

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

2011 Grand Production



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

June 9-19, 2011

Travis High School Performing Arts Center
Austin, Texas

Thank You

We are particularly grateful to the following for their valued assistance with this production of *The Mikado*:

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Carol Brown for her help with costuming
and make-up at the photo shoot

Chris Buggé for his assistance with props
and for hospitality to cast and crew

**Alice Cowden, Dianne Donovan, Cara
Kannen, Carmel O'Donovan, Lauren
Rico, and Suzanne Warmack** at
KMFA 89.5

Melissa Eddy

Flatfork Studio for assistance with
backdrop painting

Ginny's Printing

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

Gary Hallock for organizing the
children's activities and making signs

Barb Jernigan of the Georgetown Palace
Theatre for designing T-shirts for
The Mikado

Brenda Ladd Photography

**David Little, Michael Meigs, and Bette
Redman Reichman** for their
outstanding leadership and support in
our publicity efforts

**Lutheran Campus Ministry/University
Lutheran Church**

Paul Pew for his generous contribution of
services as a rehearsal pianist

Pollyanna Theatre

Bette Redman Reichman for playbill
advertising sales

Sunny Wigs for styling our wigs

Thunderbird Coffee

Travis High School



SUPERTITLES

We are pleased to provide supertitles during all our performances.

They were prepared by Ralph MacPhail, Jr.

Children's Activities & Entertainment Provided by Gary Hallock & Co.

The children's activities will feature pre-curtain activities and interactions
with the cast and orchestra.

Activities will begin at 2:00 PM, prior to the matinée performance on Sunday, June 12th.



This project is funded and supported in part by the City of Austin through the
Cultural Arts Division and by a grant from the Texas Commission on the Arts
and an award from the National Endowment for the Arts, which believes that
a great nation deserves great art.

This is not a Travis High School production.



The Gilbert & Sullivan Society of Austin

presents

The Mikado ***or, The Town of Titipu***

Travis High School Performing Arts Center

June 9-19, 2011

Written by
W. S. Gilbert

Composed by
Arthur Sullivan

Stage Director and Choreographer
Ralph MacPhail, Jr.

Music Director and Conductor
Jeffrey Jones-Ragona

Producer
Production Manager
Stage Manager
Assistant Stage Manager
Lighting Designer
Light Board Operator
Master Electrician
Set Designer
Set Preparation
Costume and Wig Coordinator

Libby Weed
Bill Hatcher
Monica Kurtz
Johnny Gonzalez
Jennifer Rogers
Louis Gauna
Eric N. Johnson
Richard Brown
Ann Marie Gordon
John Lopez

Make-Up Designer
Videography/Photography
Cover Design
Playbill Editor/Photographer
Rehearsal Photographs
Sales Manager
Surtitles Projection
Set Crew
Costume Assistant

Carol Brown
Benny and Nanci Jay
David Little
Sue Ricket Caldwell
www.AustinLiveTheatre.com
Dave Wieckowski
Pixie Avent
David Watson, Elaine Jacobs, Tom Westrup
Candi Meyers

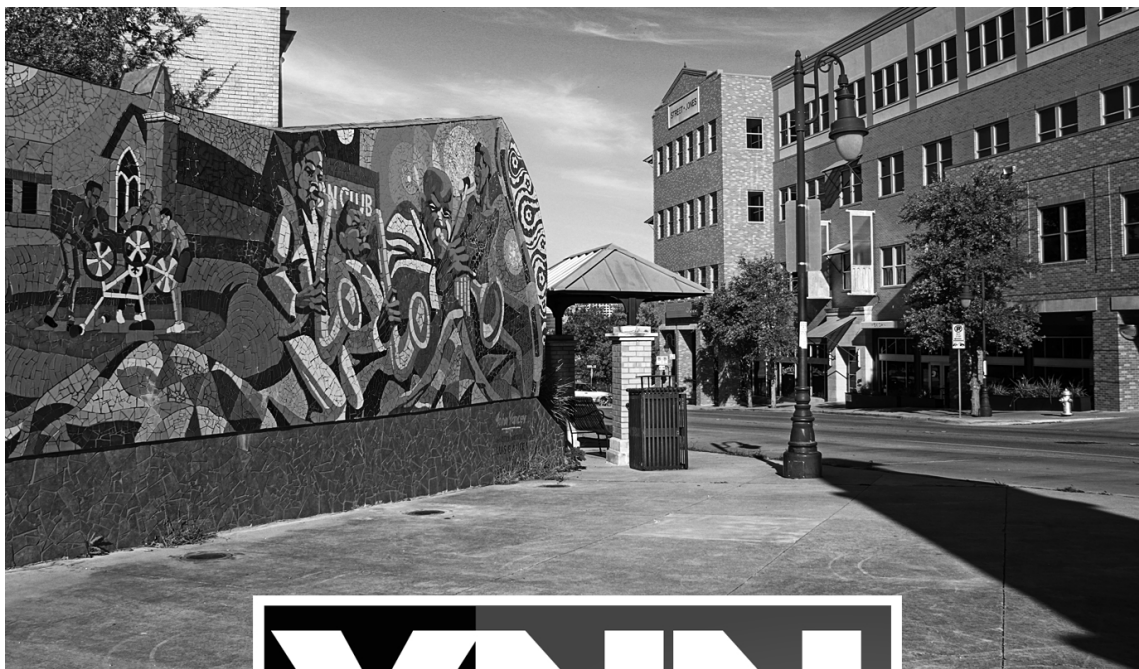
Assistant Chorus Master:
Karlyn McCutchan

Costumes from
A Cut Above Costumes of Round Rock

Act II Backdrop Painted by
Ann Marie Gordon

Children's Matinée Entertainment Provided by
Gary Hallock & Co.

