

GILBERT & SULLIVAN AUSTIN

DECEMBER 2016 - JANUARY 2017 NEWSLETTER

PRESIDENT'S MESSAGE

by Libby Weed

Pardon me if I seem to have a perpetual grin on my face, but I am basking in the glow of a wonderful 2016 for Gilbert & Sullivan Austin. What a year it has been!

We started this calendar year with our annual January meeting, featuring a *Pirates of Penzance* revue along with the well-presented reports and some spirited group singing. Many in attendance expressed how much they anticipated our next full production of that wonderful show. (They don't have long to wait!)

Our winter production in February of *Very Truly Yours, Gilbert & Sullivan*, complete with a pre-show performance by the author of this fascinating script, was a special event, as it was the Texas première of the play. **Tamsen Cohagen, June Julian, Holton Johnson, David Fontenot, Patrick Wright, and Allan Longacre** put on a terrific show for us, under the direction of **Rafe MacPhail** and **Jeffrey Jones-Ragona**.

The May musicale previewing our summer grand production had all of us looking forward to the summer show. But when June arrived and the Worley Barton Theater resounded with the joyous music and laughter of *The Gondoliers*, we all had to admit it exceeded all our expectations. We were gratified when **Arthur DiBianca** and **Corinna Browning** were nominated for B. Iden Payne awards as Outstanding Featured Actors for their respective roles and **Jeffrey Jones-Ragona** was nominated as Outstanding Music Director. We were truly thrilled when **Michelle Haché** was not only nominated but won the award for Outstanding Direction of Musical Theatre, and the show itself was named Outstanding Production of Musical Theatre, topping scores of marvelous shows in Austin for the whole year.

I said we were gratified and thrilled, but I didn't say we were surprised. We knew during the show's run that we had a winner on our hands, and our audiences and the critics confirmed this.

We opened our 2016-17 season in September with a rousing musicale on Patriot's Day, benefiting The 100 Club of Central Texas and filling the hall with lovely music from *The Yeomen of the Guard* as well as patriotic tunes. And then in October we held our gala 40th anniversary celebration at Chez Zee. Such an evening that was! The music, food, and ambience were magical, and we were mightily proud to induct into our Hall of Fame four outstanding colleagues: **Holton Johnson, Monica Kurtz, David Little, and Dave Wieckowski**. Each has made substantial contributions to our efforts over a period of many



years; each has made Gilbert & Sullivan Austin a better, more professional company and raised the levels of our productions enormously.

So you can see why I'm happy and proud of the year we have had. And to top that off, I know about the good things coming in 2017—*Cox and Box* in March and *The Pirates of Penzance* in June—so I know that our upward trajectory is continuing.

Did you notice our slightly abbreviated name above? We are still officially "The Gilbert & Sullivan Society of Austin, Inc.," but we are also registered in the Secretary of State's office as "Gilbert & Sullivan Austin." We announced at our anniversary gala that we'll be using this somewhat snappier name quite often from now on.

Come along with us for a great ride in 2017!

A Business Affair:

Gilbert & Sullivan Austin's Musical Revue

Sunday, January 8, 3 pm

Genesis Presbyterian Church Fellowship Hall

1507 Wilshire Blvd. (see map, page 8)

What better way to bring in the New Year than a lively afternoon of Gilbert & Sullivan favorites, sung by the very best of GSA's singing troupe, featuring **Carol Brown, Patricia Combs, Wayne Davis, Andy Fleming, David Fontenot, Michelle Girardot, Rosa Mondragon Harris, Angela Irving, Sarah Manna, Robert Schneider, and Jay Young!** **Jeanne Sasaki** accompanies our performers with her usual flair, and stage director **Janette Jones** will have a surprise or two in store.

It's the New Year, and it's time to re-set priorities, review finances and vote for the 2017 slate of Board members. But wait—our G&S characters will have a thing or two to say about this Business Affair. Will they influence your vote? Will you sing along to their persuasion? Join us for this rollicking afternoon of "laughing song and merry dance"—and, as usual, please bring munchies to share.

