

A Pudding Full of Plums

The University of Michigan
Gilbert and Sullivan Society's



First Fifty Years

Revised Edition

Harry Benford

A Pudding Full of Plums

Revised Edition



Gloria Katlan Bennish

1928-1987

Dedicated to Gloria, who started it all and who never
lost her love and enthusiasm for the Society or for G&S.

A Pudding Full of Plums

The University of Michigan
Gilbert & Sullivan Society's

First Fifty Years

Harry Benford



Life's a pudding full of plums,
Care's a canker that benumbs.
The Gondoliers

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Michigan Gilbert & Sullivan Society

Ann Arbor
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(Revised 2006)

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Prologue

Preface and Acknowledgements

Like most writers, I have left this introductory chapter till last; and like most I find this part far from easy. I suppose the central purpose of a preface is to explain why the book was written. So, to get on with it, let me state that I wrote the book for various reasons all pertaining to the fiftieth anniversary of the University of Michigan's Gilbert & Sullivan Society. Indeed, I volunteered to do so because I knew that Margie Warrick was going to ask me, and I like to please Margie. More importantly, I wanted to honor Gloria Bennish and the estimated five thousand participants whose hard work, talent, and skill have continued and strengthened the society over these five decades.

For any student group to continue and to thrive over half a century is, if you stop to think about it, truly remarkable. So let us review the troupe's many achievements to help us appreciate its success, and perhaps learn a lesson or two that may help the society continue on through its next fifty years.

The lessons to be learned here have nothing to do with acting techniques or theater technology. They deal, rather, with human relations and the almost magical strength through which well knit amateur groups manage to overcome every imaginable sort of emergency. Throughout this book you will find examples of threatened catastrophes that were averted; but in far greater numbers you will find direct and indirect indications of the joys of theatrical teamwork and the thrill of pleasing a discerning audience.

Speaking of audiences, during these fifty years, the society has performed before a cumulative total of about half a million people. That represents a generous contribution to the campus and community's reputation as a desirable place in which to live. Moreover, I may even suggest that the society has served an educational function as well, for Gilbert's memorial in London is rightfully inscribed, "His foe was folly and his weapon wit."

Let me say a word about the circumstances under which this book was written. I made a seemingly early start, but after some months of work came to realize that the opus was threatening to be the dulllest ever produced. So I

took another tack, but ran into technical difficulties and the product was threatening to be awkward, unattractive, and hard to read. (I'll spare you the details.) Then, when some expert advice put me on the right track, time was running short, so the book had to be written under the sort of circumstances common to the way Sullivan composed the Savoy operas, by which I mean intense pressure. I wish I could believe I could match Sullivan's success. In any event, that's my all-purpose alibi for all the shortcomings you'll run across in this book.

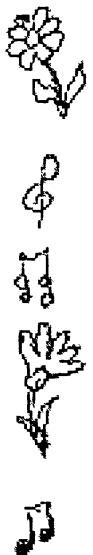
Finally, let me predict that when AD 2047 comes round, the society will be celebrating its first century and some poor devil will be asked to write another history. To him or her I say, "Break a leg, only start sooner."

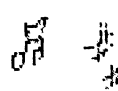
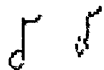
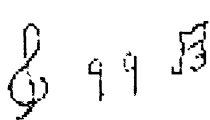
There are many individuals whose help has made this book possible.

Almost without exception, their help was offered without restraint and with marked enthusiasm for the project.

As a start, I should acknowledge the valuable spade work done by Jean Lynn Barnard in her fastidious cataloging of all 4000 individuals involved in the first forty years of UMGASS productions. Dave Goldberg, too, deserves credit for the special issue of GASBAG that celebrated the society's first forty years. His success in eliciting fascinating reminiscences from former members has added immeasurably to our understanding of the qualitative values of the shared experience, as well as to historic facts. David deserves further recognition for contributing photographs, and for just being David. The final bit of spadework that deserves praise is David Owens' continuation of Jean Barnard's catalog of participants, bringing it up to the present time. David Owens also added some personal recollections that enrich the text.

Many of the photographs and nuggets of factual information that embellish this book came from the University's Bentley Historical Library. In particular, I am indebted to Librarians Nancy Bartlett, Karen Jainia and Kim Mayer.





A key player in the adventure of producing this book has been Paula Bousley. Her expertise and hard work have been essential to any attractive features you may find herein.

The G&S Society merits our thanks for turning over to us their valuable archives, which have been the source of many photographs and informative historic details. In particular, Stacey Harrington, president, and Pam Grace, company promoter, deserve thanks for their cooperation.

Mitch Gillett kindly made available his comprehensive collection of recently-made photographs, which add valuable pictorial interest. At the other end of the time scale, Ran Hobart earned our thanks by contributing photographs dating back to Year Zero.

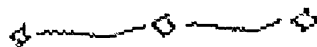
Alan Wineman gets a warm word of thanks for his good work in providing preliminary photocopies.



Margie Warrick merits recognition for her never-ending enthusiasm for all things Geeandessian.

The wife of the typical author knows what it means to endure a preview of widowhood. Surely, my good wife, Betty, deserves my loving thanks for her encouragement, editorial advice, and angelic patience in the face of such husbandly neglect.

Finally, in all probability, I have overlooked one or more deserving individuals. If you happen to be one of them, please accept this lame, yet sincere apology.



Finished! At last! Finished! The book is finished and my soul has gone out into it.



Preface to Revised Edition

The first edition of this work was made possible by a team of willing workers whose names are acknowledged in the prologue above. I am still thoroughly grateful for their hard work. Now I must enlarge the roster of heroes by praising Karl Zinn, who rode herd on this new edition; and Paula Bousley, who type-set the original edition as well as this one.

That first edition was assembled at a frantic pace, so extreme that the finished product could best be described as hasty journalism – certainly not as scholarly research. Thus the inspiration for this revision was, well, to revise – and my thanks go out to the several friends who were good enough to point out the mistakes that were generously sprinkled throughout the first edition.

In the first edition we spoke of the remarkable fifty-year life of the University of Michigan's Gilbert & Sullivan Society. Now, a decade later, as we approach the troupe's sixtieth year, this edition is dedicated to the resolve that G&S will be alive and well on campus for additional decades to come. At this moment the students are wrestling with a complication injected by the University's administrators, who, for some remote reason, want "University of Michigan" taken out of the title. So, although a change in name has to be considered, the troupe – and its indomitable spirit – promises to live on indefinitely "in spite of dungeon, fire and sword."

As I exclaimed in capping the first edition: Finished! At last! Finished! The book is finished and my soul has gone out into it.

November 2006

Ann Arbor

Our Curtain Raiser

Overall Trends and General Observations

All things human change, and what could be more human and more susceptible to change than a student-run theatrical performing group? Yet, here we are celebrating the fiftieth anniversary of the University of Michigan's Gilbert & Sullivan Society. What has been the glue that has managed to keep our organization alive and well despite the inevitable forces tending to pull us apart?

There are few obvious, yet incomplete, answers to that question. To begin, of course, the basic material with which we have to work: the Savoy operas, with their enchanting and ever fresh words and music are unsurpassed in the realm of musical theater. Gilbert's wit and humor remain appropriate even in today's world, while Sullivan's music is always tuneful and beautifully fitted to those words. Then there is the happy social circumstance that the operas all involve large choruses of equal numbers of men and women. Need we say more?

There are many less obvious factors that help, subtle influences that are often hard to put into words. Perhaps the adventures and mis-adventures reported here will serve to convey some feeling for these intangible forces that keep us so closely knit.

Not surprisingly, over our decades of association with the society we have noted a few long-term trends. One is that the standards of performance have had their ups and downs, but overall the trend has definitely been upward. We can recall a painful period when principal tenors were of such indifferent quality that their lack of volume was a distinct benefit. We can also recall orchestras that were so marginal that we could hardly wait for the overture to be finished and the curtain to go up so that the stage action would take our minds off the music. About twenty years ago the board decided to make life easier for the music director, so they set aside money to pay the musicians, and the quality has been much improved ever since.

In our earliest years theater scheduling was often a problem, and we had difficulty getting into the Mendelssohn Theatre. Even when that issue was finally settled we often ran into difficulty in obtaining suitable dates. There was a particularly difficult period when scheduling decisions were made by the managers of a professional

theater program, and they allowed student groups in slots that suited their own convenience. In the past few decades, however, and following decisions by an *ad hoc* campus-wide committee, we have won permanently assigned one-week time slots close to the end of each of the two main academic terms. Often, indeed, we have been able to book consecutive weekends in the second term.

Another significant scheduling change came about within recent years when time slots were switched from Sunday-through-Saturday evening to Monday-through-Sunday afternoon. This allowed us to offer two matinee performances, which was a net gain because matinees always seem to be exceedingly popular. A few years ago, for example, the UM Alumni Association started a series of education programs tied in with our shows. These culminate in the participants attending the Saturday afternoon show. The numbers involved generally run to at least fifty. As a result, until we added the Sunday matinees, the demand for the Saturday tickets was truly a problem.

We have had a long history of encountering trouble in finding proper locations for rehearsals, for set-building, and for office space. When we first became involved there were good office spaces and rehearsal rooms in the Union. Those spaces were later converted into administrative offices and we were given an office in the then-new Student Activities Building, along with a set-building shop and loft for storing costumes in the same building. Inevitably, however, the Big U's ever-growing bureaucracy pushed the student groups out onto the street. We really had to scratch to continue operations. We recall rehearsals being carried out in the Union's boiler room. Then we were given a tiny office on the ground floor of the League and were allowed to rehearse in a Black Hole of Calcutta (painted steerage green) in the basement of the League. Eventually the Big U came around to building the Student Theater Arts Complex close to the stadium. This now gives us nice rehearsal spaces, a well-equipped set shop, and sewing room. Long-term storage for costumes is found at the Willow Run Airport. The League office was in a lovely location, but was not only small, but forced to accommodate two other student groups as well as us.

After long and bitter complaint, we managed to convince the Big U to expel the interlopers. Now we have been moved to another office in the League. It is lots bigger than before, but in a less favorable location. Thus it is to be a pawn in the Big U's administration.

Taking the show to Detroit and other out-of-town venues is now far less frequent than in the past. We suppose this is owing largely to today's somewhat shorter academic terms, and our standard end-of-the-term time slot in the Mendelssohn Theatre.

Numbers are important. We mean numbers of people involved in the work of the society. Large numbers lead to good health, and that is a fortunate feature of the G&S operas: they all require large choruses, with the already-mentioned favorable social implications. Large choruses means lots of ticket orders and many hands sharing the work behind the scenes. They also lead to a large pool of potential officers and directors for future shows. The other side of the coin is that large numbers lead to extra work for the costume crew and directors, and less clear enunciation in the choral singing. Some directors aver that the optimum chorus for the Mendelssohn Theatre consists of six sopranos, six altos, six tenors, and six bases (and most observers would agree that the resulting 24-member chorus represents an absolute minimum). Since the inception of the society, for whatever reasons, the general trend has been toward decreasing numbers until the 24-member chorus is now considered almost standard.

In the past decade or two we have witnessed a slacking off in the energy and imagination used in promoting ticket sales. We can recall the days when many of the chorus members would go about singing choruses in public: in point of fact, right in front of the library from noon to one. And posters were put up all over town and not just in private quarters.

Until just a few years ago there was something of a tradition in the form of crew pranks pulled off during curtain calls after the final performance of any given production. They tended to be in-jokes that left the audience in utter bafflement. On the whole we're better off without them.

What about encores? The practice has varied, but in recent years we've seen them less often than in the past.

We are pleased that our directors have never followed the lamentable curtain call practice common in other performing groups. We refer to the ridiculously con-

trived practice of making the lead soprano trot into the wings and drag one or more of the supposedly reluctant directors on stage to share in the applause.

Speaking of directors, some dramatics directors have held that position for several consecutive shows. (Marc Shepherd's comments in the appendix cover this topic more fully.) With isolated exceptions, directors have always resisted the temptation to put themselves in the cast.

In years gone past there was a lamentable period when relations with the School of Music were strained. We are not aware of the details, but apparently some UMGASS music directors were less than diplomatic in their dealings with the faculty. We are now thankful that our relationship is altogether amiable. Indeed, Dean Boylan has been most encouraging and, as you may note, serves as one of our faculty advisors.

There was an admirable custom in times long past when the performers were strictly forbidden to make themselves visible to the audience in any way except when on the stage. Now, alas, as audiences leave the theater they are grossly impeded by performers (still in costume and make-up) who brazenly surge out into the stairway and lobby. This is not only annoying to the paying customers, but disenchanting as well.

We now have a semi-regular habit of asking the audience to get into the proper mood by standing to sing "God Save the Queen" at the start of each performance. Unfortunately, some members of the audience fail to catch the spirit of the thing and have to content themselves with singing "My country 'tis of thee."

A significant change has come about through the formation of our support group, FUMGASS, in 1969, and the concurrent introduction of our journal, GASBAG. The support group has provided financial stability so that UMGASS has been emboldened to produce some of the lesser known G&S operas with the knowledge that a single losing show will not cause the society to collapse. FUMGASS and GASBAG have also made it easier for UMGASS to sell tickets.

Certain traditions have come and gone. For many years Betty and I sponsored a party on the weekend following the fall show. Initially this was preceded by a roving caroling party and culminated with a showing of slides from the recent show. Then came the advent of videotapes, and the limited time frame dictated that something had to be trimmed, so the caroling excursions were allowed to die out.

Another tradition that is alive and well is the annual Ugly Cake contest. This is usually scheduled close to Halloween and costumes are appropriate. One famous costume featured two couples with faces and hair painted white and all cuddled up with heads sticking through a sheet. They were, of course, Mount Rushmore. Several entries in the appendix tells more about this unique contest.

For many years we have been called upon to supply light entertainment at banquets or other social gatherings. Such minor productions usually consist of a pianist and up to a dozen singers. The latter are typically UMGASS regulars not currently involved in the full scale production. Props and costumes are optional. In the spring of 1972, under the prodding of the inimitable Gersh Morningstar, the participants became more ambitious and formed an offshoot company to produce low key shows. They called themselves the University of Michigan Gilbert & Sullivan Society Small Company.

In time the Small Company decided to fly with its own wings. Under the enthusiastic leadership of Tom and Pat Petiet, it transmogrified itself into a totally independent troupe, the Comic Opera Guild, which produces everything in the light opera book *except* G&S. It is still under the leadership of the Petiets and is still thriving.

The Society is held together by a constitution and set of by-laws. These are subject to change if exterior conditions make it desirable.

Over the years the composition of the governing board has frequently undergone revision to suit perceived changing needs. To meet current UM requirements to qualify as a student society (with its attendant benefits) we are required to limit the president, treasurer, and at least one other position to UM students. One convention that has remained for a long period is that elections are held toward the end of each spring term and the positions last for just one year.

Since each G&S opera is repeated every five or six years, one might expect that sets could be stored and reused. But, aside from flats, that is not the case. Storage space is limited and, moreover, every show has its own set of directors, and such individuals are too imaginative to feel satisfied with anyone else's creation. Costumes are saved (and often rented out), but few directors are totally satisfied with what's in stock, so new outfits are usually required. In general, the only costumes we rent in are those for the dragoon guards in *Patience* and *Yeomen of the Guard*.

Over the years we have seen significant changes in the make-up of the society. The earliest years were marked by personnel consisting almost exclusively of UM students. Lately, however, we have welcomed in a growing mix of faculty, staff, townspeople, and students for other institutions.

All human activities are subject to internal friction and we have witnessed some within UMGASS that were pretty serious. But the group has always managed to rise above them and continue to attract new people who helped heal the wounds. This leads to our final comment on the secrets of our remarkable longevity. We believe it simply speaks well for the sort of people the Savoy operas attract, and the pleasures and satisfactions inherent in their production and in the social contacts engendered.

The next chapter, "Our Main Attraction," replicates the important elements of each of the society's more than one hundred productions, and adds pertinent commentary from today's perspective. But what of the history before the first show went up? The program notes for the 1959 production of *The Yeomen of the Guard* carried the following, apparently accurate summary of those earliest days:

GILBERT AND SULLIVAN SOCIETY HISTORY

This semester's production of *Yeomen* marks the Gilbert and Sullivan Society's thirteenth year on the University of Michigan campus and the group's twenty-third production. The society has grown from an unstable group to a University tradition.

A tremendous influx of students as well as the release of wartime tensions and restrictions fortified a natural desire to organize boy-meet-girl activities. However, the war had had its sobering effect upon student interests. To be successful, an activity had to offer more than the mere opportunity to circulate and have a good time; some constructive goals were necessary. It was in this light that Gloria Katlan (now Gloria Bennish), then a junior in the literary college, conceived the organization of a group dedicated solely to her favorite entertainment medium: Gilbert and Sullivan.

She was able to enlist the support of the Office of Student Affairs as well as the enthusiasm of Professor and Mrs. Kenneth T. Rowe, who became the group's first faculty advisors. Professor Wayne Dunlap agreed to take the musical direction and appointed as his assistant, Rex Wilder. [Rex Wilder says to ignore what the first paragraph says about how he happened to become involved. He says a more accurate account is to be found in the first two paragraphs on page 250.]

After a very promising beginning attended by about 75 interested people, the new "Society" soon seemed about to run aground. Hounded by financial difficulties as well as by a lack of theater contrast, interest in the group began to wane. Though practice on *The Mikado* had begun it was decided to switch to *Trial by Jury*, which was more within the capabilities of the reduced company. Again the group diminished in size. By Christmas only a handful of students remained to bolster Gloria's conviction that such a society was feasible. One was a 27-year old doctoral candidate, Ben Hazard, whose practical suggestions made sense to those remaining, the other a 17-year old freshman, Jim Ueberhorst, who had been cast as "Ko-Ko" in the *Mikado*, and then as the "Judge" in *Trial by Jury* (two parts which in his eight year association with the society he was never to play).

Unfortunately, after Christmas vacation, Ueberhorst was the only principal to return, and the chorus had dropped to nine. It was decided, therefore, to disband until the Spring semester.

The new semester saw the return of only two old members, Ben and Jim, since Gloria was no longer in school. The Society struggled through that Spring until May, with Ben as business manager and Jim as President. The group finally dwindled to seven members and plans for another reorganization in the Fall were made.

That organization meeting resulted in two members. Ben and Jim were "unanimously" re-elected, and a second meeting was planned. The pair split a blueprinting bill for homemade posters, announcing a second organizational meeting for a December production of the *Mikado*. Rex Wilder agreed to take the musical

direction, while Professor Harry Allen became dramatic director. The Society was able to set up a line of credit by borrowing \$150 from a Detroit men's group whose president's daughter was playing the soprano lead. However, until three weeks before the scheduled performance, no theater had been contracted for, and the chorus consisted of twelve persons. Professor and Mrs. Rowe were instrumental in convincing the Ann Arbor school system that it should rent Pattengill Auditorium in the old high school.

In a desperate last effort to enlarge the chorus, Jim and Ben approached the "Daily" for an article. Ben wrote, "a few positions available in the chorus for the forthcoming Gilbert and Sullivan operetta, *The Mikado*, last opportunity to join, Sunday." That Sunday, thirty-one new members applied for those "few positions." The Society was in business.

Three weeks later the show was produced with singular success. The audience reaction was more than favorable. In addition a small profit resulted, making continuation into the next semester a reality.

Many changes occurred as each new semester rolled around; the shows became more and more elaborate and expensive; well over 100 people became involved in each production; the shows became 100% student-directed, then faculty directed again; the troupe began to take a road show to Detroit each semester. Now shows are given in Wyandotte, Toledo, and Flint in addition to Detroit. The outlook for the future is ever brighter.

