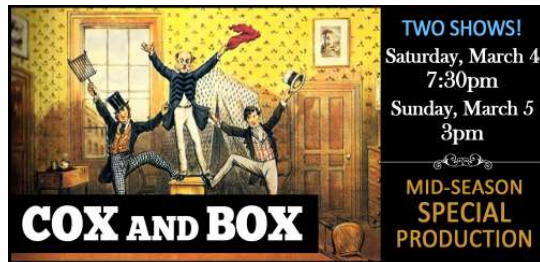


GILBERT & SULLIVAN AUSTIN

FEBRUARY-MARCH 2017 NEWSLETTER



Must Have a Beginning, You Know!

Cox and Box was written within a decade of Sullivan's return as a young man from musical studies in Germany and several years before he met W. S. Gilbert. It's only one-act long (lasting a little over an hour), but it is filled with the sorts of delights he would bring to his collaboration with Gilbert: a rousing march, mock-operatic pyrotechnics, and super-silliness all the more amusing when sung with a straight face.

Perhaps its most important influence was on the composer himself. During his decades-long career, he aspired to write in higher spheres, notably oratorio and grand opera. Posterity has, however, affirmed his true calling, which was evident in 1866 when he composed his first comic opera, *Cox and Box*.

At the end of his career, after the artistic success but limited run of his grand opera *Ivanhoe* and the waning popularity of a handful of oratorios that he hoped would be his enduring contributions to English music, he sighed, "A cobbler should stick to his last."

I've always found this a profoundly sad statement, for "cobbler" suggests something "thrown together," and his light-operatic scores are anything but. Musical historians have affirmed that Sullivan lavished all of his considerable talent on his lighter works, and contemporary musical scholarship is beginning to give him his due.

Gilbert & Sullivan Austin is pleased to be presenting this early gem, another example of a nineteenth-century theatrical work appearing fresh as a proverbial daisy with the ebullient and engaging music of Sir Arthur Sullivan.

—Ralph MacPhail, Jr.

Mid-Season Production: *Cox and Box*

Saturday, March 4, at 7:30 pm

and Sunday, March 5, at 3 pm

Worley Barton Theater at

Brentwood Christian School

11908 North Lamar Blvd., Austin

Tickets \$15 for general admission, \$10 students

from www.gilbertsullivan.org

or call 800-838-3006, or buy at the door

The Pirates of Penzance Auditions

Gilbert & Sullivan Austin will hold auditions for *The Pirates of Penzance* on Saturday, February 25, from 10 am to 6 pm, and on Sunday, February 26, from 1:30 to 6 pm, in room A-130 of Brentwood Christian School, 11908 North Lamar. **Ralph MacPhail, Jr.** and **Jeffrey Jones-Ragona** will be artistic and musical directors, respectively, and **Bill Hatcher** returns as production manager. Please see Stage Director MacPhail's audition notes on pages 4 and 5 of this newsletter for a description of the opera and its characters.

Auditions are approximately ten minutes long and are by appointment only. Call Sarah Slaughter at (512) 827-8504 (7 am to 9 pm) or email audition@gilbertsullivan.org to reserve a time slot. All roles are open for casting, including principals and chorus. All performers will be compensated.

Those auditioning should **memorize** a song from Gilbert & Sullivan or something similar that will show their voice and range to best advantage. **It is mandatory to provide a copy of the music for the accompanist. Please note that no unaccompanied (a cappella) or self-accompanied auditions will be heard.** Although an accompanist will be provided, singers are welcome to bring their own if they wish. Please visit our website at www.gilbertsullivan.org/SummerProduction.htm for a libretto. A completed audition form (available from the site) is required, and a résumé and headshot are requested.

GSA Valentine's Concert on the Road in Wimberley

Gilbert & Sullivan Austin singers **June Julian, Russell Gregory, Janette Jones, Arthur DiBianca, Lisa Alexander, Robert L. Schneider, Jena Grafton, and Evan Brown** will perform at the Wimberley Playhouse (450 Old Kyle Road, Wimberley, TX 78676) on Valentine's Day evening, February 14. This is a mini-fundraiser for The Wimberley Players, and will include wine and champagne, delectable appetizers, and sweets for the sweet. **Jeanne Sasaki** is accompanist and music director.