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Gilbert & Sullivan Austin Turns 40 by June Julian



On Thursday night, October 20, over 100 guests, honorees and their loved ones, gathered for the 40th Anniversary of Gilbert & Sullivan Austin. The Gallery at Chez Zee was welcoming and beautifully decorated: round tables were graced with white linen table cloths and arranged with décor themed in various G&S Shows—*The Mikado*, *HMS Pinafore*, *The Pirates of Penzance*, etc.—thoughtfully designed by Saundra Ragona and Diane Radin; a delicate cascade of lights on the floor-length windows brought the room to a warm glow, and everyone's spirits were full of excitement and anticipation for the evening to come.

Guests received cordial greetings at the door by the always affable **Chris** and **Susan Buggé**. The pre-show activities started with lovely silent auction items that were set about on display for our guests to peruse and bid on, as they sipped on their evening refreshments or noshed on delectable hors d'oeuvres of crab cakes, chicken satay, shrimp cocktail, and the like. The silent auction was filled with cleverly prepared items, procured by the most ingenious **Sarah Slaughter**, including, but not limited to: "Pirate Sherry" – California Cream Sherry from Sheffield Cellars; "Hush, Hush! has conferred" – a collection of Kevin Murphy hair products donated by Salon Hush and a cut and style by stylist (and singer!) supreme **Carol Brown**; an "LG 'extremely flat' 47-inch tv" – donated by EZCorp Inc.; and a most beautiful "*Iolanthe* Fantasy Cake," created by the ever so talented baker extraordinaire, **Pat Turpin**.



(left) the buffet feast; (right, top) the *Iolanthe* fantasy cake;
(right, bottom) a table decoration

On the far wall of the room surrounding the stage hung framed photo collages and posters, and next to the stage, slide projections prepared by **David Treadwell** flashed by with memories and reveries of past shows and performers over the years—a gentle reminder of the joy that has been the hallmark of this organization, beaming wistfully with a sweet nostalgia for those no longer with us in body, but certainly remain ensconced with us in spirit.

Every five years, the Anniversary Gala Committee selects a group of individuals who have greatly contributed to the success and mission of Gilbert & Sullivan Austin. The honorees for the evening were: **Holton Johnson**, leading tenor for many G&S shows; **Monica Kurtz**, stage manager; **David Little**, webmaster and publicist; and **Dave Wieckowski**, GSA Treasurer. They were awarded a Hall of Fame medal, with their names inscribed on the back, and a Hall of

Fame certificate with their official photo and their favorite line from a G&S Show. Prior to this program, each honoree was asked to name their favorite G&S tune, and by doing so, they were honored by a short scenes and song selections from that G&S show, as well as their song favorite. Additionally, we added a recurring shtick throughout the program upon Dave Wieckowski's request, and that added to the hilarity and entertainment for the night.

Once everyone had settled to their tables, and **Sue Caldwell** was ready with her videography and photography setup, **Libby Weed** called the program to order. She commenced with an announcement that we will be doing business as "Gilbert & Sullivan Austin," and recognized the volunteers previously named, as well as the planning committee (**Dave Wieckowski**, **Diane Radin**, **June Julian**, and **Libby** herself), and event sponsors – **Susan and Chris Bugge**, **Stanley Bullard** and **Patti Riley-Brown**, **Sue Fairbanks** and **Jim Huff**, **Lillie Gilligan** and **Hugh Higgins**, **Julie and Bert Ray**, **Katharine and Greg Shields**, and **David Treadwell**. She also introduced the evening's performers: **Lisa Alexander**; **Corinna Browning**; **Janette Jones**; **June Julian**; **Arthur DiBianca**; **Holton Johnson**; **Jeffrey Jones-Ragona**; **Russell Gregory**; and pianist extraordinaire **Jeanne Sasaki** with page-turner **Bruno Barbosa**.



the view from the back of the room at the Gala

After Libby's introduction, **Chris Bugge** led the audience in singing "God Save the Queen," followed by **Mark Long** leading the sister anthem of "America (My Country, 'Tis of Thee);" coincidentally, both sets of lyrics are sung to the same tune.

