

THE AUSTIN SAVOYARD



Sunday, January 9, 2 pm

Genesis Presbyterian Church Fellowship Hall

1507 Wilshire Blvd. (see map, page 8)

by Leann Fryer

It's a new year and a fresh start, and what better way to kick things off than GSA's Annual Meeting and Sing-Along! It will be at Genesis Presbyterian Church on January 9 at 2 pm. This will be our first in-person gathering in nearly two years! We're eager to get back together and we want you to join us.



The annual Sing-Along is our version of an "open G&S no-mic". **Holton Johnson** is our genial host, as wonderfully talented singers will regale you with G&S favorites. And what's G&S without a rousing chorus? Our spirited audience will be able to join in as the chorus on various numbers, and we'll even have full-group sing-alongs. It's a great way to bring everyone back together again around our shared passion of G&S.

The "business" portion of the meeting, where we will vote to elect our Board of Directors, will come first and be done quickly so we can get straight to the fun.

We will have to make some changes to how we normally do things. For this gathering we are requiring the audience to be vaccinated, and to wear masks while inside. Our new vaccination policy (see page 3) will be in place for everyone's safety.

We will also have a "to-go" banquet and will ask that any post-show mingling be conducted outside. All this is necessary to ensure everyone's safety. Things are different these days and we want to ensure that we can continue to provide live theater while keeping everyone safe and healthy.

This event is free—bring your friends and introduce them to GSA. Donations are gratefully accepted.

What's Noir about GSA's Gala?

You will find out the answer to that intriguing question at Gilbert & Sullivan Austin's 45th Anniversary Gala on Thursday, February 24, at Chez Zee.

Janette Jones' fertile imagination has come up with a new context in which to appreciate the versatility of W.S. Gilbert's clever lyrics: as a musical accompaniment to four classic film noirs.

You will be entertained by the acting and singing of **Leann Fryer, June Julian, Josue Hernandez, and Robert LeBas** and piano accompaniment by **Jeanne Sasaki** as they interpret memorable scenes from the films *Double Indemnity*, *Key Largo*, *Laura*, and *Sunset Boulevard*. You will never view those films in quite the same way after this Gala.

All this for the price of a ticket, just \$45 per person. Included is a bountiful buffet of heavy hors d'oeuvres and delectable Chez Zee signature desserts. VIP tickets at \$100 include reserved seating and a grateful mention in the program (if received before February 10).

Come prepared to bid on items in our silent auction, too.

The evening will include the induction of four new members to the GSA Hall of Fame: **Andy Fleming, June Julian, Michael Meigs, and Jeanne Sasaki**. Read more about them in the February issue of *The Austin Savoyard*.

Come dressed as your favorite film noir character, or not (this is Austin, after all), and join the fun.

GSA's 45th Anniversary Gala

Thursday, February 24, at 6:30 pm

Chez Zee 5406 Balcones Dr.

Reserve at gilbertsullivan.org
beginning January 11

Seating is limited, so reserve early

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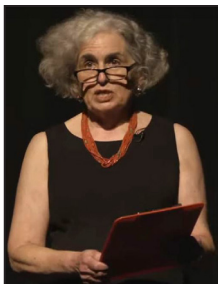
Back on the Boards: Wish You Were Here

by Mary Hendren

Back on the Boards: Wish You Were Here is delightful, well worth watching again and again through the end of the year.

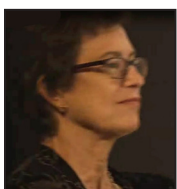
Wish You Were

Here lived up to its billing as a gift to GSA fans. As GSA President **Diane Radin** said in the introduction, the show has an "all star cast with amazing voices," and a remarkable production crew, too. Thanks to the talented men and women who orchestrated this fine hour of Gilbert & Sullivan entertainment.

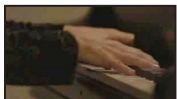


Diane Radin

Zack Kearns created interest with close-up videography. Stage director **Janette Jones**, artistic director **Holton Johnson**, and wardrobe director **Pam Fowler** focused on details, colors, and props which made each presentation a gem. How ethereal was Diane with her silvery hair, red necklace, and red clipboard back-dropped in black? How did the lighting experts make black seem warm and soft? Then there was an arresting glimpse of **Jeanne Sasaki's** hands poised over the keys—it was the first silent overture I've experienced.



