

THE AUSTIN SAVOYARD



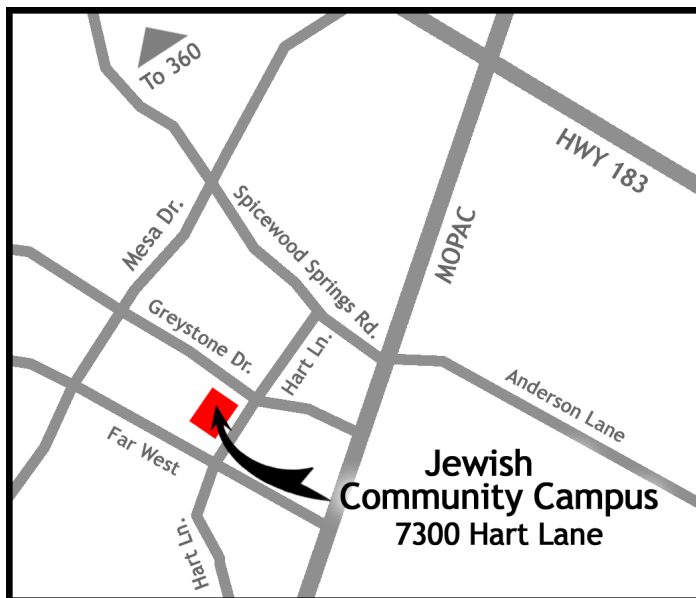
Trial by Jury plus Added Treats

Sunday, March 17, 3 pm

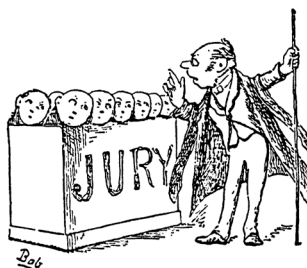
Congregation Agudas Achim
Dell Jewish Community Campus
7300 Hart Lane

"Silence in court!"

Come hear the famous case of a breach of promise of marriage. Who will the Judge and Jury favor? Poor, sweet, broken-hearted Plaintiff Angelina, who just bought her trousseau? Or dastardly Defendant Edwin, who had the gall to fall in love with another woman and break off the engagement? Join us to find out!



map to the Dell Jewish Community Campus
Congregation Agudas Achim is in the back right corner



In addition to that judicial tale, we will have songs from our summer grand production, *The Yeomen of the Guard*, including a screening of one of our Fresh Takes – with puppets! There will also be songs from *The Pirates of Penzance*. Why, you ask? Because of Frederic's birthday, of course! That's right, 2024 is a leap year, so Frederic will have a birthday on February 29th. How old is he now? After the performance we'll have celebratory birthday cake and refreshments. Perhaps we can count the candles to find his age!

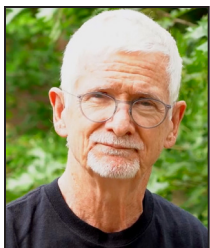


Andy Fleming is directing and **Jeanne Sasaki** is returning as the piano accompanist. Our cast includes **Brenham Sean Adams**, **Trinidad Agosto**, **Garrett Cordes**, **Leann Fryer**, **Brett Hardy**, **Rosa Mondragon Harris**, **Janette Jones**, **Sarah Manna**, **Ron McCormack**, **Joseph Nguyen**, **Ben Pratt**, **Hillary Schranze**, **Rebecca Smootz**, **Susan Johnston Taylor**, and **Julius Young**.

The show will take place at 3 pm on Sunday, March 17th, at Congregation Agudas Achim on the Dell Jewish Community Campus. Tickets are \$25 for adults, and \$10 for children 18 and under, and can be purchased on our website.

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A Gilbert & Sullivan Christmas Carol and Annual Meeting by Michael Meigs

The longstanding tradition of bringing lots of goodies to the GSA annual general meeting was honored and outdone at Huffman Hall of St. Matthew's Episcopal Church this year. Lots of supporters and aficionados turned out to celebrate a happy 2023, approve a fifteen-member board for 2024, and welcome GSA plans for the year, including the staging of ***Trial by Jury***, ***The Yeomen of the Guard***, and Ira Foreman's ***Esther the Clever Queen*** with Sir Arthur's music. So many attended that board members were hauling out additional folding chairs right up to the program's opening.