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Topsy-Turvydom

Don't we all love it when little David slays Goliath . . . when scorned Cinderella becomes the belle of the ball . . . when small Arthur pulls the sword from the stone?

What is it about seeing the arrogant deflated and the lowly elevated that is so satisfying? What is it about seeing an unexpected turn of affairs that so tickles our funny bones and lightens our hearts?

Whatever it is, William Schwenck Gilbert knew it well. All of his libretti are filled with such paradoxical and startling developments. To cite just a few:

- A learned judge is so captivated by a winsome plaintiff that he descends from the bench and proposes marriage to her
- Every individual in a village wakes from a mysterious sleep and immediately falls in love with whatever member of the opposite sex he or she first sees
- A nursemaid switches two babies for whom she is caring, and the well-born one is brought up a commoner while the poor one becomes a man of distinction
- A notorious band of pirates is so tenderhearted that they cannot bear to defeat a weaker party or harm an orphan
- The pompous members of the House of Lords, "peers of highest station, paragons of legislation," find they are weakly ineffectual against the supernatural powers of a fairy
- A man volunteers to woo a woman on behalf of his foster brother and ends up winning her affection for himself

In Mike Leigh's excellent 1999 film, *Topsy-Turvy*, Gilbert is pictured as being rather annoyed when he reads reviews citing the "topsy-turvy" world of his show. And yet that very aspect of his clever and devilishly insightful libretti is among the greatest reasons that the operas on which he collaborated with Arthur Sullivan have delighted audiences continuously for a century and a quarter.

So sit back and enjoy the world of topsy-turvydom, where a timid tailor can become a Lord High Executioner, and a "second trombone" can win the heart of a woman who compares herself in brilliance to the sun – even before he reveals that her lowly musical suitor, "a thing of shreds and patches," is actually the son of the monarch!

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.....	Adrienne Inglis	Violin I.....	Laurel Lawshae*
Flute Substitute ...	Allison Vitek	Violin I.....	Joseph Shuffield
Oboe.....	Allison Welch	Violin II.....	Laura Pyle
Clarinet I.....	Martha MacDonald	Violin II.....	Annette Benavides
Clarinet II.....	Valerie Bugh	Viola.....	Linda Johnson
Trumpet.....	Brian Carr	Cello.....	Tom Lawshae
Horn.....	Joel Bright	Bass.....	Anna Macias
Trombone.....	Steve Hendrickson	Percussion.....	Tina Lake
			*Concert Master

Rehearsal Accompanists:

Martha Dudgeon, Don Hill, Jeffrey Jones-Ragona,
Laura Josephs, Lynda Oswalt, Paul Pew

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Dramatis Personæ

The Mikado of Japan Russell Gregory
 Nanki-Poo (*his Son, disguised as a wandering minstrel, and in love with Yum-Yum*)
 Holton Johnson
 Ko-Ko (*Lord High Executioner of Titipu*) Arthur DiBianca
 Pooh-Bah (*Lord High Everything Else*)..... Robert L. Schneider
 Pish-Tush (*a Noble Lord*) Jay Young
 Go-To (*a Noble Lord*) Spencer Reichman
 Yum-Yum } { Tamsen Cohagan
 Pitti-Sing } *Three Sisters — Wards of Ko-Ko* { Patricia Combs
 Peep-Bo } { Angela Irving
 Katisha (*an elderly lady, in love with Nanki-Poo*) Janette Jones
 Ko-Ko's Attendant David Smiecinski
 The Mikado's Attendants Katy Fontenot and David Smiecinski

Chorus of Nobles

Tai Collins, Andy Fleming,
 David Fontenot, John Hooker,
 Jake Jacobsen, Luke Leamons,
 Jay Michael, Spencer Reichman,
 Adam Sales, Michael Spears,
 Ian Stilwell

Chorus of School-Girls

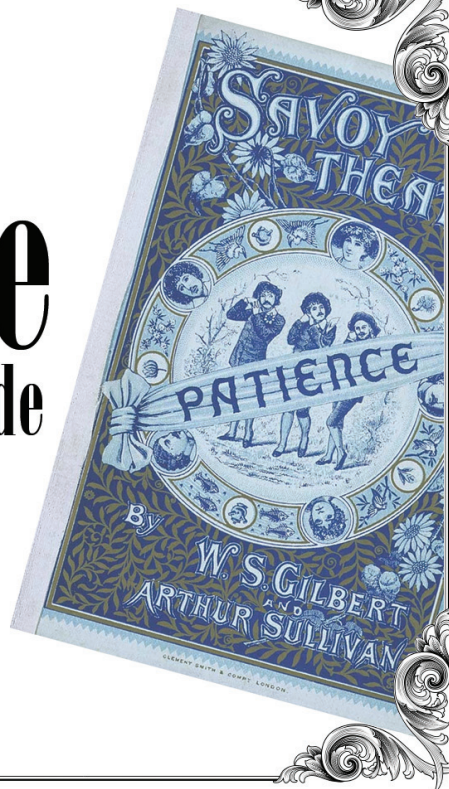
Heather Capello, Kate Clark,
 Alisar Eido, Rosa Harris,
 Zendel Hernandez, Daytha Hulion,
 Claire Ludwig, Karlyn McCutchan,
 Jennifer Tucker, Jennifer Tullis,
 Hillary Weeks, Madison White



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OF AUSTIN



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Our Object All Sublime . . .