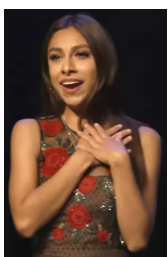
Jeanne Sasaki's
silent overture



Bravo to Janette and those involved in finding outfits and props that fitted beautifully with the song selections. When **Paiton Seals** sang "The sun, whose rays are all ablaze," she fingered a shimmery stole, perhaps a reflection of celestial glories? **Esther Hernandez**, attired in a romantic, rose-patterned dress, sang "Were I thy bride." **Amy Selby** twirled a sheer parasol as she trilled "Poor wand'ring one." **Natalie Joy**, in bold red, remained confident in the face of sorrow, "Sorry her lot."



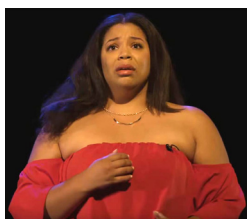
Paiton Seals



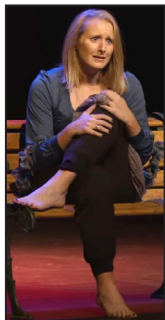
Esther Hernandez



Amy Selby



Natalie Joy



Shelby Schisler

Camera close-ups revealed expressions and gestures hard to see in a full production. Each viewer was right there with **Shelby Schisler's** madness—the grief, despair, the fetal retreat, "Cheerily carols the lark." We felt **Patricia Combs'** melancholy as she weighed fairy law and mortal love, "Oh, foolish fay." Amusing to see **Jeffrey Jones-Ragona's** expressions as he switched proposals in "Oh, is there not



one maiden breast." Then there was **Arthur DiBianca's** face as he made an extraordinary pause for the general's memory to refresh, "I am the very model of a modern Major-General."



Jeffrey Jones-Ragona



Arthur DiBianca



Patricia Combs

The duets were wonderful. They highlight Gilbert & Sullivan genius to play off characters that are sincere and ridiculous at the same time. **Meredith Ruduski** and **Holton Johnson** displayed comic balance as they sang about the joys of marriage, "Good morning, good lover!" They also performed "None shall part us" with its lovely tree and flower motif.



Meredith Ruduski and
Holton Johnson

No mistaking power when **Bethany Ammon** as Katisha in a gorgeous red kimono performed, "Alone, and yet alive!" We saw her fingers meandering up Ko-ko's arm after he, **Sam Johnson**, sang a tale of tragic love, "Willow, tit-willow." They also performed "There is beauty in the bellow of the blast."



Bethany Ammon



Bethany Ammon and
Sam Johnson

(continued from previous page)



Shelby Schisler and Arthur DiBianca

Shelby Schisler and Arthur DiBianca sought counsel in breaking the ice, "I know a youth." Amy Selby and Holton Johnson engaged in a stand-off in "Refrain, audacious tar." (Great line: "I am but a living ganglion of irreconcilable antagonisms.") Sam Johnson performed "Oh, better far to live and die." Great singing and great props: the skull and crossbones against blackness and a flowered notebook left on the bench.



Amy Selby and Holton Johnson



pirate Sam Johnson

To others on the production staff, production manager **Bill Hatcher**, stage manager **Monica Kurtz**, lighting designer **Jennifer Rogers**, video lighting specialist **Patrick Anthony**, light board operator **Pixie Avent**, and videographer's assistant **Anthony Robles**, thanks for the excellent work and sharing your talents.

**Back on the Boards:
Wish You Were Here
November 24 to December 31**

Send Us Your News!

The next newsletter should arrive in early February; the deadline for submissions is January 24. Please send your news to news@gilbertsullivan.org. Thanks!

GSA's Vaccination Policy

For the safety of our audience,
volunteers, and performers:

Everyone attending a GSA event must present a
NEGATIVE COVID-19 TEST or PROOF OF VACCINATION.