President **Diane Radin** dispatched the business portion of the meeting smartly, and then all turned to some particularly special end-of-holiday goodies: the concert presentation of ***A Gilbert and Sullivan Christmas Carol***, written thirty years ago by playwright, director, and scholar **Gayden Wren**, directed by GSA music director **Dr. Jeffrey Jones-Ragona**, and produced by GSA stalwart **Leann Fryer**.



President Diane Radin



Jeffrey Jones-Ragona

Wren's clever meld of creations by Victorian England's favorites Charles Dickens, Sir William, and Sir Arthur had its New York premiere in 2001. Our friend Wren, who visited Austin in 2017 when we performed another of his G&S-based creations, notes in the preface to this one that Dickens's now-mythic tale of loss and redemption "is to

some degree affecting in every version ever done, from Mickey Mouse or the Muppets to the original book and, of course, in innumerable stage versions."

In a staged concert performance such as this, the singers are "on book," holding the libretto and score as the story is narrated and sung. ***A G&S Christmas Carol*** presents some thirty characters

in addition to principal grump Ebenezer Scrooge, so the nine singers ranged before us onstage slipped in and out of successive roles by stepping up to the microphone, shifting attitudes, and making quick tell-tale alterations to costume. My favorite was the bright pyramidal party hat that producer/singer Leann Fryer wore as the Ghost of Christmas Present.

Prose passages in his entertaining 45-minute short version of the tale are mostly word-for-word from Dickens, setting us instantly into the familiar parable, while the many melodies are Sir Arthur's, drawn (by my count) from twelve of the G&S comic operas. Wren's lyrics are clever, surprising, and extremely satisfying, for the audience gets a triple dose of goodies: story by Dickens, music by Sullivan (much of it instantly recognizable by anyone who's attended GSA presentations), and vocal texts that delight because they resonate in counterpoint to Gilbert's wit.

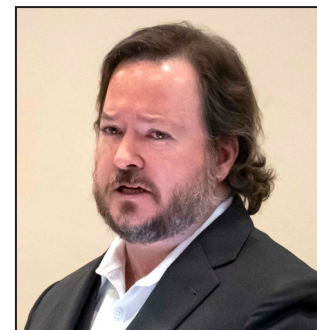


The Narrator



Ebenezer Scrooge

For example, once **Monica Ballard** as the narrator launched the story with Dickens's opening paragraphs, **Sam Johnson** as the glowering Scrooge was announced by **Andy Fleming** with the lilting melody of "Titwillow" from ***The Mikado***, but with a twist: "On a street in December, a little old man/ Snapped 'Humbug, bah humbug, bah humbug!' / He cut off each greeting before it began:/ 'Bah humbug, bah humbug, bah humbug!'" And that was just the opening number!



*The Balladeer
"Bah, Humbug!"*

Familiar melodies tickled us in quick succession. To the tune of "The Flowers that Bloom in the Spring," **Janette Jones** and **Julius Young** asked Scrooge for donations: "We've come to collect for the poor, tra la, / Their condition surpasses belief."



the cast (l-r): Monica Ballard, Sam Johnson, Leann Fryer, Annisha Mackenzie, Janette Jones, Andy Fleming, Arthur DiBianca, Julius Young, Anthony Ashley

Gilbert & Sullivan Austin presented *A Gilbert & Sullivan Christmas Carol* on January 7, 2024

photos courtesy David Little

see more at gilbertsullivanaustrin.smugmug.com



Miss Kindheart and Mr. Goodman
collect for the poor



Marley's ghost
warns Scrooge



Arthur DiBianca as the late Jacob Marley delivered a masterful revision of his applauded patter song from *The Pirates of Penzance*, this time beginning "I am the very model of the mystic supernatural." (!)

Dickens's ghosts of past, present, and future, played by Janette, Leann, and **Annisha Mackenzie**, cheerily proclaimed, "Three little ghosts for Scrooge are we / [...] / Three little ghosts who dark and scary / Come from a nearby cemetery / Hoping your Christmas will be merry / Three little ghosts are we!"