Before rehearsals began for this production of *The Mikado*, my friend and fellow Gilbert & Sullivan enthusiast William Hyder wrote from his home in Maryland:

I'm sure you'll do it right—throwing away this musty old traditional rubbish and utilizing all the resources of modern stagecraft and dance, not to mention philosophy. Have you noticed that the libretto of *The Mikado* foreshadows the existentialism of Martin Heidegger? *Ko-Ko* represents the tragic nature of being in a finite world, and the anguish that oppresses man as he senses the inevitable limits of life (represented by *The Mikado*). Then *Pooh-Bah* obviously symbolizes the many other existents and conditions to which man must relate, and *Katisha* is the embodiment of the “resolute decision” which Heidegger advocates as the method of asserting one's essence and destiny—and which *Ko-Ko* reluctantly embraces at the end of the show.

Work with me along these lines, . . . and we'll get the fun out of G. & S. yet.

Well, of course Bill was kidding, for he knows that the Gilbert & Sullivan Society of Austin would want to keep the fun *in* G. & S. by working along traditional lines—lines which are *not* rubbish and which do not *have* to be musty. We both know that *The Mikado*, the most popular of fourteen comic operas written by Gilbert & Sullivan between 1871 and 1896, has continued to delight audiences since its première in London at the Savoy Theatre in 1885. *Why* does it continue to do so? Certainly one important reason is the sparkling musical score composed by Sir Arthur Sullivan. But Sir William S. Gilbert should also be given his due. The opening night critic from *The Theatre*, an important monthly, wrote: “The text of *The Mikado* sparkles with countless gems of wit . . . and its author's rhyming and rhythmic gifts have never been more splendidly displayed; as for the dialogue, it is positively so full of points and hits as to keep the wits of the audience constantly on the strain.”

Nearly fifty years later, G. K. Chesterton substituted “satire” for “wit,” and, I believe, hit on the major reason for the continuing popularity of Gilbert's libretto: “There is not, in the whole length of *The Mikado*, a single joke that is a joke against Japan. They are all, without exception, jokes against England, or that Western civilization which an Englishman knows best in England.”

And Gilbert's British satire of 126 years ago seems very fresh today—even to Americans in the early twenty-first century. Now it is true that we've updated the

(continued, next page)

“lady novelist” reference in Ko-Ko’s little list song, and that we’ve changed Nanki-Poo’s address abroad from Knightsbridge (the location in London of a Japanese exhibition which helped to inspire *The Mikado*) to—well, you’ll find out. But Gilbert himself sanctioned these particular places for topicalities. Except for these changes and several other traditional interpolations to the printed libretto (and a couple of contemporary “pestilential nuisances” added to Ko-Ko’s song just for fun), this *Mikado* is the *Mikado* written by W. S. Gilbert in 1885.

One reason for the freshness of the book is the fact that a number of the lines have become permanent expressions in our language. Just as a legendary lady once remarked that Shakespeare’s plays are made up quotations, here you’ll discover that various Gilbertian characters first gave us “I’ve got a little list,” “The flowers that bloom in the spring,” and “To let the punishment fit the crime.”

Another reason for the continuing popularity of *The Mikado* is the fact that Gilbert’s jibes transcend the era in which they were born. Most of us have a “little list” like Ko-Ko’s, and our imaginations are as adept as the Mikado’s at devising punishments for people whose actions rub us the wrong way. Perhaps most of us know a pluralist Pooh-Bah; and this worthy’s line, when hesitating to condescend to the Three Little Maids, “They are not young ladies, they are young persons,” sounds surprisingly like contemporary political correctness. Certainly Ko-Ko seems to be a supreme example of The Peter Principle: in Act II, everyone learns that the timid tailor turned Lord High Executioner has indeed been promoted to his level of incompetence!

Our “object all sublime,” then, has been to offer a traditional *Mikado*, one that stands on its own intrinsic merits and does not have to be re-written, jazzed, swung, rocked (all of which *have* been done, by the way—cf. Fort Worth last month), or weighted down with the philosophy of Heidegger. The original *Mikado* has been “ever joyous, ever gay” for a century and a quarter. Wild “concept” productions “never will be missed,” and we hope that you will find this offering “a source of innocent merriment, of innocent merriment”!

Ralph MacPhail, Jr.