Kenneth Rowe's reminiscences in the appendix shed further light on the seeds of the society.

Our Main Attraction

Abstracts of Actual Programs with Current Commentary

(Featuring one hundred and four acts but no intermissions)

We moved to Ann Arbor in the fall of 1948 and immediately thereafter started going to all the UMGASS shows. We have a complete collection of the programs and what follows are recollections or matters of historical interest that come to mind as we leaf through them.

You will see frequent notes about when new people came in or veterans left. In the interest of economy such entries are for the most part confined to individuals who

were with us for at least six shows. We were helped in this by comprehensive logs carefully worked up by Jean Lynn Barnard and David Owens. But be warned, these details are often subject to error. Jean and David faced such inherent problems as mistakes in those hastily assembled programs, and women who changed their name upon marriage. And we may have made slips in interpreting their logs. As Shadbolt says, we are but fallible mortals, the best of us. In short, for such goofs as may occur, please accept this abject grovel in a characteristic Japanese attitude.



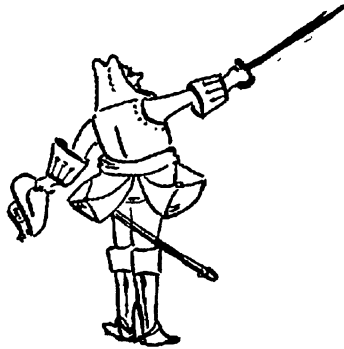
Our first directors: Harry R. Allen (left) and Rex Wilder (right).

Photo courtesy of Ran Hobart, now in UM Bentley Historical Library.



THE UNIVERSITY OF MICHIGAN

GILBERT and SULLIVAN SOCIETY



This was the cover for the Society's very first production: *The Mikado*, which was presented on December 10 and 11, 1947. The venue was the auditorium in what was then the Ann Arbor High School (now the University of Michigan's Frieze Building).

The figures on the cover were taken from Gilbert's Bab Ballads cartoons. The same cover, in various colors and arrangement of the figures, was used for the next ten years. It was designed by founding member Ben Hazard.

THE MIKADO

Pattengill Auditorium
December 10-11, 1947

Director: Harry R. Allen
Settings: William H. Allison

Conductor: Rex Wilder
Assistant conductor: Thomas Wilson

CAST

(in order of their appearance)

NANKI-POO	Archie Brown
PISH-TUSH	John Thomson
POO-BAH	Jay L. Singer
KO-KO	Dick Roussin
YUM-YUM	Ann Shubring
PEEP-BO	Cohleen Jensen
PITTI-SING	Ruth Campbell
KATISHA	Dorothy Duncan
THE MIKADO OF JAPAN	Lester McCallum
Guards	Arnold Gerall, Bill Flemming, Frank D. Montague Frederick Lee Scheffler
Tumblers	Fred Thompson, Mark Nevill

CHORUS OF SCHOOL-GIRLS

Janet Barber	Ran Hobart	Betty Robinson
Dodie Clark	Gloria Katlan	Elizabeth Robinson
Gloria E. Dubov	Avis McCrillis	Arlynn Rosen
Mary Lou Ewing	Ann McKinley	Florence Rosen
Mary Lu Fratcher	Mary McPhail	Iris Schuham
Florence Freedman	Mary Manley	Phyllis Schulman
June Freitag	Joy Martin	Phebe Williams
Zena Friedland	Jane Newsome	

CHORUS OF GENTLEMEN

Bill Flemming	Lester McCallum	Jim Scheu
Arnold Gerall	Bill Matheson	L. James Schneider
Gary M. Hicks	Frank D. Montague	James Ueberhorst
Paul H. Jones	Richard Newman	Dick Watson
Jimmie Lobaugh	Frederick Lee Scheffler	

ACKNOWLEDGMENTS

The Gilbert and Sullivan Society would like to express its gratitude to the following:

Miss Ethel McCormick and Mrs. Benjamin Wheeler for their invaluable cooperation and the Michigan League for their generosity in providing rehearsal space

The School of Music for their cooperation

Mr. Nicholas Schreiber and Mr. George Balas of Ann Arbor High School for numerous cooperations in connection with the use of Pattengill Auditorium

Miss Elizabeth Green and Mr. Clarence Roth of Ann Arbor High School for use of orchestral equipment and rehearsal space

Mr. Robert Shedd for consultation on Japanese manners

Mr. Newton C. Loken, of the School of Physical Education, for cooperation

Mr. Robert Shaw and The Julliard School of Music for assistance in obtaining orchestral scores

The Office of the Dean of Women: Dean Mary C. Bromage for considerate cooperation

The Office of Student Affairs: Dean Erich A. Walter and Dean Walter B. Rea for their invaluable advice and cooperation; Mrs. Ruth T. Callahan and Mrs. Alice K. Reynolds for continuous cooperation and friendly interest.



Three little maids: Ann Shubring (Yum-Yum), Ruth Campbell (Pitti-Sing) and Cohleen Jensen (Peep-Bo).

Photo courtesy of Ran Hobart, now in UM Bentley Historical Library.

ORCHESTRA

VIOLIN	VIOLA	FLUTE	HORN
Elizabeth Green, <i>Concertmaster</i>	Grant Beglarian Dave Ireland	Nathan Jones Patricia Merritt	Charles Yancich Merrill Wilson Clara Kaatz
Hugh Altwater	VIOLIN-CELLO	OBOE	TRUMPET
Peter Aquilina	Thomas Ireland	Harriet Falls	Lucien Dick
Dorothea DeTurk	Alice Sano	BASSOON	Ross Marshall
Walter Evich	BASS	William Weichlein	TROMBONE
Robert Kozan	Elaine Yokom	Rose Ramsay	Roger Appleby
Herman Merte	Edward Skidmore	CLARINET	PERCUSSION
Carl Williams	Harold Daum	John Crawford Scott DeTurk	William Kopp

ACCOMPANISTS

Elizabeth Robinson Ruth Stein Jimmie Lobaugh

PRODUCTION STAFF

Stage Manager William Allison
 Assistant Stage Manager Donald Steibel
 Lighting George S. Drechsler, Barbara Hamel
 Scenery William Allison, Donald Steibel, Barbara Hamel,
 Jack Bender, Jane Dieterle, Eva Kellogg, Mary Lee Higgins
 Costumes Martha Foltz, chairman, Betty Moyers, Aileen Miller,
 Marguerite Hutchinson, Mildred Ashley, Ruth Whittemore, Keith Fredlund
 Property Mistress Mary Lee Higgins
 Makeup Eva Kellogg, Vivian Milan, Jimmie Lobaugh, Elinor Horwitz
 Publicity Chairman Harold Feldman
 Posters Stewart N. Price, Naomi Dvorman
 Ticket Chairman Marilyn Bates
 Program Chairman Donald Steibel
 Program Cover Design Benjamin Hazard
 Head Ushers Guy Tribble, Ray Querin

THE University of Michigan Gilbert and Sullivan Society originated in the fall of 1946. A group of students were enthusiastic about Gilbert and Sullivan and wanted to participate in production of the operettas and to add to their availability to others. It seemed there was a place on campus for an organization which would be entirely extracurricular and which would thus give students with an urge to sing, act, or work in the theatre generally a chance to satisfy that urge regardless of the school or department in which they were enrolled or the courses they were taking. So this organization came into being. The first year was a hard and discouraging one. Plans, originally grandiose, had to be modified and still more modified. Although no production materialized that year, the members who continued to work together and maintained the continuity of the organization gained experience toward progress for the future and by rehearsing Gilbert and Sullivan gained in conviction of the pleasure of their undertaking.

In the fall of 1947, the Society's assets were a strong basic membership; a set of choral scores and plans, made in the preceding spring, for production of *The Mikado*; and two fine directors, musical and dramatic. Enthusiasm and work both in the Society and without have supplied the rest. We cannot sufficiently thank all those people who have helped us make this production a success.

Our objective for the future is to put on a Gilbert and Sullivan operetta every semester. In time we hope to get through all their works, the less well-known ones as well as the ones to which everyone comes already humming the tunes.

To our audience, we hope that you may enjoy the two hours you spend in our company through this production commensurately to our enjoyment of the many hours we have so happily spent in its preparation, and that your enjoyment will give you tolerance, if need be, as well as pleasant anticipation for productions to come.

JAMES UBBERHORST, *President*
 GLORIA KATLAN, *Secretary*
 BENJAMIN HAZARD, *Business Manager*

Faculty Advisers

MR. and MRS. KENNETH ROWE MR. and MRS. WAYNE DUNLAP

1997 Post Script:

A key member of the chorus was Gloria Katlan (later Gloria Bennish). She was the initial spark plug in forming the society. Another significant member was Jim Ueberhorst, who was president and continued to serve as primary leader for several years. His chief side-kick was Benjamin Hazard, who served as business manager and who also designed the front cover.

Other prominent names are Gary Hicks (who still comes to all our shows), Jimmie Lobaugh, and Jim Scheu. You may also note the name of Bill Flemming, who went on to become a well known sports commentator. Two members of the orchestra became UM faculty members: Elizabeth Green (School of Music) and Herman Merte (Engineering). Jack Bender, of the set crew, later joined the faculty of the Theater department.

Gloria Bennish was fond of telling about how she managed to find the society's first faculty advisors (required by UM rules in those days). It involved many frustrating phone calls to totally unsympathetic professors until she turned to the gargantuan English Department and worked her way down the alphabetical listing. She was pretty well down the list and getting thoroughly discouraged, when she made contact with "Rowe, Kenneth," and he (bless his heart) at once agreed to help. He also enlisted his wife, Helen, and the two of them did magnificent work overcoming all manner of obstacles during the next few years. In those days the faculty advisors' responsibilities included, among other things, monitoring society finances, approving

posters, and chaperoning parties, but the Rowes did far more than those picky duties. For the complete details of all this, please see Kenneth Rowe's recollections in the appendix.

The archives contain a modest little certificate issued by the UM office of student affairs stating that "the Gilbert & Sullivan Society is a recognized student organization for 1947-48 (1st semester)," signed by Erich A. Walter, and dated October 1, 1947. That would mark the exact time that UMGASS became a legitimate student organization.

Those energetic, pioneering students knew the value of publicity. They succeeded in having no fewer than twelve news items published before the first opening, and capped it off with a quarter-page ad in one of the local papers: "Good seats still available at \$1.20 including tax." Mail orders were to be sent to the society in care of Dean Rea, Room 2, U Hall.

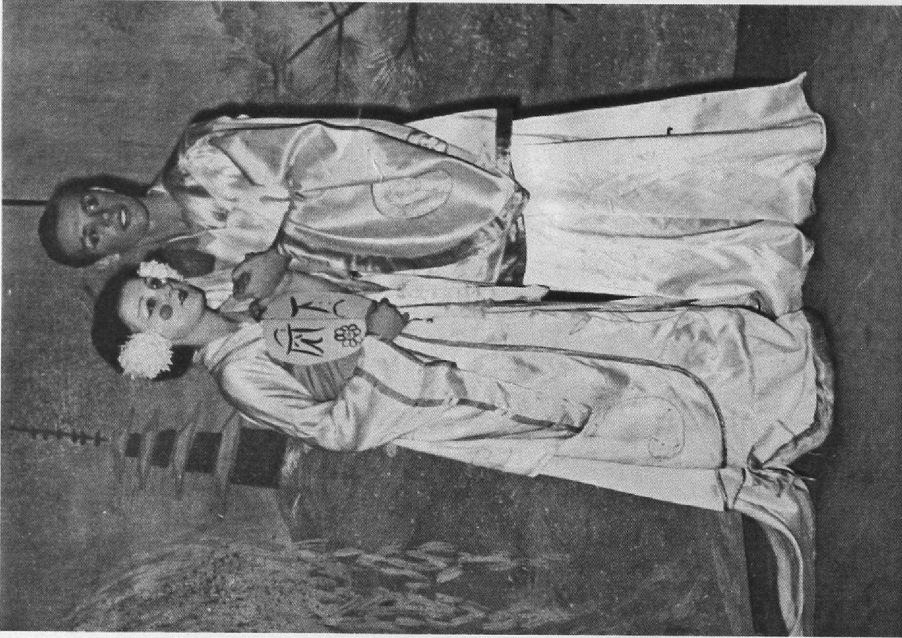
A review in the Daily concluded with, "It was this enthusiastic spirit which served to minimize incidental defects, and gave fair promise that the ambition and determination of this new and much-needed group will result in performances even more enjoyable than last night's."

Orchestra members who went on to become University of Michigan faculty members include Elizabeth Green and Herman Merte. Jack Bender of the set crew also went on to join the UM faculty.



Describing the execution: l to r: Jay Singer (Pooh-Bah), Ruth Campbell (Pitti-Sing), Dick Roussin (Ko-Ko), Lester McCallum (Mikado) and Dorothy Duncan (Katisha).

Photo courtesy of Ran Hobart, now in UM Bentley Historical Library.



Were you not to Ko-Ko plighted: Ann Shubring (Yum-Yum) and Archie Brown (Nanki-Poo).

Photo from UM Bentley Historical Library, Bennish collection, Box 8.



On a tree by a river: Dick Roussin and Dorothy Duncan.

Photo courtesy of Ran Hobart, now in UM Bentley Historical Library.

H. M. S. PINAFORE

Pattengill Auditorium
May 13-15, 1948

Director: Harry R. Allen

Conductor: Rex Wilder

CAST

(IN ORDER OF THEIR APPEARANCE)

BILL BOBSTAY, *Boatswain's Mate*.....Howard Bevis
BOB BECKET, *Carpenter's Mate*.....Jimmie Lobaugh
LITTLE BUTTERGUP, *A Portsmouth Bumboat Woman*.....Joyce Edgar
DICK DEADEYE, *Able Seaman*.....James Ueberhorst
RALPH RACKSTRAW, *Able Seaman*.....Archie Brown
CAPTAIN CORCORAN, *Commander of H.M.S. Pinafore*.....Dick Roussin
JOSEPHINE, *The Captain's Daughter*.....Vivien Milan and
Mary Ranger, alternates
THE RT. HON. SIR JOSEPH PORTER, K.C.B.George Boucher
First Lord of the Admiralty
COUSIN HEBE, *Sir Joseph's First Cousin*.....Vivien Milan and
Mary Ranger, alternates

CHORUS OF SISTERS, COUSINS, and AUNTS

Anne Clark	Gloria Katlan	Marie Post
Florence Freedman	Marie McPhail	Betty Lou Robinson
June Freitag	Mary McPhail	Arlynn Rosen
Gene Finlayson	Deora Nelson	Florence Rosen
Janet Gildersleeve	Janet Osborn	Iris Schuhan
Barbara Grimm	Rosemary Owen	Nancy Smith
Ran Hobart	Gloria Hile	Phebe Williams

CHORUS OF SAILORS

Harold Bissel	Jimmie Lobaugh	Fred Scheffer
Jim Davies	Lester McCallum	James Scheu
James Doolittle	Dick Miller	Jim Schneider
Gary Hicks	Dick Norling	Herb Smithline
Earl Langlois	Robert Samulowitz	Dick Watson

ORCHESTRA

VIOLIN Elizabeth Green, CONCERTMISTRESS Peter Aquilina Michael Avasharian Robert Kozan David Margolin Jeanne Rupert Herbert Tanney	CELLO Phyllis Butterfield ALTERNATE Thomas Leland Alice Sano BASS Harold Daum Edward Skidmore FLUTE Hambarson Bogosian Patricia Merritt	OBOE Harriet Falls CLARINET Albert Johnson BASSOON William Weichlein HORN Carla Kaatz TRUMPET Robert Buddenberg PERCUSSION William Kopp
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ACCOMPANISTS

Anita Denniston Jimmie Lobaugh Ann McKinley	Ruth Stein Ruth Oberholtzer Ann Schubring	Elizabeth Robinson Alice Sano
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PRODUCTION STAFF

Stage Manager..... Donald Steibel
Setting..... William Allison
Lighting..... George Drechsler, Barbara Hamel
Stage Crew—Barbara Hamel, Mary Bradford, Doris Gardner, Joyce Irving,
Annette Rich, George Drechsler, Eva Kellogg, Martin Suber
Costumes..... Eva Kellogg, Marilyn Averill
Properties..... Rhona Morrison
Make-up—Betty Beller, Virginia Bauer, Barbara Mutch, Phyllis Schulman,
Haidee Prager
Publicity, Tickets, Programs—Jim Schneider, Martin Suber, Harold Feldman,
Marie Post
Ticket Sales..... Marilyn Bates
Program Cover Design..... Benjamin Hazard
Head Usher..... Elizabeth Robinson

ACKNOWLEDGMENTS

The Gilbert and Sullivan Society would like to express its gratitude to the following:

Miss Ethel McCormick and Mrs. Benjamin Wheeler for their invaluable cooperation and the Michigan League for their generosity in providing rehearsal space.

The School of Music for their cooperation.

Miss Gloria Katlan for initiating and leading the Gilbert and Sullivan Society through its inaugural year.

Mr. Nicholas Schreiber and Mr. George Balas of Ann Arbor High School for numerous cooperations in connection, with the use of Pattengill Auditorium.

Miss Elizabeth Green and Mr. Clarence Roth of Ann Arbor High School for use of orchestral equipment and rehearsal space.

The Office of the Dean of Women: Dean Mary C. Bromage for considerate cooperation.

The Office of Student Affairs: Dean Erich A. Walter and Dean Walter B. Rea for their invaluable advice and cooperation; Mrs. Ruth T. Callahan and Mrs. Alice K. Reynolds for continuous cooperation and friendly interest.

1997 Post Script:

Note the fortuitous opening date: May 13: Sullivan's birthday.

Again, the publicity committee managed to have a dozen pre-show news items published, plus this: "Women students in HMS Pinafore have 11:30 permission May 11, 12 and 13."

The show was broadcast live over WPAG with cooperation from WUOM.

The review in the Daily started out thus: "The comic spirit was ably caught by the company and securely held by the audience last night, as the Gilbert and Sullivan Society presented their second production: HMS Pinafore."

"Top flight singing and excellent characterization overcame the slightly unpolished orchestra work which at first threatened to undermine the effect of an otherwise near perfect performance. However, under director Rex Wilder, the orchestra perceptibly improved after the first few numbers."

New members were Joyce Irving and Earl Langlois.



Characters in 1948 Pinafore: Dick Roussin (Corcoran) and Joyce Edgar (Buttercup)

Photo from UM Bentley Historical Library.



*Quite well; and you, sir?
Jim Ueberhorst as Dick Deadeye.*



*Always ready for a knock-down blow: Archie Brown (Ralph), Howard Bevis (Bill Bobstay) and Jimmie Lobaugh (Bob Becket) reading from right to left.
Photo from UM Bentley Historical Library.*



Dark danger hangs upon the dead! Richard Norling (Leonard Meryll), Albert Johnson (Sergeant Meryll) and Joyce Edgar (Phoebe Meryll).

Photo from UM Bentley Historical Library.



Were I thy bride: Joyce Edgar (Phoebe) and Jim Ueberhorst (Wilfred Shadbolt).

Photo from UM Bentley Historical Library.