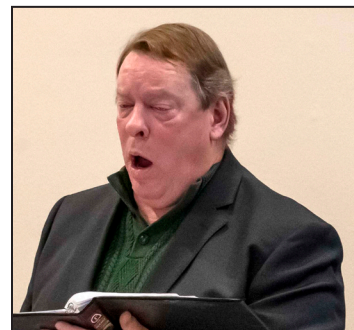


Ghosts of Christmas Past, Present, Future



"My Name is Scrooge" trio: Scrooge, Tiny Tim, Bob Cratchit

Bass-baritone **Anthony Ashley** added welcome depth in the roles of Pooh-Bah (one of the many authorities who certified that Old Marley was dead), Titus Burton, and Uncle Tim Hazlitt of the Cratchit family. The Cratchits gave thanks for their Christmas 'feast' by revising the familiar tune from *The Sorcerer* to read, "Now to the banquet we press / Now to the bread and the water / [...] / Now for the big slice of bread / Now for a big cup of water!"



Uncle Tim Hazlitt

All turns out well, of course. The cast, director Dr. Jones-Ragona, and phenomenally gifted (and patient!) pianist **Nikki Birdsong**



Nikki Birdsong

bring Scrooge back to Fred's family and the Christmas spirit. Afterward, all standing, the performers and audience concluded with our traditional "Hail, Poetry" from *The Pirates of Penzance* and

Sir William's original version of "Now to the banquet we press" – for the spread of goodies contributed by many and for happy communing with one another.



Jeffrey conducts the audience and cast
in the closing songs of the show



as we rise for "Hail, Poetry" and
"Now to the banquet we press"

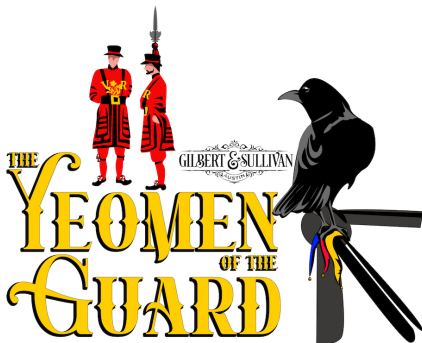
Liz Fisher, Director of *The Yeomen Of The Guard*

For the June 2024 grand summer production of *The Yeomen of the Guard*, GSA has scored a coup: we've recruited **Liz Fisher** to direct this darkest and perhaps most emotionally engaging work in the G&S canon. In 2022, Michael Simons wrote for *The Guardian* newspaper that *Yeomen* was "their most human and richly textured work. . . . [It] was not only Gilbert's most nuanced dramaturgy, but some of Sullivan's greatest music. Libretto and score are perfectly blended into an operetta that by turns amuses, chills and tugs at the heartstrings."



Liz has the intelligence, depth, and creativity required to conceive and execute staging of this complex work. As noted at her website www.lizfisher.net, "Her directing work explores applications of mixed realities, immersive theatre strategies, and game mechanics in new play development and re-imaginings of classic texts." A graduate of UT with an MFA in directing from Texas State University, and now on the faculty of the University of the Incarnate Word in San Antonio, Liz has received the Princess Grace Award in Theatre, the Kennedy Center's Stage Directors and Choreographer's National Directing Award, and a fellowship to the Eugene O'Neill Theater Center. She has taught and directed for universities, festivals, TEDx, SXSW, and companies across the country.

In 2021, when COVID had closed down live performances, GSA reached out to Austin directors and performers to reinterpret classic G&S scenes for our Fresh Takes streaming videos, still available online (go to www.gilbertsullivan.org, select shows, then **fresh-takes-2021**). Liz's contribution was the last of our 17 Fresh Takes, and one of the very best. We plan to project her delightful twenty-minute video at our March 17 presentation of *Trial by Jury plus Added Treats*. This summer's grand production of *The Yeomen of the Guard* is unlikely to feature puppets—but Liz will certainly deliver a production that takes full advantage of its drama, humor, music, and heartbreak.



The Yeomen of the Guard; or The Merryman and His Maid

June 7 - 16

9 performances, including 4 matinees

Worley Barton Theater

GSA Scholarships Offered

GSA is pleased to offer \$1,500 scholarships for up to four music students in the 2024-25 academic year: two each of the *Dr. Robert O. and Mary Ann Kerr Music Scholarship*, generously underwritten by the longtime members of GSA for whom they are named, and the *Gilbert & Sullivan Austin Libby Weed Scholarship*, funded by GSA and by the proceeds from *Only Idle Chatter* (see page 5).

Recipients will also be invited to attend a performance of our grand production of *The Yeomen of the Guard* in June as special guests of GSA, and will have their achievement acknowledged in the curtain speech.