Negative test result must be dated
within 72 hours of event.

Final vaccine must be dated
at least 14 days before event.

Wear a mask! Masks are required in our venues.

Auditions for *The McAdo* on February 5

Gilbert & Sullivan Austin (GSA) announces additional auditions for *The McAdo*, a slightly modified version of the ever-popular G&S work *The Mikado*. Auditions, by appointment only, will take place in south Austin at Abiding Love Lutheran Church, 7210 Brush Country Road. Candidates will be assigned to ten-minute slots on Saturday, February 5, between 10 am and 5:15 pm. Callbacks may be scheduled on Sunday, February 6, beginning at 6 pm.

The production is set in the Scottish Highlands (kilts and bagpipes!), but the libretto and score are essentially unchanged, with fewer than twenty textual adjustments. **Michelle Haché**, distinguished winner of three of Austin's B. Iden Payne theatre awards for her work with GSA, is directing; **Dr. Jeffrey Jones-Ragona** is music director; and **Christine Jean-Jacques** is choreographer. **Bill Hatcher** is production manager.

The McAdo was cast in February 2020, but performances were postponed because of the pandemic. Many of the original cast have confirmed they will participate in the 2022 production. Some principal and chorus roles remain to be filled. The auditions page will be updated in the first week of January to indicate all available roles. All performers will be compensated.

Music rehearsals will begin in March. Staging rehearsals start in mid-May. *The McAdo* will be performed nine times between June 9 and June 19, 2022.

Candidates should bring with them a completed audition form (the form will be available in early January at <https://www.gilbertsullivan.org/auditions/>), as well as a resume and headshot. The auditions page will have the libretto and a complete description of the opera and characters, including characters' vocal ranges.

To schedule an audition, you may text or call **Sarah Slaughter** at (806) 557-0306 between 7 a.m. and 9 p.m. or email audition@gilbertsullivan.org to request a time slot. Those auditioning should memorize a song from Gilbert & Sullivan or from a similar opera aria or classical art song, preferably in English, to demonstrate their voice and range to best advantage. Auditioners must provide a copy of the music for the GSA accompanist. Singers are welcome to bring their own accompanist if desired.

Please note that no unaccompanied (a cappella) or self-accompanied auditions will be heard.

News of Members

Ralph MacPhail, Jr., Artistic Director Emeritus, has an article in the current issue of the *W. S. Gilbert Society Journal* (Autumn 2021, pp. 15-23), published in England: "Dibdin's 'Comical Vagary': the Inspiration for Gilbert's 'Most Ingenious Paradox'?" The article resurrects and reprints a section of Charles Dibdin, Jr.'s rare 1814 "aqua-drama" *The Corsair*, which concerns a legal proceeding centering on the paradox of a person being born on 29 February (in a leap year). (For information on the W. S. Gilbert Society, please visit www.ws Gilbert.co.uk.)

Fresh Takes Episode 4

by Mary Hendren

"Theater can happen anywhere," states **Michael Meigs**. He believes that it's one of the values Gilbert & Sullivan Austin learned in producing **Fresh Takes**. In **Episode 4**, viewers are entertained at UT Butler Hall of Music, at a birder's spot in the Bronx, and at a popular Austin location, the Hideout Theatre.

It's a stretch to line up Butler Hall of Music with Castle Adamant until you see Cyril, Hilarion, and Florian (**Nicholas Ryland**, **Josue Hernandez**, and **Andres Felipe Losada Dinata**) face-pressed against glass doors barring their entrance to Ida Voice University. Donning disguises, the determined young men break the code and join Ida (**Sabrina Ellis**) in a lovely quartet, "The world is but a broken toy."

Lady Psyche (**Sydney J. Pérez**), with the aid of the three "students," performs the preposterous "A lady fair of lineage high." As **Princess Ida** fans know, the fair lady was loved by an ape, a disconcerted ape, who made his escape, renaming himself Darwinian Man. It's worth the whole show to see this farce.

Cheers also to **Cameron Weger**, as Melissa, Ida's one legitimate student, who sang and danced in the happy ending.