The Yeomen of the Guard

Pattengill Auditorium
December 7-9, 1948

Director: Maynard Klein

Asst. Musical Director: Thomas Wilson

Asst. Dramatics Director: Donald Decker

CAST

In order of their appearance

PHOEBE MERYLL *Sergeant Meryll's daughter* Joyce Edgar
WILFRED SHADBOLT *Head Jailer and Assistant Tormentor* James Ueberhorst
Second Yeoman Jimmie Lobaugh
DAME CARRUTHERS *Housekeeper to the Tower* Dorothy Duncan
SERGEANT MERYLL *of the Yeomen of the Guard* Albert C. Johnson
LEONARD MERYLL *bis son* Richard Norling
COLONEL FAIRFAX *under sentence of death* Rowland McLaughlin
SIR RICHARD CHOLMONDELEY *Lieutenant of the Tower* Roge Appleby
JACK POINT *a Strolling Jester* Robert Elson
ELSIE MAYNARD *a Strolling Singer* Cohleen Jensen
First Citizen John A. Schmitt, Jr.
Second Citizen Ned Miles
First Yeoman James Doolittle
Headsmen Earl G. Schwennesen
Friar Robert Pitts
KATE *Dame Carrutber's niece* Doris Kayes

CHORUS OF CITIZENS

Lillian Bartlett	Joyce Irving	Marie Post
Nancy Bylan	Betty Jordan	Portia Prettie
Anne Clark	Gloria Katlan	Alice Seguire
Alice Coburn	Pat Kelly	Beatrice Shapiro
Patricia Dressler	Elizabeth Kinkead	Anne Siegel
Harriet Fenske	Barbara McBribe	Nancy Smith
Gene Finlayson	Judith McMillin	Shirley A. Smith
Sylvia Folz	Marie McPhail	Ruth Ann South
Mary Lu Fratcher	Mary Mayo	Nina Spurr
June Freitag	Sally Murray	Harriett Stober
Ran Hobart	Janet Osborn	Phebe Williams
Virginia Hourigan	Rosemary Owen	Patricia Williamson
Frances Hundley	Elaine Parker	Maryalys Wiggers

CHORUS OF YEOMEN

Samuel Arny	Sid Goldberg	David L. Nicol
Donald Autore	Gary Hicks	Fred Scheffler
Howard Bevis	Earl Langlois	Jim Scheu
Harold Bissell	Robert Logan	John A. Schmitt, Jr.
Roger Buslee	Carl Lorentson	Jim Schneider
Jim Coleman	Robert W. Mayerson	Arthur Schwartz
James Davies	Ned Miles	Daniel Stepniewski
Frederick Gehring	John Naslund	Bill Trow
John Gehring	John F. Nehman, Jr.	Richard Webber

ORCHESTRA

<i>Violin</i>	<i>Bass</i>	<i>French Horn</i>
Elizabeth Green	Edward Skidmore	Julia Hamrick
concert mistress	Donald Price	Charles Houser
Dorothy Shaler	<i>Flute</i>	<i>Trumpet</i>
Barbara MacMillan	Jeanne Kellar	Charles Gallagher
Herbert Tanney	Paul Miller	Jean Chard
Hrman Merte	<i>Oboe</i>	<i>Trombone</i>
George Serbinoff	William Boyer	John B. Tipton
Gerald Liefer	Harriet Falls	Harry C. Weitz
Ann Kamper	<i>Clarinet</i>	Charleen Symmonc
<i>Viola</i>	D. R. Roberson	<i>Tympani</i>
David Ireland	Margaret Strand	Joe Miller
Grant Beglarian	<i>Bassoon</i>	<i>Percussion</i>
<i>Cello</i>	John Beck	Bill Kopp
Jerome Jelinek	<i>Piano</i>	
Daphne Porter	Arthur H. Kennett	

ACCOMPANISTS

Mary Gilbertson	Anne McKinley	Mary M. Poole
Arthur H. Kennett		Elizabeth Robinson

PRODUCTION STAFF

Sets designed and executed by Felix Reiss		
Stage Manager—Fred Scheffler		
Production Chairman—Robert Grimsley		
Program Cover Design—Benjamin Hazard		
Rehearsal Assistant—Jimmie Lobaugh		
<i>Costumes</i>	Phebe Williams	Jane VanSise
Marilyn Averill (C)	William A. Morgan	Barbara Crosby
Rosalyn Langendorf	Irene Rogers	Gloria Hile
Ellen Leepman	Arthur Simms	
Nina Maughn		<i>Publicity</i>
<i>Make-Up</i>		Jim Schneider (C)
Jimmie Lobaugh (C)		Harold J. Feldman
Jackie Harris	<i>Painting</i>	John Nehman
Mary Kellogg	Eva Kellogg (C)	Rosemary Owen
Eva Kellogg	Doris Gardner	Marie Post
Necia Musser	Lydia Creed	Earl Langlois
Jim Ueberhorst	Mary Kellogg	
	Barbara Crosby	
	Grace Wyman	
	Beverly Bradford	<i>Tickets</i>
<i>Ushers</i>		Marilyn Bates (C)
Harold J. Feldman (C)		Paul Brentlinger
Marian Cheney	<i>Lighting</i>	Lydia Creed
Lydia Creed	George Drechsler (C)	Barbara Crosby
Jane Hardin	Gene Conover	Betty French
Jane VanSise	Carlisle Marshall	Ran Hobart
Doris Gardner	Clarke H. Stevenson	Judy Loud
Irene Rogers		Phoebe McBERT
Randolph V. Guerin	<i>Properties</i>	Marilyn Reed
<i>Set Construction</i>	Grace Wyman (C)	Beatrice Shapiro
Betty Jo Baribeau (C)	Lydia Creed	Shirley Sullivan
Frances Pyle	Marian Cheney	Grace Wyman

ACKNOWLEDGEMENTS

The Gilbert and Sullivan Society wishes to express its gratitude to the following:

Mr. Schreiber, Mr. Balas, Mr. Duckwall and the staff of Ann Arbor High School who have enabled us to produce *Yeomen of the Guard* in Pattengill Auditorium.

The Office of Student Affairs—Dean Erich A. Walter and Associate Dean Walter B. Rea for their considerate understanding and treatment of the problems which arose during this semester's production.

The Office of the Dean of Women for their equally kind consideration.

Co. K, 125 Inf. for the use of the Armory where our sets were constructed.

The University Musical Society for generously permitting Choral Union Members to attend our rehearsals.

The School of Music for its cooperation.

And all those whose past efforts have furthered the aim of the Gilbert and Sullivan Society.

1997 Post Script:

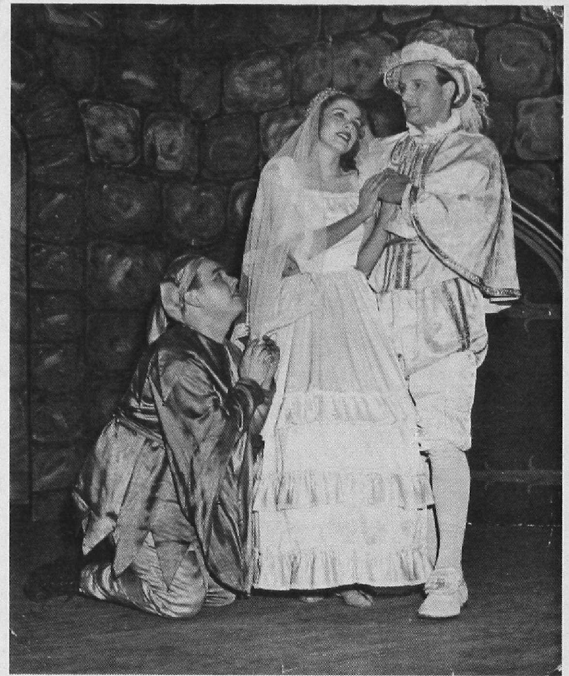
The striking thing about this production was the size of the chorus, which featured no fewer than 66 lusty yeomen and citizens. You may well imagine the sheer volume of work involved in providing them with costumes. On the other hand, think of how many of them must have helped make those costumes, how many tickets they could sell to their friends, how many might volunteer to work in the box office, distribute posters, or write puff pieces for newspapers. Then, too, eventually there would be many eager hands to take over the various elective offices to manage the next show.

The director (apparently of both dramatics and music), Maynard Klein, was a professor of voice in the School of Music. He later served for several years as one of the faculty advisors.

The officers were as follows:

Jim Scheu, President
Ran Hobart, Vice-president
Anne Clark, Secretary
Marilyn Bates, Treasurer
Fred Scheffler, Business Manager
L. James Schneider, Publicity Manager
Dorothy Duncan, Librarian

One may infer from the Acknowledgements that the Society had to jump over many hurdles to stage the show. Note, for example, that the set builders had to use the local Army Reserves armory for their work. And those thanks extended to the several deans imply a goodly number of administrative knots untied.



It's the song of a mermaid, nestling near: Robert Elson (Jack Point), Cobleen Jensen (Elsie Maynard), and Rowland McLaughlin (Col. Fairfax).

Photo from UM Bentley Historical Library.

Regarding the size of the chorus: As Gary Hicks explains in the appendix, this came about because until then the society had always needed as many performers as could be rounded up. They were in the habit of casting everyone who showed up and were caught unawares at this point.

Another UMGASS tradition was set when seven of the ten publicity articles spelled it *Yeoman* instead of *Yeomen*. One is led to suspect that the error originated within the publicity crew.

Large, illustrated ads quoted ticket prices at 90 cents and \$1.20.

The archives include a photograph of two fellows in yeomen's uniforms walking along the diag. Clearly the troupe knew how to drum up interest.

Naomi Stern's review in the *Daily* concluded as follows: "An excellent chorus and a fine orchestra. directed by Maynard Klein, rounded the operetta into a near-professional production. It was, altogether, a real triumph for the hard-working members of the Gilbert and Sullivan Society."

This was apparently the sainted Gloria's last show.



Yeomen above and citizens (plus directors) below.
Photo from UMG:ASS archives, now in Bentley Historical Library.



A languid love for lilies: Jim Ueberhorst as Bunthorne.

Photo from UM Bentley Historical Library, Bennish collection, Box 8.

PATIENCE

Pattengill Auditorium
May 12-14, 1949

Director: Donald Decker

Musical Director: Thomas Wilson

Assist. Musical Director: Don Razey

CAST

(in order of their appearance)

THE LADY ANGELA, *a Rapturous Maiden* Anne Siegel
 THE LADY SAPHIR, *a Rapturous Maiden* Mary Alice Reed
 THE LADY ELLA, *a Rapturous Maiden* Marie Roth
 THE LADY JANE, *a Rapturous Maiden* Harriet S. D. Norton
 PATIENCE, *a Dairymaid* Carol Neilson
 COLONEL CALVERLEY, *Officer of the Dragoon Guards* Jack M. Wilcox
 MAJOR MURGATROYD, *Officer of the Dragoon Guards* Jimmie Lobaugh
 LIEUTENANT, THE DUKE OF DUNSTABLE, *Officer of the Dragoon Guards*
 Howard Wuerth
 REGINALD BUNTHORNE, *a Flesbly Poet* James Ueberhorst
 ARCHIBALD GROSVENOR, *an Idyllic Poet* Albert C. Johnson

CHORUS OF RAPTUREOUS MAIDENS

Marjorie Berry	Gene Finlayson	Janet Osborn
Shirley Bronson	Barbara Hart	Eleanor Penfield
Nancy Bylan	Ran Hobart	Helen Schimkat
Anne Clark	Jane Ingersoll	Nina Spurr
Loraine Davies	Joyce Irving	Ina Sussman
Joyce Denison	Betty Jordan	Phebe Williams
Mary R. Dodge	Marie McPhail	Betty Winterle

CHORUS OF DRAGOON GUARDS

Harry Berry	Earl Langlois	James Schneider
Howard Bevis	David Murray	Herbert Schroeder
Roger Buslee	Perry Norton, Jr.	Arthur H. Schwartz
Bill L. Fineman	Jack Raymond	William Trow
Keith Frey	Fred Scheffler	Richard Webber
Raymond Kauppila		Frank Whitehouse

ORCHESTRA

<i>Violas</i>	<i>Flutes</i>	<i>Trumpet</i>
Elizabeth Green concert mistress	Paul Leighton	James Burns
Ann Kamper	Paul Miller	George Enloe
Sanford Shanblatt		
Dorothy Shaler	<i>Oboe</i>	<i>Trombone</i>
Herbert Tanney	Grover Schiltz	William Janton
Phyllis Testal		Ted Post
Joe Zinnes	<i>Clarinet</i>	
	Durward Roberson	<i>Tympani</i>
<i>Violas</i>	Margaret Strand	Joe Miller
David Ireland		
Wallace Bjorke	<i>Bassoon</i>	
	John Beck	<i>Percussion</i>
<i>Cellos</i>		Bill Kopp
Alice Sano	<i>French Horn</i>	
Mary Brice	Julia Hamrick	<i>Piano</i>
Phyllis Butterfield	Charles Houser	Mary Gilbertson
	William Penn	

ACCOMPANISTS

Mary Gilbertson	Cohleen Jensen	Arthur H. Kennett
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Sets designed and executed by Felix Reiss assisted by Marie Post
 Dance Director—Jimmie Lobaugh

<i>Costumes</i>	<i>Painting</i>	<i>Construction</i>
Betty Borgen (C)	Marie Post (C)	Felix Reiss (C)
Marilyn Averill	Mary Kellogg	John Fries
	Marilyn Bates	George Dreschler
<i>Lighting</i>	Mary Altamere	Dale Stevenson
Marie Post (C)	Elaine Benjamin	Bill Morgan
George Dreschler	Edna Foster	Donald Davis
	Necia Musser	Elliot Organick
<i>Properties</i>	Sally Sell	Bill Burkett
Grace Wyman (C)	Irene Rogers	
Jane Van Sise	Joyce Edgar	<i>Head Usber</i>
Erna Fritz		Harold Feldman
Peggy Wood	<i>Make-Up</i>	
Jose Engels	Jimmie Lobaugh	<i>Publicity</i>
Joyce Hale	Cherry Richards	Paul Brentlinger (C)
Marian Beam	Mickey Davis	Rosemary Owen (C)
Betty French	Jim Scheu	William Coates
	Barbara McBride	John Nehman

1997 Post Script:

The previous show had featured Maynard Klein directing both dramatics and music, but now he and his wife joined advisory forces with the Rows and Dunlaps while Maynard's two former assistants took up the directorial reins.

Among the eleven pre-show news stories is one (with photograph) describing how Jim Ueberhorst, as Bunthorne, led a parade of rapturous maidens along the diagonal and then recited "Heart Foam." A photograph in the archives shows a dozen dragoons and a dozen maidens grouped in front of the central library listening to the recitation.

Another news story advertises the need for a stage-struck dog, which led to yet another news story to the effect that 17 owners had volunteered their dogs. The directors didn't want to hurt any dogs' feelings, so they decided to eliminate the part. We believe the whole deal was cooked up by Jim Ueberhorst with the intent of turning the dog (or dogs) loose on the stage so they could do what comes naturally to the trees that filled the set.

It was also reported that a giant green and yellow lily had mysteriously appeared near the center of the campus.

Naomi Stern's review in the *Daily* started out as follows: "The Gilbert and Sullivan Society's venture into the realm of pure, unadulterated aestheticism was a pure, unadulterated success. Cast — singing, dancing and acting, costumes and settings made the always popular 'Patience' easily one of the top musical productions presented on campus this year."

Newcomers were Betty Borgen, David Murray.

The officers were as follows:

L. James Schneider: President
Ran Hobart: Vice-president
Phebe Williams: Secretary

Phoebe McBerty: Treasurer
Fred Scheffler: Business Manager
Paul Bentlinger: Publicity Manager
Rosemary Owen: Publicity Manager
Grace Wyman: Librarian

Jimmie Lobaugh's notes in the appendix tells of his terrible trial as the major when his velvet knee britches split up the crotch; but, read it for yourself.



Principals in 1949 Patience: In front: Albert Johnson (Archibald Grosvenor), Harriet Norton (Lady Jane) and Jim Ueberhorst (Reginald Bunthorne).

Photo from UMGASS archives, now in Bentley Historical Library.

THE PIRATES OF PENZANCE

Pattengill Auditorium
November 30, December 1-2, 1949

Rackham Auditorium — Detroit, Michigan
December 3, 1949

Director: Donald Decker
Chorus master: Gilbert Vickers

Conductor: William Boyer
Choreographer: Jimmie Lobaugh

CAST

In order of their appearance

SAMUEL — <i>Lieutenant to the Pirate King</i>	Bob Elson
THE PIRATE KING.....	Don Hostetler
FREDERIC — <i>The Pirate Apprentice</i>	Reid Shelton
RUTH — <i>Pirate Maid of All Work</i>	Shirley Perloff
EDITH } Major-General Stanley's Wards.....	Fran Hanslovsky Vivien Milan Carol Neilson
KATE }	
MABEL }	
MAJOR-GENERAL STANLEY.....	Bertram Gable
SERGEANT OF POLICE.....	Clarence Stephenson

CHORUS OF GENERAL STANLEY'S WARDS

Joyce Baker	Jane Ingersoll	Helene Reynolds
Betty Borgen	Joyce Irving	Helen Schimkat
Denise Buffington	Lillian Johnson	Alice Segurae
Nancy Bylan	Phyllis Kearl	Nina Spurr
Catherine Clark	Marilyn Kollenberg	Mary Stephenson
Mary Curtis	Judith McMillin	Carol Tiemeyer
Margaret Ellingwood	Helene McPhail	Marjorie Trysell
Gene Finlayson	Norma Manley	Vera Utrecht
Helen Fisher	Mary Matheson	Phebe Williams
Florence Freedman	Nan Netherton	Betty Winterle
Elizabeth Gates	Ruth Nordlinger	Joan Young
Sally Hansen	Rosemary Owen	Bluma Mae Zilber
	Mary Jo Pfothenhauer	

CHORUS OF PIRATES AND POLICEMEN

Martin Biesc	Jerard Jacobson	Jack Raymond
Joseph Bookstein	* Dave Jahsman	Robert Robinson
Stephen Bush	Robert Johnstone	* Fred Scheffer
Elliott Cooper	William Jones	Arthur Schwartz
* Henry Elsner	* Earl Langlois	* Bruce Spencer
James Ensign	* Jimmie Lobaugh	David Summers
* Dwight Heim	* David Murray	* Erik Thomassen
* Gary Hicks	Robert Newman	* William Trow
Bob Haddock	Jack Ornee	* James Ueberhorst
* Newton Huntley	John Perry	Richard Webber
	* Policemen	

ORCHESTRA

VIOLINS	STRING BASS	TRUMPETS
Peter Aquilina	Charles Pryor	Melba Bram
Alice Crandell		Beverly Short
Vern Erkkila	FLUTE	
David Klein	Nancy Weitknecht	HORNS
Phyllis Rutter		Leland Bartholomew
Hazel Shirley	OBOE	Donald Button
Pat Welden	Ted Heger	
VIOLAS	CLARINETS	TROMBONE
Celeste Pryor	Richard Etlinger	Jerry VanSyoc
Ramona Wingstedt	Robert Kinder	
VIOLINCELLOS	BASSOON	PERCUSSION
Diane Heger	William Stonebraker	Barbara McGoey
Daphne Ireland		
REHEARSAL ACCOMPANISTS		
Colette Jablonski	Bruce McIntyre	

PRODUCTION STAFF

Stage Manager — Dale Stevenson
Program Cover Design — Benjamin Hazard

PUBLICITY

Richard Webber — Chairman
Paul Brenlinger
Nan Bylan
Ray Decker
Al Murphy
Jim Scheu

STAGE CREW

Dale Stevenson — Stage Manager
Elaine Bauer
David Edwards
Al Eglash
Mary Fell
Joyce Hale
Jim McConnelee
Lewis Palmer
Marie Post — Special Effects

MAKE-UP

Jimmie Lobaugh — Chairman
Elaine Bauer
Betty Beller
Phyllis Fredenthal
Phyllis Kearl
Cherry Richards

USHERS

Ina Sussman — Chairman
Marian Beam
Jose Engel
Keith Frey
Sally Hansen
Barbara Johnson
Mary Matheson
Ross Netherton
Helen Schimkat

COSTUMES

Betty Borgen — Chairman
Phyllis Fredenthal
Rosemary Owen

PROPERTIES

Joyce Hale — Chairman
Marian Beam
Lora Franklin
Barbara Johnson

LIGHTING

Marie Post — Chairman
David Edwards
Lewis Palmer
Jim McConnelee

1997 Post Script:

What is most significant here is that Clarence (Dude) Stephenson's name appears in the cast for the first time, although there may be reason to think this was really not his first UMGASS show. Dude became a prominent fixture in the society, directed several shows, and continues even today as the chief swizzle stick of the famous Interlochen G&S productions. The program notes fail to mention Dude's qualifications, but some years later the notes mention that he had taught speech and dramatics in a high school. This leads us to infer that he was in grad school throughout his UMGASS career.

