..... Anna Macias
Violin I..... Paul Robertson	Timpani &
Violin I..... Joseph Alcocer	Percussion ..... Tina Lake

\*Concert Master

\*\*Principal

### *Rehearsal Accompanist:*

**Karl Logue**



Karl Logue has a Master's degree and over 20 years of training in piano performance, composition, and theory. His performance credits include 25 years as accompanist for the Capital City Men's Chorus, including nearly 200 performances in the U.S. and Canada. He is a prolific composer of choral, orchestral, and piano works, including pieces commissioned by the Capital City Men's Chorus as part of the Gala New Works program, Zachary Scott

Theater Children's Theater program, and commercially-released original compositions for piano and chorus. He is also accompanist for various choral programs at Unity Church of the Hills, and has been Music Director, organist, and pianist for several other congregations of faith in the Austin area. His works have been premiered the last four GALA Festivals, an international festival of choruses.



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# *Dramatis Personæ*

The Rt. Hon. Sir Joseph Porter, K. C. B. (*First Lord of the Admiralty*) ..... Russell Gregory  
Captain Corcoran (*Commanding H.M.S. Pinafore*) ..... Gil Zilkha  
Ralph Rackstraw (*Able Seaman*) ..... Holton Johnson  
Dick Deadeye (*Able Seaman*) ..... David Fontenot  
Bill Bobstay (*Boatswain's Mate*) ..... Julius Young  
Bob Becket (*Carpenter's Mate*) ..... Dave Yakubik  
Josephine (*the Captain's Daughter*)..... Carol Brown  
Cousin Hebe (*Sir Joseph's First Cousin*)..... Megan Sherrod  
Mrs. Cripps (*Little Buttercup*) (*A Portsmouth Bumboat Woman*) .....Janette Jones

## *Chorus of Sailors*

Bruno Barbosa, Arthur DiBianca,  
Andy Fleming, Will Fox,  
Paul Halstead, Ezra Hankin,  
Chris Karaguleff, Mark Long,  
John O'Brien, Tim Shelburne,  
Mario Silva, Ian Stilwell,  
Patrick Wright, Jay Young

## *Chorus of Sisters, Cousins, Aunts*

Jasmine C. Bell, Kate Clark,  
Leann Fryer, Rosa Harris,  
Melissa Krueger, Maurine McLean,  
Susan Meitz, Annaliese Oliveira,  
Julia Powers, Rachael Shaw,  
Abigail Taylor, Hilary Taylor,  
Jamie Taylor, Brittany Trinité

## *Marines*

Andy Heilveil, Dirk Yaple

## *Midshipmite*

Rebecca Yaple



*Three cheers, and one cheer more,  
for my parents, John and Sue Anderson*

*- Margery Anderson*

## This Saucy Ship's a (Topsy-Turvy) Beauty!

Mike Leigh's 1999 film *Topsy-Turvy* brought to international audiences a realistic, provocative, and justly acclaimed look at the creative process Gilbert & Sullivan used in writing *The Mikado*. At the end of the film, thoughtful cinemaddicts came to appreciate the title, for while Gilbert's sense of fun was often expressed in his works through "topsy-turvydom," ironic inversions were also at the heart of the G&S collaboration itself.

But first and foremost, "topsy-turvydom" was one of W. S. Gilbert's principal comic techniques, and nowhere did he use it more delightfully than in 1878 when he wrote *H.M.S. Pinafore; or, The Lass that Loved a Sailor*.

Tradition has it that librettist Gilbert (1836-1911) originally intended to call his ship *H.M.S. Semaphore* (to rhyme with "one cheer more"), but his composer and collaborator Arthur Sullivan (1842-1900) suggested christening the vessel with the name of a Victorian children's smock. It was the perfect suggestion, showing that Sullivan, too, had a taste for the topsy-turvy. The composer's suggested title appropriately encapsulates Gilbert's tongue-in-cheek look at life aboard an English man-o'-war—so different from reality, song, or story—with a satiric nod at a recent political appointment that turned a businessman into "the First Sea Lord" or "the Ruler of the Queen's Navee."

On board *H.M.S. Pinafore* we find a captain who must accompany his military commands with an "if you please" and who is 180 compass degrees different from Captains Queeg, Ahab, Bligh, and other seafaring martinets in being genuinely concerned about his crew's well-being. We find Captain Corcoran to be the very model of civility, scrupulously observing the social amenities with his men—to say nothing of checking his salty language in their presence. (Bad language or abuse on *this* ship? No, never!)