For tickets and more information call 512-847-0575 or visit wimberleyplayers.org.

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A Business Affair: Gilbert & Sullivan Austin's Musical Revue by Rosa Mondragon Harris



On Sunday afternoon, January 8, 114 people gathered at the fellowship hall at Genesis Presbyterian Church for the society's first meeting of 2017. Although they didn't know it at the time, attendees would be in for an annual business meeting unlike any other. Instead of holding the business meeting and then a musical segment, Producer **June Julian** and Director **Janette Jones** sprinkled musical pieces throughout the annual business meeting.

President **Libby Weed** welcomed everyone and declared the afternoon's "show to open." The cast proceeded to sing opening numbers from three Gilbert and Sullivan operas and invited the audience to sing along. The ladies of the cast, **Carol Brown**, **Patricia Combs**, **Michelle Girardot**, **Rosa Mondragon Harris**, **Sarah Manna**, and **Angela Irving**, kicked off the show by singing "Twenty lovesick maidens we" from *Patience*. Next, the men of the cast, **Wayne Davis**, **Andy Fleming**, **David Fontenot**, **Robert L. Schneider**, and **Jay Young**, proudly offered the opening of *The Mikado*, "If you want to know who we are." To finish the set, Patricia sang "When Maiden Loves," Phoebe's solo which opens *The Yeomen of the Guard*.

Libby announced that she would soon be calling for the financial report. But before moving onto more business, Janette called upon two Gilbert and Sullivan characters known for having a keen business sense. Rosa sang "I'm called little Buttercup" from *H.M.S. Pinafore* followed by Robert, who offered "My name is John Wellington Wells" from *The Sorcerer*.

As promised, the financial report was delivered by **Michael Meigs**, who stood in for Treasurer **Dave Wieckowski**. The audience learned that GSA had a good year, but what if plans for business do not work out as one had hoped? Carol offered "I built upon a rock" from *Princess Ida*. Perhaps a new career could be sought for an individual if the current one didn't work out? David and Patricia next sang "I once was a very abandoned person" from *Ruddigore*.

Scholarship Coordinator Rosa Mondragon Harris announced that the next song selections would be performed by Michelle, one of the two 2016-17 GSA Scholarship recipients, and by past scholarship recipients Andy and Angela. Michelle offered the audience "Sorry her lot" from *H.M.S. Pinafore*; Andy sang "Spurn not the nobly born" from *Iolanthe*, joined by the men of the cast with audience participation. Angela next sang "'Tis done! I am a bride!" from *The Yeomen of the Guard*.

Libby brought us "back to business" and presented the slate of Board of Director nominees set forth by the nominating committee. Each nominee stood as Libby described his/her roles and responsibilities. No additional nominations were made from the audience. Perhaps they felt that the duty of being a board member may be too much work, such as being in charge of a ship of pirates. David and Robert dueled with foam swords as they sang "Oh, better far to live and die" from *The Pirates of Penzance*.

As the audience prepared to vote, they were reminded that some decisions must be heavily weighed regarding pros and cons, as Carol and Angela offered "The hours creep on apace" from *H.M.S. Pinafore*. They, too, end up in a small duel with the Pirate Kings' swords, but were broken up by Sarah who proclaimed "For shame, for shame, for shame!" The time was nearing for the election, and David, Andy, and Jay offered some encouragement to the nominees with "If you go in, you're sure to win" from *Iolanthe*.

The 2017 Board of Directors election was finally held and all nominees were unanimously returned to service. The newly elected board members were elated, and in celebration of the happy occasion, the cast performed a final set of song selections. Jay and the women of the cast sang "A magnet hung in a hardware shop" from *Patience*, followed by Wayne with "Is life a boon" from *The Yeomen of the Guard*. The women of the cast and the audience joined Sarah for the final offering of the afternoon, "Poor wand'ring wne" from *The Pirates of Penzance*.