The program mentions that Jerry Bilik "composes for the Marching and Symphony Bands." In case you don't know it, Jerry's *Michigan Fanfare* is still used at the start of every game in the Stadium.

One scene we recall was when Don Hostetler (Pirate King) and Shirley Perloff (Ruth) rolled on the floor, howling with laughter after telling Reid Shelton (Frederic) about the paradox.

The chorus numbered 67 wards, pirates, and policemen, an UMGASS record that has never been equaled.

By now we had developed such a reputation that our services were called for in Detroit's Rackham Auditorium, and that became a regular feature for many years. See Gary Hicks's notes in the appendix.

Early press releases called for choruses of 25 men and a like number of women.

It was announced that while the Daphnephoric Bound had been introduced in the previous show, this one would feature the Penzance Prance. The article went on to state that choreographer Jimmie Lobaugh was engaged in extensive research leading to absolute authenticity in his work.

One of the nine pre-show news stories relates that posters all over campus advised that *Pirates* was to begin at 8:00 AM. Moreover, the posters failed to mention the venue or ticket prices. The UMGASS spin controllers managed to get a nice bit of free publicity out of those goofs (which they naturally blamed on the printers).

Another news story related that UMGASS was giving away free book marks advertising the show. The printing came in different colors to suit one's fancy. Raucous red and wistful white were cited as examples.

John Davies' review in the *Daily* stated that "The singing and acting reached a uniformly high level." And in closing: "But more important than anything else about the production, the cast obviously enjoys inhabiting the Savoyard world — and this exuberance very rapidly infects the audience." A reviewer in the *Detroit News* was equally enthused.



Principals in 1949 Pirates: Dude Stephenson (as Sergeant of Police) makes his first UMGASS appearance (far right).

Photo from UMGASS archives, now in Bentley Historical Library.

IOLANTHE

Pattengill Auditorium Rackham
May 12-14, 1950

Auditorium — Detroit, Michigan
May 20, 1950

Dramatics director: Donald Decker
Asst. Dramatics director: James Uberhorst

Musical director: William Boyer
Asst. Musical director: Bertram Gable

Choreographer: Vivien Milan

CAST

In order of their appearance

CELIA	Sheila Siler
LEILA	Fairies..... Betty Della-Moretta
FLETA	Barbara L. Johnson
QUEEN OF THE FAIRIES	Gloria Gonan
IOLANTHE— <i>A Fairy, Strepbon's Mother</i>	Joan Zapf
STREPTHON— <i>An Arcadian Shepherd</i>	Jacque Norman
PHYLLIS— <i>An Arcadian Shepherdess and Ward in Chancery</i>	Vivien Milan
LORD TOLLOLLER	Reid Shelton
THE LORD CHANCELLOR	James Ueberhorst
LORD MOUNTARARAT	Kelley Newton
PRIVATE WILLIS— <i>Of the Grenadier Guards</i>	David Murray, Jr.

CHORUS OF FAIRIES

Julaine Ames	Gene Finlayson	Caroline Nix
Betty Borgen	Florence Freedman	Alice Seguire
Denise Buffington	Elisabeth Gates	Nina Spurr
Nancy Bylan	Ruth Griggs	Elva Vogt
Catherine Clark	Barbara Hart	Jane Williams
Janet Currie	Joyce Irving	Phebe Williams
Joyce Denison	Barbara L. Johnson	Siri von Reis
	Marilyn Kollenberg	

CHORUS OF PEERS

Harvey Bjornlie	Robert Haddock	Herbert Peck
Clarence Broomfield	Gary Hicks	Robert Robinson
Charles Dafoe	Earl Langlois	Frederick Scheffler
Henry Elsner, Jr.	George Larounis	David Summers
James Ensign	Samuel Luborsky	Erik Thomassen
Keith Frey	Conrad Mason	Richard Webber
Milton Green	Robert Moon	Robert Zwickey
	Aaron Meislin	

ORCHESTRA

VIOLINS	BASS	HORN
Miriam O'May	Jim Mackie	Julia Hamrick
David Klein		Paul Kirk
FLUTE		
Peter Aquilina	Nancy Weitknecht	TRUMPET
Phyllis Rutter		Fred Utley
Don Morris	OBOE	Becky Short
Barbara Watson	Grover Schiltz	
VIOLAS	CLARINET	TROMBONE
Theodore Powell	Harvey Van Dyke	Theodore Post
Wallace Bjorke	Robert Kinder	
VIOLONCELLOS	BASSOON	PERCUSSION
David Baumgarter	John Beck	Barbara McGoey
Daphne Ireland	Samuel Szor	Paul Miller
	Rehearsal Accompanist—BETTY ELLIS	

PRODUCTION STAFF

Production Manager—DALE STEVENSON
Program Cover Design—BEN JAMIN HAZARD
Set Designer—DONALD LINDEN

STAGE CREW

Jim McConnee—*Stage Carpenter*
Joyce Hale—*Set Manager*
Helen Camielle
Steve Anderson
Lewis Palmer
Louise Duus

LIGHTING

Dave Edwards—*Chief Electrician*
Jim Snow
Frank Vogenitz

PROPERTIES

Barbara Johnson—*Chairman*
Lora Franklin
Marian Beam
Alice Gill
Cleo Taylor
Ruth Hart
Jane Clabeuscho

MAKE-UP

Jimmie Lobaugh—*Chairman*
Betty Winterle
Marie McPhail
Gene Finlayson
Joanna Stratton
Phyl Kearl

COSTUMES

Joan Precht—*Chairman*
Irene Gonckowski
Jane Bitto

USHERS

Russell Gregory—*Chairman*
Raymond Decker
David Hubbell
Richard Pereles
David Rasche
Robert Schelling
Ina Sussman
Curtis Verschoor
Fred Vratny
Jim Yobst

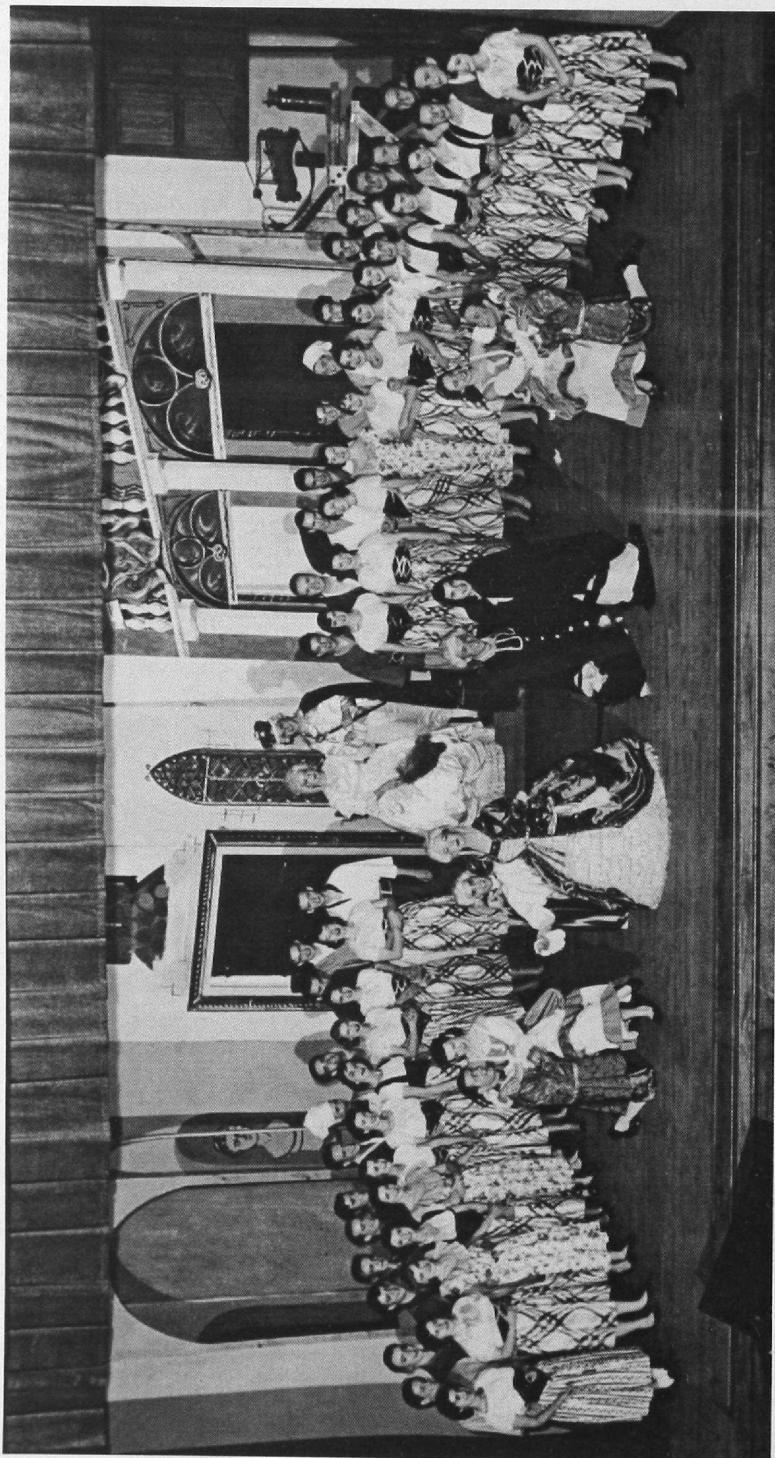
PUBLICITY

William Grady—*General Chairman*
Gary Hicks—*Detroit Chairman*
Robert Atamian
Paul Brentlinger
Dot Kline
Al Murphy
Rosemary Owen
Marie Post
Frederick Scheffler
Ron Seavoy
Dave Smith

1997 Post Script:

Bob Brandzel, who had played the Lord Chancellor in the previous show, was now advanced to music director. He and Dude Stephenson continued as a team for the next several shows. Bob was presumably in grad school and had gained experience directing at Interlochen.

Kelley Newton and Conrad Mason were two new performers who are still alive and well in these parts. Steve Anderson was another important newcomer.



All's well at end of 1950 Gondoliers.

Photo from UMGASS archives, now in UM Bentley Historical Library.

GONDOLIERS

Pattengill Auditorium
Fall 1950

Dramatics director: James Ueberhorst

Musical director: William Boyer

Choreographer: Jimmie Lobaugh

CAST

in order of appearance

FIAMETTA	Barbara Johnson
FRANCESCO	Robert Haddock
GIULIA	Marilyn Floridas
ANTONIO	Russel Christopher
GIORGIO	George Larounis
VITTORIA	Miriam Broderick
MARCO	Clarence Stephenson
GIUSEPPE	James Fudge
TESSA	Vivian Milan
GIANETTA	Rose Marie Jun
DUKE OF PLAZA-TORO	Jim Ensign
DUCHESS	Gloria Gonan
CASILDA	Patricia Ternes
LUIZ	Richard Webber
DON ALHAMBRA BOLERO	David Murray
INEZ	Lois Abrams
ANNIBALE	Robert Johnstone

CHORUS

CONTADINE

BETTY AINSLIE	SHIRLEY FORSYTH *
CHARLOTTE ARKIN	SUE HUBBARD *
BETTY BORGEN	JOYCE IRVING *
MARY LOU BRENT	JUNE KERNS
DENISE BUFFINGTON	ISABEL KING
NANCY BYLAN	MARY LAFTER
JEANNE CARIS	ELIZABETH MILLER
DOROTHY CARSTENS	ALICE MOLINA
BARB COOK	MARY PARSONS
JOAN COUTTS	DORCAS STRONG *
RUTH DIXON *	JUNE VOLLRATH
BARB FINE	CAROL WILKEY

GONDOLIERS

STEVE ANDERSON	SAM LUBORSKY *
CALVIN ARNOLD	EARL LANGLOIS *
HARVEY BJORNLIE	GEORGE LAROUNIS *
CLARENCE BROOMFIELD	CONRAD MASON
JAMES CRAVEN	CHET MILLER
PHIL EMBURY	BOB MOON
MacLELLAN EMSHWILLER	BILL REID
LLOYD EVANS	FRED SCHEFFLER
BEN FREIDMAN	DAVE SUMMERS
KEITH FREY	ERIK THOMASSEN
GARY HICKS *	GEORGE ZA ZANIS
DAVE JAHSMAN *	

* Members of dancing chorus.

ORCHESTRA

Violins	Clarinet
DON MORRIS	ROBERT KINDER
DAVID KLEIN	JOHN HUGHES
JIM BOUDOURIS	ROBERT HARRIS
MRS. MAYNARD KLEIN	Bassoon
PHYLLIS RUTTER	JOHN BECK
DIANA STEVENSON	Horn
GENEVIEVE SHANKLIN	MARY ORR
Violas	LELAND BARTHOLOMEW
LILIAS WAGNER	Trumpet
DAVID IRELAND	BECKY SHORT
Violoncellos	ALLEN KIGER
BRUCE KLINGBEIL	Trombone
ALICE SANO	THEODORE POST
ANNE STEVENSON	Percussion
Bass	BARBARA MCGOEY
BEVERLY SPERA	PAUL MILLER
Flute	Accompanists
NANCY WEITKNECHT	HELEN KARG
PAT MANN	CORNELIA PAINTER
Oboe	
GROVER SCHILTZ	

PRODUCTION STAFF

Executive Council	Lighting
GARY HICKS, President	LEWIS PALMER
BETTY BORGEN, Vice-pres.	DAVID EDWARDS
DENISE BUFFINGTON, Sec'y	Properties
NANCY BYLAN, Treasurer	BARBARA JOHNSON, Chairman
JOYCE IRVING, Librarian	ALFRED FUNDORA
JIM ENSIGN, Business Mgr.	ELIZABETH GATES
LEWIS PALMER, Production Mgr.	JOAN KARNER
DAVID MURRAY, Publicity	SHIRLEY PIQUET
Faculty Advisers	LOIS SMITH
PROF. & MRS. H. Z. NORTON	CAROL WILKEY
PROF. & MRS. MAYNARD KLEIN	Costumes
Stage Crew	SALLY SMITH, Wardrobe Mistres
JIM McCONNELLEE, Manager	BARBARA BELL
JACK SCHWANKE, Stage Design	MATILDE SAGHIR
of Buffalo	JOANNIA STRATTON
JIM ENSIGN, Stage Design	CLAIRE ROSENKOFF
BENJ. HAZARD, Cover Design	Make-up
STEVE ANDERSON	JIMMIE LOBAUGH
ILONA CIPPOLA	VIVIAN MILAN
RICHARD KINNAIRD	BETTY WINTERLE
SHIRLEY LAPINSKY	JO SPENCER
PATT MANN	Ushers
MARCIA RABINOWITZ	JIM PECK, Head Usher
GEORGE WALLACE	
KARL WALLICK	
WILLIAM WIEDRICH	

1997 Post Script:

We vividly remember the cachucha. The women wore long, brightly colored sashes about their waists. Near the end of the dance each man held one end of his partner's sash while she spun around and left the sash for him to wave about. It was, indeed a lovely spectacle.

A key recruit: George Wallace (not that controversial governor).



Scene from 1951 Mikado: Dude Steppenson (Nanki-Poo),
Mary Jo Jones (Yum-Yum) and James Fudge (Ko-Ko).
Photo from UMGASS archives, now in Bentley Historical Library.



Gloria Gonan (Duchess) and Jim Ensign (Duke of Plaza Toro).
Photo from UMGASS archives, now in UM Bentley Historical Library

THE MIKADO WITH COX AND BOX

High School Auditorium
Hillsdale
May 11, 1951

Rackham Auditorium
Detroit
May 12, 1951

Pattengill Auditorium
Ann Arbor
May 17-19, 1951

Director: James Ueberhorst
Assistant director: Clarence Stephenson

Conductor: William Boyer
Assistant conductor: Will Perry

THE MIKADO

THE CAST

(IN ORDER OF THEIR APPEARANCE)

NANKI - POO..... *Clarence Stephenson*
PISH - TUSH..... *Donald Stout*
POOH - BAH..... *David Murray*
KO - KO..... *James Fudge*
YUM - YUM..... *Mary Jo Jones*
PEEP - BO..... *Barbara Louise Johnson*
PITTI - SING..... *Vivien Milan*
KATISHA..... *Frances Morse*
THE MIKADO OF JAPAN..... *David Tolan*
LITTER and THRONE BEARERS..... *George Musselman,*
William Flynn, Jerome Kent, Sam Hazan, Jay Heyman,
Kenneth Kirkwood, Erik Thomassen, Sherwin Ballis, Don-
ald Kahn, Sam Luborsky.
STANDARD BEARERS..... *Sherman Kopelson,*
Ron Chart, Robert Stakenas, Richard Pereles
FAN GIRLS..... *Mary Lafter, Marcy Blumberg*

CHORUS OF SCHOOL GIRLS

Betty Borgen	Mary Lafter
Denise Buffington	Esther McGlothlin
Nancy Bylan	Courtney Sherbrooke
Dorothy Carstens	Nancy Stevens
Barbara Cook	Lois Wasserman
Joyce Irving	Portia Weinssoff
Marjorie Kingland	Betty Winterle
Jean Kruezman	

CHORUS OF JAPANESE NOBLES

Clarence Broomfield	Samuel Luborsky
Jim Chapekis	Conrad Mason
Edwin Conyer	Robert Moon
Charles Dafoe	William Reid
Lloyd Evans	Frederick Scheffler
Keith Frey	David Summers
Gary Hicks	William Trow
Earl Langlois	

COX AND BOX

THE CAST

(IN ORDER OF APPEARANCE)

COX..... *Frank Porretta*
BOUNCER..... *Jimmie Loubaugh*
BOX..... *Jim Ensign*
(Accompanist..... Cornelia Painter)

(IN ORDER TO INSURE THE NECESSARY FLEXIBILITY FOR THIS PRODUCTION, PIANO ACCOMPANIMENT HAS BEEN INCORPORATED)

ORCHESTRA

WILLIAM BOYER, *Conductor*
JIM BOURDOURIS, *Concertmaster*

<i>Viola</i>	<i>Lilias Wagner</i>	<i>Clarinet</i>	<i>Bob Kinder</i>
<i>Violin</i>	<i>Jim Bourdouris</i>		<i>Jim Hause</i>
	<i>Diana Stevenson</i>		<i>John Hughes</i>
	<i>Mrs. Maynard Klein</i>		<i>Bob Harris</i>
	<i>Marjorie Vaughan</i>	<i>Basoon</i>	<i>Gerald O'Conner</i>
<i>Cello</i>	<i>Bruce Klingbiel</i>		<i>Jack Beck</i>
	<i>Anne Stevenson</i>	<i>French Horn</i>	<i>Leland Bartholomew</i>
<i>Bass</i>	<i>Beverly Spera</i>		<i>Mary Orr Bartholomew</i>
	<i>Margery MacLain</i>	<i>Trumpet</i>	<i>Fred Utley</i>
	<i>Pat Mann</i>		<i>Alan Kigler</i>
<i>Oboe</i>	<i>Ann Shelley</i>	<i>Trombone</i>	<i>Joe Moore</i>
			<i>Ted Workman</i>

Accompanists

Kathy Hutchins	David LeClair
Majorie Kingland	Justine Votyпка

PRODUCTION STAFF

Assistant to the Director..... *Joyce Irving*
Stage Manager and Lighting..... *George Wallace*
Set Designer..... *J. Shelton Murphy*
Stage Crew..... *Elvera Bamber,*
Joan Karner, Barbara Herrider, Joan Wedge, Paula Rizo,
Carol Klapprodt, George Musselman, Max Brown.
Costumes..... *Marion Beam, chairman,*
Carolyn Little, Marya Wester
Properties..... *Elizabeth Gates, chairman,*
Barbara A. Johnson, Janina Frankas, Shirley Piguert, Jose
Engle, Joy Xenis.
Make-up..... *Betty Jane Winterle, chairman,*
Shirley Lapinski, Marya Wester, Carolyn Little, Joanne
Spencer
Publicity and Program Chairman..... *Jay Heyman*
Publicity Staff..... *John Sargent, Gary Hicks,*
Fred Scheffler, George Levy
Ticket Chairman..... *Denise Buffington*
Head Usher..... *Ron Stinson*

1997 Post Script:

This was a show of firsts. For the first time we found ourselves repeating an opera that we had already staged, and for the first time we appended a curtain raiser, *Cox and Box*, which featured Frank Poretta, who went on to become a fixture at the New York City Opera Company. And this show planted the seeds of the Fred Rico tradition. For details of that historic event see Dude Stephenson's notes in the appendix, which also tells the legend of the inebriated Bouncer.