Musical Numbers

Overture..... The Orchestra

ACT I

Courtyard of Ko-Ko's Official Residence

"If you want to know who we are" Nanki-Poo and Men
"A wand'ring minstrel, I" Nanki-Poo and Men
"Our great Mikado, virtuous man" Pish-Tush and Men
"Young man, despair" Pooh-Bah, Nanki-Poo, and Pish-Tush
"And have I journeyed for a month" Nanki-Poo and Pooh-Bah
"Behold the Lord High Executioner" Ko-Ko and Men
"As some day it may happen" Ko-Ko and Men
"Comes a train of little ladies" Girls
"Three little maids from school are we" Yum-Yum, Peep-Bo, Pitti-Sing,
and Girls
"So please you, Sir, we much regret" Yum-Yum, Peep-Bo, Pitti-Sing,
Pooh-Bah, and Girls
"Were you not to Ko-Ko plighted" Yum-Yum and Nanki-Poo
"I am so proud" Pooh-Bah, Ko-Ko, and Pish-Tush
"With aspect stern and gloomy stride" (*Finale of Act I*) The Ensemble

INTERMISSION

ACT II

Ko-Ko's Garden

"Braid the raven hair" Pitti-Sing and Girls
"The sun, whose rays are all ablaze" Yum-Yum
"Brightly dawns our wedding day" Yum-Yum, Pitti-Sing, Nanki-Poo,
and Go-To
"Here's a how-de-do!" Yum-Yum, Nanki-Poo, and Ko-Ko
"Mi-ya sa-ma" Mikado, Katisha, Girls, and Men
"A more humane Mikado" Mikado, Girls, and Men
"The criminal cried as he dropped him down" Ko-Ko, Pitti-Sing,
Pooh-Bah, Girls, and Men
"See how the fates their gifts allot" Mikado, Pitti-Sing, Pooh-Bah,
Ko-Ko, and Katisha
"The flowers that bloom in the spring" Nanki-Poo, Ko-Ko, Yum-Yum,
Pitti-Sing, and Pooh-Bah
"Alone, and yet alive!" Katisha
"Willow, tit-willow" Ko-Ko
"There is beauty in the bellow of the blast" Katisha and Ko-Ko
"For he's gone and married Yum-Yum" (*Finale of Act II*) The Ensemble



THE
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ON YOUR
RADIO

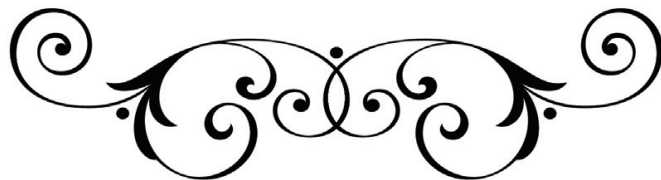
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★★★★★89.5★★★★★

CLASSICALLY
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The Company

The Production Team



Ralph MacPhail, Jr.
(Stage Director and
Choreographer)

Ralph is Theatre Professor *emeritus*, Bridgewater College, Virginia, where he taught and directed for 33 years. This is his eleventh production for GSSA, which appointed him Artistic Director in 2005 and this spring named him to their Hall of Fame. A week after *The Mikado* closes he will be in Gettysburg, PA, hosting a Symposium of G&S scholars, leading pre-performance discussions, and teaching a course devoted to “*Pira-Mika-Fore*” (www.gsfestivals.org). In October, he will teach a course (also open to the public) in Connecticut on *H.M.S. Pinafore* (www.incarnationcenter.org). Last fall, the Connecticut G&S Society presented him with their Lifetime Achievement Award. “Rafe” and his wife Alice live in Bridgewater and treasure their Austin friendships!



Bill Hatcher
(Production Manager)

Bill has been a member of the G&S Society 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 earlier this year. He has also been in the orchestra and on stage, appearing in *H.M.S. Pinafore*, *The Gondoliers* and *The Pirates of Penzance*. Some years before that 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 serving for the third year as Production Manager for the Society.



Jeffrey Jones-Ragona
(Music Director and
Conductor)

Jeffrey Jones-Ragona has been involved with productions by GSSA since 1994. He was appointed the Society’s Music Director in 2005, and this spring was named to their Hall of Fame. His work with the Society as Music Director has been recognized by several Award nominations. In 2003, he received the B. Iden Payne Award for “Outstanding Musical Direction” for *The Pirates of Penzance*. Jeffrey is also active as a solo singer, conductor, and clinician. He serves as the Artistic Director of the Capital City Men’s Chorus, the Music Director of the Schola Cantorum, and performs with the Texas Early Music Project and Oregon Bach Festival as soloist and chorister. In 2006, he received the Doctor of Musical Arts degree in Conducting from The University of Texas.



Monica Kurtz
(Stage Manager)

Monica is pleased to return to the Gilbert & Sullivan family. *The Mikado* marks her eighth production with the Society. In 20 years of stage managing, some favorite productions include *Play It Again, Sam* (Augsburg Community Theater, Augsburg, Germany), *Love, Valour, Compassion* and *Torch Song Trilogy* (Upstart Performing Ensemble, Colorado Springs, Colorado), *Holy Well and Sacred Flame*, *Dark Goddess 04* and *Trickster* (The Vortex, Austin, Texas). Thanks to Pixie for her love and support. Live long and prosper.



The Production Team



Ann Marie Gordon (Set Preparation)

Ann Marie is pleased to be working again with GSSA. Her previous set design credits include last year's GSSA production of *The Yeomen of the Guard*, the Vortex Repertory Company production of *A Number* by Caryl Churchill, and numerous other designs for the Vortex Repertory Company, including *Oceana*, a world premier directed by Bonnie Cullum, with musical direction by Content Love Knowles. She also received a B. Iden Payne Award for her set design for *St. Enid and the Black Hand* by Molly Rice, produced by the Vortex Repertory Company.