Aboard this peaceful man-o'-war we also find a First Lord of the Admiralty who pays official visits "accompanied by the admiring crowd of sisters, cousins, and aunts that attend him wherever he goes." And we learn that, before his appointment, this civilian official (roughly the equivalent to our Secretary of the Navy) had never been to sea—or even seen a ship! (Gilbert was poking fun at the Prime Minister Disraeli's appointment of London businessman W. H. Smith as first Lord of the Admiralty. But, as usual, Gilbert's satire transcends the topical, and we laugh today because political appointments—dare we say it?—are sometimes based on considerations *other* than merit, experience, or even competence.)



Aboard this topsy-turvy vessel we also find a hero in Ralph, a lowly and uneducated tar, talking as if he had studied the classics, and a villain in Dick Deadeye (in the best nautical melodramatic tradition)—but one who is the only character on board (listen to him carefully!) who speaks common sense.

*H.M.S. Pinafore* glides so effortlessly and tunefully in performance that it's easy to overlook her topsy-turvy subtleties. Only aboard *this* ship would ecstatic lovers, finally united, “murmur forth decorous joy in dreamy roundelays,” would a First Lord of the Admiralty proclaim his incompetence to all who will listen in memorable (and amusing) song, and would a contrived dénouement leave a heroine with her true love—but a man who *must* be the same age as her father!



Topsy-turvy, too, was *H.M.S. Pinafore's* initial reception, for this English masterpiece of nautical engineering proved eminently seaworthy in the United States before doing so at her home port. In her wake, she left a boatload of catchy phrases and tunes, and in America she was also pressed by Yankee entrepreneurs to advertise products ranging from hams to beer, shoes to corned beef, and “magnolia balm” to seeds.

Her international success was the true launching of the Gilbert-and-Sullivan partnership, an enterprise that would enrich the world with ten additional comic operas, lead to the construction of the Savoy Theatre, reform the musical stage, and delight for over a century countless thousands of audiences from church basements to opera houses on *both* sides of the Atlantic with freshness, compelling tunefulness, and innocent merriment.

Perhaps most topsy-turvy of all, shortly after *H.M.S. Pinafore* opened at the Opéra Comique in London in 1878, a reviewer from *The Daily Telegraph* characterized the show as a “frothy production destined soon to subside into nothingness.” Well, as Little Buttercup sings, “Things are seldom what they seem”!

Thank you for coming aboard. It has been our mission to present *H.M.S. Pinafore* as Gilbert wanted it staged and as Sullivan wanted it sung and played, leaving in *our* wake still another series of performances that will affirm the G&S legacy of timeless delight. We also hope to provide happy memories of a pleasant cruise for you passengers who sail the ocean blue with us into that enchanted land Gilbert called “Topsyturvydom.” Getting there, we hope, will be all the fun!

*Ralph MacPhail, Jr.*

To learn more about Gilbert & Sullivan and *H.M.S. Pinafore*, visit your local library or surf to **The Gilbert & Sullivan Archive** at: <http://diamond.boisestate.edu/gas>

To join **SavoyNet**, the International Gilbert & Sullivan Bulletin Board, surf to:  
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# *Musical Numbers*

Overture..... The Orchestra

## ACT I

### **Quarterdeck of H.M.S. *Pinafore*, off Portsmouth: Noon**

“We sail the ocean blue” ..... Sailors  
“I’m called Little Buttercup” ..... Buttercup  
“But tell me who’s the youth” ..... Buttercup and Boatswain  
“The nightingale” ..... Ralph and Chorus of Sailors  
“A maiden fair to see” ..... Ralph and Chorus of Sailors  
“My gallant crew” ..... Captain Corcoran and Chorus of Sailors  
“Sir, you are sad!” ..... Buttercup and Captain Corcoran  
“Sorry her lot” ..... Josephine  
“Over the bright blue sea” ..... Sir Joseph’s Female Relatives, *off-stage*  
“Sir Joseph’s barge is seen” ..... Chorus of Sailors and Sir Joseph’s Female Relatives  
“Now give three cheers” .... Captain Corcoran, Sir Joseph, Cousin Hebe, and Chorus  
“When I was a lad” ..... Sir Joseph and Chorus  
“For I hold that on the seas” .... Sir Joseph, Cousin Hebe, Female Relatives & Sailors  
“A British tar” ..... Ralph, Boatswain, Carpenter’s Mate, and Chorus of Sailors  
“Refrain, audacious tar” ..... Josephine and Ralph  
“Can I survive this overbearing?” (*Finale of Act I*) ..... The Ensemble

## INTERMISSION

## ACT II

### **The Same: Night**

“Fair moon, to thee I sing” ..... Captain Corcoran  
“Things are seldom what they seem” ..... Buttercup and Captain Corcoran  
“The hours creep on apace” ..... Josephine  
“Never mind the why and wherefore” ..... Josephine, Captain, and Sir Joseph  
“Kind Captain, I’ve important information” ..... Captain and Dick Deadeye  
“Carefully on tiptoe stealing” ..... Soli and Chorus  
“Farewell, my own!” ..... Octet and Chorus  
“A many years ago” ..... Buttercup and Chorus  
“Oh joy, oh rapture unforeseen!” (*Finale of Act II*) ..... The Ensemble



