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Karen complained that Bob K. had announced there was to be no background music played before *Patience*, or during the intermission, because if there was Len Gillman didn't want to prepare the labels for the bulk mailing of the invitations to the Gala. Karen and others spoke of their pleasure in background music. A few agreed with Len, and objected to the distraction. Most people felt that the decision should have been up to the Director, and that Len's action was unfair and inappropriate, and that some one should tell Len this.

**Report on *Ruddigore*:** Bob K. reported that he and Ken Johnson had signed a contract outlining the conditions for our production at Hyde Park Theatre, opening in October. Ken required a minimum guarantee from us, with half of the money paid before the show opened. He required a deposit of one half of that now, and Bob K. put it up personally. The other half is to be paid at the conclusion of the *Patience* run. Several expressed concern that the money had been put up by Bob K. rather than the Society. Bob K. explained that there had been a time constraint, and assured us that he would apply to the Society for reimbursement.

Since the next Society meeting will not occur until September we need to select a Production Committee and empower them to make most decisions that come up. The committee will consist of: Jacki, as Vice President of Production, Susan Adams-Johnson, Bob Bobo, David and Karen Collier, Michael Drousche, Carla Hammock, and Bob Kusnetz ex-officio.

In discussion of possible directors Bob K. told us that Bill Girard was interested in being Musical Director, if we could work around his commitment to the Austin Lyric Opera. It was suggested that we ask Bill to prepare the production, and hire an assistant to play the piano during the run of the show. Bob K. reminded us that Leonard Johnson had expressed interest in serving as choral director for our shows.

Jacki told us that she was interested in directing *Ruddigore* but could not accept the position until she knew who the Music Director would be. She has to consider her own future. If the musical director is good, if the production crew is good, then she can direct and not be judged as a person who can do a good job "considering the material". Janette remarked that we might have a deal if we could offer Jacki the directorship for *Pirates* when we'll have a big budget, a good music director and a larger theater.

**Pirates** at Live Oak Theatre next April: Noel Alford is interested in the musical direction. Bob K. will tell Don Toner we want Noel. Michael Drousche reported that possibilities for Director are Jennifer Arndt, Jacki Chapman and Michael Harlan.

It was moved that we propose to Don Toner that Jacki be the Director. The Production Committee then held a short, informal meeting and approved this motion by a vote of 8 to 0. Bob K. promised that he will faithfully represent the Society wishes to Don.

Jacki spoke movingly of her experiences this year, beginning with the accident in which she broke her neck. She discussed her mistakes and explained the jobs she took on and could not do. Katharine and Bob M. spoke in support of Jacki. She does the research, she is a proven G&S director. She's a talented artistic director who can work under difficult circumstances. We are trying to build consistency and need the continuity of using the same Director and Music Director.

**Finances:** Treasurer Carla gave us an interim report on our financial condition. She asked that all bills be presented to her immediately, complete with receipts.

Carla also announced that some restricted donations to the Society had been given for the express purpose of paying Jacki for her help, past and future. Jacki has received a check for this amount.

**The Future:** It was asked, Where Does The Society Go From Here? We need a committee to discuss what we should be doing, and what our goals should be, as well as what show to do after *Pirates*. Bob K. suggested that we combine with the City of Austin and do a summer musical in Zilker Park.

Other subjects to be discussed would be: 1) Our policy regarding payment for cast and crew. Despite the tradition that Community Theater doesn't pay there is an increasing urge to compensate our volunteers. 2) Possibility of establishing a repertory company to produce operettas, adding others besides the G&S operas. 3) Reorganizing our structure and establishing a Board of Directors to be in charge of general operating policies and long term fund-raising.

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**Next Meeting:** Will be on Monday, September 10th.

**Dues:** Time to renew fall memberships now. Also some spring memberships are still not paid.

There will be a fund-raising and publicity mailout soon. Please take that opportunity to send us your money.

Allen Lawshae volunteered to be on such a committee. Others interested were Bob Bobo, Michael Drousche and Loel Graber. Michael said he was especially interested in seeing that we established standing committees, as outlined in the Bylaws. He asked why we had not previously done so. Katharine replied that our group had been too small.

**Preshow Announcements:** Michael said he did not like the practice of talking from the stage before each performance. He thought this was suitable only if a performer were ill, or if special instructions had to be issued, for instance concerning the Gala at the end of the show. He asked that Bob K. explain why he does it.

Bob K. said that he had begun this practice as a way of connecting to the audience. He has received overwhelmingly positive responses. He said the Society has a reputation for its audience relationship.

Several people felt that the decision should be up to the Director and production staff of each show. Allen said that the inflexible rule of the UT Drama Department is that the only thing that should be announced from the stage is changes in the cast, or order of the program.