New faces: Max Brown, Lois Wasserman and Joan Wedge.

After being in the chorus of the society's first eight shows, this was to be Gary Hicks's last.

Whereas the previous show had featured the cachucha ("a cross between a burlesque bump routine and an old fashioned square dance"), this one would feature the Titipu Toddle — or so the news stories would have you believe.

A second news story described the campus parade of the Mikado and his court.

A third press release advertises a special Mothers' day matinee for Sunday at 3:00 PM. This was probably the first UMGASS matinee.

The Daily review by Paul Brentlinger started, "From the time a giggling coed chorus went on stage with its

'Titipu Toddle' dance step, last night's performance of 'The Mikado' became more than a good musical comedy — it became an exuberantly successful one."

This was apparently the last UMGASS production that opened on Thursday evening and closed after Saturday matinee and evening shows. For the next few decades the standard schedule called for a Wednesday opening, but otherwise ran the same as before.

The archives include a proposed constitution and set of by-laws that is undated but apparently was proposed in 1951. It was probably adopted, but one can't be sure. In any event, one of the by-laws reads as follows: "Chorus and principal members of the society will purchase sufficient tickets to cover cost of costumes on a pro-rata basis."

Earl Langlois also said his farewells.

The Executive Cabinet shows our first female president:

Betty Borgen: President
Joyce Irving: Vice-president
Nancy Boylan: Secretary
Denise Buffington: Treasurer
William Reid: Librarian
Erik Thomassen: Business Manager
Steve Anderson: Production Manager
Jay Heyman: Publicity Manager



We are gentlemen of Japan (1951 Mikado).

Photo from UMGASS archives, now in Bentley Historical Library.



But youth, of course, must have its fling: David Murray as Pooh-Bah and women's chorus from 1951 Mikado.

Photo from UMGASS archives, now in Bentley Historical Library.



I beg your pardon. Will you present me?

Photo from UMGASS archives, now in UM Bentley Historical Library.



Speak up to her, Dick: Lois Wasserman (Rose Maybud) and Frank Poretta (Dick Dauntless) in 1951 Ruddigore.

Photo from UMGASS archives, now in UM Bentley Historical Library.



This particularly rapid, unintelligible patter: David Tolan (Sir Despard), Carole Anderson (Mad Margaret) and David Murray (Sir Ruthven) in 1951 Ruddigore.

Photo from UMGASS archives, now in UM Bentley Historical Library.

RUDDIGORE

Lydia Mendelssohn Theatre
November 14-17, 1951

Director James Ueberhorst
Musical director: David Klein

Rackham Auditorium
November 23, 1951

Dramatic director: Clarence Stephenson
Asst. to the director: Joyce Irving

CAST IN ORDER OF APPEARANCE

ZORAH Frances Hanslovsky
RUTH Nancy Bird
DAME HANNAH Mary Jo Pfothenauer
ROSE MAYBUD Lois Wasserman
SIR RUTHVEN MURGATROYD (Disguised as Robin
Oakapple) David Murray
OLD ADAM GOOD HEART Russell Christopher
RICHARD DAUNTLESS Frank Porretta
MAD MARGARET Carole Anderson
SIR DESPARD MURGATROYD David Tolan
SIR RODERICK MURGATROYD James Ueberhorst

FISHERMEN
Jerry Kent
William Sickrey
Fred Schaeffler

FISHERWOMEN
Phyllis Bailey
Barbara Greenblatt
Ilean Gudelsky
Wanda Michaels
Suzanne Zeek

BRIDESMAIDS
Nanette Allen
Lorna Becker
Betty Borgen
Allegra Branson
Brenda Brush
Barbara Cook
Lois Gauger
Joyce Irving
Jean Kreutzman
Elise Kuhl
Mary Lafter
Despina Logan
Dorinne Reiffer
Elise Simon
Dorcas Stephenson
Mary Stephenson
Ralian Tjotis

GHOSTS OF THE MURGATROYDS
James Fudge
John Geralt
Robert Haddock
George Larounis
William Reid
Clarence Stephenson
Sidney Straight
Sherman Van Solkema

BUCKS AND BLADES
Stephen Anderson
Clarence Broomfield
Harry Easom
Charles Emery
John Geralt
Bruce Graden
Herbert Jennings
Sam Luborsky
Conrad Mason
Robert Moon
Spencer Parsons
John Perry
William Posner
William Reid
Tudor Richards
John Roach
Tom Strauss
Sherman Van Solkema

Orchestra

DAVID KLEIN, *Conductor*

VIOLINS
Jean Waller
Patricia Phillips
Carl Burklund
Roland Jones
VIOLA
Andrew White
'CELLO
Camilla Heller
Charles Turner
STRING BASS
Beverly Spera
FLUTE
Darlene Rhodus
Sally Rentschler
OBOE
Barbara Perelman
CLARINET
Edward Banghart
Nancy Symmons
BASSOON
Gerald Corey
FRENCH HORN
Neilsen Dalley
David Dow
TRUMPET
Judy Haswell
TROMBONE
David Eiteman
PERCUSSION
Jerry Bilik
ACCOMPANISTS
Jerry Bilik
Lily Fox
Helen Karg
Justine Votycka
Lois Gauger
Catherine Hutchins
Jean McFarland

PRODUCTION STAFF EXECUTIVE COUNCIL

WILLIAM REID *President*
SAMUEL LUBORSKY *Vice-President*
MARY LAFTER *Secretary*
DENISE BUFFINGTON *Treasurer*
STEPHEN ANDERSON *Business Manager*
BARBARA COOK *Librarian*
GEORGE MUSSELMAN *Production Manager*
ROBERT HADDOCK *Publicity*

POSTER DESIGN AND PORTRAITS
Joan Wedge

SET DESIGN AND PAINTING
James Ensign

LIGHTING
George Wallace

STAGE MANAGER
Ken Ross

CREW
Dulcie Batson
Carolyn Krigbaum
Isabel Simms
Max Brown
Don Wilcox
John Harris

Lewis Palmer
Edward Banghart

MAKEUP
Shirley Lapinski, *Chairman*
Mary Levi
Patricia Ketchum
Beverly Arment
Rita Levin

PROPERTIES
Marian Beam, *Chairman*

Shirley Piquet
Carol Miles
Margaret Ortwig
Margee Brewer
COSTUME MISTRESS
Betty Borgen

1997 Post Script:

David Dow's name appears in the orchestra for the first time. He went on to play lead roles, and is still active in G&S affairs in Texas. Another first-timer was accompanist and percussionist Jerry Bilik, whose name will appear many times hereafter. Then-president Bill Reid lives in Ann Arbor and still comes to our shows.

New recruits: John Geralt, Edward Banghart and Barbara Marcus.

A new and enthusiastic faculty advisor was Sidney Straight. He continued in that position for a 35 years, and on seven occasions took a role on stage. Sid worked with the UM admissions office.



The happy cast: 1951 Ruddigore.

Photo from UMGASS archives, now in UM Bentley Historical Library.

PRINCESS IDA

Lydia Mendelssohn Theatre
April 16-19, 1952

Rackham Auditorium
April 26, 1952

Director: James Ueberhorst
Musical director: David Klein

Dramatic director: Clarence Stephenson
Asst. to the director: Joyce Irving

CAST

In Order of Appearance

KING HILDEBRAND (April 16, 17, 18) Ara Berberian
 KING HILDEBRAND (April 19, 26) Sidney Straight
 FLORIAN John Geralt
 CYRIL Arthur Jones
 PRINCE HILARION (Hildebrand's son) Frank Porretta
 ARAC } Sons of Gamma { George Larounis
 GURON } William Irwin
 SCYNTHIUS } William Reid
 KING GAMA Jerald Bilik
 LADY PSYCHE (Professor of Humanities) Mary Anne Dunsworth
 MELISSA (Lady Blanche's Daughter) Carole Anderson
 SACHARISSA } Girl Graduates { Lois Wasserman
 CHLOE } Nancy Bird
 ADA } Betty Borgen
 LADY BLANCHE (Professor of Abstract Science) Vivien Milan
 PRINCESS IDA (Daughter of Gama) Dolores Lowry

LADIES OF THE COURT—ACT I

GIRL GRADUATES—ACTS II AND III

Nanette Allen
Phyllis Bailey
Nancy Bird
Betty Borgen
Brenda Brush
Mary Detwyler
Anne Fenech
Lois Gauger
Nancy Habighorst
Joyce Irving
Wanda Michaels
Elise Simon
Mary Stephenson
Louise Tate
Ralian Tjotis
Lois Wasserman
Laura Weible
Marya Wester

DAUGHTERS OF THE PLOW

Marie Blum
Barbara Lawson
Anne Pendleton
Renate Plaut
Ann Zions

PAGES

Marie Blum
Ann Zions

COURTIERS AND SOLDIERS

Roger Buslee
John Dennis
Harry Eason
Charles Emery
Bruce Graden
Grant Harris
Herbert Jennings
Robert LeVine
Samuel Luborsky
Conrad Mason
George Musselman
Bernard Posner
James Potter
Thomas Reed
John Roach
Richard Stillinger
Thomas Straus
Robert Weatherill

GUARDS

Jerome Kent
William Sickrey

LITTER BEARERS

Fredrico Scheffler
John Harris
George Wallace

ORCHESTRA

DAVID KLEIN, *Conductor*

VIOLINS

Pat Phillips
Janet Pasch
Margaret Kaykka
Barbara Watson

VIOLA

Andrew White

CELLO

Charles Turner
Mary Krengel

BASS

Barbara McGoeys
Ralph Hamilton

FLUTE

Barbara Rhodus
Sally Rentschler

OBOE

Barbara Perelman

CLARINET

Edward Banghart
Daniel Dow

BASSOON

Gerald Corey

FRENCH HORN

Neilson Dalley
David Dow

TRUMPET

Barton Cowan
Judy Haswell

TROMBONE

David Eiteman

PERCUSSION

Tom Roach

ACCOMPANISTS

Jerry Bilik
Justine Votypka
Catherine Hutchins
Marjorie Kingland
Lois Gauger
Bruce Graden
Arlene Fineman
Kathleen Bond
Wesley True
Nancy Wright
Frances Hanlovsky
Harold Eason
Lily Fox

PRODUCTION STAFF

EXECUTIVE COUNCIL

WILLIAM REID *President*
 LOIS GAUGER *Vice-President*
 MARY LAFTER *Secretary*
 STEPHEN ANDERSON *Treasurer*
 BRENDA BRUSH *Librarian*
 GEORGE MUSSELMAN *Production Manager*
 JOHN ROACH } *Publicity*
 CHARLES EMERY }

ASSISTANT IN DANCE

Barbara Enelow

STAGE MANAGER

Donald Wilcox

STAGE CREW

John Harris
Dulcie Batson
Carl Signor
Sally Osborn
Joan Kelly

LIGHTING

George Wallace
Max Brown
Joan Wedge

SET DESIGN AND POSTERS

Joan Wedge

MAKE-UP

John Sargent
Caroline Krigbaum
Mary McLean
Dulcie Batson

COSTUMES

Wanda Michaels, *Chairman*
Patricia McVay
Brenda Brush
Mary Gray

PROPERTIES

Matilda Nahru
Ruth Finger

1997 Post Script:

A prominent newcomer was Ara Berberian, who now sings with the Metropolitan Opera. (He studied law at UM; his on-stage training came in G&S.) Tom Roach succeeded Jerry Bilik on the drums. In later years Tom practiced law; he became a prominent member of the UM board of regents and is now serving as president of the UM alumni association.

Frederick Scheffler was serving in Korea during the run of this show, but he was honored *in absentia* by being listed as a litter bearer under the name of Fredrico Scheffler. That imaginary Fredrico later evolved into the Fred Rico of continuing fame. (See Scheffler's notes in the appendix.)



The happy ending: 1952 Princess Ida.

Photo from UM archives, now in UM Bentley Historical Library.

YEOMEN OF THE GUARD

Lydia Mendelssohn Theatre
November 19-22, 1952

Rackham Auditorium
November 28, 1952

Dramatic director: Kenneth Rosen

Musical director: Paul Miller

Assist. to the director: Lois Wasserman

THE CAST

(IN ORDER OF APPEARANCE)

PHOEBE MERYLL.....Vivian Milan
(Sergeant Meryll's daughter)
WILFRED SHADBOLT.....Richard Stillinger
(Head Jailor and Assistant Tormentor)
DAME CARRUTHERS.....Esther McGlothlin
(Housekeeper to the Tower)
SECOND YEOMAN.....Jay Thompson
SERGEANT MERYLL.....Grant Harris
LEONARD MERYLL, his son.....Les Bennett
COLONEL FAIRFAX.....Lloyd Evans
(Under sentence of death)
SIR RICHARD CHOLMONDELEY.....Walter Flickinger
(Lieutenant of the Tower)
JACK POINT.....Konrad Matthaei
(A Strolling Jester)
ELSIE MAYNARD.....Dawn Waldron
(A Strolling Singer)
FIRST CITIZEN.....George Gates
SECOND CITIZEN.....Grant Hildebrand
FIRST YEOMAN.....Conrad Mason
THE HEADSMAN.....John Geralt
KATE, Dame Carruther's niece.....Helen Alexander
SECRETARY POLTWHISTLE (doesn't appear).....Frederico

PEOPLE'S CHORUS

Phyllis Bailey	Ann Pendleton
Marie Blum	Bette Platt
Ruth Boss	Gloria Rauchle
Branda Brush	Pat Roelofs
Barbara Carpenter	Judith Schirmer
Janice Croft	Elise Simon
Sophia Fedonis	Lois Wasserman
Jan Gaines	Marya Wester
Wandalie Henshaw	Jane Williams
Martha Kissel	

YEOMEN OF THE GUARD

Douglas Bailey	Robert Maxwell
Don Black	Stuart Meach
Michael Faber	Robert Prince
Bruce Graden (chorus master)	Sidney Straight
Herb Jennings	Jay Thompson
Conrad Mason	Robert Weatherill

1997 Post Script:

The role of Secretary Poltwhistle was credited to a certain Frederico.

A review in the *Free Press* reveals that in taking the show to Detroit, we tried to get by with an eleven-piece orchestra. The understandably unhappy critic reported that it "wondered its way through the score, managing to come out at the end without disaster."

ORCHESTRA

PAUL MILLER, Conductor

VIOLIN.....David Klein, Patricia Phillips
CELLO.....Bruce Biddle
FLUTE.....Sally Bennet
OBOE.....Barbara Perelman
CLARINET.....Edward Banghart
BASSOON.....Dave Dow and Gerald Corey
TRUMPET.....Steve Seifert and James Campbell
BASS.....Ann Courtright

ACCOMPANISTS

Justine Volypka	Patricia Roelofs
Lois Gauger	Sally Davis
Margaret Kingland	Francis Hanslovsky
Francis Haus	Fred Purser
Helen Karg	Arlene Fineman
	Bruce Graden

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* * * *

SET DESIGN and EXECUTION.....Joan Wedge
PROPS.....Eli Berger (chairman), Jo Collins, Renie Plaut,
Bruce Laughry, Sandra Rotenberg, Art White, Edith Weiss
LIGHTING.....George Wallace (chairman), Dave Plumer,
Max Brown, Elizabeth Gjelsness
COSTUMES.....Wanda Michaels, Joico Irving
PAINTING.....Joan Wedge (chairman), Johanna Beilecki, Joan Libby
MAKE-UP.....Ruth Boss, Jo Collins, Wandallio Henshaw,
Grant Hildebrand
CONSTRUCTION and STAGE CREW.....George Gates, Bruce Laughry,
Chuck Corwin, Jo Collins, Steve Anderson,
Richard Hoheb, John Bowen, Don Fairbairn

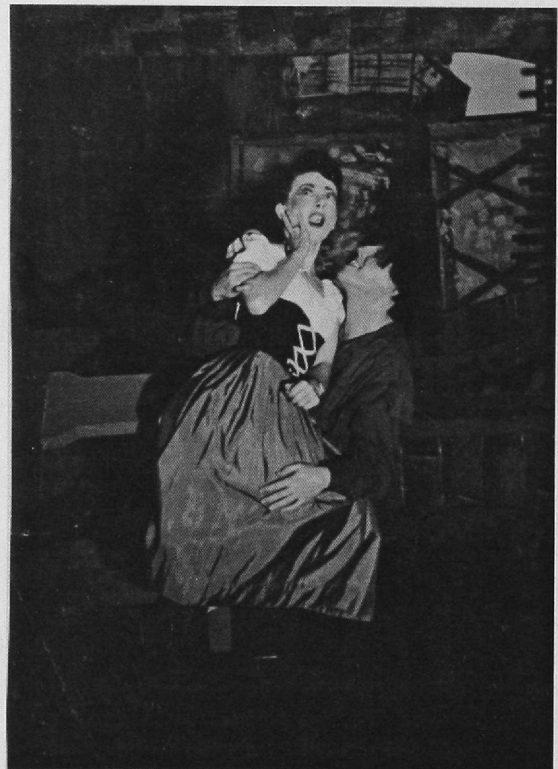
Vital newcomers included George Gates and Grant Hildebrandt.

Farewells went to: Vivien Milan (after 11 shows) and David Murray (11).