Janette and Libby gave thanks to the cast members who sang, as well as to our wonderfully talented pianist **Jeanne Sasaki** and her page-turner, piano and bassoon student **Zimm Davis**. In a slight change to GSA tradition, David and Robert competitively sang the Pirate King's lead into "Hail, Poetry" from *The Pirates of Penzance*. The audience joined in and then sang "Now to the banquet we press" from *The Sorcerer*. The cast and attendees mingled at the refreshment table. Many commented that they enjoyed the format of the afternoon's festivities, and that they were very much looking forward to GSA's upcoming events in 2017.

Ad Space Available in the Playbill for *The Pirates of Penzance*

Consider purchasing an ad for your business, practice, service, etc., in the playbill for *The Pirates of Penzance*. It will be seen by several thousand G&S aficionados.

Ads come in several different shapes and sizes, all at reasonable rates:

- Full page 4½"x7½" @ \$300,
- Half page 4½"x3¾" @ \$150, and
- Quarter page - vertical or horizontal - 2¼"x3¾" or 4½"x1⅞" @ \$75.
- The one and only Full Back Page (in color!) can be yours for \$500.

Invite the people with whom you do business to purchase an ad and help support this production.

You can see playbills from our last six productions on our website (www.gilbertsullivan.org): Click Summer Grand Production, then select a show under Recent Summer Productions and click on the Playbill.

To reserve ad space in the playbill for *The Pirates of Penzance*, or to ask questions and get more information, please contact **Diane Radin** at diane@gilbertsullivan.org.

The deadline for ad commitment (both size and format) is May 10, and final copy is due by May 31.

A Business Affair: Gilbert & Sullivan Austin's Musical Revue

photos courtesy Steve Schwartzman

see more at gilbertsullivanatx.smugmug.com



Twenty love-sick maidens (l-r): Michelle Girardot, Carol Brown, Sarah Manna, Rosa Mondragon Harris, Angela Irving, Patricia Combs



Gentlemen of Japan (l-r): Robert L. Schneider, David Fontenot, Wayne Davis, Jay Young, Andy Fleming



When maiden loves (Patricia); Is life a boon? (Wayne); I built upon a rock (Carol); Poor wand'ring one (Sarah); Hail, Poetry (David & Robert)



I'm called little Buttercup (Rosa); A magnet hung (Jay); Sorry her lot (Michelle); Spurn not the nobly born (Andy); 'Tis done! (Angela)



Re-elected board members (l-r): June Julian, Charles Smaistrla, Rosa Mondragon Harris, Sarah Slaughter, Diane Radin, Allan Longacre, David Treadwell, Libby Weed, Robert L. Schneider, Michael Meigs.
Absent (but re-elected): David Little, Dave Wiecekowski.



(left) President
Libby Weed

(right) pianist
Jeanne Sasaki



(left) Director
Janette Jones

(right) Producer
June Julian

Audition Notes on *The Pirates of Penzance*

by Ralph MacPhail, Jr.



The Pirates of Penzance (1879) is one of the early Gilbert & Sullivan operas and one of their most consistently popular works; it was composed following the international success of *H.M.S. Pinafore* in 1878. Produced in the United States

and in England by the collaborators' impresario Richard D'Oyly Carte, with Gilbert providing stage direction and Sullivan the musical direction, it proved to audiences on both sides of the pond that the popular successes of *Trial by Jury*, *The Sorcerer*, and *H.M.S. Pinafore* were no flukes. It was also further confirmation of D'Oyly Carte's belief that comic opera written in England by Englishmen on an English subject could be as effective as a French import—if not more so.

The Pirates of Penzance also solidified the team's evolution of the various character types and topsy-turvy plotting that would continue to be more-or-less standard (with clever variations) in subsequent works. Set on the coast of Cornwall and at the ruins of a nearby chapel, it's a hilarious tale of tender-hearted pirates, timorous policemen, and a bevy of beautiful Victorian maidens and their father, "the very model of a modern Major-General."

"Tender-hearted" pirates and "timorous" policemen suggests Gilbert's sense of topsy-turvydom, and this notably Gilbertian point-of-view is carried further into his main theme, which is suggested by the subtitle for the piece, "The Slave of Duty." Only in Gilbert would we meet a conscientious pirate apprentice (*pirates taking apprentices?*) who puts duty above all, even if it means he must exterminate his tutors once released from his indentures on his twenty-first birthday.

