

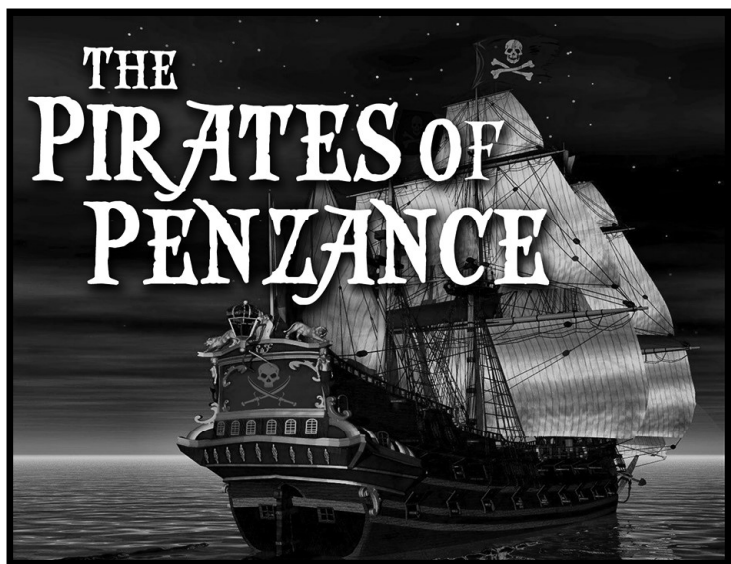
Upcoming Events

The Pirates of Penzance

Preview Musicale

Sunday, May 21, 3 pm

Summer 2017 Grand Production

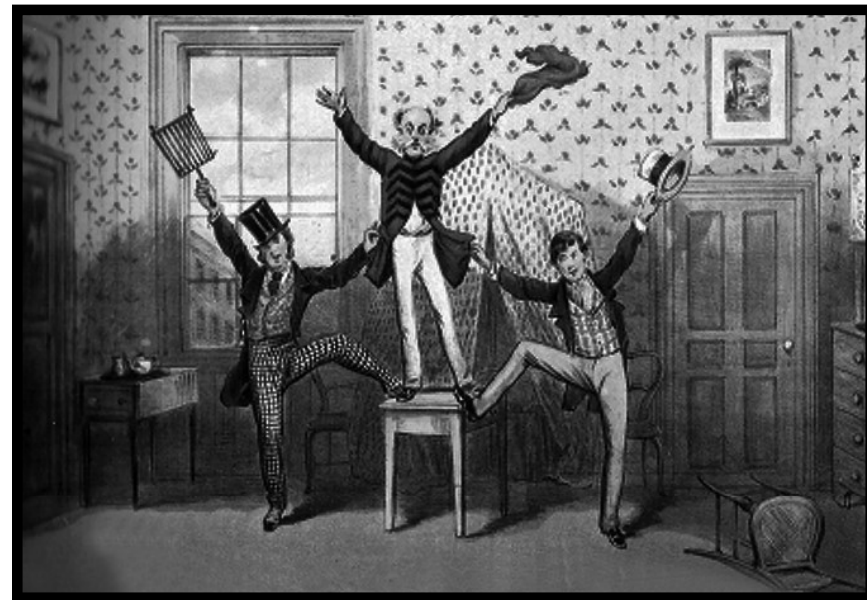


9 Performances
June 15–25

For more information on these and other GSA activities, please visit

www.gilbertsullivan.org

Gilbert & Sullivan Austin *presents*



COX AND BOX

Artistic & Stage Director: Ralph MacPhail, Jr.

Music Director: Jeffrey Jones-Ragona

Worley Barton Theater at Brentwood Christian School

Austin, Texas

March 4 and 5, 2017

Thank You!

We are particularly grateful to the following for their valued assistance with this production of *Cox and Box*:

Russell Barr and Crestview United Methodist Church for providing rehearsal space
Ron Bell and the Church of Christ in Hyde Park for providing rehearsal space
Amy Chidester for lending the antique hall tree
Different Stages for lending chairs
Russell and Kay Gregory for providing lodging for our Artistic Director

Gary Hallock for helping to move and haul heavy objects
Bill Hatcher and Libby Weed for helping to gather props
Ralph MacPhail, Jr., for providing unique props from his personal collection
R. B. Rudy for lending a car to our Artistic Director
The Vortex Theatre for their support with set construction

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

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

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

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Our web site: www.gilbertsullivan.org

E-mail: info@gilbertsullivan.org

Artistic Director
 Music Director

Ralph MacPhail, Jr.
Jeffrey Jones-Ragona

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This project is funded and supported in part by a grant from the Texas Commission on the Arts and in part by the City of Austin Economic Development Department/Cultural Arts Division, believing that an investment in the Arts is an investment in Austin's future.