Next, Libby introduced **Michael Meigs**, GSA Secretary and Bursar, who opened by citing the Gilbert & Sullivan comic song from *Utopia, Limited*, "A tenor, all singers above," and offered a couple of jokes about tenors (Q: 'How do you put a sparkle into a tenor's eyes?' A: By shining a flashlight in his ear!) and then said he was presenting an honoree who probably sang only in the shower. **David Little** became involved with G&S when his daughter **Christiana** became the youngest ever full member of the chorus at the age of 14 in the year 2000. She participated every year through 2005, when she performed as Yum-Yum in *The Mikado*. A video producer for KVUE, David offered valuable assistance for publicity, which to that point had been managed by the production manager. June Julian recruited him to the board in 2006, and he has handled G&S publicity since then. David's communication campaigns over the past 11 years are second to none across Central Texas. David provided effective and comprehensive contributions in three areas: getting the word out to the general public via publicity, supporting the G&S mission as an educational non-profit, and building a sense of community for the many and diverse GSA participants: "They're not paid very much,

they work like the devil, and they deserve all the support we can give them, including free downloads of show images and videos.”

In David’s honor, scenes and musical selections from *The Mikado* were performed: “A wand’ring minstrel, I” (Holton); “A more humane Mikado” (Russell and ensemble); “Alone, and yet alive!” (Lisa and Arthur); “Willow, tit-willow” (Arthur); “There is beauty in the bellow of the blast” (Arthur & Lisa); and David’s song favorite, Yum-Yum’s aria, “The sun, whose rays are all ablaze” (June).



Russell is “A more humane Mikado,” with June, Janette, Lisa, Holton, and Jeffrey

Libby returned to the podium, saying, “No one who attended our 2013 production of *Princess Ida* will ever forget the way Holton Johnson embodied the character of Colonel Fairfax as sympathetic, noble, and even heroic. But then, we are not going to talk about Holton Johnson now. Instead, I’d like to present our next GSA Hall of Fame honoree, **Dave Wieckowski**.” (And so, the schtick for the evening was revealed—and Holton Johnson played along.) After a few laughs, Libby discussed how Dave was recruited by former GSA President Robert Mellin, through the Texas Accountants and Lawyers for the Arts, in 1998. Dave at that time was working for the corporate office of Whole Foods. He has served on the GSA Board for 18 years; he retired from Whole Foods in 2013, giving him more time for his volunteer duties. As our Treasurer, CFO, sales manager, project manager and problem solver, Dave continues to play an important and critical part to the success of GSA.

In Dave’s honor, his favorite song in the G&S repertoire came from *The Yeomen of the Guard*. Songs performed were: “Oh! a private buffoon is a lighthearted loon” (Arthur); “A man who would woo a fair maid” (Corinna, Janette, and Jeffrey); “Strange adventure” (June, Lisa, Holton, and Russell); and David’s choice, “I have a song to sing, O!” (Corinna, Art, and the Ensemble).



Corinna, Jeffrey, and Janette in “A man who would woo a fair maid”

Libby announced the intermission. Board members **Charles Smaistrila** and Diane Radin were at the ready to tally the final bids on the silent auction items and collect funds from the winners. Our Chez Zee wait staff also used this time to bring out to each table delicious plates filled with a variety of scrumptious cake bites and pie tartlets. As the intermission came to a close, Libby introduced the next presenter, **Bill Hatcher**, our matchless Production Manager, and also a past Hall of Fame recipient and former GSA President.

Bill started by saying, “It is my pleasure to introduce our next honoree. A fine person, reliable and talented; a real trouper. This is Holton Johnson...” But wait—no—it wasn’t Holton Johnson he was inducting. He corrected himself and revealed that it was **Monica Kurtz**, and it is SHE who is “a fine person, reliable and talented, and she IS a real trouper! And she is so much more. She is our Stage

Manager Extraordinaire. She works behind the scenes, but tonight she is on stage—front and center.” Monica started with GSA in the summer of 2004 as the light board operator on that year’s production of *The Gondoliers*. In 2005, she moved to her now-familiar role as Stage Manager for *The Mikado*, and she has continued to do so for twelve summer productions and one winter production. She has been Stage Manager for all ten of the commonly performed G&S shows, and in amazing coincidence, her mother also staged all the same G&S shows in her time. Prior to GSA, Monica joined the army at age 17 and served for 13 years. She was a Russian linguist at first then later a combat engineer. She stage managed her first show while stationed in Germany. She moved to Austin in 2000 and started work at the Texas School for the Deaf in 2002. An expert in sign language with a BA in Applied Social Sciences, she is the Behavior Support Coordinator for the TSD Special Needs Department and the adult learners program. With all this experience leading, organizing and getting things done, Monica is well prepared to handle ANY theater crisis!