Applicants must:

- Be pursuing a professional career in music or musical theater (preferably vocal performance)
- Be enrolled or enrolling in a professional course of study in the United States (university, college, or conservatory music degree program, apprenticeship program, Young Artist Program, etc.)
- Have an affiliation with Central Texas (resided, studied, or performed in the Central Texas area, defined as the counties of Travis, Williamson, Bastrop, Caldwell, Hays, Blanco, and Burnet)
- Be at least a graduating high school senior

Preference will be given to applicants who have performed Gilbert & Sullivan. At least two scholarships will be specifically designated for members of the BIPOC (Black, Indigenous, and People of Color) community. Payments will be made directly to the student's school of study or program. GSA reserves the right to modify the amounts and number of recipients based on the recommendation of the GSA Scholarship Committee.

To apply, please visit our website, www.gilbertsullivan.org, select About, then Scholarships. Applications must be submitted by April 21, 2024.

GSA Executive Committee

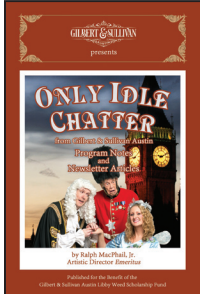
GSA is fortunate to have board members who continue year after year to ensure that all the work behind the scenes gets done. Leadership for the board is selected at the first board meeting following the Annual Meeting.

This year, **Leann Fryer** joins the Executive Committee as Vice President. She will preside at board meetings whenever the president cannot, and will lend her voice to decisions for the future of GSA. Leann has many skills and talents, as those of you know who have heard her sing in our shows. What you might not know is that she is GSA's database manager; has worked on the captions for our grand productions; surveys the cast and crew after our grand productions; and has been the liaison between the cast and the board helping to keep the productions running smoothly. Leann is always ready to help GSA grow and improve. Also on the Executive Committee are **Diane Radin** (president), **Dave Wieckowski** (CFO), **Aletha Read** (secretary), and **Michael Meigs** (production chair).

Only Idle Chatter
from Gilbert & Sullivan Austin
by Ralph MacPhail, Jr.
With a Foreword by Libby Weed



A Chronicle by **Ralph MacPhail, Jr.**



I have called this a “chronicle” instead of a review, for I feel that my close personal relationship with the author could call into question my objectivity in evaluating the worth of this book. I hope that many readers will find the book worthy of purchase, however, for *all income* from sales will directly support the Gilbert & Sullivan Austin Libby Weed Scholarship Fund.

“Only idle chatter” is a quotation from Gilbert & Sullivan’s *Patience*. Sham “Fleshly Poet” Reginald Bunthorne uses it to describe his affected verbiage—best delivered, he sings, by lying “upon daisies” and discoursing “in novel phrases” of his “complicated state of mind.” I’m afraid that the chair in front of my computer is anything but a bed of flowers, I’m not very adept at novel phrases, and I certainly have never had a very complicated state of mind.

But when **Sue Ricket Caldwell** became editor of this publication and asked for an article for each issue, Bunthorne’s “only idle chatter” came to mind as a guiding principle. The purpose of these articles would be to create interest in the forthcoming production: to encourage readers to audition, to participate in backstage and front-of-house activities, and to purchase tickets. So the articles needed to be “accessible” to readers with any level of prior knowledge of Gilbert & Sullivan.

So the texts in *Only Idle Chatter* don’t break new ground in Savoy opera scholarship. I do hope, however, that readers with any degree of knowledge of and experience with Gilbert & Sullivan will find articles of interest—and find also perhaps a surprise or two, a smile here and there, and even a touch of nostalgia.

This project came about during the COVID-19 pandemic. GSA underwent some reorganization. I became Artistic Director emeritus, and without a “grand production” to plan, had the idea to gather these articles and program notes into a book to benefit the organization and at the same time help assuage the temporal and emotional gaps brought about by my change in status.

Sue Caldwell got me started by sending digital copies of the texts as they appeared in the *Newsletter* (in 2020 re-christened *The Austin Savoyard*). I’m afraid her willingness may have brought about more than she bargained for because her wide knowledge of Microsoft Word and desktop publishing has been called upon frequently in the past months. Truly, without Sue’s help with formatting, this project could never have come to fruition, and I really can’t thank her enough for her cheerful expertise and patience.