As he sighed for the love of a ladye. 1952 Yeomen. l to r: Richard Stillingner (Shadbolt), Vivien Milan (Phoebe), Lloyd Evans (Fairfax), Dawn Waldron (Elsie), Konrad Matthaai (Jack Point), Walter Flickinger (Sir Richard), Esther McGlothlin (Dame Carruthers) Grant Harris (Sergeant Meryll).

Photo from UMGASS archives, now in UM Bentley Historical Library.



We might be passing happy together. Vivien Milan (Phoebe) and Richard Stillingner (Shadbolt).

Photo from UMGASS archives, now in UM Bentley Historical Library.

H.M.S. PINAFORE

WITH

TRIAL BY JURY

Pattengill Auditorium
Ann Arbor
May 6-9, 1953

Rackham Auditorium
Detroit
May 16, 1953

Director: Jerry Bilik

Musical director: David Klein

Asst. to the director: Lois Wasserman

The Cast

TRIAL BY JURY

THE LEARNED JUDGE.....	Robert Moore
THE PLAINTIFF.....	Lois Wasserman
THE DEFENDANT.....	Charles Wingert
COUNSEL FOR THE PLAINTIFF.....	Walter Flickinger
USHER.....	Sidney Straight
FOREMAN OF THE JURY.....	Harry Easom
FIRST BRIDESMAID.....	Kay Frauenthal

H.M.S. PINAFORE

SIR JOSEPH PORTER, K. C. B.....	William Means
<i>(First Lord of the Admiralty)</i>	
CAPTAIN CORCORAN.....	John Geralt
<i>(Commander of H.M.S. Pinafore)</i>	
RALPH RACKSTRAW.....	Robert Moore
DICK DEADEYE.....	Richard Stillinger
BILL BOBSTAY (Boatswain's Mate).....	David Dow
BOB BECKET (Carpenter's Mate).....	Thomas Tuttle
JOSEPHINE.....	Dawn Waldron
COUSIN HEBE (Sir Joseph's First Cousin).....	Harriet Bennett
LITTLE BUTTERCUP (A Portsmouth Bumboat Woman).....	Ann Rohrbach

GILBERT AND SULLIVAN "at work"

GIRLS' CHORUS

Irma Bailit
Nancy Bartholomew
Balig Berberian
Marie Blum
Brenda Brush
Anne Fenech
Kay Frauenthal
Wandalie Henshaw
Joyce Irving
Rita Isbits
Joann Karnatz
Martha Kisel
Tony Marchand
Mary McCabe
Wanda Michaels
Renie Plaut
Gloria Prutinsky
Betty Jo Richter
Pat Roelofs
Elise Simon
Sue Thiemann
Lois Wasserman
Laura Weible
Jean White

MEN'S CHORUS

Neil Bernstein
Marshal Blondy
Merton Crouch
Dave Dow
Harry Easom
George Gates
Frank Greene
Grant Hildebrand
Don Kirkpatrick
John Kolb
Mervyn Manning
Conrad Mason
William Moore
Robert Portnoy
William O. Scott
Howard Shapiro
Larry Sperling
Stuart Sperling
Tom Tuttle
Raymond Wright

ORCHESTRA

<i>1st Violin</i>	<i>String Bass</i>	<i>Bassoon</i>
George Papage	Eugene Wycoff	Gerald Corey
Betty Beebe	<i>French Horns</i>	Edward Knob
David Seeback	Nielsen Dalley	<i>Trumpet</i>
Marilyn Schwaner	Beverly Luce	Sanford Norian
<i>2nd Violin</i>	<i>Percussion</i>	John Davis
Carolyn Lentz	Jo-Ann Rohleder	<i>Trombone</i>
Janet Streiker	<i>Flute</i>	David Green
<i>Viola</i>	Sally Bennett	<i>Accompanists</i>
Grace Cool	<i>Oboe</i>	Carol Drake
<i>Cello</i>	Barbara Perelman	Arlene Fineman
Charles Turner	<i>Clarinet</i>	Carol Leybourn
Phyllis Rhode	Edward Banghart	Lily Fox
Pat Klein	Sarah Manning	Patricia Roelofs

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Scholarship Chairman ... Conrad Mason

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Dave Markowitz
Ivan Kahn
Dave Wulfsohn
Don Fairbairn
George Gates
John Harris
Dulcie Batson
Nola Hartman
Robert Floum
Richard Kostoff

COSTUMES

Wanda Michaels, *chairman*
Joyce Irving
Ruth Boss
Doris Hyman
John Harris

PROGRAM

Elise Simon, *chairman*
Brenda Brush
Conrad Mason
Marie Blum
Lois Wasserman
Merton Crouch
Jerry Bilik
David Klein

PROPERTIES

Dave Goldstein, *chairman*
Mimi Goldstein
Edith Weiss
Dulcie Batson
Sandra Rotenberg
Robert Floum

MAKE-UP

Jo Collens, *chairman*
Ruth Boss
Barbara Some
Barbara Goldstein
Carol Carrigan
Rhoda Wagner

LIGHTING

Dave Plummer, *chairman*
George Wallace
Elizabeth Gjelsness
Max Brown

1997 Post Script:

The role of Sir Joseph Porter was taken by William Means, who is now a judge in Mishawaka IN, and who still comes to Ann Arbor to see our shows.

The Berberians were represented by Ara's sister, Balig. Their good example was later carried on by two nieces and a nephew, the Haidostians, all of whom were exceptionally active UMGASSers in later years .

One of the pre-show news stories states that UMGASS had \$1700 in the bank and was instituting an annual \$100 scholarship to be awarded on a basis of service to the group, financial need and general academic ability.

Newcomers: Betty Beebe and Howard Shapiro.

The program was distinctive in that it was the first in which Ben Hazard's original cover design was finally abandoned. It was also the first to carry rehearsal photos, now a firm tradition.

The archives contain this poem apparently written by Jim Ueberhorst:

RAPTURE! RAPTURE!

(In solemn dedication on the launching of HMS PINAFORE and her running mate, TRIAL BY JURY.)

(IF YOU WANT TO KNOW WHO WE ARE,
WE RESPOND WITHOUT DELAY,
That HAPPILY COUPLED ARE WEed,
and HEREUPON WE'RE BOTH AGREED:)
When NIGHT HAS SPREAD HER PALL ONCE
MORE,
And dress rehearsal's past,
When "TURN, OH TURN IN THIS DIRECTION,"
Is at an end at last,
When "WE SAIL THE OCEAN BLUE" is practiced,
Then you know THE DIE IS CAST.
For ALL IS PREPARED
AND A GOOD JOB TOO,
So DRY THE GLISTENING TEAR
And FARE THEE WELL, MY GALLANT
CREW.
RISING EARLY IN THE MORNING,
WHEN DARKLY LOOMS THE DAY,
You think "IT MAY NOT BE—
But yes, it is the sixth of May."
And as THE HOURS CREEP ON APACE
You feel you're being racked,
Then OH JOY OH RAPTURE UNFORESEEN,
It seems the house is packed.
So now WITH JOY UNBOUNDED,
LIKE AN EAGLE . . . SOARING,
MAY ALL GOOD FORTUNE PROSPER YOU,
TO SET THE HOUSE AROARING.

PATIENCE

Lydia Mendelssohn Theatre
Ann Arbor
November 5-7, 1953

Rackham Auditorium
Detroit
November 13, 1953

Dramatic director: Dude Stephenson

Music director: Jerry Bilik

CAST of CHARACTERS

(IN ORDER OF APPEARANCE)

ANGELA.....	Helen Alexander
ELLA.....	Wandalie Henshaw
PATIENCE.....	Lynn Tannel
SAPHIR.....	Katy Micou
BUNTHORNE.....	Jimmie Lobaugh
COLONEL.....	David Dow
GROSVENOR.....	John Geralt
DUKE.....	Alan Crofoot
MAJOR.....	Ara Berberian
LADY JANE.....	Sophia Fedonis
SOLICITOR.....	George Wallace

GIRLS' CHORUS

Rebecca Badger	Natalie Grodnik	Barbara Millbrook
Beverly Bricker	Susan Hetherington	Geraldine Posen
Balig Berberian	Rita Isbits	Lenore Rattner
Brenda Brush	Thelma Kavanau	Arlene Rybac
Arlene Fineman	Martha Kisel	Renee Silverman
Mary Jane Ernst	Lenoa Macey	Virginia Vencek
Susan Goldberg	Toni Marchand	Sandy Wasserstein

MEN'S CHORUS

Gerald Berman	Frank Greene	John Montgomery
Richard Booth	James Harris	R. George Portnoy
Don Corzine	Grant Hildebrand	Fred Scheffler
Dick Cramer	George Kling	Donald Seltz
Warren Exo	Doug Lootens	Karl Stone
Howard Greene	Ned Miller	Ralph Wolfstein
	Dick Mills	

ORCHESTRA

<i>1st Violin</i>	<i>Bass Viol</i>	<i>Trombone</i>
George Papich, <i>Concertmaster</i>	Joseph Hanchrow <i>Clarinet</i>	Brude Whitener <i>French Horn</i>
Elizabeth J. Richter	Edward Banghart	Robert Reynolds
Margaret Mary Koykka		Carol Cunningham
Janet Streicher	<i>Flute</i>	
<i>Second Violin</i>	Sally Rentschler	<i>Percussion</i>
Carolyn Lentz		Jo Ann Rohleder
Elizabeth Beebe	<i>Oboe</i>	<i>Accompanists</i>
<i>Viola</i>	Barbara Perelman	for Thursday Night
Grace Cool	<i>Bassoon</i>	Performance
<i>Cello</i>	Edward Knob	Gwendolyn Williams
Judy Jorstad	<i>Trumpet</i>	Carol Drake
Charles Turner	Carl Balduf	Howard Shapiro, <i>Manager</i>

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BALIG BERBERIAN.....	Librarian
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MARIE BLUM.....	Assistant to the Director
JOAN WEDGE.....	Set Designer

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Mr. Sidney Straight

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STAGE CREW

Dave Markowitz, *Chairman*
Chuck Tannel
Max Brown
Al Senter
Richard Beaudry
Richard Strang
Dave Wulfsohn
Bill Himelhoch
Dick Warren

PROPERTIES

Peggy Scott, *chairman*
Connie Butler
Dulcie Harris

MAKE-UP

Laura Roberts, *chairman*
Leda Cosmenco
Marlene Bourgin
JoAnne Geller
Kay Frauenthal
Pat Roelofs
Clara Oppenheimer
Vicki Saldinger
Gretchen Hahn

COSTUMES

Martha Kisel, *chairman*
Lois Wasserman
Brenda Brush
Rita Isbitts

SET

Joan Wedge, *chairman*
Bill Himelhoch
Al Senter
Carol Hillman
Edith Silbern
Lynette Peters
Nadya Spassenko

1997 Post Script:

An important and talented newcomer was Lynn Tannel in the title role. She became almost a regular as our leading soprano. We welcomed Jimmie Lobaugh back from the Korean War and he played the role of Bunthorne. (See Dude Stephenson's comments in the appendix.) Playing horn in the pit was Robert Reynolds, now UM's director of bands.

Tom Arp, Reviewer for the *Daily*, had these words, "Unless their actions belie the attitude of the group, the Gilbert and Sullivan Society is certainly the most spirited organization on campus. Once again they have overcome artistic difficulties to take a really fine production."

"The most unfortunate incident was the absence of the orchestra, which because of previous commitments was unable to appear — but the two-piece piano team which handled this performance was really more than adequate."

New blood: Thelma Kavanau, John (Pat) Montgomery, Donald Seltz, Robert Senter, Natalie Grodnik, Joseph Hanchrow and Richard Booth.

Farewell to Lois Wasserman (after 7 shows).

THESPIS

and

THE SORCERER

Lydia Mendelssohn Theater
Ann Arbor
April 15-17, 1954

Rackham Auditorium
Detroit
April 24, 1954

Music director: Jerry Bilik

Dramatic director: Clarence Stephenson

"THESPIS"

Written by W. S. Gilbert

Composed by Jerry Bilik

Apollo	Dave Dow
Diana	Mary Ann Belin
Jupiter	Ara Berberian
Daphne	Joanne Wilson
Mercury	Jimmie B. Lobaugh
Mars	Sidney Straight
Thespis	Alan Crofoot
Nicemis	Dawn Waldron
Sparkeion	John Geralt
Pretteia	Katy Micou
Sillimon	Robert Brandzel
Timidon	Richard Booth
Preposteros	Ralph Wolfstein
Stupidas	Jerry Berman
Cymon	Neal Hillerman
Tipseion	George Gates

Chorus of Stars and Mortals

Women's Chorus

Becky Badger
Balig Berberian
Arsella Dahl
Margaret Dussling
Margie Erickson
Maryjane Ernst
Sue Goldberg
Barbara Greenblatt
Natalie Grodnik
Sue Hetherington
Ann Jo James
Thelma Kavanau
Doris Kirschner
Phyllis Klein
Marty Taugher
Geri Posen
Joan Wedge

Men's Chorus

Bob Bradzel
Jerry Berman
Dick Booth
Donald Corzine
George Gates
Frank Greene
Grant Hildebrand
Neal Hillerman
Buddy Moore
Fred Scheffler
Donald Seltz
Howard Shapiro
Ralph Wolfstein
Dave Plumer

"THE SORCERER"

Written by W. S. Gilbert

Composed by Arthur Sullivan

Sir Marmaduke Pointdextre (an Elderly Baronet)	Ara Berberian
Alexis (of the Grenadier Guards-his son)	Clarence Stephenson
Dr. Daly (Vicar of Ploverleigh)	Alan Crofoot
Notary	Sidney Straight
John Wellington Wells (of J. W. Wells & Co., Family Sorcerers)	Jimmie Lobaugh
Lady Sangazure (a Lady of Ancient Lineage)	Marion Mercer
Aline (her daughter--betrothed to Alexis)	Lyn Tannel
Mrs. Partlet (a Pew-opener)	Mary Witham
Constance (her daughter)	Nancy Witham

Chorus of Townspeople

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MARIE BLUM	Assistant to the Director
JOAN WEDGE	THESPIS Set Designer
AL SENTER	THE SORCERER Set Designer

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Mr. Sidney Straight

GILBERT AND SULLIVAN ORCHESTRA

JERRY BILIK, Conductor

VIOLIN

George Papich
Concertmaster
Carolyn Lentz
Doris Bengtsson
Gloria Defo
Betty Beebe
Margaret Mary Koykka

FLUTE and PICCOLO
Sally Rentschler

FRENCH HORN
Carol Cunningham
Robert Reynolds

BASS TROMBONE
Bruce Whitener

VIOLA

Grace Cool

TRUMPET
Emerson Head

CELLO

Judy Jorstad

PERCUSSION
Jo Anne Rohleder

BASS

Joseph Hanchrow

CLARINET

Edward Banghart
John Bayer

VIOLA
Jane Stoiz

OBOE

Barbara Perelman

ACCOMPANISTS
Gwendolyn Williams
Carol Drake

BASSOON

Waldie Anderson

ORCHESTRA MGR.
Howard Shapiro

PRODUCTION CREW

Stage Crew

Max Brown, chr.
Al Senter
Joan Wedge
Dave Plumer
Langdon Plumer
Alan Lawson
Dave Markowitz
John Montgomery
Chuck Tannel
Dave Wulfson
Pete Wulfson

Costumes

Sue Hetherington, chr.
Yolande Courtwright
Barbara Rock
Naomi Kranzberg

Lighting

Dave Plumer, chr.
John Montgomery
George Wallace
Barbara Millbrooke

Properties

Janet Ewart, chr.
Gretchen Hahn
Kay Murphy
Elaine Turner

Make-up

Marge White, chr.
Lois Peisachow
JoAnne Geller
Marlene Bourgin

1997 Post Script:

Any attempt to produce *Thespis* faces the problem of the all-but-complete disappearance of Sullivan's score. We bravely overcame that difficulty through Jerry Bilik's substitute music composed "in the Sullivan idiom." This allowed us to stage what is, as far as we know, the opera's American premiere. Jerry's work was well received: "Sir Arthur would have been proud!"

In the *Free Press* reviewer Collins George wrote, "Bilik's success is indicated in the fact that his work is, if anything, equally spirited and more tuneful than the authentic Gilbert and Sullivan work, *The Sorcerer*, which occupied the first half of the twin bill."

A cultural note: On campus we tend to think of out-of-town follow-on shows as end-of-term romps. But here's how a Detroit reviewer expresses his perspective, "In preparation for the Detroit event, three trial performances were held last week at the university."

Significant newcomers included David Newman, Marian Mercer and Bob Brandzel. All continued on with us for several years, and all are still active as professional entertainers.

Another newcomer was Janet Ewart.

Fond farewells: Joyce Irving (after 11 shows), Jimmie Lobaugh (10), Fred Scheffler (12), Robert Senter (6), George Wallace (8) and Joan Wedge (7).

The program for this show carried biographical information on the principals, and was the first to do so. As for the directors, they told nothing about Jerry Bilik, and would have ignored Dude Stephenson as well, but he was in the cast, so they simply mentioned that he had been directing the shows for many years. It was clearly a democratic troupe, and they weren't about to hand out glory to the upper echelons.

THE PIRATES OF PENZANCE

Lydia Mendelssohn Theatre
Ann Arbor
November 17-20, 1954

Rackham Auditorium
Detroit
November 27, 1954

Dramatic director: Dude Stephenson

Musical director: Jerry Bilik

THE PIRATES OF PENZANCE

Written by W. S. Gilbert Composed by Arthur Sullivan

Frederic.....	Arnulf Esterer
Ruth (his nurse).....	Marian Mercer
Pirate King.....	Bob Cotton
Major-General.....	Bob Brandzel
His Wards:	
Mabel.....	Lynn Tannel
Edith.....	Nancy Witham
Isabel.....	Mary Witham
Kate.....	Katy Micou
Sergeant of Police.....	Dick Booth
Samuel.....	David Dow

Chorus of Pirates, Police, and Major-General's wards.