What she does behind the scenes makes everything run so smoothly from the audience perspective. We could not have successful shows without her! In her honor, our performers sang from *H.M.S. Pinafore*: “The nightingale” (Jeffrey, Lisa, and Men); “A maiden fair to see” (Jeffrey and Men); “Now give three cheers/When I was a lad” (Russell, Ensemble, and audience sing-along); “Refrain, audacious tar” (June and Jeffrey); and Monica’s choice, “Things are seldom what they seem” (Lisa and Arthur).



Russell tells June, Corinna, Lisa, Janette, Arthur, Holton, and Jeffrey, “When I was a lad”

At long last, it is finally **Holton Johnson**’s turn to be recognized. But only after Libby introduced our most beloved Artistic Director, **Ralph MacPhail, Jr.** In opening his induction speech for Holton, Rafe had written some wonderful verses in Holton’s honor:

As Frederic, a young duty’s slave, I saw him first and at his best
Appealing to the fluttering hearts within each lady’s maiden breast.
With soaring voice, romantic mien, woo’d Mabel so effectively,
That Major-General Stanley would be pleased to have him in for tea.

....

As love-sick nob or gondolier he acted so effectively
We honor him with music, medal, and words affectively.
And for his talents freely shared with us, while working very hard,
He’s proved to be the model of a tenor and a Savoyard!

Rafe talked of the number of tenor roles Holton has sung with GSA over the last 14 years, and what a pleasure it has been to work with him in over a dozen productions: “He’s a director’s dream: a first-class artist who’s anxious to fall in with his director’s vision, and always with great talent, integrity, enthusiasm, and humor.” With that, Rafe begins to present the Hall of Fame medal to Holton, but alas, the medal was not in his pocket! Rafe entreated the assistance of the Sergeant of Police and other characters from *The Pirates of Penzance*: “When a felon’s not engaged in his employment” (Russell

Gilbert & Sullivan Austin Turns 40 (cont. from page 3)

and Men); "I am the very model of a modern major general" (Arthur and Ensemble); and in tenor fashion, Holton sang his own song favorite, "Oh, is there not one maiden breast" (Holton and Ladies); and finally, Corinna closed the set with "Poor wand'ring one." Upon completion of the last number, Rafe returned, and lo and behold—Holton's medal appeared, and he was finally and truly awarded the Hall of Fame medal.



*Holton asks Corinna, June, Janette, and Lisa,
"Oh, is there not one maiden breast?"*

Libby made her closing remarks and all joined in singing "Hail, Poetry," led by Russell and the Ensemble. A fantastic evening and a fantastic close, and we all shared a bite afterwards of *Iolanthe* Fantasy Cake. In Libby's words, "Here's to the next 40 years!"



*new Hall of Fame inductees Dave Wieckowski, Monica Kurtz,
Holton Johnson, and David Little*



*Jeanne Sasaki
and Bruno Barbosa*



*Chris, Gary, and
Hall of Fame member Enid Hallock*

Gilbert & Sullivan Austin's 40th Anniversary Gala

see more at gilbertsullivanaustrin.smugmug.com



*Monica Kurtz with sister
Andrea and nephew Jack*



Holton Johnson



Peggy and David Little



Terry and Dave Wieckowski



*Jeffrey, Arthur, Russell, Holton, and Rafe search for Holton's missing
medal in "When a felon's not engaged in his employment"*



*Hall of Fame members Bill Hatcher, Janette Jones, Ralph MacPhail,
Jr., Dave Wieckowski, Sue Ricket Caldwell, Monica Kurtz, Holton
Johnson, David Little, Katharine Shields, Russell Gregory, Libby Weed,
and Jeffrey Jones-Ragona*

*(not shown: Arthur DiBianca and Enid Hallock;
not present: Rosemary Russell-Vines and Robert Mellin)*

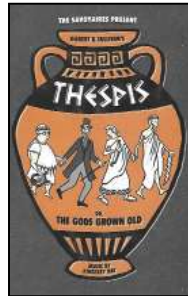
A Second Gilbert & Sullivan Summit

by Ralph MacPhail, Jr.