Another change in GSA leadership came about during this

period when the long-serving GSA President **Libby Weed** stepped down. Libby had been a valued “first reader” of many of these articles, and her enthusiasm, support, corrections, and suggestions were always much appreciated. I asked Libby if she would be willing to write a foreword to this book, and she (though very ill) responded with delight. I was so pleased when the GSA Board of Directors, under President **Diane Radin**, renamed the GSA scholarship in Libby’s honor—something that happened after Libby’s very kind and generous foreword had been submitted and was resting safely on my hard drive.

So with deep gratitude I acknowledge my indebtedness to Sue and Libby, and also to a number of additional GSA colleagues, including President Diane Radin, CFO and Treasurer **David Wieckowski**, Production Chair and Bursar **Michael Meigs**, Legal Counsel **Charles Smaistrila**, Music Director **Jeffrey Jones-Ragona**, and GSA’s Videographer **David Little**. Other far-flung Savoyard-friends made contributions to the book, and I’ve acknowledged them with more detail in my introduction.

Finally, I dedicated the book “To all of the Austin Savoyards with whom I had the pleasure of working 1998-2020,” which is an expression my appreciation of and affection for the companies that brought to life the productions for which the articles were written; by “Austin Savoyards” I include casts, orchestras, backstage and front-of-house personnel, and GSA’s hard-working boards of directors. I will always treasure memories of them and my decades-long association with this remarkable organization.

Only Idle Chatter from Gilbert & Sullivan Austin is available from both [Lulu.com](https://lulu.com) and [Amazon.com](https://amazon.com). Copies will also be available at **Trial by Jury plus Added Treats** on March 17 and at **The Yeomen of the Guard**, June 7-16.



Opera San Antonio presents
The Pirates of Penzance

One of the Big Three of the Gilbert & Sullivan repertoire, *The Pirates of Penzance*, is being performed in San Antonio on April 11 and 13. This production is presented in collaboration with Classical Music Institute. The cast includes none other than our own Music Director, Jeffrey Jones-Ragona, in the chorus.

Price levels in the 1,738-seat HEB Hall at the Tobin Center, San Antonio are \$130 - \$95 - \$55 - \$30. For more information, visit www.operasa.org/the-pirates-of-penzance.

President's Corner

by Diane Radin

Gilbert & Sullivan Austin has gotten off to a great start in 2024. We have a full board of directors, including five new, enthusiastic members whom you can learn more about on page 7.

We had a full house to enjoy a belated Christmas gift at our annual meeting on January 7th—see the article on page 2 for a recap. Auditions for **The Yeomen of the Guard** were held on February 24th. A list of the performers will appear in the next **Savoyard**.

We are in rehearsal for **Trial by Jury**, to be staged on March 17th. **Andy Fleming**, who has been a regular in GSA productions, is directing and **Jeanne Sasaki** is returning as the piano accompanist. We are calling this show **Trial by Jury plus Added Treats**. **TbJ** is a one-act opera, so we are adding several "treats" after a brief intermission. The treats include a set of songs from **The Yeomen of the Guard**—one with puppets—as well as a few favorite songs from **The Pirates of Penzance**. Since this is a leap year, the afternoon will close with a celebration of Frederic's birthday complete with birthday cakes.

I think **TbJ** would be very much appreciated by attorneys and judges; if you know any, please let them know about this event. There is lots of comfortable seating for **TbJ** in the sanctuary of Congregation Agudas Achim. Tickets are on sale now at our website. Ticket prices are just \$25 for adults and \$10 for children.

For security reasons, please purchase your **TbJ** tickets in advance.

GSA has started planning for the 2024-25 season, which will include two shows (in addition to our grand summer production): Ira Forman's version of the Book of Esther, titled **Esther the Clever Queen** (September 2024) and Gilbert & Sullivan's final collaboration, **The Grand Duke** (March 2025). We are very excited about both productions.

All this is made possible by the generous support of the Texas Commission on the Arts, the Still Water Foundation, and the many generous individuals who contribute to Gilbert & Sullivan Austin. Thank you all!

The McAdo DVD is Ready

Thanks to the efforts of Derek Smootz and David Little, the DVD of our 2023 grand production of **The McAdo** is now available for just \$25.

Copies will be sold at **Trial by Jury plus Added Treats** on March 17 and at **The Yeomen of the Guard**, June 7-16. If you prefer, we can mail you a copy upon receipt of \$25.



Send Us Your News!

The next newsletter should arrive in late April; the deadline for submissions will be in late March. Please send your news to news@gilbertsullivan.org. Thanks!