Bravo to **Barb Jernigan** for the cheerful artwork illustrating "The Bronx Birdwatcher"—at least nine whimsical motifs to accompany **Lisa Scheps'** great performance. You'll never picture "Tit Willow" in quite the same way after hearing Lisa's rendition of the Allan Sherman lyrics:

*So I came and I took him right down from his branch,
And I brought him right home to mine split-level ranch,
And I said to my wife, "Here's a bird for you, Blanche.
He sings 'willow, tit willow, tit willow.'"*

Thanks to all who contributed to this fun interlude, so colorful, concise, and cheerful ... except for the demise of poor boidie.



The Bronx Birdwatcher

by Allan Sherman

based on "Willow, tit-willow" from *The Mikado*



performer: **Lisa Scheps**

illustrations: **Barb Jernigan**

piano: **Jeanne Sasaki**

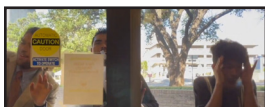


The third segment takes place at the Hideout Theatre. Two strolling minstrels, Point and Elsie (**Amber Quick** and **Sarah Curry**), strive to entertain a non-responsive audience at an improv gig. They settle on "I have a song to sing, O!" and do a splendid job with voice, guitar, and autoharp until Elsie gets a text that her husband Fairfax is dead, the husband she didn't know but married, sight unseen, to help him escape from prison (and that's a taste of the complicated identities in Gilbert & Sullivan's *The Yeomen of the Guard*).

At the unexpected report of Fairfax's death, puppets Leonard (Fairfax, disguised!) and Phoebe insert themselves into the action with puppeteer **Caroline Reck** handling Fairfax and puppeteer **Julia Smith** managing Phoebe. With amazing virtuosity, Amber, playing Point, also voices Fairfax/Leonard; and Sarah, playing Elsie, also voices Phoebe; and they manage to keep it straight amidst the pandemonium.

Some of the dialogue in the story is Shakespearean in style, so thanks to the person who captioned the program. Seeing the words really adds to the enjoyment. The cast outdid itself in high melodrama when Fairfax and Phoebe instruct Point in the proper manner to woo a fair maid. Good wooing is

Princess Ida



first look at Ida's school



Lady Psyche instructs students on Darwin



Sabrina Ellis (*Princess Ida*) gives her vision to students



Sydney J. Perez (*Lady Psyche*) and **Cameron Weger** (*Melissa*) join **Nicholas Ryan**, **Andres Felipe Losada Dinata**, and **Josue Hernandez** in a final, joyful dance

songs: "I am a maiden"
"The world is but a broken toy"
"A lady fair of lineage high"
"The woman of the wisest wit"

stage director: **Helen Sohyun Park**

music director: **Dr. Jeffrey Jones-Ragona**

piano: **Jeanne Sasaki**

costume designer: **Katie Miller**

*Purely a matter of skill,
Which all may attain if they will.
But every Jack
He must study the knack
If he wants to make sure of his Jill!*

songs: "I have a song to sing, O!"
"A man who would woo a fair maid"
"When a wooer goes a-wooing"

photography and editor: **Rafael Ruiz**

but wait, there's more!

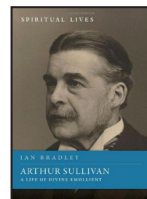
All seventeen **Fresh Takes** scenes (from the four **Fresh Takes** episodes) will be available from the GSA website beginning in mid-January.

We encourage you to join our Society to help GSA keep the joys of Gilbert & Sullivan alive. We offer many levels of membership, starting with basic member at \$30 per year. To join, renew, or donate, please visit

Arthur Sullivan: A Life of Divine Emollient

A portrait of Dr. Robert A. M. Rees, an older man with white hair and glasses, smiling. He is wearing a dark suit, a white shirt, and a patterned tie.

Oh Rapture!) and on Sullivan's sacred music (**Lost Chords and Christian Soldiers**). With **Arthur Sullivan: A Life of Divine Emollient**, he has contributed to Oxford's "Spiritual Lives" series, focusing on the music treated in **Lost Chords and Christian Soldiers** as well as other aspects of Sullivan's life to study the religious side of the composer's personality.