In August, 2014, the Lamplighters of San Francisco hosted a “summit” or meeting of representatives of Gilbert & Sullivan producing organizations. I was pleased to represent Gilbert & Sullivan Austin, and I was just one of several dozen attendees who hoped this meeting would not be the last, for the wide-ranging discussions were interesting as well as helpful in considering important topics such as dealing with a limited repertory, selling the Savoy operas to younger people, ways of sharing expertise as well as costumes and props, and other matters of mutual and sometimes critical interest. One of the most important topics was: how will we continue these discussions—and where and when?

Two venerable Illinois groups picked up the mantle earlier this year: The Gilbert & Sullivan Opera Company of Hyde Park, Chicago, and the Savoyaires of Evanston. With **Libby Weed**’s encouragement I sought to represent GSA at this conclave, which met October 14 and 15, in Evanston the first day and in Chicago the second.

The meetings began with a follow-up discussion on the 2014 Summit in San Francisco, which was followed by another panel on the first Gilbert & Sullivan opera, *Thespis*. Most of Sullivan’s music for this opera is lost, and the discussion centered on a Savoyaires’ production of a new version composed by Evanston musician and performer Kingsley Day. Summitteers saw a lively performance of this show that evening in Evanston.



I was asked to participate in two panel discussions on Saturday, each dealing with a potentially “problematic” work: the first one was devoted to production of *Princess Ida* and the second focused on the current “cultural appropriation” controversy surrounding *The Mikado*.

A final panel discussed non-traditional approaches to the Savoy operas, and the weekend concluded with a festive buffet and concert at the home of David and Peggy Bevington at their beautiful home just off the University of Chicago campus. David is the pre-eminent Shakespeare scholar in this country (and plays in the G&S Opera Company orchestra), and the Bevingtons rolled out their red carpet and offered this wand’ring Savoyard a place to stay while in Illinois (as they had several years ago when I was in town to give a lecture on *H.M.S. Pinafore*).

The timing of the Summit (the weekend before our 40th Anniversary Gala at Chez Zee) made it possible to plan a trip to include both events, and the days in between in Austin allowed for a tour of our wonderful new rehearsal venue, a production meeting for *Cox and Box* in March, and some memorable social events with valued Austin Savoyards.

I am very grateful not only to Libby in Austin but also to **Chris Buggé** and an anonymous friend of GSA whose financial gifts funded my air travel from Virginia to Chicago to Austin and home. I was very pleased to represent Gilbert & Sullivan Austin in Illinois and am grateful to these benefactors for making this possible.

GSA at the Bippy Awards

The B. Iden Payne Awards ceremony was held on the evening of Monday, October 24. Our June production of *The Gondoliers* was nominated in five categories: Best Production of a Musical, Best Direction in a Musical, Best Music Direction in a Musical, Best Featured Performance in a Musical (Male) and Best Featured Performance in a Musical (Female). Our set designer, **Ann Marie Gordon**, won for her set design for *Terminus* at the Vortex Theatre.

Our cast was well represented at the event by artistic director **Michelle Haché**; production manager **Bill Hatcher**; performers **Jay Young**, **Arthur DiBianca**, **Bob Beare**, **Jerry Cordova**, **Patricia Combs**, and **Corinna Browning**; rehearsal accompanist **Jeanne Sasaki**; and Board members **Michael Meigs** and **June Julian**. Part of the entertainment of the evening was the performance of scenes or music from nominated shows. Bob, Corinna, Patricia, and Jerry performed “From the sunny Spanish shore,” with **Jeanne Sasaki** playing the piano.