No need to go into detail here, perhaps, for most Savoyards are familiar with where this premise leads. But if you're not, I promise that the richly deserved popularity of the work is based on an incredibly wonderful score supporting Gilbert's witty, romantic, and at times dazzling lyrics; hilarious situations, colorful sets and costumes, and a timelessly amusing story told by memorable characters.

My purpose below is to provide information for performers concerning the auditions and also concerning the characters in *The Pirates of Penzance*. If you're planning to audition, please read this in its entirety. And even if you're *not*, please read it anyway: I hope you will find it interesting—and that it will give you a foretaste of the delights coming in June!

Auditions will be held on Saturday and Sunday, February 25 and 26. See further information on page 1. The Gilbert & Sullivan Archive has additional material at gsarchive.net, where you may read a plot synopsis, see vintage images, or download audio files. Go to GSOpera (www.gsopera.com/opera/62/lexicon) for other good information on the work.

The Pirates of Penzance is filled with roles that are fun to play and sing, and several of them have serious sides—and challenges—too; much of the delight of the work is in its frequent send-ups of "grand" operatics. In addition, the lower voices in the male chorus have the additional fun of being Pirates in Act I and Policemen in Act II.

THE CHORUS is composed of the men collectively known as **The Pirates of Penzance** (14 gentlemen, of various ages, dressed as their calling suggests). At the end we learn they are of noble birth, which may explain why they prefer sherry to rum in the opening chorus and have such tender hearts toward orphans; in Act II, those with lower voices don British policeman's uniforms to become rather reluctant "**Bobbies**" whose lot is not a happy one—especially at the end, when they become the only males onstage (except for the Major-General) to end up without a lady. The ladies of the chorus are **The Daughters of Major-General Stanley** (14 females, idealized Victorian maidens in lovely hooped skirts, augmented with shawls in Act II and changing into dressing-gowns at the end). They know how to enjoy themselves on an outing, are sympathetic to Mabel and her new love, are loyal to their father—and end up happily ever after, for they're about to be "parsonified," a Gilbertian term for "conjugal matrimony!"

THE PRINCIPALS: Here are brief character sketches, with a nod of gratitude to the writings of William Cox-Ife, W. S. Gilbert, and Peter Kline*:

Major-General Stanley (Light Baritone): Traditionally a short, wiry military man, with a military like-precision in a number of challenging "patter" lyrics, including one of G&S's signature songs. He has a chance for more lyricism in "Sighing softly to the river" at the end of Act II (and to perform some mock-ballet steps). He can tell a "terrible story" to save his life (and his daughters from a fate worse than death), but experience remorse. Like Sir Joseph Porter in *H.M.S. Pinafore*, the Major-General is a character who seems for many to personify Gilbert & Sullivan Opera. He is "somewhat a phenomenon as a family man, with his large brood of daughters, all more or less of the same age."¹

The Pirate King (Heavy Baritone): This larger-than-life buccaneer seems to have stepped directly from a Victorian "penny-plain/tuppenny-colored" toy theatre. A bloodthirsty pirate and an orphan, he is a tough character to deal with, until he comes face-to-face with another orphan, and his contrast with Major-General Stanley couldn't be stronger. As with a number of Gilbert's "villains," he's topsy-turvily likeable, one reason being, perhaps, that he is of noble birth, something we don't learn until the end.

Samuel, his Lieutenant (Baritone) is the Pirate King's right-hand man whose success onstage is dependent on creating a memorable personality, one infused with good-

will. He occasionally leads the chorus with solos, has some early dialogue, gets to distribute burglarious tools while singing about it in Act II, and often has his own vocal line in ensembles.