Dr. Bradley begins his Conclusion with candor: "Arthur Sullivan was no saint and he was certainly no ascetic. He enjoyed life to the full and was an unashamed pleasure seeker, adding gambling to the usual trinity of women, wine, and song. It is not surprising that he related so closely to the Biblical figure of the Prodigal Son whom he resembled in terms of his somewhat profligate lifestyle and in his bouts of remorse and regret. . ."

Balancing this, however, Dr. Bradley further observes that “Sullivan did not wear his Christianity on his sleeve, and his faith was not of an abstract, speculative, philosophical nature. Rather it was expressed in his lifelong attachment to the church in which he had grown up and in his considerable generosity to his family and to many beyond the circle of his close friends.”

As for his art, "He was not interested in writing for academic musicologists or highbrow critics. What he wanted to do was to reach people and touch their emotions, moving them to laugh, to cry, to be cheered and inspired, to have a spring in their step, and not least to express their faith. It was no coincidence that he was so fond of hymn tunes, seeing them as the best vehicle through which to reach the hearts of the people. . ."

Ian Bradley considers Sullivan's life and body of religious music chronologically, giving perceptive attention to his "serious" output, a welcome approach for a composer whose lighter works have been covered time and again. And he rounds out our understanding of this complex Victorian of "simple faith."

This appraisal of Sullivan is welcome and recommended. As for Gilbert's spiritual life, it could probably be covered in an essay shorter than this brief review.

5

Three Cheers for Libby Weed! by Dave Wieckowski



There are certainly many individuals who have contributed to the success and endurance of Gilbert & Sullivan Austin over the last 45 years. We are indebted to the founders who planted the seeds that took root back in the late 1970s. More recently, we have had a new wave of board members and contributors join us in the last 10 years whose great ideas and hard work have taken us to new levels we never thought possible. And of course, we've been blessed with long-time artistic and production staff and performers who have clearly taken our shows to very lofty heights. But one person has tied it all together. Of all those invaluable contributors, I believe that none has been as invaluable, or left more of an indelible mark on GSA, as **Libby Weed**. After many decades of service, Libby is retiring from the Board of Directors at the end of 2021, and so we wanted to appreciate and celebrate her many contributions.



Libby has worn many official GSA hats over the years -- President, Vice President, Secretary, Historian, Volunteer Coordinator, Producer. Unofficially, she has been our rock, our best promoter and ambassador, our most tireless worker, and our most caring supporter. Libby has an innate ability to bring out the best in those around her, and also to make them feel very valued and appreciated. The same exceptional social and administrative skills that made her so successful in her career as a school principal have also benefited her immensely at GSA, and we are all grateful for it. She also somehow manages to do all of these things with a playfulness and humor that makes all the work seem fun. She's a person that you genuinely enjoy being around, and want to work with. Libby hasn't achieved all of the many accomplishments at GSA herself (though it certainly seemed that way at times!), but she knows how to find good people and motivate them to be their best. That is certainly one of her most important skills, and one that is hard to come by.

GSA has expanded greatly under her watch. Our grand productions are grander than they've ever been. Our other shows throughout the year have also seen a big jump up in quality and production value. Our operations are much more sophisticated across the board, from technology, to finances, to publicity, and beyond. Many key aspects of our organization, from the theater we perform in, to our office space, to many of our volunteer workers, came to us directly as a result of Libby's contacts and outreach. Even if you haven't had the pleasure of working directly with Libby, you've no doubt seen her at GSA functions. Whether it's cheerfully greeting guests at our shows, making warm curtain speeches, or scurrying around to help with a last-minute need, she's never been afraid to be on the front lines. In many ways, she's been the face of our organization for most of our existence. It's truly hard to imagine where we would be if she hadn't been such an active part of our GSA world.