Women's Chorus

Doris Bengtsson
 Arsella Dahl
 Helene Lenz
 Bessie Loye
 Margaret Dussling
 Marge Erickson
 Natalie Grodnik
 Thelma Kavanau
 Peggy Kleinstein
 Eleanor Shur
 Ruth Tolman
 Helen Mendelson
 Bette Lefcourt
 Sue Novitsky
 Iseli Koenig
 Janet Wormley

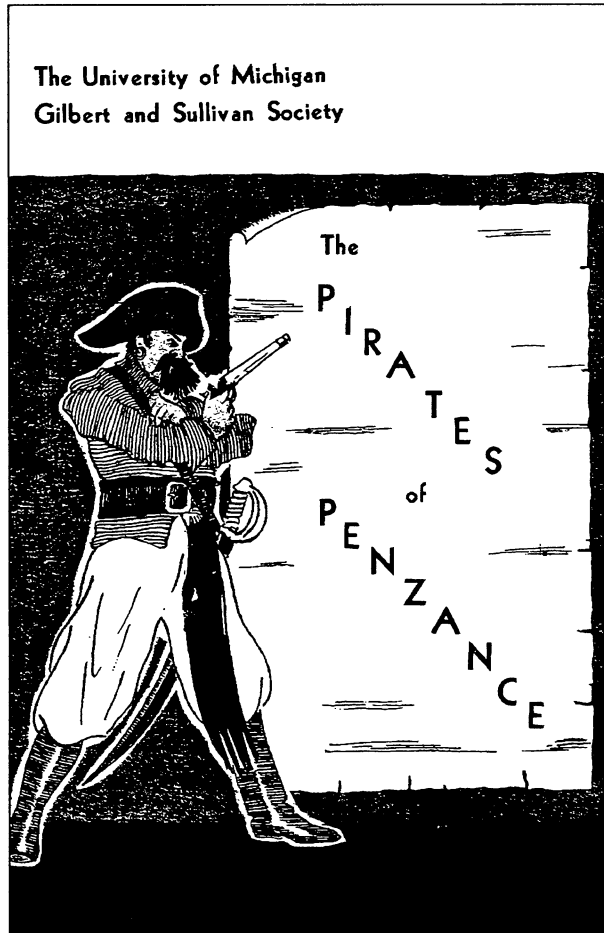
Men's Chorus

Richard Arentz
 George Gates
 Frank Greene
 Grant Hildebrand
 John McLaughlin
 Eugene Moore
 David Morgan
 David Newman
 George Finkel
 Arthur Schwartz
 Don Seltz
 Howard Shapiro
 Tom Taylor

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PEGGY KLEINSTEIN.....Assistant to the Director
 AL SENTER.....PIRATES Set Designer



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 Mr. Sidney Straight

The Pirates of Penzance – 1954

GILBERT AND SULLIVAN ORCHESTRA

JERRY BILIK, Conductor

VIOLIN
 Ronald DeBoven
 Concertmaster
 Betty Beebe
 Janet Streicher
 Margaret Mary Koykka
 Karl Blister

VIOLA
 Grace Cool

CELLO
 Phyllis Rhode
 David Green

BASS VIOL
 Bruce Klingbell

CLARINET
 Frances Smith
 Ulysses Nikromas

OBOE
 Pat Stenberg

FLUTE
 Pat Martin

BASSOON
 Eleanor Becker

FRENCH HORN
 Carol Cunningham
 Ruth Epstein

TRUMPET
 Wesley Measel

TROMBONE
 Susan Fischer

PERCUSSION
 JoAnne Rohleder

ACCOMPANIST
 Dawn Waldron

PRODUCTION CREW

Scenery

Arlen Bass
 Louise Beck
 Stan Berger
 Arlene Bischek
 Max Brown
 Ann Cohn
 Sondra Gard
 Harriet Garfinkel
 Gall Grippen
 Nancy Gryziak
 Shirley Hahnesand
 Kay Jordan
 Ruth Katzman
 Thelma Kavanau
 Phyllis Klein
 Carol Pearce
 Lois Peisachow
 Karen Rosen
 Barbara Sorcher
 Barbara Schulz
 Mike Simpson
 Ann Tarlowe
 Paula Wallack

Properties

Shirley Hahnesand
 Ruth Katzman
 Carol Pearce

Lighting

John Montgomery
 Stan Berger

Make-up

Marlene Bourgen
 Joan Kadri
 Barbara Millbrook
 JoAnne Geller
 Beth Greene
 Wendy Warbasse

Costumes

Thelma Kavanau
 Mary Anderson
 Sue Hetherington

Production Secretary

Mary Jane Ernst

1997 Post Script:

The Witham sisters (twins) played the roles of sisters Edith and Kate. That was even more appropriate than their playing mother (Mrs Partlett) and daughter (Constance) in *The Sorcerer*.

Geeandessers have a tradition of having trouble with spelling names. In this program, for example, Marian Mercer's name is spelled Marion on one page, but they got it right on another. The more things change, the more they remain the same. And let's face it, you are sure to find some juicy mistakes in this opus.

Once again the publicity crew swung into vigorous action. There were ten news articles, including some in Detroit papers. There were numerous small ads, including one citing ticket prices at 60 cents and 80 cents for Wednesday and Thursday shows; and 90 cents and \$1.20 for Friday and Saturday. (Saturday matinees had not as yet become standard practice.)

One of the news stories had it that "Pirates and police were engaged in mortal combat which disturbed the peace of the Great Dane who is accustomed to take his noon siesta on the diag. However, everyone, Great Dane included, left the diag for the Lydia Mendelssohn box office where tickets for the operetta are now on sale." One has a right to suspect that the UMGASS publicity crew not only staged the riot, but also reported the news.

Harry Strauss, a reviewer for an unknown paper said, among other things, "Giving some hilarious moments were Marian Mercer as our hero's nurse. Miss Mercer in costume of more than yesteryear, prancing about, though

in full command of the stage, steals about every scene she's in with her artful sense of timing and mimicry."

Dorsey Callaghan of the *Free Press* wrote, "[The show] was immensely amusing and well-paced. I look forward to further productions by this group. It is gaining in G&S know-how with every performance."

New faces: George Finkel, Patricia Martin, Eugene Moore and Patricia Stenberg.

Farewell to Max Brown (after 8 shows).



1954 Pirates in rehearsal: Marian Mercer (Ruth), Arnulf Esterer (Frederic) and Lynn Tannel (Mabel).

Photo from UMGASS archives, now in UM Bentley Historical Library.

IOLANTHE

WITH

COX AND BOX

Lydia Mendelssohn Theater
Ann Arbor
April 13-16, 1955

Rackham Auditorium
Detroit
April 23, 1955

Dramatic director: Clarence E. Stephenson

Set designer: Albert Senter

Music director: Jerry Bilik

THE CAST

IOLANTHE

(In order of their appearance)

CELIA	Kate Micou
LEILA - - - - - Fairies - - - - -	Beatrice Berger
FLETA	Janet Wormley
QUEEN OF THE FAIRIES - - - - -	Marion Mercer
IOLANTHE - A Fairy, Strephon's Mother - - - - -	Lynn Tanel
STREPHON - An Arcadian Shepherd - - - - -	John Geralt
PHYLLIS - An Arcadian Shepherdess and Ward in Chancery	Joan Holmberg
LORD TOLLOLLER - - - - -	Alan Crofoot
THE LORD CHANCELLOR - - - - -	Bob Brandzel
LORD MOUTARARAT - - - - -	Arnulf Esterer
PRIVATE WILLIS - Of the Grenadier Guards - - - - -	Joseph Hanchrow
DANCER - - - - -	Beth Greene

CHORUS OF FAIRIES

Thelma Kavanau	Lynne Towle	Suzanne Turner
Margaret Koehler	Patricia Wright	Janet Wormley
Alice Koval	Elizabeth Abbott	Mary Lou Conant
Helene Lenz	Arline Bechek	Leslie Ann Dietz
Margaret Schreiber	Margaret Dussling	Jorie Hammond
Nancy Snyder	Lois Pelsachow	Katy O'Harra
Martha Hazen	Marilyn Schirmer	Iseli Koenig

CHORUS OF PEERS

Paul Cohn	Howard Shapiro	Gershon Morningstar
Dave Morgan	John Ferris	Stewart Gordon
Dick Arentz	Albert Senter	George Finkel
George Gates	Dick Booth	John McLaughlin
Eugene Moore	Grant Hildebrand	David Newman

THE CAST

COX AND BOX

(In order of appearance)

COX - - - - -	Clarence Stephenson
BOUNCER - - - - -	Sidney Straight
BOX - - - - -	Jerry Bilik
Accompanist - - - - -	Doris Linton
Musical Numbers	

OPENING REFRAIN

RATALPIN (Song) - - - - -	Bouncer
STAY, BOUNCER, STAY (Duet) - - - - -	Cox, Bouncer
HUSH-A-BYE BACON (Song) - - - - -	Box
OH, 'TIS THE PRINTER (Trio) - - - - -	Cox, Box, Bouncer
THE BUTTER CUP (Serenade) - - - - -	Cox, Box
THREE YEARS AGO (Duet) - - - - -	Cox, Box
MY HAND UPON IT (Finale) - - - - -	Cox, Box, Bouncer

Executive Cabinet

President	George A. Gates
Vice-president	Janet Wormley
Secretary	Becky Badger
Treasurer	Iseli Koenig
Production	David Morgan
Publicity	Richard Booth
Librarian	Thelma Kavanau
Asst. to the Director	Shirley Hahnesand

Faculty Advisors

Professor and Mrs. Maynard Klein
Mr. and Mrs. Sidney Straight

GILBERT AND SULLIVAN ORCHESTRA

Jerry Bilik, Conductor

VIOLINS

Jane Stolz Concert Master
Betty Beebe
Wanda Perelli
Carol Krencicki
Doris Bengtsson
Kathleen Rush

PIANO

Doris Linton

BASS TROMBONE

John Christie

CLARINET

John Bauer
Sarah Manning

BASSOON

Eleanor Becker

VIOLA

Grace Cool

PERCUSSION

Ulysses N. Fredrico

TRUMPET

Wesley Measel
Bruce Jacobson

CELLO

Beverly Wales

FLUTE

Pat Martin

FRENCH HORN

Darlene Knops
David Dow,
Orchestra Mgr

BASS

Carolyn Lentz

OBOE

Pat Stenberg

PRODUCTION STAFF

Scenery

TECHNICAL DIRECTOR - - - - - Pat Montgomery
ASST. TECHNICAL DIRECTOR - - - - - Paul Kors
PRODUCTION SECRETARY - - - - - Kaye Jordan
SET DESIGNER - - - - - Albert Senter
STAGE CREW - - Wandalie Henshaw, Thelma Kavanau, Lois Peisachow,
Donna Hanson, Bob Kleinberg, Marilyn Fluke

Costumes

Margy Erickson

Lighting

Paul Kors

Program

Don Seltz

Properties

Lois Peisachow

Tickets

Shirley Burkhart

Make Up

Beth Greene

Alumni Sec'y

Marge Dussling

1997 Post Script:

This turned out to be the talented Jerry Bilik's last show. He went on to do great things in Hollywood, but we dare say few of them ever matched the fun he had with us.

The lead parts were dominated by veterans such as Marian Mercer, Lynn Tannel, Alan Crofoot, and Bob Brandzel; but there was an important newcomer in the men's chorus: Gershom Morningstar.

Once again the admirable publicity crew had pumped out a goodly number of pre-show press releases. They even carried Dude Stevenson's history of Fredrico. It's a lengthy article and concludes as follows: "Of course we would just as soon keep Fredrico out of the actual performance," Stevenson continued, "But with a new show every semester, anything is likely to happen — and usually does."

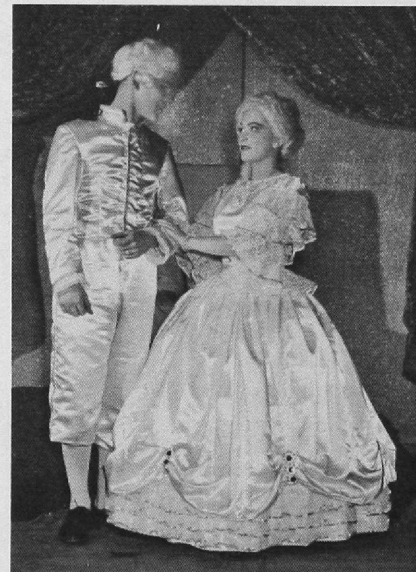
Another article explains that all members of the troupe have to pitch in with the production work. It mentions that sets for recent shows were built under difficult conditions. At one time they used the basement of the old journalism building, but had to give way when it was torn down to make room for a new wing on the Union. Then they were allowed to use the basement of the rifle range, but only when the army wasn't doing target practice (ricocheting bullets being considered a danger). Then someone decided the basement was a fire trap, so the troupe was forced out and moved to the attic of Lane Hall, but still used the rifle range basement for storage.

An article in the *Detroit News* mentions that Cox and Box had been broadcast on television. That may have been a first for UMGASS.

The anonymous reviewer for the *Daily* thought the production weak, but John Finlayson of one of the Detroit papers called it "excellent." His opening paragraph states that the performers "covered themselves with the rollicking type of satirical-song glory that goes with a G and S job well done."

Other newcomers included John Christie and Bruce Jacobson.

After singing seven principal roles, this was to be John Geralt's last show.



1955 Gondoliers: Richard Webber (Luiz) and Patricia Ternes (Casilda).

Photo from UMGASS archives, now in UM Bentley Historic Library.

THE GONDOLIERS

Lydia Mendelssohn Theater
Ann Arbor
November 16-19, 1955

Rackham Auditorium
Detroit
November 26, 1955

Music director: Robert Brandzel

Dramatic director: Clarence E. Stephenson

THE CAST

THE GONDOLIERS

The Duke of Plaza-Toro (a Grandee of Spain).....	David Newman
Luiz (His Attendant).....	David Dow
Don Alhambra Del Bolero (the Grand Inquisitor).....	John McLaughlin
Marco Palmieri.....	Clarence Stephenson
Giuseppe Palmieri.....	Marshall Hill
Antonio.....	Venetian Gondoliers } Gershom Morningstar
Francesco.....	Fred Rico
Georgio.....	Richard Arentz
The Duchess of Plaza-Toro.....	Mary Pohly
Casilda (Her Daughter).....	Joan Holmberg
Gianetta.....	Nancy Witham
Tessa.....	Contadine } Mary Witham
Fiametta.....	Margaret Bell
Vittoria.....	Sarah-Jane Weston
Inez.....	Naomi Shulman

CHORUS OF "CONTADINE"

Marjorie Hammond	Betty Staeheli	Marlene Weinstock
Thelma Kavanau	Margie Wright	Cynthia Conway
Phyllis Criswell	Arlene Borkin	Martha Hazen
Lynette Peters	Jane Hirschmann	Judy Blum
Natalie Grodnik	Margaret Dussling	Ann Olson
Leslie Dietz	Isabel Francis	Nancy Lester
Ruth Oppenheim	Barbara Mitchell	Judy Gilden
	Sandra Edelman	

CHORUS OF GONDOLIERS

David Morgan	John Hickman	Robert Schultz
Peter Cartwright	Richard Arentz	Larry Green
Eugene Moore	Don Cameron	Dolf Bass
Pat Smith	John Hafenrichter	Grant Hildebrand
Richard Booth	Gene Correll	George Gates
George Finkel		Grant Bowbeer

GILBERT AND SULLIVAN ORCHESTRA

Robert Brandzel, Conductor

VIOLIN

Jane Stoltz
Wanda Perelli
John Boyd
Betty Beebe
Kathleen Rush
Marilyn Knaggs
Dan Wolter
Brenda Ackermann

VIOLA

Joanne Smalla

CELLO

Beverly Wales
Eleanor Becker
Richard Osius

BASS

Joseph Hanchrow
Ed Drew

FLUTE

Patricia Martin
Elaine Burr

OBOE

Patricia Stenberg
Barbara Marcus

CLARINET

John Bauer
Virginia Catanese
Southard Busdicker
Patricia Noffsinger

BASSOON

Janet Mason

FRENCH HORN

Robert Reynolds
Carol Cunningham
Ruth Epstein

TRUMPET

Bruce Jacobson
Lida Lou Clayton

TROMBONE

John Christie

PERCUSSION

Harry Henshaw

PIANO

Doris Linton

Executive Board

President.....Richard Booth
Vice President.....Gershom Morningstar
Secretary.....Rebecca Badger
Treasurer.....Shirley Burkhart
Production.....David Morgan
Publicity.....Eugene Moore
Librarian.....Margaret Dussling
Assistant to the Directors.....Louis Stern

PRODUCTION STAFF

Set Designer..... Albert Senter
 Production Secretary.....Thelma Kavanau
 Stage Manager.....Robert Kleinberg

STAGE CREW

Solveg Peterson
 Nancy Palazzalo
 Gail Stevens
 Ted Wilcox
 Art Simon
 Bess Loye
 Marion Flemming
 Mona Shute
 Hilliard Goldman
 Peter Wulfsohn
 Ann Strong
 Valerie Dunn

LIGHTING

Paul Kois
 Stan Arnold

COSTUMES

Thelma Kavanau

PROPERTIES

Natalie Grodnik
 Naomi Shulman
 Ann Olson
 Janet Ewart

MAKE-UP

Chris Naggs
 Theresa Fessler
 Janet Ast
 Priscilla Iorsleff

DANCE CONSULTANT

Beth Greene

TICKETS

Don Seltz

ALUMNI SEC'Y

Leslie Dietz

PROGRAM

Richard Arentz
 Lynette Peters
 Margaret Bell

ORCHESTRA MGR.

Bruce Jacobson

1997 Post Script:

Now we find Bob Brandzel moving up from singer to music director, while Dude Stephenson continued his long and outstanding leadership as dramatic director. David Newman and Gersh Morningstar were now in principal parts, and Gersh was also vice-president.

Fred Rico appeared as Francesco to critical acclaim.

Once more the troupe traveled to Detroit for an encore production at the Rackham Auditorium. They were well received, as usual. John Finlayson of the *Detroit News* reported, "[The evening] proved to be a merry one for the Michigan Savoyards . . . have a professional approach to their undertakings, and are not lacking in the enthusiasm and disciplines the undertakings require."

A new name in the chorus was that of Gene Correll, who stayed on for many years as a pillar of the troupe. Another significant newcomer was Don Cameron, slated for fame and glory in later years.

Other new names were Peter Cartwright, Judy Gilden, Robert Schultz, Hilliard Goldman, Mona Morningstar, Ann Olson, Sarah-Jane Weston, and Dan Wolter.

The make-up crew included a certain Priscilla Torsleff, who later married Pat Montgomery. You'll be hearing more about them as we go along.

Farewell to: Barbara Marcus (after 7 shows).



1955 Gondoliers: John McLaughlin (*Don Alhambra*) and Naomi Shulman (*Inez*).

Photo from UMGASS archives, now in UM Bentley Library.