Frederic, *the Pirate Apprentice* (Tenor): One of the most challenging and gratifying tenor roles in G&S, Frederic is on stage a huge percentage of the time with many singing and acting opportunities ranging from mock-operatic to tender-romantic. He is “the slave of duty” of the subtitle of the piece, and is buffeted between loyalty to the pirates and his abhorrence to their calling. Reared by the middle-aged Ruth among the pirates, he feels an affectionate loyalty toward her until he encounters “a bevy of beautiful maidens,” and suddenly learns the truth of the expression that “a lad of twenty-one usually looks for a wife of seventeen.”²

Sergeant of Police (Bass): As Peter Kline notes, “Although he is onstage for only seventeen minutes, the Sergeant is truly unforgettable.”³ He is the center of two highlights in the second act: the memorable “When the foeman bares his steel” (with encores!) and his famous big solo lamenting that “a policeman’s lot is not a happy one.” Perhaps his appeal is universal, for he understands that “work that must be done” and acknowledges that loyalty to the hierarchy transcends workplace malaise. He puts on a brave front: “Though in body and in mind, we are timidly inclined. . . . Yet when the danger’s near, we manage to appear as insensible to fear as anybody here.”²

Mabel, *General Stanley’s Daughter* (Coloratura Soprano): Again from Peter Kline: “Mabel has little chance to establish her character in the spoken dialogue, and consequently must do most of it in the singing. Here she has an excellent opportunity, provided she has a voice that combines coloratura agility with dramatic bravado.”³ Her signature aria is, of course, “Poor wandering one,” but there are also opportunities for romantic duets with Frederic (to whom she is attracted at least as much as he is to her) and various other mock-operatic solos.

Edith, *General Stanley’s Daughter* (Soprano): “Down-to-earth and somewhat hedonistic,”³ Edith has important solos in the opening number for the girls and in “When the foeman bares his steel.” As for her “hedonism,” she suggests that she and her sisters “Make the most of fleeting leisure” and then offers the shocking suggestion that they all “take off [their] shoes and stockings and paddle!”² (This is before the men show up, of course.)

Kate, *General Stanley’s Daughter* (Mezzo-Soprano): “Kate is more the romantic. She admires the countryside and idealizes it. She has only one short solo”³ (it’s in the girls’ opening chorus). If the solos are short, she has dominant positions in the traditional staging and frequently has her own vocal line in ensembles.

Isabel, *General Stanley Daughter*: Isabel has no solo singing and two lines of dialogue. The traditional staging gives her more prominence than the solo opportunities of the part suggest, so she must be a good actress. Her lines suggest that she is empathetic and has a good imagination.

Ruth, *a Piratical Maid of all Work* (Contralto): Ruth is 47 years of age, ancient compared to the other women in the cast. She loves her “pirate apprentice,” but realizes, as soon Frederic catches sight of the Major-General’s daughters, that all is “Lost! lost! lost!”² Her Act I duet with Frederic has real tragic proportions, and her appeal to him at the end of the act is unacknowledged. By Act II, she has reestablished her status with the pirates, proves to be “a good sport,” and even helps the pirates in their attempt to bring Frederic back to the band and subsequently attack the castle. And while there is no place in the libretto or score to indicate it, she ends up with a husband after all. (He is *not* the Major-General!)

I’ve said perhaps too often in these pages that there’s only one G&S activity more fun than seeing one of their operas—and that’s actually *working* on one. If you need a little push to encourage you to audition, please consider this it. Jeffrey and I do all we can to make the auditions fun and relaxed.

If you have questions, please send email to RafeMacPhail@Yahoo.com.

On page 1 of this newsletter are details on how you can sign up for an audition slot, so please do it today, and then please encourage a friend or two to audition so that even more can share the delight of Gilbert & Sullivan. Our audiences have continued to grow in recent years, and *The Pirates of Penzance* always draws record or near-record houses. Do plan to be a part of the fun.

*Bibliography

¹ William Cox-Ife, *How to Sing Both Gilbert and Sullivan* (London: Chappell & Co. Ltd., 1961).

² W. S. Gilbert, *The Savoy Operas: I* (London: Oxford University Press, 1962).

³ Peter Kline, *Gilbert & Sullivan Production* (The Theatre Student Series) (New York: Richards Rosen Press, Inc., 1972).



NEWS of our MEMBERS

We have lost two long-time members of the GSA in recent months.

Larry Shepley 1939-2016

If you have been attending Gilbert & Sullivan Austin events during the past years (recent years, and also back several decades), you have probably seen Larry Shepley. You may have seen him in shorts and army boots and a jester's cap. Or you may have seen him dressed neatly like a mild-mannered physics professor (which he was, at UT Austin, for many years). If you have been intimately involved with our group, you know that he served for several years on the board of directors and that he was our president in 2000-2001. He was deeply involved in many aspects of our work for decades.