Dr. Jeffrey Jones-Ragona, our esteemed long-time Music Director and Principal Conductor, said it well: "I've known few people who worked as hard as Libby and no one who worked harder to keep a performing organization growing and developing. She was always fair and capable of making a tough decision when called upon to do so. She nurtured GSA through its inevitable growing pains and secured an excellent performance home for us. She is a great example of the faith which she holds and which guides her, and also has a terrific sense of theatre, and a true love and understanding of what makes theatre and music so important. She has earned the right to step back from her many duties and be proud of a job well done, and she will be greatly missed."

Artistic Director Emeritus **Ralph MacPhail, Jr.**, also noted that he treasures his "memories of Libby Weed's leadership and friendship. Her leadership was always characterized by dynamism and diplomacy, encouragement and energy, and love for Gilbert & Sullivan and her friends and colleagues of GSA. She always supported her artistic team but gave them their lead, supported their decisions, and provided the wherewithal to make their visions realities. Tactful and diplomatic, she was an incredible leader. Now that she has stepped down, we can take solace in the knowledge that our friendships with this incredible lady will endure as we reflect on our shared pasts and anticipate the future of our friendships as well as that of the organization that brought us together."

Libby, please accept our heartfelt thanks for all of the amazing work that you have done for Gilbert & Sullivan Austin. We'll do our best to maintain the high bar that you have set. We love you, and we hope to see you at many GSA functions in the future.



Sullivan & Gilbert read **Thespis**
by Marianne Orlando
www.marianneorlando.com



PRESIDENT'S MESSAGE

All Around the Town

by Diane Radin

As I look forward to celebrating Gilbert & Sullivan Austin's 45th Anniversary on February 24, I also look back at where we have been—literally. That is, all the places around Austin and environs that

GSA has performed over all those years. GSA is grateful for the opportunities we have had to be hosted by so many disparate venues.

My husband and I moved to Austin in June 1976, so our first exposure to what was then called the Gilbert & Sullivan Society of Austin (GSSA) was the production of **Ruddigore** at the Creek Theater, a tiny venue consisting of a stage and two rows of seats that extended over Waller Creek downtown. The theater no longer exists, but the enthusiasm of the performers hooked us immediately into becoming GSSA supporters.

Since then, GSSA and GSA grand productions have been held in several high schools (AISD's Travis, Reagan, and Crockett, and the Helm Fine Arts Center at St. Stephen's School). Other grand productions have been staged in Zachary Scott Theatre Center, Town Hall at Hancock Center, Paramount Theatre, Mary Moody Northern Theatre at St. Edward's University, Capital City Playhouse, Hyde Park Theater, Concordia Lutheran University, Live Oak Theater, Dougherty Arts Center Theatre, Austin Community College, Scottish Rite Temple Theater, State Theater, Texas School for the Deaf, and, of course, the location of most of our shows over the past decade or so, the Worley Barton Theater at Brentwood Christian School.

Venues that have hosted GSA Musicales, shows, auditions, and rehearsals include Hyde Park Christian Church (where we currently have our offices), several Presbyterian Churches (Covenant, Genesis, and First), Abiding Love and Gethsemane Lutheran Churches, Austin Opera, First Unitarian Church of Austin, Top of the Marc, Shalom Austin's Dell Jewish Community Center, Harris Bell Hall at Westminster, St. Matthew's and St. George's Episcopal Churches, and Bachus Conservatory Performing Arts Center. As you can see, GSA is very ecumenical.

In the early days, Musicales were often hosted in the homes of members. I fondly recall attending several at the home of Pearl and Gus Amster, of blessed memory.

GSA has also taken the topsy-turvy humor and musical brilliance of G&S to locations outside our city limits: Bastrop Opera House, Georgetown Public Library, and Wimberley Playhouse. And our Fresh Takes videos were seen on screens around the world. Who knew that a pandemic would extend our reach all the way to Australia?

Now that we have taken that trip all around the town and beyond, I hope you are ready to join me, our board, and the four wonderful singers **Janette Jones** has lined up for our entertainment (*see the article on page 1*) at Chez Zee on February 24 at 6:30 pm. Tickets are just \$45 for an evening filled with G&S songs in an unusual context, a delicious buffet, good cheer, and a silent auction. Tickets go on sale at our website starting

January 11th. If your love for GSA and your wallets extend that far, you can also purchase VIP tickets for \$100 each (and get reserved seating and recognition in the program). Seating is limited, so please make your reservations early.