We won the awards for Best Production of a Musical and Best Direction in a Musical. Michelle went onstage to accept her award and Bill, Michelle and Corinna went onstage to accept the award for Best Production of a Musical. It was a very happy occasion. So many people contributed to the success of the show and so many people can take credit for the award.



Bill Hatcher, Michelle Haché, Corinna Browning, and Jay Young at the Bippy Awards ceremony

GSA Valentine’s Concert on the Road in Wimberley

Gilbert & Sullivan Austin has been invited to perform at the Wimberley Playhouse (450 Old Kyle Road, Wimberley, TX 78676) on Valentine’s Day evening, February 14. Details of the show are being settled at press time. More information will be available on our website (www.gilbertsullivan.org) and in our e-newsletter.

Send Us Your News!

The next newsletter should arrive in mid-February; the deadline for submissions will be January 30. Please send your news to news@gilbertsullivan.org. Thanks!

Cox and Box: Another Austin Première!

by Ralph MacPhail, Jr.



Cox and Box was Arthur Sullivan's first comic opera. It was also the first Sullivan comic opera I ever directed. And our production in March will, I believe, be the first production in Austin of this little musical, nonsensical gem.

Its history is more complex and interesting than those of Sullivan's other comic operas. It all began when Sullivan was five years old: in

1847, when John Maddison Morton's "screaming farce" (as Victorian critics called them) *Box and Cox* opened at the Lyceum Theatre in London. It was based, as were so many British farces, on a couple of French plays, but it was distinctly English in its tone and subject matter.

Set in a rented room in Mrs. Bouncer's house, the action centers around Mrs. B's wily renting of the same room to two men: Box, a printer who works all night "setting up long leaders for a daily paper" and Cox, a hatter who works, of course, during the day. By a sly switching around of each man's personal belongings as they travel to and fro' work, Mrs. Bouncer gets "double rent for [her] room, and neither of [her] lodgers is any the wiser for it."

We, of course, meet this trio just before a moment of crisis. Cox prepares and goes to work, Box comes home to cook his breakfast and retire, and just after he does so—Cox reappears, having been given the day off!

This leads to chaos, recriminations, accusations—and revelations. The two learn that both had been engaged to one Penelope Ann Wiggins, and each had broken off his engagement and fled. One had even faked suicide to escape! Each man tries to foist Penelope Ann on the other, and their arguments lead to the threat of a duel. Mrs. Bouncer can't find her pistols, but she finds that she has a letter she forgot to deliver the day before.

This letter brings the news that Penelope Ann perished in a boating accident and left her estate "to her intended husband." Well, as you might expect, both Cox and Box mourn the loss of their "intended" as they claim the right to her fortune—until a second letter arrives explaining that the lady was rescued and would be coming that morning to claim her intended husband. More panic, especially when we hear her arrive downstairs.

But she doesn't appear; only Mrs. Bouncer does, with still another letter explaining that Penelope Ann intends to marry—Mr. Knox!

Rejoicing from both Box and Cox—and then a startling discovery: they are long-lost brothers! And they determine to remain in their snug little room for as long as Mrs. Bouncer welcomes them.

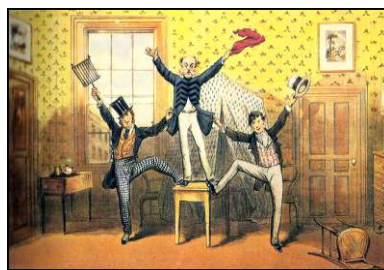
"Nonsense, perhaps" (as Lady Jane says), "but oh, what precious nonsense!" And the play literally became one of the most frequently-produced farces of the Victorian era—and beyond. The venerable dramatic publishers Samuel French in New York keep it in print to this day.

But how did *Box and Cox* become *Cox and Box*? It happened in 1866 and "The Moray Minstrels" were responsible. This was a group of artistic and literary men—bohemians who met regularly and entertained one another with recitations, songs, and other performances. They met at Moray Lodge in Kensington, the home

of one of the members. Frank C. Burnand, who would later become a long-time editor of the English humor magazine *Punch*, came up with the idea of adapting the play into a libretto for a one-act comic opera, reversed the names in the title, and enlisted his friend Arthur Sullivan to write the music and accompany the performance.