All of us who knew Larry were sad to note his passing on December 30. He had struggled with health issues for several years, but he continued to attend every G&S event he could; and he was always ready to respond to a request for help. He produced artful libretti for many of our shows over the past years and assisted with preparing audience surveys each year. He published Reba Gillman's newsletters for many years.

Our board and production team have decided that we will dedicate our Friday, June 16, gala performance in Larry's memory. You will read more about Larry in our playbill in June. Larry would be there if he could, perhaps in some interesting and outlandish garb, and he would have enjoyed the food and company after reveling in the show itself.

Larry, you were a good friend whom we will long remember.

Linalice Carey 1921-2016

A person of great importance to the founding of our Society, Linalice Carey, died October 26, 2016. Linalice was a leading figure in the Austin theater scene for many years, beginning in the 1960s when she founded the Bijuberti Players, through her years with the Creek Theater on 6th Street, her role in the founding of the Austin Circle of Theaters, her creation of the Hyde Park Showplace, and her induction into Austin's Arts Hall of Fame in 2012.

Longtime GSA member and performer Joan Pearsall remembers Linalice directing a production of *Box and Cox* in 1975, a "hybrid" Linalice created from the one-act play by John Maddison Morton of that name and F. C. Burnand's later *Cox and Box*, which was enlivened by the music of Arthur Sullivan. Joan played Mrs. Bouncer along with two gentlemen who played the title roles, and the musical play was a great success, running for several weeks. It was entered in a one-act little theater competition and won first place in the region and then in the state of Texas. It advanced to the national finals in Oklahoma City, where after a rehearsal the piano accompanist had a fit of temper and deserted the little crew. Joan recounts that they went on and performed the show a cappella and were given a standing ovation. However, they could not be considered in the judging because there was no instrumental accompaniment. What an experience that must have been!

Not long afterward, Linalice directed the first official production of The Gilbert & Sullivan Society of Austin, *Ruddigore; or, The Witch's Curse*, and some of our current members were a part of that historic

event. Joan remembers Linalice as "one of the most creative people I've ever met." Sue Caldwell recalls that Linalice wanted to create a floating theater on Town Lake for performance of G&S. Sue says, "We didn't have money for that—we were hoping to fund one show per year. We were performers and aficionados, not fundraisers or entrepreneurs." And Linalice was definitely an entrepreneur, coming up with new and sometimes outrageous ideas minute by minute.

The Austin theater community still bears the marks of the creativity of Linalice Carey and will for years to come.

PRESIDENT'S MESSAGE

by Libby Weed



That powerhouse team, **Janette Jones** and **June Julian**, did it again! They prepared a musical revue that insinuated its way delightfully around the business at our January annual meeting and royally entertained a packed house. If you weren't there, Rosa Mondragon Harris's article on page 2 about the event will give you a glimpse

of what great music we heard, enjoying occasional opportunities to join in on a chorus. The gathering was an auspicious start to what we are confident will be a banner year.

The newly elected board met the following Tuesday for its first business meeting of the year. We are very pleased that all of last year's board members will be continuing in the roles they played in 2016, with one slight change. **Diane Radin**, who worked faithfully in grant-writing for the past two years and will continue to lead our grant-writing activities, is now our Vice President. She had worked alongside the late **Roberta Long**, who had served as Vice President previously; now Diane will work with **David Treadwell** in seeking grant support for our activities. You can read the complete list of board members and their roles on the back of this newsletter.

Bill Hatcher and his production team are busily preparing for the two-performance *Cox and Box*, and tickets are selling rapidly. As our mid-season shows grow to be a more and more significant part of our yearly activities, you will find several new features this year, including captioned lyrics in the theater and concessions for sale in the lobby. We are thrilled that this show will be performed in the lovely Worley Barton Theater where our summer grand productions are performed, as it deserves the full treatment!