Richard D'Oyly Carte, (unnamed man), W. S. Gilbert, and Arthur Sullivan  
in London, 1883

*Alfred Bryan*



Ralph MacPhail, Jr., Libby Weed, Bill Hatcher, and Jeffrey Jones-Ragona  
in Austin, 2012

*Dan Tremblay*



# *The Company*

## *The Production Team*



**Ralph MacPhail, Jr.**  
(Stage Director and  
Choreographer)

Ralph is Professor of Theatre emeritus, Bridgewater College of Virginia, where he taught and directed for 33 years. This is his fourteenth production for the Gilbert & Sullivan Society of Austin—the *fifteenth* if one counts the *Trial by Jury* which was presented as a musicale this past February. GSSA appointed him Artistic Director in 2005 and in spring 2011 named him to their Hall of Fame. “Rafe” enjoys what his more-than-patient wife Alice ironically calls his “retirement,” perhaps too much of it devoted to Gilbert & Sullivan: directing their operas, researching their histories, collecting their memorabilia, speaking about them hither and yon, and corresponding with other Savoyards. He and Alice live in Bridgewater and treasure their Austin friendships!



**Bill Hatcher**  
(Production Manager)

Bill has been a member of the GSSA since 1985 and has held several offices on the Board of Directors, including Treasurer, Vice-President, and President, and was named to the Society’s Hall of Fame. He has been in the orchestra and on stage, appearing in *H.M.S. Pinafore*, *The Gondoliers*, and *The Pirates of Penzance*. Some years prior he played Charley in *Charley’s Aunt* and was in *The Apple Tree*, both with the Temple Civic Theater, and was also in the TCT orchestra. A graduate of The University of Texas and member of the Longhorn Band, Bill had a 37-year career in data processing with the U.S. Veterans Administration. Now a self-employed bookkeeper, Bill is in his sixth year as Production Manager.



**Jeffrey Jones-Ragona**  
(Music Director and  
Conductor)

Jeffrey Jones-Ragona began working with GSSA in 1994 as Music Director for *H.M.S. Pinafore*, and received the first of several B. Iden Payne nominations. In 2003, he received the B. Iden Payne Award for Outstanding Musical Direction for *The Pirates of Penzance*, and was named to GSSA’s Hall of Fame in 2011. Last year, his work on *Princess Ida* was recognized with nominations for both the B. Iden Payne and Austin Critics’ Table Awards. Jeffrey serves as Director for other notable ensembles, including The Capital City Men’s Chorus, and regularly performs with La Follia Baroque Orchestra and the Texas Early Music Project. This year’s production marks Jeffrey’s 20th production with the Society.



**Monica Kurtz**  
(Stage Manager)

Monica is pleased to return to the Gilbert & Sullivan family. *H.M.S. Pinafore* marks her eleventh production with the Society. In 25 years of stage managing, her favorite productions include: *The North Project* (Refraction Arts, Austin); *Dangerous Liaisons* (Augsburg Community Theater, Augsburg, Germany); *Quilt* (Upstart Performing Ensemble, Colorado Springs, Colorado); and *Holy Well and Sacred Flame*, *Dark Goddess 04* and *Trickster* (The Vortex, Austin). She also enjoys archery, knife-throwing, and volunteering for the Fusebox Festival. Love and thanks to Pixie for her love, support, and laughter.



# The Production Team



**Jennifer Rogers**  
(Lighting Designer)

Jen studied stage management at the University of Kansas with a design focus in lighting. Jen is a partner in the design firm Light Bastard Amber (LBA) and has worked all over Austin with companies including Teatro Vivo, The Vortex, The Rude Mechanicals, Fusebox Festival, Austin Summer Stock, and many others. Some of her favorite designs include: *Sweeney Todd* with Summer Stock Austin; the B. Iden Payne-nominated *The North Project* with Refraction Arts; *Io: A Myth About You* with Shrewd Productions; *The Mariachi Girl* with Teatro Vivo; most recently, *The Suicide* with Paper Chairs; and *Patience* and *Princess Ida* with The Gilbert and Sullivan Society of Austin.



**Ann Marie Gordon**  
(Set Realization)

Ann Marie Gordon is always pleased to be working with GSSA. Some of her previous credits with GSSA include *The Yeomen of the Guard*, *The Mikado*, and *Patience*. Also, she received a B. Iden Payne award for her set design for the Vortex Repertory's production of *Sleeping Beauty* and has a Critics' Table nomination for *Sarah Silverhands*, also an original production presented by the Vortex.