I look forward to seeing you at Chez Zee in February – and at our GSA Annual Meeting and Sing-Along on January 9th. The GSA Board sends its best wishes for a healthy and happy New Year.

Notice of Elections

GSA will elect members of the Board of Directors for 2022 at the Sing-Along and Annual Meeting, to be held on Sunday, January 9 (*see article on page 1*).

Happily, most of the 2021 board members are willing and able to return for another year (at least). GSA operates without any paid staff—it is the board members who do all the work of the organization, with the help of some additional dedicated volunteers. The following current board members have agreed to have their names placed on the ballot to serve on the board for 2022: **Sue Caldwell, Leann Fryer, Holton Johnson, David Little, Michael Meigs, Robert Kerr, Diane Radin, Sandra Ragona, Sarah Slaughter, Charles Smaistrla, David Treadwell, and Dave Wieckowski.**

The nominating committee, consisting of **Sarah Slaughter** (chair), **Monica Kurtz**, and **Diane Radin**, offers one additional nominee, **Aletha Read**. If you wish to have your name added to this slate or to nominate someone else, please contact Sarah at volunteer@gilbertsullivan.org.

In accordance with our by-laws, officers are elected by the Board during their first meeting after the Annual Meeting; that meeting is set for Tuesday, January 18, at 7:30 pm.



illustration of Sullivan & Gilbert by Marianne Orlando
www.marianneorlando.com



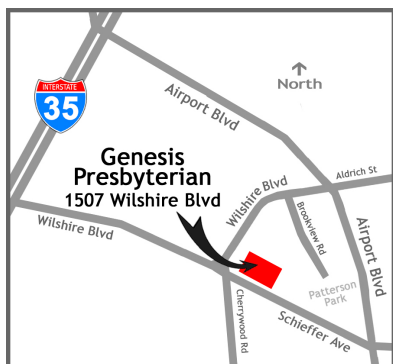
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map to our
*Annual Meeting
and Sing-Along
Musical* (see
pages 1 and 7).

THE AUSTIN SAVOYARD - DECEMBER 2021

Coming Events

- Nov. 24 **Back on the Boards: Wish You Were Here**
online through Dec. 31 (see p. 2)
- Jan. 9 **Annual Meeting & Sing-Along** (see pp. 1, 7)
- Feb. 5-6 auditions for **The McAdo** (see p. 3)
- Feb. 24 **45th Anniversary Gala** (see p. 1)
- Mar. 5-6 **The Sorcerer in Concert**
- June 10-19 **The McAdo** summer grand production

Gilbert & Sullivan Austin

Entertaining and educating Texas audiences since 1976, Gilbert & Sullivan Austin is dedicated to spreading the topsy-turvy humor and joyful music of W. S. Gilbert and Arthur Sullivan.

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Mailing Address: P. O. Box 684542, Austin, TX 78768-4542

G&S Office: 310 West 43rd Street, Austin, TX 78751

Phone: (512) 472-4772 (GSA-GSSA)

Website: www.gilbertsullivan.org E-mail: info@gilbertsullivan.org

This project is funded and supported in part by
the Cultural Arts Division of the City of Austin
Economic Development Department. Visit Austin at
NowPlayingAustin.com



Artistic Director Emeritus
Database Manager
Newsletter Editor

Ralph MacPhail, Jr.
Leann Fryer
Sue Ricket Caldwell

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

Music Director

Jeffrey Jones-Ragona

Interim Artistic Director

Michelle Haché

Board of Directors

Diane Radin

President and CEO

Sarah Slaughter

Vice President and Publicity Director

Dave Wieckowski

Treasurer and CFO

Libby Weed

Secretary

Sue Caldwell

Publications / Historian

Leann Fryer

Musical Coordinator

Holton Johnson

Scholarship Chair

Janette Jones

School Outreach and Musical Director

Robert O. Kerr

Fund-Raising Coordinator

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