John Lopez (Costume and Wig Coordinator)

John Lopez is excited and giddy with joy to return for his seventh production with GSSA, and his first production in a non-singing capacity. Past productions include *The Yeomen of the Guard*, *Iolanthe*, *The Pirates of Penzance*, *Ruddigore*, *H.M.S. Pinafore*, and *The Mikado*. Recently, he was seen in Georgetown Palace's production of *Evita*. He is a member of Capital City Men's Chorus, a leading men's chorus in Austin. He would love to thank his mom, grandma, friends and loving boyfriend for their support, humor and love. Thank you.



Johnny Gonzalez (Assistant Stage Manager)

Johnny has been providing technical and production services to the theatre, dance, and entertainment communities throughout the country for many years. He has worked on over 60 productions, festivals, concerts, and live events in the years since he first caught the bug in high school. One of Johnny's highlights was Assistant Stage Manager of the

first regional production of *Titanic the Musical* at Gateway Playhouse in Bellport, NY. *The Mikado* will be his third GSSA show in as many years. He is thankful to all who have given him the opportunities to grow and prosper here in Austin, and is looking forward to continuing on this path for many years to come. Much love.



Jennifer Rogers (Lighting Designer)

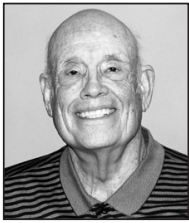
Jen has worked with GSSA in many capacities and designed lights for last year's production of *The Yeomen of the Guard*. She is a partner in the design firm Light Bastard Amber (LBA). Some of Jen's favorite designs include: *Sweeney Todd* and *Little Shop of Horrors* with Summer Stock Austin; *Home Entertainment* with Leticia Rodriguez; the B. Iden Payne Award-nominated *The North Project* with Refraction Arts; *No Se Paga* and *Petra's Pecado* with Teatro Vivo; and *Io: A Myth About You* with Shrewd Productions. Jen is a resident designer with the Fusebox Festival.



Carol Brown (Make-Up Designer)

Carol is excited to be participating in *The Mikado* in a new fashion this season as a makeup artist. While on hiatus from singing in the G&S productions (and missing it greatly) during her journey through cosmetology school, she's happy to be helping any way she can, especially after getting some great experience in makeup application from fashion shows and photoshoots over the last year. After playing the role of Mabel in *The Pirates of Penzance* in 2008, Carol is truly looking forward to being a part of another GSSA production. She's eagerly awaiting completing school so she can do some awesome hair, and most importantly, get back into singing with Austin Lyric Opera and GSSA. Best wishes and break a leg to the cast and crew!

The Principals



Russell Gregory
(The Mikado of Japan)

Russell has performed extensively 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. His most personally gratifying appearances were in December 2002 and January 2006, when he sang with his son-in-law and grandsons in *Amahl and the Night Visitors*.



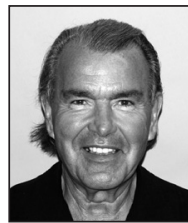
Holton Johnson
(Nanki-Poo)

Holton was most recently seen as Giuseppe in Austin Lyric Opera's production of *La Traviata*. He has performed extensively in Boston, as well as in Tucson, San Diego, and Los Angeles, winning numerous awards for his singing and acting. A regular performer with GSSA, he won a B. Iden Payne Award for best actor in a musical for his portrayal of Frederick in *The Pirates of Penzance*. Other significant roles performed include: Jacquino in *Fidelio*, Alfred in *Die Fledermaus*, and Emperor Altoum in *Turandot*. Holton is a graduate of the University of Arizona, having studied with Charles Roe and Grayson Hirst. He currently resides in Austin with 10 of his closest furry friends. He maintains a website at www.holtonjohnson.com.



Arthur DiBianca
(Ko-Ko)

Arthur has appeared in many productions with GSSA since 1994, and this spring was named to the Society's Hall of Fame. His roles include Dr. Daly in *The Sorcerer* (2001), Major-General Stanley in *The Pirates of Penzance* (2008), the Lord Chancellor in *Iolanthe* (2009), and Jack Point in *The Yeomen of the Guard* (2010). 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. He has lived in Austin since 1991.

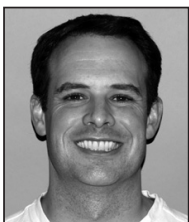


Robert L. Schneider
(Pooh-Bah)

Robert was born and raised in Michigan, and started singing lead Gilbert & Sullivan roles at Port Huron High School. He received a Bachelor's degree in music education from Eastern Michigan University and a Master's degree in opera and voice from the University of Michigan. He has also done doctoral work in voice and opera at the University of Texas. He sang opera and taught voice in Germany for many years. Currently, Robert is teaching voice and living in Austin with his wife, Katie. He is the father of local musician Bob Schneider.



The Principals



Jay Young
(Pish-Tush)

Jay Young is very pleased to be in his seventh consecutive performance with the Gilbert & Sullivan Society of Austin; this is also his second *The Mikado* and first time as a principal with the company. An avid theatre-goer in the Austin area, Jay is in shows whenever the opportunity arises. His stage credits include an on-stage hand with Trouble Puppet Theatre Company's productions of *Frankenstein* and *The Jungle*, three shows as a chorister with Austin Lyric Opera, various roles in Medieval Macabre at the Curtain Theatre, and Fred in *The Trial of Ebenezer Scrooge* in Lockhart. Jay is a librarian by day, enjoys experiencing all that Austin has to offer, and thanks everyone for their support.