**Pam Fowler**  
(Costume Coordinator and Make-Up Designer)

Pam is the office manager at Brentwood Oaks Church of Christ, just across the street from the theater. She has been sewing and designing since the seventh grade, and continues to do alterations as her "side job." This is her third year to serve as Costume Coordinator and she is delighted to be part of this very talented company.



**Adam Gunderson**  
(First Assistant Stage Manager)

Adam is excited to be working with GSSA for the second year. He has been working at the Vortex Repertory Company for the last ten years doing anything technical that he can get his hands on. Some favorite shows include *Ghost from a Perfect Place*, both runs of *Sleeping Beauty*, and *R.U.R.* He is glad to be working again with Monica, his mentor.



**Callie Stribling**  
(Second Assistant Stage Manager)

Callie Stribling just completed her first year at St. Edward's University where she is studying theatre. She's thrilled to be working with the Gilbert and Sullivan Society again after working on *Princess Ida* last summer. Other shows she's worked on include *Merrily We Roll Along* at St. Edward's and *Phantom of the Opera* and *Love's Labour's Lost* at LBJ/LASA high school. Thanks to Monica and Adam for being great friends and mentors; and to Mom, Dad, and Kenz for their continued support and help getting to rehearsal.

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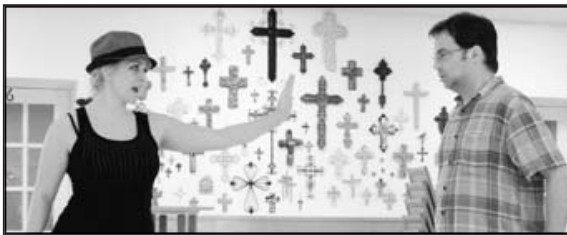


# The Principals



**Russell Gregory**  
(The Rt. Hon. Sir Joseph Porter, K.C.B.)

Russell has performed throughout the region and is well known for his memorable characterizations of many leading Gilbert & Sullivan roles (The Mikado, Sergeant of Police, Sir Joseph Porter, etc.). He has sung extensively in all major Texas cities and has appeared in *The Marriage of Figaro*, *Riders to the Sea*, *Gianni Schicchi*, *Der Rosenkavalier*, *The Mikado*, *The Pirates of Penzance*, *H.M.S. Pinafore*, and *The Gondoliers*, among others. Among his happiest memories on stage are his appearances in December 2002 and January 2006 singing with his son-in-law and grandsons—3 generations on stage together—in *Amahl and the Night Visitors*.



**Gil Zilkha**  
(Captain Corcoran)

Gil Zilkha is excited to be rejoining the Gilbert and Sullivan Society of Austin after his role last season as King Hildebrand in *Princess Ida*. Gil has performed an extensive range of repertoire with such ensembles as the Texas Early Music Project, Austin Lyric Opera, Conspirare, Austin Vocal Arts Ensemble, Vox Humana, the Oregon Bach Festival, Spire Chamber Ensemble, and the Texas Choral Consort. He received a Master's in Voice Performance from The University of Texas at Austin in 2000, studying with Rose Taylor. Some of Gil's favorite solo performances include Bach's *St John Passion* (Jesus) and *Ich habe genug*, Durufle's *Requiem*, Dvorak's *Stabat Mater*, Mozart's *Requiem*, and Vaughan Williams' *Five Mystical Songs*. His website is [www.gilzilkha.com](http://www.gilzilkha.com).



**Holton Johnson**  
(Ralph Rackstraw)

Holton is thrilled to be reprising his role of Ralph with GSSA in this year's production of *H.M.S. Pinafore*. He has performed extensively in Boston, as well as in Tucson, San Diego, and Los Angeles, winning numerous awards for his singing and acting. Last seen as Prince Hilarion in last year's production of *Princess Ida*, he won a B. Iden Payne Award for best actor in a musical for his portrayal of Frederic in *The Pirates of Penzance*. Holton is a graduate of the University of Arizona, having studied with Charles Roe and Grayson Hirst. Special thanks to his two furry friends for helping keep him sane. He maintains a website: [www.holtonjohnson.com](http://www.holtonjohnson.com).



**David Fontenot**  
(Dick Deadeye)

David Fontenot is right chuffed to be servin' his fourth deployment aboard the beloved barkey *Pinafore*. He first slung his hook with the GSSA in 2005, and has been a faithful crewman since, flying colors at the main-truck as Lord Mountararat in *Iolanthe* and Wilfred Shadbolt in *The Yeomen of the Guard*, to name but a few. He would like to raise a bumper in salute to his lovely daughter Katy, who has yet to order him keelhauled despite all possible provocation.