Since the Moray Minstrels was an all-male club, Burnand changed Mrs. Bouncer into Sergeant Bouncer, and gave him a stirring martial lyric which included the refrain "Rataplán" so beloved by opera composers. (The word is onomatopoeic for the sound of a snare drum.) Sullivan ran with this (it recurs throughout the piece) and also composed solos, duets, and trios to Burnand's libretto—the most amusing, perhaps, being the lullaby that Box sings to his bacon as it fries on the grid in his fireplace!

It was a hit—and soon it was revived at a charity matinee, for which Sullivan composed an overture—and an orchestration for the entire work. (He had accompanied the original production at Moray Lodge on a harmonium.)



Two years later, *Cox and Box* had a long professional run at the Royal Gallery of Illustration, and it was in this theatre one fateful day that Arthur Sullivan first met W. S. Gilbert.

Countless performances of both the play and comic

opera were given in the years that followed, and the 65-minute work was cut down to serve as a curtain raiser for a production of one of Sullivan's non-Gilbert comic operas at the Savoy in the 1890s: *The Chieftain*, with a libretto by F. C. Burnand.

Then in the 1920s, another abbreviation was made, the "Savoy Edition," for the D'Oyly Carte Opera Company to serve as a curtain raiser for one of the shorter Gilbert & Sullivan works, the only other one in their repertory being the sturdy *Trial by Jury*.

The "Savoy Edition," which runs about 35 minutes, eliminates the middle letter from Penelope Ann, a duet for Cox and Box, a verse here, and makes other nips and tucks there, and it toured with the D'Oyly Carte until the 1960s or so when economics forced its removal from the repertoire. (The company recorded the work twice.)

For me, working on *Cox and Box* in Austin completes a circle. I directed the full-length version in 1972 as a part of my Master of Fine Arts thesis production (along with Gilbert's Shakespearean burlesque *Rosencrantz and Guildenstern*). I directed it again during my early years at Bridgewater College. And I'm really looking forward to our production of the full work in March. **Jeffrey Jones-Ragona** will be music director, **Jeanne Sasaki** will accompany, **Bill Hatcher** will produce, and **Ann Marie Gordon** will provide the set.

I think just listing the cast gives some idea of the fun we're going to have on March 4th and March 5th:

Cox.....**Julius Young**
Box.....**Andy Fleming**
Bouncer.....**David Fontenot**

So put Saturday evening, March 4th, and Sunday afternoon, March 5th, on your calendar and join us for this tuneful, colorful, and highly entertaining work. Rataplán!

MEMBERSHIP FORM

We encourage you to join our Society. If you are a member, please check your membership renewal on the top of the mailing label. If expired or near expiration, your membership needs to be updated! To correct your address, renew your membership, or become a member, complete this form, and mail it to us with your check, payable to "GSA," or call to join (512) 472-4772 (GSA-GSSA).

Please check a membership category:

- ☐ **Individual** (\$20-\$29)
- ☐ **Family/Group** (\$30-\$49)
- ☐ **Patron** (\$50-\$99)
- ☐ **Grand Duke or Duchess** (\$100-\$249)
- ☐ **Major General** (\$250-\$499)
- ☐ **Pooh-Bah** (\$500-\$999)
- ☐ **Pirate King** (\$1000-\$2499)
- ☐ **Savoyard** (\$2500 & up)

Name _____
 Address _____
 State _____
 Phone number(s) _____
 E-mail address _____
 Employer _____
 Does your company match donations? _____

☐ I'd like to volunteer. I'm interested in: _____

We are proud to list our members in our programs, but if you would prefer NOT to be listed in our programs, please check here: ☐

Wand'ring Minstrels

Gilbert & Sullivan Austin's Wand'ring Minstrels will be performing a short program for Austin's New Year's Eve entertainment at Auditorium Shores. They'll be on the Community Stage 1, from 3:40 to 3:55 pm.

If you would like to have the Wand'ring Minstrels perform at your school, retirement center, civic club, business meeting, or private party, please see the web site, www.gilbertsullivan.org, for information.