Spencer Reichman
(Go-To and
Chorus of Nobles)

Spencer is pleased to return for his third GSSA production. His previous roles include Mr. Mushnik in *Little Shop of Horrors*, Captain Miles Gloriosus in *A Funny Thing Happened on the Way to the Forum*, Lord Evelyn Oakleigh in *Anything Goes*, and Juan Peron in *Evita*; he will soon play the Mikado of Japan in a production of *The Mikado* in Gettysburg, Pennsylvania. A born entertainer who loves to sing and be on stage, Spencer has just finished his freshman year at the University of Texas, studying vocal performance. Special thanks to Spencer's parents and teachers who have always been encouraging and very patient.



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The Principals



Tamsen Cohagan
(Yum-Yum)

Tamsen is delighted to be performing with the GSSA. Some of her previous roles include Mabel in *The Pirates of Penzance*, Manon in *Manon*, Pamina and the Queen of the Night in *The Magic Flute*, Adina in *The Elixir of Love*, Lisette in *La Rondine*, Nella in *Gianni Schicchi*, Anne in *A Little Night Music* and Jenny in *The Rise and Fall of the City of Mahagonny*. She currently spends her time teaching voice lessons at St. Stephen's Episcopal School and raising her two young children. Special thanks to her husband, family and friends for their love and support.



Patricia Combs
(Pitti-Sing)

Patricia is thrilled to be cast in her sixth production with the Gilbert and Sullivan Society of Austin. Previous roles include Phoebe in *The Yeomen of the Guard*, Leila in *Iolanthe*, Edith in *The Pirates of Penzance*, and Dame Hannah in *Ruddigore*. Her first Gilbert and Sullivan role was as Ruth in the University of Texas at El Paso production of *The Pirates of Penzance* with none other than David Fontenot as one of the Pirate Kings. Patricia is an active member of the Austin Lyric Opera Chorus and just wants to clarify that she *still* has not been typecast.



Angela Irving
(Peep-Bo)

Angela is delighted to be performing in her fifth GSSA production. By day, she teaches voice lessons at various Austin-area high schools, where she generates fresh batches of Gilbert & Sullivan enthusiasts. In fact, four of her current or graduated students are in this show, two with principal roles! By evening/weekend, Angela sings at various locales, such as with the Austin Lyric Opera Chorus and as soloist for the First Church of Christ, Scientist. This past Fall she was Millie in *Seven Brides for Seven Brothers* at Wimberley Players' Theatre. Angela hopes you enjoy *The Mikado*, and that you will become as enthusiastic about Gilbert & Sullivan as she and so many other cast and GSSA members are!



Janette Jones
(Katisha)

After almost a year of boring modern life, Janette is happy to be time traveling again with Gilbert and Sullivan. Her last trip was to the Tower of London in Tudor England as Dame Carruthers in *The Yeomen of the Guard*. Prior to that she visited Victorian England as Ruth in *The Pirates of Penzance*, as Buttercup in *H.M.S. Pinafore*, and Lady Angela in *Patience*. She also enjoyed Regency England as Mad Margaret in *Ruddigore* and explored Georgian times as The Duchess in *The Gondoliers*. Many years ago she even fought a Medieval battle as Melissa in *Princess Ida*.



The Chorus



Heather Capello

(Chorus of School-Girls)

Heather is excited to be a part of *The Mikado* chorus. Originally from southeast Texas, Heather recently relocated to beautiful Austin. She has appeared in several productions across the country including the role of Cinderella in *Into the Woods*, Sally in *You're a Good Man, Charlie Brown*, Viola in *Twelfth Night*, and most recently as Lousie in *Gypsy*. Heather is so happy to be in Austin and a part of GSSA.



Kate Clark

(Chorus of School-Girls)

Kate joined the cast of *The Mikado* with the intention of playing her namesake, as she did in her last production with GSSA. After learning that this show has no character named Kate, she was disheartened, but managed to draw on her inner strength and carry on. Recent roles include Grace in *Annie* and Peaseblossom in *A Midsummer Night's Dream*. Look for her as a singing shepherdess in City Theater's upcoming production of *The Imaginary Invalid*. Kate studies tap with the legendary Acia Gray at Tapestry Dance Studio and is patiently waiting for someone to stage an all-tap version of *Trial by Jury*.



Tai Collins

(Chorus of Nobles)

Tai Collins is pleased to participate in the GSSA chorus for his first professional role since receiving his B.A. in Vocal Performance from Texas Woman's University. When he's not sauntering about the stage nobly, he teaches piano, voice, and guitar and holds a tenor soloist position with St. Mark's Episcopal Church choir. While living in Austin, he has participated and soloed with the Austin Civic Chorus, Austin Vocal Arts Ensemble, and Chorus Austin Consort while regularly composing and arranging instrumental and vocal solos, orchestral works, and choral music. He also plays guitar in rock & roll and funk groups while directing his own rock orchestra, Taichestra.



Alisar Eido

(Chorus of School-Girls)

This is Alisar's second GSSA show and she is very happy about it. Outside of G&S, she has been involved in over twenty different productions including *Little Shop of Horrors*, *Amahl and the Night Visitors*, and *Evita*. She has also performed with the Austin Girls Choir on a choral tour of England and France. Alisar would like to give a special thanks to her parents for their continued support throughout the ridiculous artistic messes she so often gets into, and her friends for all their encouragement.