# The Principals



**Julius Young**  
(Boatswain's Mate)

Julius is a native Austinite and 2014 graduate of Southwestern University. He was introduced to G&S with the role of the Judge in his university's performance of *Trial by Jury*. More recently, he was Don Alfonso in Southwestern's *Così fan tutte*. Last summer, he was Baron Zeta (*The Merry Widow*) in a young artist program near São Paulo. He has also performed roles in *Così*, *Carmen*, and *Little Women* with Spotlight on Opera. Julius is an avid hiker, brewer, and lover of the music and cultures of Central Europe. He is currently learning Czech in preparation for studying at the Masaryk University in Brno later this summer.



**Carol Brown**  
(Josephine)

Carol Brown is excited to be returning for her third show with GSSA after her recent performance as Angelina in *Trial by Jury*, and her 2008 debut as Mabel in *The Pirates of Penzance*. Since graduating from UT with a BM in Voice, she has performed for several seasons with the Austin Lyric Opera Chorus, including featured roles in *Dialogues of the Carmelites* and *L'étoile*. Most recently she was seen in the role of Violetta in *La Traviata* with Spotlight on Opera. When not on stage, Carol is a hairstylist at Salon Hush and voice teacher at The Armstrong Community Music School, and the lucky guardian of two beautiful kitties.



**Dave Yakubik**  
(Carpenter's Mate)

Dave was born and raised in Southeastern Ohio, where he received his BA in theatre and English from Marietta College. He most recently appeared in City Theatre's fall 2013 production of *Macbeth*, in which he played Macduff. He is thrilled to be making his GSSA debut, and his second appearance in a Gilbert & Sullivan show. He would like to thank Ralph, Jeffrey, and Bill for giving him this opportunity.



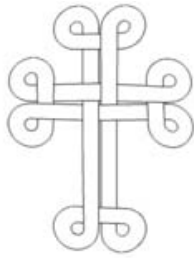
**Janette Jones**  
(Little Buttercup)

Jan is a native Austinite, who learned to love Gilbert & Sullivan while performing with the Light Opera of Manhattan. Upon her return home she has performed in over 20 productions with GSSA. Among her favorite roles are Mad Margaret in *Ruddigore*, Katisha in *The Mikado*, Ruth in *The Pirates of Penzance*, The Duchess in *The Gondoliers*, and Lady Jane in *Patience*. This summer she is overjoyed to be Buttercup, a role that holds a special place in her heart.



**Megan Sherrod**  
(Cousin Hebe)

Megan Sherrod is thrilled to take the stage in her first production with the Gilbert & Sullivan Society of Austin. Her past credits include: Cherubino in *The Marriage of Figaro*, Kate in *The Pirates of Penzance*, Vera Boronel in *The Consul*, Ciperia in *The Cage Affair*, and La Suora Infermiera in *Suor Angelica*. Megan was also a member of the Austin Lyric Opera Chorus for the 2013-2014 season. She holds a Master of Music from the University of North Texas and a Bachelor of Music from Oklahoma City University.



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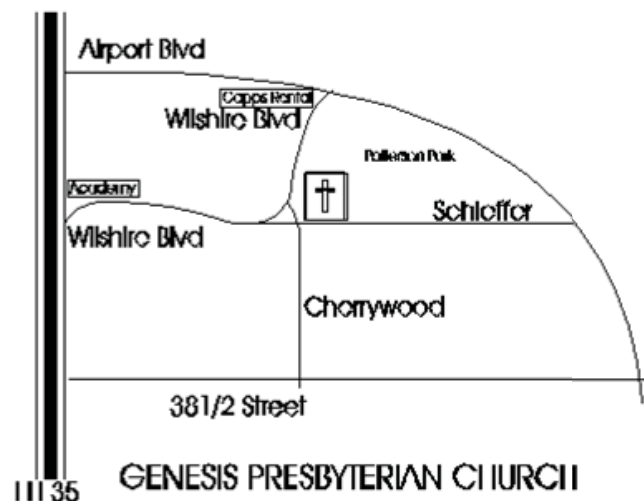
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# The Chorus



## Bruno Barbosa

Bruno Barbosa is a student at UT Austin pursuing a BM in Vocal Performance and BA in English with a German minor. He studies with Donnie Ray Albert and has performed with the UT Opera Ensemble, Butler Opera Center Young Artists Program, and Spotlight on Opera. This is his first show with the GSSA.



## Jasmine C. Bell

Jasmine C. Bell just graduated this June from McCallum Fine Arts Academy as a Vocal Major. She has been in several productions, including Fraulein Schneider in *Cabaret*, Mary Lennox in *The Secret Garden*, Mama Euralie in *Once on This Island*, Tracy Turnblad in *Hairspray*, Sister Paloma in the world premiere of *Children of the Sun*, and Aunt Eller in *Oklahoma!* She was also a member of the Texas All-State Mixed Choir this year. She is extremely excited to be a part of her first Gilbert & Sullivan show!



