

The Austin Gilbert & Sullivan Society

March 1991 Newsletter

Next Meeting

• **Monday, March 4th:** at Pearl Amster's, 2304 Hartford Road, 472-7028, at 7:30 pm. Just east of Mopac, drive south on Hartford. Please bring munchies!

Agenda: 1) A short business meeting
2) A special program by Bob Kusnetz on parodies of Gilbert & Sullivan.

• The Pirates of Penzance • Live Oak Theatre Announces Cast

Pirate King	Joe York
Mabel	Kara Galbraith
Frederic	Steven Michael Miller
Ruth	Ellen Gerhard
Major General	Royce Wilson
Police Sergeant	Tom Dylan (aka Byrne)
Daughters	Chris Poole, Holly Pida, Anna Morman, Dory Creedle, Nora Neuhaus, Amy Barker, Stacey Amorous-Mitchell
Police	Jeffrey Bracco, Ron Watson, Randy Storm, Phillip Allen
Police-Pirates	Michael Craig, Bob Lawrence
Pirates	James Rippee, Stephen Steward, Bruce Moore, Tom McElhinney, Scotty Roberts
Director	Bil Pfuderer
Music Director	Noel Alford
Sets-Costumes	Bil Pfuderer
Costumes	Nora Neuhaus
Lights	Robert Wyburn
Stage Manager	Lou Rigler

Last Meeting

• Our last meeting was held on Monday, February 11th, at the home of Reba and Len Gillman. Seventeen members were present: Jacki Chapman, Karen Collier, Michael Drousche, Norma Garza, Len and Reba Gillman, Loel Graber, Enid Hallock, Carla Hammock, Leonard Johnson, Bob Kusnetz, Allen Lawshae, Robert Mellin, Al Rellstab, Larry Shepley, Katharine Shields, A.V. Shirk, and Anne Smith.

Our new president, Karen, reported briefly on two meetings held by the Executive Board. The following ad hoc committees were established, and have begun work:

Production: Chair, Jacki. Will plan productions through spring 1993. Jacki reported that the members are Susan Adams-Johnson, Michael Drousche, Norma Garza, Carla Hammock, and Karen Collier ex-officio. They are working on finding theater space and choosing productions for this year. By the March or April meeting they will have some proposals for the Society. They will also work on making up some standard contracts. Please give suggestions for staff for future productions to the committee. All small productions (like the Soirée) will go through the Production Committee, so callers should be referred to Jacki. Karen suggests that the committee hold an open meeting, probably at an Executive Board Meeting, which any interested member may attend. (Continued on page 2.)

G&S members



Our own
"Captain"
and
"Cousin Hebe"

Photo by Ken Johnson
Frank Delvy and Jan Jones star in /
Do! / Do! at Hyde Park Theatre.

Playing Thursdays through Sundays, now through March 24th. This production has received rave reviews, and is well worth seeing. Call 452-6688 for reservations.

Robert Mellin is assistant stage manager, and Michael Drousche and Carla Hammock have been helping back stage.

Membership Dues

The red "DUES" on your label means it's time to renew. "Last Notice" means this is your last Newsletter! Paid-up members will be eligible for a \$1 discount on tickets for *The Pirates of Penzance* at Live Oak Theatre.

3/91-1

Fund Raising: Chair, Karen. Will seek funding for all productions planned. Karen reported that she had attended the city workshop on Funding for Arts Grants. She also consulted the Hogg Foundation Library for information on funding sources. Norma Garza and Telisa Harwell have promised to help her with program advertising and seeking corporate sponsors.

Programs: Chair, Michael. Will plan programs for each regular Society meeting through January 1992. Michael asked for help planning for meetings after March.

By-Laws Revision: Chair, Bob K. Will submit revisions at or before the January 1992 meeting.

Committee members will be appointed by committee chairpersons.

Karen passed around a proposed letterhead for the Society. Robert M. had several comments, but most members seemed to approve. Karen also reported that we had decided to spend \$35 for up to 10 hours of time from an Attorney or CPA, to help Treasurer Carla set up our financial records and straighten out some tax questions. This bargain rate is available to us from Lawyers and Accountants for the Arts, through ACOT (Austin Circle of Theatres). We need good financial records to qualify for grants.