The Chorus



Andy Fleming (Chorus of Nobles)

Andy has performed with numerous groups around town, including Chorus Austin, Conspirare, Austin Lyric Opera, and the Gilbert & Sullivan Society of Austin. This is his eighth show with GSSA, and he's very happy to be back again this year!



David Fontenot (Chorus of Nobles)

Returning for his sixth season with the GSSA, David Fontenot finds that his experiences with *The Mikado* have come full circle — his introduction to the mannerly madness of Savoy opera was a spot in the men's chorus of a 1995 production of "The Japanese Play" in El Paso. David extends his most heartfelt condolences to the family and friends of Joan Quarm, founder and longtime director of the Gilbert & Sullivan Company of El Paso, who passed away a few months ago. Imperious, devastatingly witty, and possessed of an unquenchable passion for the theater, The First Lady of the El Paso Stage forever will be missed.



Rosa Harris (Chorus of School-Girls)

Rosa is thrilled to be making her stage debut in GSSA's *The Mikado*. She has had the pleasure of performing 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. When not singing, she can be found reading, running, or being a tech diva in her day job as a web application developer. Rosa would like to thank her family, friends, and especially her husband, Lorne, for their support.



Zendel Hernandez (Chorus of School-Girls)

Zendel is pleased to be joining GSSA for the first time this year. A native El Pasoan, Zendel earned her Bachelor's and Master's degrees in Vocal Performance from the University of Texas at Austin. She made her debut as Susanna in the 2007 production of *Le Nozze di Figaro* in Salzburg, Austria. Since moving to Austin, Zendel has participated in several of the Butler School of Music's productions, has been a member of Spotlight on Opera, and has participated in the chorus for Austin Lyric Opera. She is currently a student of Professor Nikita Storovej.



John Hooker (Chorus of Nobles)

This is John's first performance with GSSA. He played various roles in the 1990s with the Beaumont Community Players, including Silvius in *As You Like It* and Mr. Sowerberry in *Oliver!* He left theater to study geology at The University of Texas, but is happy to be performing again with the inspiration of his family and the support of his wife, Jill. John is deeply grateful for instruction from Karen Esquivel and Gustavo Castro.



The Chorus



Daytha Hulion

(Chorus of School-Girls)

Soprano Daytha Hulion is making her Gilbert & Sullivan debut in GSSA's production of *The Mikado*. Other recent appearances included Suor Genovieffa in *Suor Angelica*, Belinda in *Dido and Aeneas*, Papagena in scenes from *The Magic Flute*, and Sophie in scenes from *Werther*, all productions by Spotlight on Opera. Daytha also is a repeat soloist at Promiseland Church and St. David's Episcopal Church. Upcoming engagements include more scenes with Spotlight, which will include playing Lightfoot McClendon in *Cold Sassy Tree*, Arminda in *La Finta Giardiniera* and a chorus member in *The Pirates of Penzance*.



Jake Jacobsen

(Chorus of Nobles)

Jake Jacobsen, baritone, is in his second production with GSSA, having performed as Second Yeoman in last year's production of *The Yeomen of the Guard*. Jake recently completed a Master's degree in Opera Performance at the University of Texas. Previously, he completed his Bachelor's in Vocal Performance at Boston University under the tutelage of Professor James Demler. Last April, he made his operatic role debut as Don Alfonso in the Butler Opera Center's production of *Così fan tutte*. He has appeared in the chorus for Austin Lyric Opera's productions of *La Bohème* and *La Traviata*, as well as the chorus for UT's production of William Bolcom's opera *A View From the Bridge*. This fall, Jake will return to UT to pursue his doctorate, and will continue studying with professor David Small.



Luke Leamons

(Chorus of Nobles)

This is Luke's first show with GSSA. He is very excited to end his high school career by moving from high school productions to participating in this fine show. Luke will be heading to St. Edward's University in the fall and hopes to continue to be in performances as a theatre major. He wants to thank his family and loved ones for the support they have given him in pursuing the arts and in life.



Claire Ludwig

(Chorus of School-Girls)

Claire recently moved to Austin, and is delighted to be joining GSSA for the first time this year. She has been in numerous, various productions in California and Oklahoma. She would like to dedicate her performance to her grandpa, Paul.



Karlyn McCutchan

(Chorus of School-Girls, Assistant Chorus Master)

Karlyn is excited to be in her fourth GSSA production. A graduate of Texas State, Karlyn has a degree in Music Education. In her spare time, she studies voice with Dr. James Bert Neely, conducts a church choir, and spends time with her husband, Aaron, and puppy, Bailey. Karlyn would like to thank her family and friends for their undying support, and thank the Society for such an amazing experience.

The Chorus



Jay Michael
(Chorus of Nobles)

This is Jay's first production with GSSA, and he is finding that nothing could be more satisfactory. He can be seen around town singing with A Cappella Texas, Austin's premier barbershop and a cappella men's chorus, which will soon be celebrating its 50th year as a Barbershop Harmony Society chapter. He also performs improv comedy at The Hideout Theatre, and has recently performed in *Start Trekkin'*, *Hitchcocked!*, and *The Violet Underbelly*, a film noir inspired long-form improvised play. Previous musical ventures were with the much missed Austin Musical Theatre company.