And then there is our summer show to come. Even before auditions, many of us are feeling great excitement about the production of *The Pirates of Penzance* coming in June. Our artistic director, **Ralph MacPhail, Jr.**, has already laid much of the groundwork for the show (see his article on pages 4 and 5), and we know from several previous years that our talent pool is growing remarkably. As Rafe and music director **Jeffrey Jones-Ragona** have told us after auditions for the last few productions, we could have cast each show two or three times with the marvelously talented actors and singer who auditioned. See the article on page 1 for information about signing up to audition.

I hope you'll join us for laughing song and merry dance on March 4 and 5!



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: ☐

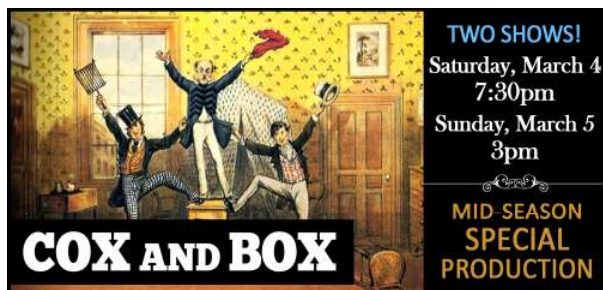
Wand'ring Minstrels

Gilbert & Sullivan Austin's Wand'ring Minstrels will be performing Valentine shows for private functions on February 9 and 12.

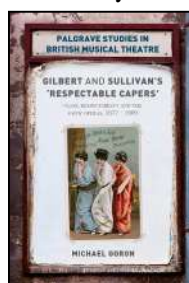
If you would like to have the Wand'ring Minstrels perform at your school, retirement center, civic club, business meeting, or private party, please see the web site, www.gilbertsullivan.org, for information.



Wand'ring Minstrels Robert Schneider, Katie Schneider, and Janette Jones performed at the City of Austin's 2016 New Year's Eve party



Gilbert and Sullivan's "Respectable Capers" A Sixty-Second Book Report by Ralph MacPhail, Jr.



The subtitle of this academic study is *Class, Respectability and the Savoy Operas, 1877-1909*. It is based on the author's doctoral dissertation, which I had the pleasure of reading several years before this publication in an academic press in the U.K. last year. Michael Goron, the author, is now a lecturer at the Universities of Winchester and Southampton Solent in the United Kingdom.

Professor Goron sets out his goal early on: ". . . the fundamental intention of this book is to examine ways in which late Victorian attitudes influenced the development and work of the D'Oyly Carte Opera Company, and the early production and performance of this organization's most important cultural product, the Gilbert and Sullivan operas."

W. S. Gilbert admitted that he targeted his stage work to the average theatregoer, but Mr. Goron discusses the "many various ways" in which each member of the Savoy triumvirate (Gilbert, Sullivan, and D'Oyly Carte) worked to tailor their productions to please "respectable" theatregoers, and thus maximize their success (not to say profit).

In addition to the works themselves, the ethos of the Savoy Theatre was characterized by respectability at a time when such a word was often not associated with those in the theatrical profession.

Grounded in solid research into the theatrical practice, management, and artists of this era, and illustrated with a few well-chosen images (including floor plans of the Savoy Theatre illustrating the separation of the genders backstage), this book offers interesting insights into the reasons for the success of the Savoy operas in the nineteenth century—the same reasons that are responsible, I think, for their continuing success over a century later.

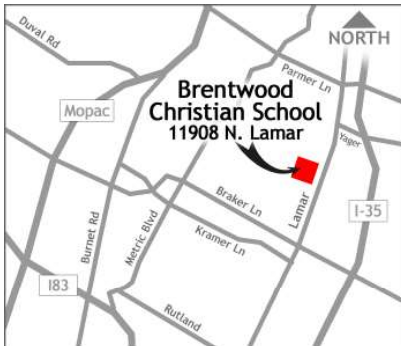
Send Us Your News!

The next newsletter should arrive near the end of April; the deadline for submissions will be April 10. Please send your news to news@gilbertsullivan.org. Thanks!



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

FEBRUARY-MARCH 2017



Map to
Cox and Box
*mid-season
production
(see page 1)*

Coming Events

- 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

Annual Grand Productions
Educational/Community Outreach
Musicales
Musical Scholarships
Newsletters
Holiday Season Shows

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The Society holds nonprofit status under 501(c)(3) of the IRS code.

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