## Kate Clark (Dance Captain)

Kate would like to give three cheers and one cheer more for her sixth production with the GSSA. Past roles for the Society include Lady Saphir in *Patience* and Chloe in *Princess Ida*. You may also have seen her as Sarah in *Company*, as Gwendolyn Pigeon in *The Odd Couple*, as Mimi in *Guys and Dolls*, or as Frieda in *You're a Good Man, Charlie Brown*. When she isn't gallivanting about the stage, Kate works as a children's librarian. If you would like her to talk your ear off, please do ask her about books.



## Arthur DiBianca

Arthur DiBianca has appeared in many productions with GSSA since 1994. Most recently he has played the Lord Chancellor in *Iolanthe* (2009), Jack Point in *The Yeomen of the Guard* (2010), Ko-Ko in *The Mikado* (2011), Reginald Bunthorne in *Patience* (2012), King Gama in *Princess Ida* (2013), and The Judge in *Trial by Jury* (2014). From time to time he acts in non-musical plays, and he is also a clarinetist with the Austin Philharmonic and the St. Edward's University Orchestra.



## Andy Fleming

Andy Fleming is thrilled to return for his 11th summer with GSSA, where he sang his first professional role (Earl Tolloller) in *Iolanthe!* Andy has also performed with Spotlight on Opera in such roles as Ferrando (*Così fan tutte*), El Dancairo (*Carmen*), and Dr. Caio (*Falstaff*), and is a stalwart of the Austin Lyric Opera Chorus. Andy is currently attending UT for a Master's in Vocal Performance.



## Will Fox

Will is honored to be making his first Austin stage appearance with the GSSA. Will has previously performed with Gilbert & Sullivan companies in Los Angeles and Houston where he shared the stage with legendary D'Oyly Carte member Alistair Donkin and famed Savoyard, Richard Sheldon. In addition to stage work Will is also a voice actor, represented locally by Acclaim Talent. When not performing, he enjoys traveling the country facilitating leadership conferences for teens, and also has an Austin-based life coaching business, [www.FoxLifeCoaching.com](http://www.FoxLifeCoaching.com). A graduate of Syracuse University, Will would like to thank his wife and kids for their love and support. Remember to live in the now, and that you're never fully dressed without a smile.



# The Chorus



## Leann Fryer

Leann is enraptured to be a part of her fourth show with GSSA. She is also involved with Spotlight on Opera and has been in shows with the Georgetown Palace Theater, including *Evita*, *Cabaret*, and *Dirty Rotten Scoundrels*. Other past roles include Beth in *Little Women*, Ronnette in *Little Shop of Horrors*, and Diva in *Starmites*. She studied film and music at California State University Monterey Bay, spent years in high school and college choirs, and currently takes voice lessons through Armstrong Community Music School.



## Paul Halstead

Paul's list of musical and theatrical credits is long, though they were gained a generation ago! Born and raised in Iowa on beef and corn, Paul's favorite early roles ranged from Will Parker in *Oklahoma!* to Dracula in a comedic version called *Dracula Baby*. After a long, long, long hiatus Paul began singing again in 2009. Two years ago he joined the Capital City Men's Chorus and is that organization's vice-president. Just this year he sang in the Austin Lyric Opera Chorus for *Tosca*. *H.M.S. Pinafore* is his first G&S production. Married, Paul and husband Tony reside in Lakeway.



## Ezra Hankin

Ezra Hankin is currently a sophomore in high school, where he majors in theatre. He recently played Nick in *Mommy* at The UT Laboratory Theatre. Ezra had the pleasure of working with GSSA last year for *Princess Ida* and is very glad to be back.



## Rosa Harris

Rosa is thrilled to be returning for her fourth production with GSSA, where she previously performed in the chorus of *The Mikado*, *Patience*, and *Princess Ida*. She has also had the pleasure of singing in the chorus for Spotlight on Opera and has been singing with Austin Lyric Opera for three years, where she sang in the chorus of *Don Carlo*, *Tosca*, and *The Elixir of Love* this season. She has sung with various choirs in Texas, New Mexico, Oregon, and Mexico and is currently a proud member of the Tapestry Singers women's chorus and its smaller ensemble, Loose Threads. Rosa would like to thank her friends and especially her husband, Lorne, for their wonderful support. Besides singing, Rosa enjoys running, reading, and Hello Kitty.



## Chris Karaguleff

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





# The Chorus



## Melissa Krueger

Melissa Krueger is excited to make her debut with GSSA! Last summer she appeared on the Opera in the Ozarks stage in her second Gilbert & Sullivan production as one of the Stanley Daughters in *The Pirates of Penzance*. There she also performed as Cinderella in a musical pastiche of Rodgers and Hammerstein, Sondheim, Massenet, and Rossini, and as a Geisha in *Madama Butterfly*. Melissa is a Senior Vocal Performance major at Southwestern University in Georgetown where she has performed as Polly in *The Beggar's Opera*, Counsel in *Trial by Jury*, and Dorabella in *Così fan tutte*. She has a long history in both dance and musical theatre and enjoys portraiture and playing the violin in her free time.