Adam Sales
(Chorus of Nobles)

Adam is excited to once again be part of the grand production after making his debut with GSSA last summer in *The Yeomen of the Guard*. Previous credits from the Chicago and Kansas City areas include *Damn Yankees*, *Anything Goes*, *Barnum*, *Jesus Christ Superstar*, *1776*, *The Wizard of Oz*, and *Cabaret*. Adam also sings barbershop harmony with the Heart of Texas Chorus. By day, Adam is a statistician working in pharmaceutical development.



Michael Spears
(Chorus of Nobles)

Michael is new to the Austin area and is excited to be a part of *The Mikado* chorus. He recently took on the role of Tom Collins in *RENT* with Country Playhouse Theatre of Houston. This is his first GSSA production, and he looks forward to many more. He would like to dedicate his performance to his family and friends.



Ian Stilwell
(Chorus of Nobles)

Ian is excited to be in his second production with GSSA. He recently received his Bachelor's degree in Theatre from St. Edward's University and hopes to continue acting professionally. He is currently writing his first play and hopes to see it performed locally soon. Ian would like to thank his family and friends for supporting him over many years.



The Chorus



Jennifer Tucker
(Chorus of School-Girls)

Jennifer is excited to be part of her first show with GSSA. She holds a doctorate in vocal pedagogy from The University of Texas, and has performed many roles in both opera and musical theater. Most recent credits include the ensemble of *Evita* at the Georgetown Palace Theater, and the role of Papagena in *The Magic Flute* with the Amalfi Coast Music Festival in Italy. Jennifer teaches voice lessons to students at Georgetown High School and is a staff singer at Good Shepherd Episcopal Church.



Jennifer Tullis
(Chorus of School-Girls)

This is Jennifer's second production with GSSA. She has a long history of choral singing punctuated by the occasional musical theater jaunt, but in the last few years she has focused a ridiculous amount of energy on competitive karaoke. With a background in both biology and architecture, Jennifer designs buildings by day and wonders how she might be able to incorporate the emerging field of biomimicry into her career. She also enjoys rehabilitating wildlife, making short films, listening to The Smiths and drinking beer at the Black Star Co-op.



Hillary Weeks
(Chorus of School-Girls)

Hillary has had the pleasure of seeing GSSA's last two productions of *The Mikado*, and longed for the day she could be on the stage, instead of pining from her seat. Finally that day has come! This is her first professional production, and she is overjoyed. Love and gratitude to her music-loving family, who put a song in her heart, and put up with her practicing waving a fan in their living rooms.



Madison White
(Chorus of School-Girls)

This is Madison's second year with GSSA, and she's very pleased to be back as a citizen of Japan. She is currently studying acting and musical theatre at the University of Texas, and has been involved in both musical and theatrical productions in the Austin area for many years. As one of the younger members of the cast, she delights in the promise of future performances with this company. She would also like to give a special thanks to her friends and family, who continue to encourage her passion for the performing arts through trials, tribulations, and tantrums.

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Also Appearing



David Smiecinski
(Ko-Ko's and the Mikado's Attendant)

This is David's first performance with GSSA. He is a fourth grade student

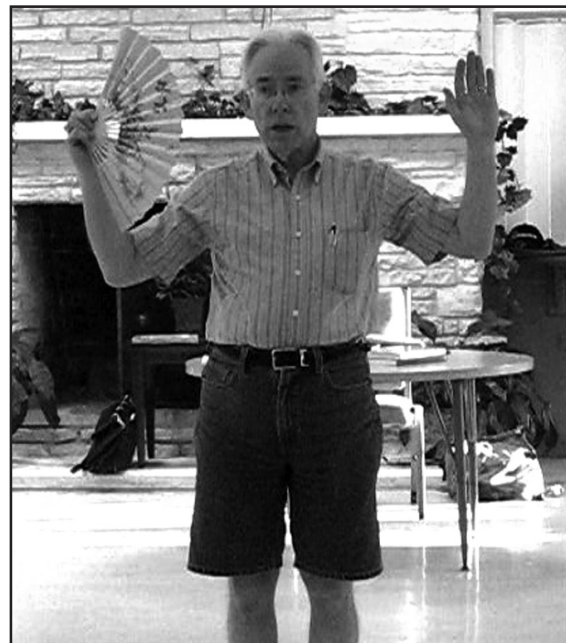
at Patton Elementary in Austin and just completed his second year on the Music Memory team. He follows his Mom's love of music and performing in choir. Mom was in the Chorus of School-Girls in a high school performance of *The Mikado*.



Katy Fontenot
(The Mikado's Attendant)

When it comes to G&S, Katy Fontenot is certainly a young lady of pedigree. Her mother sang the role of Yum-Yum in El

Paso in 2000. Her paternal grandmother played the very same part in a collegiate production in 1962. Being only 12 this year, however, and not quite ready for her closeup, Katy is more than content to appear in the occasional silent role and to lend a hand or two backstage. When not rehearsing, performing, or fraying the nerves of her teachers, Katy indulges her appetite for anime and all things Potter.



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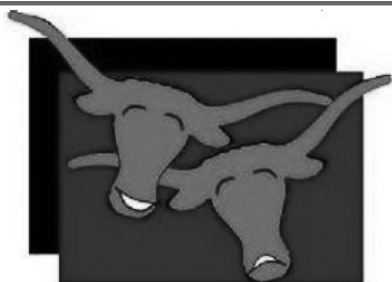
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