Visit Austin at NowPlayingAustin.com



The Cast



Julius Young
 (Cox)

Julius joined GSA in 2014 as the Bo's'n in *H.M.S. Pinafore* and played Dr. Daly the following year in *The Sorcerer*. He was introduced to G&S with the role of the Judge in Southwestern University's performance of *Trial by Jury*. Other comic roles include Belcore in *L'Elisir d'amore* and Guglielmo in *Così fan tutte*. Julius is a member of the Austin Saengerrunde, a 138-year-old club dedicated to German singing and Gemütlichkeit in Austin. Whether onstage or at the table, Julius is happy to share in Austin's music.



Andy Fleming
 (Box)

Andy is delighted to return for his 14th season with Gilbert and Sullivan Austin! After climbing out of a pit as Æsculapius Carboy (*The Zoo*), he was recently seen climbing back in to conduct a performance of *The Gondoliers*. Andy has performed roles with Spotlight on Opera (*Hansel and Gretel*, *Die Zauberflöte*, *Così fan tutte*), and One Ounce Opera (*There's Beauty in the Beast*, *Love After the Collapse of Civilization*), and can be seen in the upcoming 2nd Fresh Squeezed Ounce of Opera showcase. Andy completed his Masters degree in Vocal Performance at the University of Texas Butler School of Music in 2015.



David Fontenot
 (Bouncer)

David has had the good fortune to have performed at least once in eleven of the fourteen canonical Gilbert and Sullivan operas, but this is his first foray into the Sullivan-without-Gilbert oeuvre. Favorite roles (among those he has portrayed) include Wilfred Shadbolt in *The Yeomen of the Guard*, The Pirate King in *The Pirates of Penzance*, Sir Roderic Murgatroyd in *Ruddigore*, and Dick Deadeye in *H.M.S. Pinafore*. David is the proud father of Katy, herself a veteran of the GSA.



Illustration by D'Oyly Carte Opera Company tenor Geoffrey Shovelton
 (from Harry Benford's
 The Gilbert and Sullivan Lexicon)

The Production Team



Ralph MacPhail, Jr.
(Artistic & Stage Director)

Rafe has directed most of the GSA grand productions since joining the company in 1998, and, for the past three Februaries, GSA's mid-season productions of *Trial by Jury*, *The Zoo*, and *Very Truly Yours, Gilbert & Sullivan*. In April he will give two lectures on G&S at George Mason University in his home state of Virginia, and then return to Austin to stage *The Pirates of Penzance* in June. He and his wife Alice treasure their Austin friendships!



Bill Hatcher
(Production Manager)

Bill joined GSA in 1985 and has served as Production Manager since 2009. He enjoys the excitement, challenges and rewards of managing these shows. Bill has also served as President and Treasurer, acted on stage (appearing in *H.M.S. Pinafore*, *The Gondoliers*, and *The Pirates of Penzance*), and played in the orchestra. Bill had a 37-year career in data processing with the U.S. Veterans Administration, and is now a self-employed bookkeeper.



Jeffrey Jones-Ragona
(Music Director)

Dr. Jones-Ragona has served as GSA Music Director since 2003. He has been associated with the Society since 1993. In 2003 he was awarded the B. Iden Payne award for Outstanding Musical Direction for his work on *The Pirates of Penzance*, and was named to GSA's Hall of Fame in 2011. Jeffrey serves as Director for other notable ensembles, including The Capital City Men's Chorus, and regularly performs with the Texas Early Music Project.



Callie Stribling
(Stage Manager)

Callie recently earned her BA in Theatre Arts from St. Edward's University and is proud to say that she is in fact actually employed with such a degree. She's incredibly excited to be back with Gilbert and Sullivan Austin, where she has previously worked on *The Sorcerer*, *H.M.S. Pinafore*, and *Princess Ida*. Other credits include *Hamlet*, *Misalliance*, *The Government Inspector*, and *To Kill a Mockingbird* at the Mary Moody Northern Theater.