## Susan Meitz

Susan is thrilled to be in her first show with GSSA. She sings with several choruses around Austin, including Texas Choral Consort (come sing with us!) and Conspirare Symphonic Choir. She also plays the piano and especially enjoys accompanying high school band students. After having previous careers as a semiconductor device engineer and an over-involved band mom, she will be studying voice at Texas State in the fall.



## Mark Long

Mark came to Austin in 1974 to work at The University of Texas, where he is still employed. In the interim, he has sung with a number of organizations, including the Austin Choral Union, the Austin Lyric Opera Chorus, the Texas Choral Consort, and Chorus Austin. Mark first performed with GSSA in 1997 (*The Yeomen of the Guard*), and this year's *H.M.S. Pinafore* is his twelfth production with our Society.



## John O'Brien

John O'Brien is happy to be back in theatre after a 24-year break, and he is thrilled to appear in his first GSSA production. He loves musical theatre and has appeared in numerous productions in his native Michigan and Austin. John moved to Texas in 1979 to attend graduate school, met his future spouse, and has lived in Austin ever since. He enjoys traveling with his family, especially summer vacations along the shores of Lake Michigan.



## Maurine McLean

Maurine McLean thrives on sound, sense, and nonsense, so a Gilbert and Sullivan show is a perfect match for her demeanor. By day she interprets Spanish-English in courtrooms and conferences. By night she plays bass guitar with The Therapy Sisters and Las Gabachachas. Never before this show has she had such a rollicking time with her sisters, cousins, and aunts!



## Annaliese Oliveira

Annaliese is a senior at Westwood High School, and will be going to The University of Texas at Austin next year to study International Relations. Annaliese has performed in various shows around Austin and Georgetown including *The Little Mermaid*, for which she was nominated for Best Actress Under 18 by Broadway World, and *Into the Woods*. This is Annaliese's first production with the Gilbert & Sullivan Society of Austin, and she is incredibly excited to be able to work with such talented people!

# The Chorus



## Julia Powers

A native Austinite, Julia Powers graduated from Stephen F. Austin State University in December of 2013 with a Bachelor's in Music Education and a minor in French. Her recent opera credits include roles as the Sorceress in *Dido and Aeneas* and Suor Osmina in *Suor Angelica* with the Southern Young Artist Opera Program in Taiwan, and Mae Jones in *Street Scene* with SFA Opera Theatre. Apart from singing opera, she currently teaches elementary music in Georgetown, Texas. This is her first performance with GSSA, and she is beyond excited to work with this phenomenal cast and crew! She would also like to thank everyone in the audience for supporting this organization and its dedication to preserving the arts in Austin!



## Rachael Shaw

This is Rachael's fourth show with GSSA and eighth Gilbert & Sullivan production in general. She is originally from Michigan, where she was very active in musical theatre; some of her favourite roles include Belle in *Beauty and the Beast*, Jellylorum in *Cats*, and Janet in *The Rocky Horror Show*. Offstage, Rachael works at Balderdash, a local web design and development studio, and cuddles cats in her spare time.



## Tim Shelburne

Tim Shelburne started his musical career in his early teens when he picked up his first bass guitar. Since then, he has performed in bands in several genres: bluegrass, jazz, funk, and most recently, indie rock. Since moving to Austin Tim has toured all over the east coast and has performed at hundreds of venues. Currently he is focusing on writing and recording songs by night and architecting software by day. This is Tim's first show with the Gilbert & Sullivan Society of Austin, and he is excited to add opera to his list of musical experiences.



## Mario Silva

Mario Silva is very excited to appear in his third production with GSSA. This is his second trip on the H.M.S. *Pinafore*, having played Sir Joseph Porter, K.C.B., in college, and this cruise is proving to be just as delightful as the first! Mario performs regularly on various Austin stages including, most recently, as Cupid in *Gallathea* and Mortimer in *The Fantasticks*. In addition to acting, he enjoys writing music for the stage and is currently composing music for Last Act Theatre Co.'s production of *Peer Gynt* this fall.



## Ian Stilwell

Ian is thrilled to be in his third production with GSSA. A local actor from a young age and graduate of St. Edward's Theater program, Ian hopes to continue acting in Austin for years to come. He is currently planning his first production with his own company, Austin Madhouse Productions. Ian would like to thank his family and friends for supporting him over the years.