Michael moved that for the remainder of the run of *Patience* there be no preshow announcements, except for changes in the cast. Karen seconded the motion. The vote was 5 For, 4 Against, and 8 abstaining. Bob Bobo then reminded us that according to Roberts Rules of Order a vote must represent a clear majority of the members present and voting. In this case abstentions mean that neither side has a majority. Therefore, the motion was not passed.

We then adjourned for food and conversation. Thanks to all who brought goodies, and especially to our hostess, Enid.

### SUMMER EMERGENCIES!!

Everything seemed to be going smoothly. Jacki decided that she needed to devote more time to her work toward a degree, but Ray Weikel, a well known local actor and director, agreed to direct *Ruddigore*. Then Ken Johnson announced that under no conditions would he allow Ray Weikel in his theater. We started looking for other directors and other theaters.

On Sunday, August 19th, the officers of the Society held an emergency meeting, as the Board of Directors. Present were President Bob Kusnetz, Publicity V.P. Bill Hatcher, Production V.P. Jacki Chapman, Secretary Reba Gillman,

Historian Michael Drousche, and guests Co-Producer Susan Adams-Johnson, and Chief Fund-Raiser Bob Mellin. Absent and out of town were Executive V.P. Allen Lawshae and Treasurer Carla Hammock.

Bob K. thanked Susan for all the calling and arranging she had been doing while he was out of town, and brought us up to date on production problems for *Ruddigore* or *The Witch's Curse*.



... a jollier crew than you, perhaps, suppose!

Bill Girard has agreed to be musical director, and to work with Celeste Booker as his assistant. Ray Weikel has withdrawn from the show. Ken Johnson insists that he be co-producer and maintain artistic control, whereas in our original agreement we had expected that he would be busy, and leave all management up to the Society. Susan has been talking with Jack Tucker, the Drama teacher, and Oscar Kellner, the Ass't Principal, of Reagan High School. They are very much interested in working with us, and might be able to offer us a reduction in their usual expensive rental fees if we can involve their students in our production.

After thorough discussion of the situation we agreed that our first choice was to authorize Bob K. to try to work things out to stay at Hyde Park Theatre under the terms of the original contract. Susan did not support this decision. If Bob's negotiations failed and Ken Johnson essentially broke our contract, we agreed that the second choice was to pursue the arrangement with Reagan High School. All present agreed that working with Reagan was a new and exciting direction in Community involvement, but there was anxiety that it would require a great deal of effort that we might not be able to provide at this time.

Can you help on this production? Call Karen Collier at 288-5329!

We need technical assistance: people to paint scenery, work on lights, sew costumes, do odd jobs.

Do you have a truck? We need someone to help move sets and other large objects.

9/10/02

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Many Thanks to all the good and faithful members who helped out with food or cash for the *Patience* Gala:

Mary Ann Anamosa, Mary Lu Barras, Sally Bartkowiak, Sue Ricket Caldwell, David & Karen Collier, Mr & Mrs Hugh Eckols, Reba Gillman, Doug & Sheila Glenn, Bob & Maudi Greenwood, Enid Hallock, Carla & David Hammock, Michael Hydak, Leonard Johnson, Mr & Mrs Robert S Jones, Allen Lawshae, Frances Lockhart, Tim & Susan Lovett, William & Esther McCormick, Judith McCown, Ruth McCully, Mrs T R McNeely, Lucy Shoe Meritt, Mollie Newman, Joan Pearsall, Al & Judy Rellstab, Katharine Shields, Linnea Smith, Eileen Sullivan, Carey & Louise Thompson, and Robert Vitray.

A good time was had by all, thanks to your generosity. Thank you, too, for bringing it to the theater or Pearl's house, that really helped out!

Congratulations to Bill Girard on the birth of his second daughter, Shana, in early June.

**Correction:** The name of a possible director was misspelled in the June Newsletter. My apologies to Jessica Kubzansky. Note: She received an ACOT Award nomination for directing *Angry Housewives* at Capitol City Playhouse.

*Reba*

Reba Gillman, Secretary

• *Ruddigore* •

Sir Ruthven Murgatroyd  
(Robin Oakapple)  
Richard Dauntless  
Sir Despard Murgatroyd  
Old Adam Goodheart  
Rose Maybud  
Mad Margaret  
Dame Hannah  
Sir Roderic Murgatroyd  
(a ghost)

Richard Witek  
Bart Sprayberry  
Frank Delvy  
Will Rice  
Carla Hammock  
Janette Jones  
Enid Hallock  
Allen Lawshae

Chorus of Gay Blades, Ancestors, Professional Bridesmaids,  
and Villagers  
(will include Bob Bobo and Robert Mellin)

Co-producer  
Director & Set Designer  
Music Director  
Ass't to Music Director  
Costumes

Susan Adams-Johnson  
David Ketcham  
Dr. Bill Girard  
Celeste Booker  
Jacki Chapman

**Note:** Sir Ruthven is pronounced Rivven. He appears at first disguised as Robin Oakapple, a young farmer.

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*Reba*