Special Thanks to Our Sponsors for *Cox and Box*:

Allan and Jacqueline Adams
Stanley Bullard and Patti Riley-Brown
Jerry and Bonnie Claiborne
Russell and Kay Gregory
R. B. Rudy

Gilbert & Sullivan Austin

presents

COX AND BOX

Worley Barton Theater at Brentwood Christian School

March 4, 2017, at 7:30 pm

March 5, 2017, at 3:00 pm

Written by Composed by

F. C. Burnand Arthur Sullivan

based on *Box and Cox: A Romance of Real Life*
by **John Maddison Morton**

Artistic and Stage Director

Ralph MacPhail, Jr.

Production Manager

Stage Manager

Set Designer

Lighting Designer & Operator

Sound Designer & Operator

Costume Designer

Costume Assistant

Supertitles Preparation

Captioning Operator

House Manager (March 4)

House Manager (March 5)

Playbill Cover Design

Playbill Editor

Music Director

Jeffrey Jones-Ragona

Bill Hatcher

Callie Stribling

Ann Marie Gordon

Jillian Hamilton

Travis Pollard

Talena Martinez

Su San Cournoyer

Ralph MacPhail, Jr.

Jayda Maret

Rosa Mondragon Harris

Allan Longacre

David Little

Sue Ricket Caldwell

Pianist Jeanne Sasaki



F. C. Burnand



Arthur Sullivan



John Maddison Morton

COX AND BOX

Dramatis Personæ

James John Cox (*A journeyman hatter*) **Julius Young**
 John James Box (*A journeyman printer*) **Andy Fleming**
 Sergeant Bouncer (*Late of the Dampshire Yeomanry,*
with Military Reminiscences) **David Fontenot**

Musical Numbers

“Rataplan” Bouncer
 “Stay, Bouncer, stay” Cox & Bouncer
 “Hush-a-bye, bacon” Box
 “My master is punctual” Cox
 “Who are you, Sir?” Cox, Box, & Bouncer
 “The Buttercup” Cox & Box
 “Not long ago” Cox & Box
 “Sixes” Cox & Box
 “My hand upon it” Cox, Box, & Bouncer

Synopsis

SCENE - A room in a lodging house

Sergeant Bouncer, an old soldier, has a scheme to get double rent from a single room. By day he lets it to Mr. Box (a printer who is out all night) and by night to Mr. Cox (a hatter who works all day). Whenever either of them asks any awkward questions he sings at length about his days in the militia.

His plan works well until Mr. Cox is, unexpectedly, given a day's holiday and the two lodgers meet. Left alone while Bouncer sorts out another room, they discover they share more than the same bed. Cox is engaged to the widow Penelope Ann Wiggins—a fate that Box escaped by pretending to commit suicide.

They try gambling Penelope Ann away until news arrives that she has been lost at sea and has left her fortune to her ‘intended’. They then both try to claim her for themselves. Another letter arrives—she has been found and will arrive any minute. Now they both try to disclaim her!

Courtesy of the University of Newcastle G & S Society

Note: This is not the end of the topsy-turvy events and startling coincidences—and we'll let you learn about the rest for yourselves!

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.

A few words about Sullivan's two collaborators on *Cox and Box*: The basis for the work was John Maddison Morton's 1847 farce called *Box and Cox: A Romance of Real Life*. Morton was famous for his farces (he was probably Victorian England's most successful farceur), and this one was his greatest hit.

In 1866, Francis C. Burnand had the happy idea of turning *Box and Cox* into a one-act comic-opera, and his young composer friend Sullivan was enthusiastic. The original production was a “one-off” performance in a private home, Moray Lodge, by and for a club of Bohemians. Burnand reversed the title and gave his adaptation a new subtitle which gave away the ending, and, since the Moray Minstrels was an all-male club, he changed Morton's landlady, Mrs. Bouncer, into Sergeant Bouncer. Burnand wrote lyrics for the work, but most of the dialogue and overall structure of the piece is Morton's.

Posterity has not been as kind to Morton and Burnand as it's been to Sullivan. *Box and Cox* is still in print, but none of his other plays are. Burnand wrote a large number of burlesques, extravaganzas, and adaptations for the stage, published books of humor and reminiscence, and even served for years as the editor of *Punch*, the famous English humor magazine. But his dramatic and literary output is all but unknown today. *Cox and Box*, Sullivan's first comic opera, is Morton's and Burnand's sole enduring theatrical legacy.

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.