# The Chorus



## Abigail Taylor

Abigail Taylor is a lover of opera and an aspiring midwife from Anchorage, Alaska. Before pursuing midwifery, she spent two years studying classical voice at Texas State, and she currently studies voice with Michelle Haché. In her spare time, Abigail enjoys playing with her cat, Sigma; reading Harry Potter; and spending time with her lovely girlfriend, Sarah. Abigail hopes to perform with as many opera companies as possible and eventually to move to Europe to work as a midwife. Finally, she would like to thank her friends and family for their support in her musical journey, especially everyone who encouraged her to audition for *H.M.S. Pinafore!*



## Hilary Taylor

Hilary Taylor is a third year music student at the University of Texas Butler School of Music, studying with Dr. Cynthia Morrow. Hilary was awarded the Dallas Music Club Scholarship in 2012 and received the 2011 Schmidt and Jones Award for Best Supporting Actress for her role as Cinderella (*Into the Woods*). She is an active member and soloist with the UT Chamber Singers and the University Presbyterian Church, as well as the UT Butler Opera Center. BOC productions include *Orontea*, *Madame Butterfly*, *La Bohème*, and *A Woman in Morocco*. She is delighted to participate in her first Gilbert and Sullivan production with such a wonderful cast and crew!



## Jamie Taylor

Jamie Taylor is returning to the GSSA after a very long absence indeed! Her last production was *The Mikado*, performed in the previous century. Jamie has most recently performed with the Austin Lyric Opera and is delighted to be aboard ship for this marvelously fun production.



## Brittany Trinité (Assistant Chorus Master)

Brittany Trinité is singing with the Gilbert & Sullivan Society of Austin in her third production. She is a graduate of Southwestern University with a Bachelor of Arts degree in Communication Studies and a Music minor. She is a teacher, musician, and animal lover, as well as sticker connoisseur. She looks forward to singing more opera and being involved with other Gilbert & Sullivan productions in the future!



## Patrick Wright

This marks Patrick Wright's first time to perform with the GSSA, and only his second time to perform a Gilbert & Sullivan production. He grew up in Waco and graduated from Stephen F. Austin State University in Nacogdoches with a Bachelor's degree in Vocal Performance. While he has lived in Austin for less than a year, he has been fortunate to sing in Austin Lyric Opera's wonderful chorus for both *Don Carlos* and *Tosca*.



## Jay Young

Originally from Kansas City, Jay has lived in Austin the past 20 years and is proud to call it home. This is his eleventh production with the Gilbert & Sullivan Society of Austin. Other performance credits include singing in the chorus for several of Austin Lyric Opera's productions, a stage hand and puppeteer in Trouble Puppet Theatre's productions of *The Jungle* and *Frankenstein*, various roles in the Baron's Men's production of *Medieval Macabre*, Fred in *The Trial of Ebenezer Scrooge* in Lockhart, and roles in three recent independent film projects. He is an avid theatre-goer, seeing at least 1-2 shows a week. As always, he is happy to be here, and hopes you are as well.



# Supernumeraries



**Andy Heilveil**  
(Marine #1)

Andy Heilveil has been a volunteer at G&S for three years. Normally an usher, he brings 12 years of experience as an historical re-enactor of the Texas Revolution. Andy's other theater experience consists of carpentry and costuming for the Scare For a Cure Halloween fund-raiser for the Breast Cancer Resource Center. He says he brings a voice as melodious as that of a frog to the mute role of Marine in this production, the only type of G&S role for which he will ever be suited.



**Dirk Yaple**  
(Marine #2)

This is Dirk's third foray into performing in a Gilbert & Sullivan opera. From being the train bearer to the Lord Chancellor in *Iolanthe*, to the citizen boy in *The Yeomen of the Guard*, he was able to squeeze in one more role as a 'mute' Marine in *H.M.S. Pinafore*. A sophomore at the Liberal Arts and Science Academy, he recently got inducted into the Thespian Society and won the "Best Theater Quirk" award in his theater class; he also received a Magna Cum Laude in Latin. Dirk loves comedy (Kids in the Hall, IT crowd, Monty Python) and sci fi (Dr. Who and Firefly) and considers himself a big Joss Whedon fan. Brown coats rule!



**Rebecca Yaple**  
(Midshipmite)

When Rebecca saw her older brother Dirk perform in *Iolanthe* and *The Yeomen of the Guard*, a seed was planted for the future. Now 11, the same age her brother was during his first show, she has the good fortune not only to join yet another great cast in *H.M.S. Pinafore*, but to do so with her brother. Like him, she's gotten a taste for the fun of rehearsals and the enjoyment of the music while learning professional theater under Rafe MacPhail's direction. Rebecca will finish fifth grade at Patton Elementary and is ready for middle school. Rebecca enjoys playing Minecraft and watching comedies on YouTube, such as John Pinette and Kids in the Hall.



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