Notice of Elections

Gilbert & Sullivan Austin will elect a board of directors for the coming year when we gather on Sunday, January 8, at 3 pm in the Fellowship Hall of Genesis Presbyterian Church, 1507 Wilshire Blvd. All members of the Society who are current in their dues will be eligible to vote.

The following people have agreed to have their names placed on the ballot to serve on the board in 2017:

Rosa Mondragon Harris	Robert L. Schneider
June Julian	Sarah Slaughter
David Little	Charles Smaistrila
Allan Longacre	David Treadwell
Michael Meigs	Libby Weed
Diane Radin	Dave Wieckowski

The nominating committee includes **Patricia Combs**, Chair; **Sue Caldwell**; and **Charles Smaistrila**. Please contact Patricia at Austin.GilbertandSullivan@gmail.com if you wish to have your name added to this slate or to nominate someone else. Definitely mark the date for this important gathering on your calendar, when we will hear a brief report on the year's activities, will elect the board, and will enjoy a delightful musicale planned by Janette Jones and June Julian. We think this will be a super way to brighten a January day!

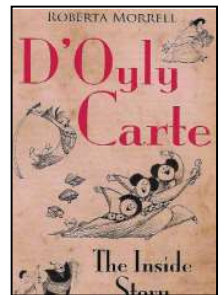
NEWS of our MEMBERS

A number of our performers appeared in the recent Austin Opera production of Wagner's *The Flying Dutchman*. The cast included **Carol Brown, Danny Castillo, Patricia Combs, Andy Fleming, David Fontenot, Rosa Mondragon Harris, Angela Irving, Jake Jacobsen, Sarah Steele, and Jamieson Taylor**.

D'Oyly Carte: The Inside Story A Sixty-Second Book Report by Ralph MacPhail, Jr.

Ever since I fell under the spell of the original D'Oyly Carte Opera Company in 1966, I've wanted to read a book about the functioning of the company itself. (There is no shortage of books, of course, concerning the D'Oyly Carte's history and its personalities.)

Roberta Morrell, who sang chorus and played small parts with the original company for the last decade of its existence has fulfilled my yen—and more. Her *D'Oyly Carte: The Inside Story* covers all facets of this unique organization that for over a century toured for 48 weeks every year presenting eight performances of Savoy operas each week before audiences in the U. K. and abroad. Every facet, from auditions to touring to the management are covered, with a wide array of quotations and reminiscences from Roberta's friends and colleagues, many of whom pre-date her own years as a D'Oyly Carter. Her book covers the years 1950 until the company closed in 1982.



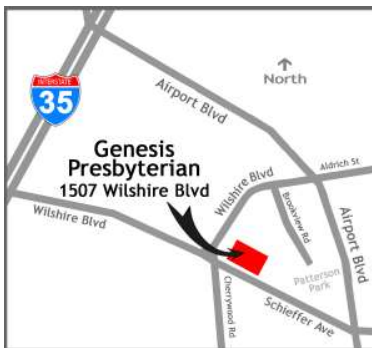
With candor and humor, Roberta regales the reader with tales of on-stage shenanigans, backstage socials, and occasional gossip, but the reader comes away with an understanding that this remarkable company was a *family*—one that cared deeply for one another and, even in later years when money was tight, management was aloof, and international touring was a grind, all members gave their all toward wonderful performances of these remarkable works.

Copies are listed at Amazon.com and Amazon.co.uk, but if you'd like an inscribed copy, write to Roberta herself (robertamorrell@ymail.com).



Top line of mailing label is date when your membership expires.

DECEMBER 2016 - JANUARY 2017



*Map to
Annual
Meeting
(see details
on pages 1
and 7)*

Coming Events

- Jan. 8 Annual Meeting and Musicale
- Feb. 14 GSA Valentine's Day concert in Wimberley
- Feb. 25-26 *The Pirates of Penzance* Auditions
- Mar. 4-5 Mid-season production: *Cox and Box*
- May 21 *The Pirates of Penzance* Preview Musicale
- June 15-25 *The Pirates of Penzance* summer production

The Gilbert & Sullivan Society of Austin

Since 1976, we have been spreading the joys of G&S through

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