In response to a request from Telisa Harwell we have agreed to donate 4 tickets to *The Pirates of Penzance* to be auctioned off at a fund raiser to be put on by the Austin Catering Executives with MADD.

Pirates production: Don Toner requests that any questions should go through Bob Kusnetz. Any one interested in working on the production should let Bob know. Allen put his name on the list for technical assistance. If you would like to usher, or help out in other ways, call Bob at 836-1853.

Carla presented her financial report on *Ruddigore*: There is still money from advertisements that she doesn't have listed. Also, the income from the Champagne Musicale at Katz's is not listed, although the expenses are. These figures will be included to conclude the report.

Special Event: Len's talk is reported on page 3.

The meeting ended joyously, with an impromptu performance by talented Anne Smith, who sang us her latest creation to the tune of the trio "My eyes are fully open" from *Ruddigore*. (This is often referred to loosely and affectionately as "Matter, matter, matter".)

A Piece of Vicious Self-Reference

Now if we were so unlucky as to have a patter-lover
Who would change the way that we are talking now to one
another
We could never quite approximate Sir William Gilbert's
majesty
At best we would be saddled with unmentionable travesty
Our directive is effective and complete elimination
Of all sources that could ever introduce contamination
This particularly rapid unintelligible patter
Well deserves to be preserved and not reduced to idle chatter

Anne Collins Smith

Topic suggested by Enid and Gary Hallock

Now is the Time to Order

• *The Gilbert and Sullivan Lexicon* by Harry Benford, revised and enlarged edition, is just out. We have been referring to the first edition for years for explanations and annotations concerning the Gilbert texts. The new edition doubles the number of entries and is enriched with many illustrations. It retails for \$20, postage paid; however substantial discounts are available when many copies are purchased. A few of us are planning to order enough copies to bring the price down to \$12 per book, plus shipping.

If you want to order this delightful and useful reference book please let me know at or before the March meeting. Call Reba, 327-2277. Price: \$12 plus a small shipping charge.

Get your news in the Newsletter!!

Information about members, performances, G&S, and other items are always welcome. Please call me by the 20th of the month for publication in the next issue. 327-2277.

Answers to last month's Quiz

- 1) *Trial By Jury* begins with the chorus, "Hark the hour of ten is sounding".
- 2) It is midnight as the villagers awake at the beginning of the second act of *Sorcerer*. The opera ends about an hour later.

3/91

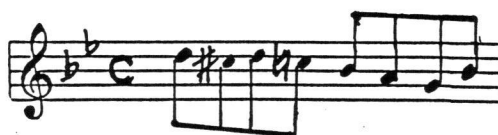
• Special Event •

Len's talk ranged from remarks about the places Gilbert and Sullivan occupied in their fields, through specific examples of words and music, to playing a rousing recording of the overture to *Ruddigore* performed by the D'Oyly Carte Company orchestra. Some important points:

1) The Schirmer piano accompaniment is written for the common man. There are many spots where a capable pianist can enrich it à la Sullivan. (To find out what Sullivan wrote, get an orchestral score or listen to a recording.) Len illustrated this with the frenetic "That she is reeling is plain to see", from *Trial By Jury*. Sullivan has the violins playing the melody in repeated notes (down bow, up bow), a standard device for the violin and very effective.



This is not practical on the piano, and the Schirmer score gives just the single melody notes, thereby losing the agitation:



Len's suggestion was to approximate the spirit by interpolating a lower note with the thumb:



2) In addition, the Schirmer score gives no indication of special effects such as a drum roll, a chime, or a triangle. They can be added to a performance with little effort.

3) An orchestral instrument can add a great deal. Len demonstrated this with tapes from our 1982 production of *Trial By Jury* (of which he was the Musical Director). There we had a clarinet, which was able to take violin, flute, and bassoon passages, and to fill in inner harmonies, with great effect. We also had the chime, played backstage by an actor who was not due on stage for a while, and a triangle, played by Martha MacDonald, our clarinetist. (The triangle hung from her music stand.) The results were delightful.

4) A musical treat was provided by Leonard Johnson, who sang "Take a pair of sparkling eyes" from *The Gondoliers* (with Len at the piano).

5) Messrs. Gilbert and Sullivan were serious professional artists. They insisted on high standards from the actor-singers, demanding exact words and rhythms and actions. We should do the same.

Reba

Reba Gillman, Secretary

3/91-2