Rylen Barnett (R. B.) Rudy

1931-2023

"Just call me Rudy," he always told us. He was a regular in GSA audiences and became a vital support for our grand summer productions.

One afternoon more than a decade ago, Rudy and his beloved wife Patricia attended a spring Wand'ring Minstrels concert at Westminster Manor, not far from their home on W. 49½ Street.

Someone, probably GSA president Libby Weed, appealed for help in finding a vehicle our visiting artistic director Rafe MacPhail could use while staging a grand summer production. Patricia had recently given up driving, and Rudy responded. He offered the use, free of charge, of his classic Ford Crown Victoria.

That quickly became a tradition. For years, Rudy would meet Rafe at the airport curbside at door "G" (for Gilbert!), and that Crown Victoria served Rafe and GSA—until one day the transmission fell out! Rudy liked to tease Rafe about that, though he admitted, "If it hadn't happened to you, it would have happened to me!"

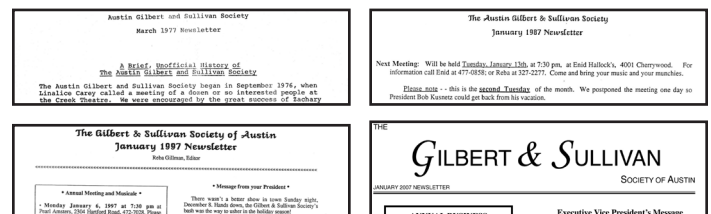
After that he would make his Honda Fit available. One exception was in 2022; by the time GSA contacted him, he'd already made plans for a thousand-mile driving trip for a meet-up with Marine Corps buddies. Still, he granted stage director Michelle Haché the car for the first weeks of her Austin stay. He greeted her with great kindness when she arrived at his residence where the U.S. flag and the Marine Corps flag flew in the front yard. And before turning over the keys, he showed her how he'd trained local squirrels to eat out of his hand.

Rylen Barnett Rudy, a career Marine Corps aviator who'd piloted the A4 in combat and walked away from a crash landing caused by enemy fire, was a tall, gentle man with a subtle sense of humor and colorful ways of expressing himself. He was a character in the best sense of the word, but a character with character—and a generous one.



Did You Know?

These newsletters arrive in your mailbox in black, white, and shades of gray. But you can see issues of **The Austin Savoyard** in color! Go to www.gilbertsullivan.org/newsletter-archive/. The archive isn't complete, but close - here are samples from 1977, 1987, 1997, 2007, and 2017.



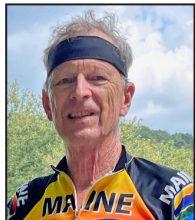
GSA Board Welcomes New Members

As is our GSA tradition, we held our required Annual Meeting at the start of the January musicale. Board nominees present were introduced. The board candidates were elected unanimously. There are five (!) new members on the board:

Dalton Flake received his undergraduate degree at Midwestern State University in Wichita Falls, where he discovered the world of opera. He earned his Masters of Voice Performance at Texas State University. There, he performed many operatic roles, including Charlot in *Angelique*, which won awards with the National Opera Association. Dalton has been teaching voice lessons for 14 years and has had several All State students. Many of his students have gone on to become music majors with major universities. He is also the creative producer and writer for The Grand Ol' Production Company, a touring variety show showcasing musical talent across Texas. When he directed an *Amahl and the Night Visitors* starring the legendary Russell Gregory, Russell encouraged him to audition for our 2019 *Iolanthe*. His first foray into the world of G&S was as Earl Tolloller in that production. Dalton and wife Charmaine have two sweet boys, Lochland and Josiah, and a new daughter who is introducing new levels of delight and exhaustion. Dalton is honored to be a member of the board and hopes to help any way he can.



Bill Hatcher has been a member of GSA since 1985 and has held several offices on the Board of Directors, including Treasurer, Vice President, and President, and was named to GSA's Hall of Fame in 2011. He has been in the orchestra and on stage, appearing in *H.M.S. Pinafore*, *The Gondoliers*, and *The Pirates of Penzance*. A graduate of the University of Texas and member of the Longhorn Band, Bill had a 37-year career in data processing with the US Veterans Administration. Bill was GSA's production manager from 2009 to 2022, managing about 23 shows. In the late eighties, Bill was a member and regular exhibitor with the Austin Rose Society. He also exhibited at the national convention of the American Rose Society when it was held in San Antonio. There he won the award for Best Novice Exhibitor for showing a "Helen Traubel" rose, a light pink hybrid tea. His other interests include bicycle riding; in 2023 he rode with a group from Pittsburgh to Washington DC. The photo was taken near Port Royal PA on that trip!



the US Veterans Administration. Bill was GSA's production manager from 2009 to 2022, managing about 23 shows. In the late eighties, Bill was a member and regular exhibitor with the Austin Rose Society. He also exhibited at the national convention of the American Rose Society when it was held in San Antonio. There he won the award for Best Novice Exhibitor for showing a "Helen Traubel" rose, a light pink hybrid tea. His other interests include bicycle riding; in 2023 he rode with a group from Pittsburgh to Washington DC. The photo was taken near Port Royal PA on that trip!

June Julian is an Executive Assistant for the Sales Organization at Advanced Micro Devices. She has a long history with GSA. She was a member of the board from 2006 through 2009, serving as president 2007-08, and a member again in 2015 through 2019. June was inducted into the GSA Hall of Fame in 2022. June has performed in and produced numerous musicales, many of which were fun collaborations with Janette Jones. Her main GSA stage



roles include Edith (*The Pirates of Penzance*), Pitti-Sing (*The Mikado*), and Iolanthe (*Iolanthe*). June is also an accomplished opera singer and stage artist.

Laurel Butler Lawshae is in demand as a freelance violinist, playing regularly with the Austin Symphony, the Austin Opera, and many other groups. She has been Concertmaster of the Gilbert & Sullivan Austin orchestra since 2005. She also performs in the orchestra at the St. Endellion Festival in north Cornwall in England during the summer. In addition to orchestral playing, Laurel is an accomplished soloist and has performed recitals in the U.S. and Poland. From 1997-2003 Laurel was on the faculty of The Ohio State University School of Music in Columbus. She was also on the faculty of Denison University School of Music in Granville Ohio from 2002-2004. Laurel received her musical training at Oberlin College and Conservatory in Ohio, Wichita State University in Kansas, the University of Michigan in Ann Arbor and the Eastman School of Music in Rochester NY. She is delighted to serve on the Board of Directors of Gilbert & Sullivan Austin as a representative of the orchestra.



Susan Weed Womack credits her amazing mother, Libby Weed, and her grandmother, Dorothy Summerlin, with instilling a love of G&S (and all great music). She appeared in the chorus of GSA's 1994 *H.M.S. Pinafore* and as Fiametta in our 1995 *The Gondoliers*. Susan has a passion for music and theatre; she participated in choral and theatrical productions throughout her school years and into college. She loves to sing and dance, enjoys live music, and plays piano and flute moderately well. Susan earned a BS in Education from Abilene Christian University. Her professional background includes teaching both elementary and secondary classes in public and private schools, and coaching track. Susan and husband Patrick have three children: Mary, Hannah, and Daniel.



GSA 2024 Board of Directors:

front (l-r): June Julian, Janette Jones, Sue Caldwell, Diane Radin, Laurel Lawshae, Bill Hatcher
back (l-r): Susan Weed Womack, Aletha Reed, Leann Fryer, Michael Meigs, Derek Smootz, Dalton Flake, David Wieckowski
absent, but re-elected: Monica Kurtz, Sarah Slaughter



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THE AUSTIN SAVOYARD - FEBRUARY 2024

Coming Events

- March 17 ***Trial by Jury plus Added Treats***
(see page 1)
- April 11, 13 Opera San Antonio's ***The Pirates of Penzance*** (see page 5)
- June 7-16 ***The Yeomen of the Guard*** summer grand production (see page 4)

Join Us!

We encourage you to join GSA to help 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, visit www.gilbertsullivan.org/join/.

For more information, please visit our website at www.gilbertsullivan.org

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.

**Annual Grand Productions • Concert Productions
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Musicales • Music Scholarships • Newsletters**

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 a grant from the Texas Commission on the Arts
and in part by an award from the National Endowment for the Arts.



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

Music Director

Jeffrey Jones-Ragona

Board of Directors

Diane Radin

President and CEO

Leann Fryer

Vice President

Dave Wieckowski

Treasurer and CFO

Aletha Read

Secretary

Michael Meigs

Production Chair and Bursar

Sue Caldwell

Monica Kurtz

Dalton Flake

Laurel Lawshae

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