THE MIKADO

Lydia Mendelssohn Theater
Ann Arbor
April 13-14, 1956

Lincoln Auditorium
Wyandotte
April 20, 1956

Rackham Auditorium
Detroit
April 21, 1956

Musical director: Robert Brandzel

Dramatic director: Clarence C. Stephenson

THE CAST

THE MIKADO

THE MIKADO of Japan.....	ROBERT COTTON
NANKI-POO The Mikado's son, in love with Yum-Yum.....	DAVID DOW
KO-KO The Lord High Executioner.....	DAVID NEWMAN
POOH-BAH Lord High Everything Else.....	WILLIAM TAYLOR
PISH-TUSH A Noble Lord.....	GERSHOM MORNINGSTAR
YUM-YUM } Three Sisters, Wards of Ko-Ko	JOAN HOLMBERG
FITTI-SING } {	NANCY WITHAM
PEEP-BO } {	SARAH-JANE WESTON
KATISHA An Elderly Lady in love with Nanki-Poo.....	ALICE DUTCHER

SCHOOL GIRLS

Beverly Auch
Mary Coedy
Cynthia Conway
Arsella Dahl
Katie Micou Esterer
Judith Gilden
Natalie Grodnik
Joyce Heneman

Betty Hill
Margaret Legband
Helene Lenz
Dianne Modzell
Ruth Oppenheim
Gayle Porath
Carol Sapp
Naomi Shulman

Gloria Sparber
Louise Sprowl
Sally Stockwell
Mary Sullivan
Alice Umemoto
Marlene Weinstock
Margie Wright
Sandra Zinsmaster

NOBLES

Richard Booth
Grant Bowbeer
Peter Cartwright
Jerry Davies
Thomas Dent

Patrick Fischer
John Hartmann
John Hickman
Robert Lauer
Eugene Moore

David Morgan
Robert Schulz
Howard Shapiro
Warren Sablette
Ralph Wolfstein

GILBERT AND SULLIVAN ORCHESTRA

Robert Brandzel, Conductor

VIOLIN

Jane Stoltz
Betty Beebe
Margaret West
Janet Strelcher
Diane Chadsey
Dan Wolter

VIOLA

Joanne Smalla
Anne Hall

CELLO

Beverly Wales
Richard Osius

BASS

Joseph Hanchrow

FLUTE

Patricia Martin
Kathleen Emmons

CLARINET

John Bauer
Southard Busdicker

BASSOON

Janet Mason

FRENCH HORN

Robert Reynolds
Ruth Epstein

TRUMPET

Carmen Spadero
Bruce Jacobson

TROMBONE

John Christie

PERCUSSION

James Moore



EXECUTIVE BOARD

President.....	David Dow
Vice-President.....	George Gates
Secretary.....	Priscilla Torsleff
Treasurer.....	Ann Olson
Production Co-ordinator.....	Thelma Kavanau
Publicity.....	Eugene Moore

Faculty Advisors

Professor and Mrs. Maynard Klein
Mr. and Mrs. Sidney Straight

PRODUCTION

Technical Director.....John Montgomery
 Assistant Technical Director Hilliard Goldman
 Stage Manager..... Robert Kleinberg
 Electrician.....Paul Kors
 Costumes Thelma Kavanau
 Make-UpNatalie Grodnik
 Properties Janet Ewart

SETS

Priscilla Torsleff
 Art Simon
 Gail Grippen
 Rose Greenfield
 Alan Wineman
 Mona Shute
 Patti Kreul
 Kay Baumhauer
 Ann Olson
 Pat Barnes
 Fred Rico
 Naomi Shulman
 Bobbie Hayman
 Ruth Oppenheim

MAKE-UP

Kathie Henke
 Marge Erickson
 Chris Knaggs
 Bessie Loye
 Margaret Dussling
 Barbara Weiss
 Barbara Lewis
 Nancy Bluestone
 Judith Gilden
 Gloria Sparber
 Paul Cohen
 Tom Taylor
 Sandra Heims
 Carol Sapp

TICKETS

Marlene Weinstock
ALUMNI SEC'Y
 Judith Blum
ORCHESTRA MGR.
 Bruce Jacobson
PROGRAMS
 Bob Schulz
 John Hickman
LIBRARIAN
 Ruth Oppenheim

CREDITS

Novelty Costume Company, Detroit
 The Michigan League
 Lane Hall
 Mr. George D. Lytle

1997 Post Script:

The well-organized David Dow played the part of Nanki-Poo, served as society president, and advanced his academic career as a second-year student in the Med School. He was joined by Gersh Morningstar (Pish-Tush) and David Newman (Ko-Ko).

The archives contain a news clipping advertising a Saturday matinee, with ticket prices ranging from 90 cents to \$1.50.

John Finlayson of the *Detroit News* said, "The 'M' savoyards are a knowing and devoted lot and they brought entertainingly to life the pompous absurdities of song and story."

On the other hand, an anonymous reviewer in the *Ann Arbor News* found all sorts of complaints and ended up saying that the success of the production lay with the genius of Gilbert & Sullivan and not with the troupe. Maybe the reviewer was feeling unusually grumpy that evening.

Two-record sets of the show were advertised at \$6.50.

Pris Torsleff headed the set crew and served as secretary, while Pat Montgomery was tech director. The two were clearly destined to join forces.

New faces: Sally Stockwell, Alice Umemoto, and (yes!) Alan Wineman.

Farewells to: Howard Shapiro (after 6 shows).

RUDDIGORE

Lydia Mendelssohn Theatre
Ann Arbor
December 8-10, 1956

Rackham Auditorium
Detroit
November 16, 1956

Musical director: Robert Brandzel

Dramatic director: Clarence E. Stephenson

THE CAST

RUDDIGORE

Sir Ruthven Murgatroyd (Disguised as Robin Oakapple, A Young Farmer).....	John Reid Klein
Richard Dauntless (His Foster Brother, A Man-o'Wars-Man).....	Herbert Start
Sir Despard Murgatroyd (Of Ruddigore, A Wicked Baronet).....	David Newman
Old Adam Goodheart (Robin's Faithful Servant).....	Gershom Morningstar
Sir Roderic Murgatroyd (A Former Baronet).....	Fred Rice
Rose Maybud (A Village Maiden).....	Lynn Tammel
Mad Margaret.....	Marian Mercer
Dame Hannah (Rose's Aunt).....	Kathryn Leo
Zorah } Professional Bridesmaids.....	{ Sarah-Jane Weston
Ruth }	Sandra Reid

Professional Bridesmaids

Gloria Antebi
Sharon Claxton
Mary Coedy
Rozlyn Dolinsky
Joan Donovan
Rosalind Farris
Maxine Herman

Betty Hill
Judith Murray
Ann Polak
Carol Rudman
Carol Sapp
Alice Scafide
Bette Silverman
Betsy Nichols

Toby Stern
Sally Stockwell
Sandra Suino
Judi Tendler
Alice Umemoto
Ruth Yakes
Sandra Zinsmaster

Bucks and Blades

Richard Booth
Pete Cartwright
Paul Cohn
Jerry Davies
George Finkel
Larry Green

Grant Hildebrand
Neal Hillerman
Cyrus Hopkins
Robert Lauer
Charles Menges
Eugene Moore

Terrell Rodefer
Gary See
Donald Seltz
Robert Schulz
Warren Sublette
Dan Wolter

EXECUTIVE BOARD

President..... Pat Montgomery
Vice President..... Richard Booth
Secretary..... Priscilla Torsleff
Treasurer..... Ann Olson
Production Co-ordinator..... Thelma Kavanau

Faculty Advisors

Professor and Mrs. Maynard Klein
Mr. and Mrs. Sidney Straight
Mr. and Mrs. Harry Benford

GILBERT AND SULLIVAN ORCHESTRA

Robert Brandzel, Conductor

VIOLIN	CLARINET
Marilyn Knaggs Wanda Perelli Diane Chadsey Virginia Stumm Marcia Wintner Edith Goldstein	Fred Ormand Donald Wilcox
VIOLA	BASSOON
Joanne Smalla Alice Dutcher	Janet Uhl
CELLO	FRENCH HORN
Beverly Wales Richard Osius	Jackie Mindlin David Dow
BASS	TRUMPET
Joseph Hanchrow	Bruce Jacobson Walter Chesnut
FLUTE	TROMBONE
Patricia Martin Elaine Burr	John Christie Earl Groner
OBOE	PERCUSSION
Patricia Stenberg	James Moore
	PIANO
	Charlotte Davis

PRODUCTION

Technical Director..... Hilliard Goldman
Costume and Scenic Designer..... Thelma Kavanau

Stage Crew

Marshall Kievit
Pat Montgomery
Joel Baum
Mona Shute
Bob Lauer
Bob Evans
Alan Wineman
Amanda Lauffer
June Rose
Randolph Kean
Sharon Carrigan
Richard Light
Ann Rothman
Ann Olson
Nancy Leighton
Natalie Rosengard
Diana Kammins

Props

Janet Ewart
Terrell Rodefer

Credits

Lane Hall
Michigan League
Novelty Costume Company

Lights

Pat Montgomery
Priscilla Torsleff

Orchestra Manager

Bruce Jacobson

Prompter

Mona Shute

Tickets

Robert Lauer

Programs

Bob Schulz
Bud Moore
Ann Olson

1997 Post Script:

With Bob Brandzel and Dude Stephenson continuing their good work as directors, we find such familiar names as Morningstar, Tannel, and Mercer in leading parts. The role of Sir Roderick was credited to Fred Rico. (In those olden days a student on probation was not supposed to engage in extracurricular activities, so Fred's name was often used as a Lord High Substitute.)

Those industrious publicity beavers were hard at work again for this show. Including Detroit papers, there were at least ten pre-show articles, including five with photographs. In addition to all that free publicity, there were nine paid ads of one sort or another.

Reviewer Jean Willoughby made comment to the effect that the singers had to contend with an over-enthusiastic orchestra. On the whole, however, she thought it was a great show and the overall effect was one of gaiety and color.

We see here for the first time the name of Terrell Rodefer as part of the props crew. In later years Terry served many important backstage responsibilities. Another significant newcomer was John Reid Klein (Maynard's son), in the role of Robin Oakapple.

Other key newcomers included Edith Goldstein and Ann Polak.

Grant Hildebrandt stepped out after this, his eighth show.

We now find Pat Montgomery as president, Pris Torsleff as secretary, and the two of them forming the entire light crew. In that year, too, it happens that Pat Montgomery must shoulder responsibility for inducing the Benfords to become faculty advisors.



1957 Princess Ida: Robert Denison (*King Hildebrand*) and Lynn Tannel (*Princess Ida*).

Photo from UMGASS archives, now in UM Bentley Library.

PRINCESS IDA

Lydia Mendelssohn Theatre
Ann Arbor
March 14-16, 1957

Wilson Auditorium
Wyandotte
March 22, 1957

Rackham Auditorium
Detroit
March 23, 1957

Musical director: Robert Brandzel

Dramatic director: Clarence E. Stephenson

THE CAST

PRINCESS IDA

King Hildebrand.....	Robert Denison
Hilarion (His Son).....	Clarence Stephenson
Cyril.....	John Klein
Florian.....	Gershom Morningstar
King Gama.....	David Newman
Arac.....	Fred Rico
Guron.....	Tom Sexworth
Scynthius.....	John Vavroch
Princess Ida (Gama's Daughter).....	Lynn Tannel
Lady Blanche (Professor of Abstract Science).....	Judy Tatham
Lady Psyche (Professor of Humanities).....	Sarah-Jane Weston
Melissa (Lady Blanche's Daughter).....	Sandra Reid
Sacharissa.....	Cynthia Conway
Chloe.....	Rosalind Farris
Ada.....	Ann Olson

Courtiers, Soldiers, and Girl Graduates

Ruth Badenell	Mary Coedy	Donald Seltz
Linda Bates	Judy Gilden	Patrick Smith
Diane Franjac	Carol Jones	Warren Sublette
Helen Izzo	JoAnn Krantz	Robert Hembel
Carole Karp	Betsy Nichols	Mark Moyer
Carol Rudman	Ann Polak	Edward Dickenson
Sally Stockwell	Naomi Shulman	George Finkel
Judy Volkert	Alice Umemoto	Robert Lauer
Lois Weiss	Sandra Wilson	Buckley Robbins
Jo Zagray	Peter Cartwright	Robert Schulz
Sandra Zinsmaster	Paul Cohn	Lyndon Whybrew
Betty Hill	Eugene Moore	Dan Wolter
	Charles Menges	

GILBERT AND SULLIVAN ORCHESTRA

Robert Brandzel, Conductor

VIOLIN

Sue Covich
Marcia Wintner
Patricia Howes
Wanda Perelli
Julie Gaines
Edith Goldstein

VIOLA

Joanne Smalla
Blanche Mueller

CELLO

Beverly Wales
Richard Osius

BASS

Roberta Wolff

FLUTE

Patricia Martin
Elaine Burr

OBOE

Patricia Stenberg

CLARINET

Patricia Noffsinger
Southard Busdicker

BASSOON

Robert Quayle

FRENCH HORN

Jackie Mindlin
David Dow

TRUMPET

Bruce Jacobson
Walter Chesnut

TROMBONE

Ken Miesen
John Christie

PERCUSSION

James Moore

PIANO

Sue Litchfield

EXECUTIVE BOARD

President..... Jerry Davies
Vice President..... Eugene Moore
Secretary..... Mary Coedy
Treasurer..... David Dow
Production Coordinator..... Thelma Kavanau
Publicity..... Richard Booth

Faculty Advisors

Professor and Mrs. Maynard Klein
Mr. and Mrs. Sidney Straight
Mr. and Mrs. Harry Benford

1997 Post Script:

An unusual feature of this show was that director Dude Stephenson cast himself as Hilarion, while Fred Rico played Arac. The casting notes tell us that Dude was spending his summers with the speech arts faculty at the National Music Camp “directing plays and the Operetta Workshop.” Dude is still up there at Interlochen every summer directing massive productions of the Savoy operas.

Amidst the plethora of puff pieces, the archives carry an extensive article about Lynn Tannel. In it she relates a story that has become an important item in UMGASS lore. She tells of twisting her tongue at one point in the previous show, *Ruddigore*, in which she played the soprano lead. At the point in the first act where she identifies herself to Mad Margaret, she called herself “sweet May Rosebud,” and left Mad Margaret to fight off hysterics.

One of the paid ads looks something like this:

MEN

We have a full chorus of beautiful girls --
BUT there are still a few openings for men in

**GILBERT & SULLIVAN'S
“PRINCESS IDA”**

If Interested Call NO 2-8453

Cultural note: See anything wrong with that ad?

An incidental news clipping mentions that the newly opened Student Activities Building (SAB) was looked upon by UMGASS as a blessing. Now the troupe was to have an office and a place to store scenery other than in the attic of Lane Hall. What the article doesn't say is that the SAB also contained set building facilities and a place to store costumes. As we now know, the SAB was soon destined to make all students unwelcome so as to make room for the Big U's ever-expanding bureaucracy, although they still have enough chutzpah to leave the word “Student” in the name of the building.

A lengthy article outlines the work that must be done to get the show ready and mentions that the week of the show calls for building a ticket booth on campus and arranging some sort of campus stunt to attract publicity.

Max Woodruff writing in the *AA News* starts with: “In every important respect — musical and stage direction, acting, singing, choreography and staging — the University Gilbert & Sullivan Society's production of ‘Princess Ida’ is a successful one. The wholehearted and

PRODUCTION

Production Coordinator.....Thelma Kavanau
 Technical Director.....John P. Montgomery
 Costume and Set Designer.....Thelma Kavanau
 Electrician.....Marshall Kievit
 Properties Chairman.....Janet Ewart
 Makeup Chairman.....Priscilla Torsleff
 Program Chairmen.....Donald Seltz, Natafie Grodnik

Stage Crew

Marsh Kievit
 Priscilla Torsleff
 Randy Kean
 Stephen Cutler
 Alau Wineman
 Roger Bainbridge
 Peter Sulf
 Ilene Maki
 Harriet Gluckstern
 Lenore Davis
 Dianna Kammins
 June Rose
 Cherry Coleman
 Sandy Suino

Makeup

June Rose
 Harriet Gluckstern
 Jerry Davies
 Richard Booth
 Eugene Moore
 Gwenn Bashara
 Mona Shute
 Gloria Sparber

Publicity Secretary
 Sandra Zinsmaster

Tickets

Rosalind Farris

Librarian

Ann Olson

Programs

Ann Olson
 Robert Schulz
 Paul Cohn
 Betty Hill
 Edward Dickinson

Orchestra Manager
 Bruce Jacobson

Prompter

Mona Shute

Publicity

Eugene Moore
 Alan Wineman
 Robert Schulz
 Rosalind Farris
 Sally Stockwell
 Joan Katz
 Robert Lauer

Properties

Terry Rodefer

Assistants to Mr. Brandzel

Cynthia Conway
 Jane Hirschman

CREDITS

Lane Hall
 Michigan League
 Tracy Music Company

cooperative effort from everyone associated with last night's opening performance gave to it a near-professional polish and a thoroughness of delivery with which even the exacting and compulsive Gilbert would have had no valid quarrel. “

Meanwhile, in Detroit the top ticket prices had crept up to \$2.00.

Newcomers included Harriet Gluckstein.

Farewells to: Thelma Kavanau (after 8 shows) and Patricia Stenberg (6).

By this time we had started making LP recordings and offering them for sale. We must confess, however, that it was some years before the quality of such recordings became truly satisfactory. They were eventually succeeded by cassette tapes, while cassettes in turn are now replaced by videotapes.



After scaling fence and paling: John Klein (Cyril), Dude Stephenson (Prince Hilarion), Gersh Morningstar (Florian).

Photo from UMGASS archives, now in UM Bentley Historic Library.



Would you know the kind of maid: John Klein (Cyril).

Photo from UM archives, now in UM Bentley Historic Library.



Walls and fences scaling. Robert Denison (King Hildebrand).

UMGASS archives, now in UM Bentley Historic Library.



With joy abiding. Finale of 1957 Princess Ida.

Photo from UMGASS archives, now in UM Bentley Historic Library.

TRIAL BY JURY & THE SORCERER

Lydia Mendelssohn Theatre
Ann Arbor
November 21-23, 1957

Rackham Auditorium
Detroit
December 7, 1957

Musical director: Robert Brandzel

Dramatic director: Clarence Stephenson

THE CAST

TRIAL BY JURY

The Learned Judge.....	Gershom Morningstar
The Plaintiff.....	Charlotte Schuster
The Defendant.....	Griffin Griffin
Counsel for the Plaintiff.....	John Vavroch
Usher.....	Robert Denison
Foreman of the Jury.....	George Finkel

Bridesmaids

Cynthia Conway	Sylvia Obert	Catherine Quick	Sally Stockwell
----------------	--------------	-----------------	-----------------

The Jury

Peter Cartwright	James Currie	George Mack	Eugene Moore
Paul Cohn	George Finkel	Norman Miller	Philip Power
Gene Correll	William Horner	Charles Menges	Buckley Robbins

The Public

James Anderson	Rosalind Farris	Dale Mayers	Robert Schulz
Ruth Badenell	Jill Freedman	Edmund Merriman	Donald Seltz
Richard Bauman	Judy Gilden	Jayne Miller	John Smead
David Blackburn	Charles Hitzelberger	Helen Murray	Sandra Suino
Carla Cargill	Sherry Hutte	James O'Brien	Bette Tomola
Mary Coedy	Carol Jones	Suzanne Osborne	Alice Umemoto
Allan Collins	Paul Lehman	Ann Polak	David Williams
Nancy Copenhaver	Ruth Lehman	Elsa Ruedy	Dan Wolter
Albert Encols	Nancy Lind	Alice Scafide	Jo Zagray
	Gerald Manning		

THE CAST

THE SORCERER

Sir Marmaduke Pointdextre.....	Ernest Kramer
Alexis.....	Jerry Langenkamp
Dr. Daly.....	James Ueberhorst
Notary.....	Richard Kretchmar
John Wellington Wells.....	David Newman
Lady Sangazure.....	Alice Dutcher
Aline.....	Lynn Tannel
Mrs. Partlet.....	Ann Olson
Constance.....	Sandra Reid

Villagers

James Anderson	George Finkel	Dale Mayers	Elsa Ruedy
Ruth Badenell	Jill Freedman	Charles Menges	Alice Scafide
David Blackburn	Judy Gilden	Jayne Miller	Robert Schulz
Carla Cargill	Charles Hitzelberger	Norman Miller	Donald Seltz
Peter Cartwright	William Horner	Eugene Moore	John Smead
Mary Coedy	Sherry Hutte	Helen Murray	Sally Stockwell
Paul Cohn	Carol Jones	Sylvia Obert	Sandra Suino
Allan Collins	Paul Lehman	James O'Brien	Bette Tomola
Cynthia Conway	Ruth Lehman	Ann Polak	Alice Umemoto
Gene Correll	Nancy Lind	Philip Power	David Williams
James Currie	George Mack	Catherine Quick	Dan Wolter
Rosalind Farris	Gerald Manning	Buckley Robbins	Jo Zagray

PRODUCTION

Production Coordinator..... Priscilla Montgomery
 Technical Manager..... John (Pat) Montgomery

Set Designer

Lenore Davis

Make-Up

Carole Portney, Chmn.
 Patrick Smith, Chmn.
 Elaine Kashkin
 Sandra Smith
 Ann Olson
 Enid Towne
 Sheryl Callahan
 Jerry Davies
 Eugene Moore
 George Finkel

Wardrobe

Harriett Gluckstein, Chmn.
 Lee Bollandonk
 Joan Sielaff

Orchestra Manager

David Dow

Asst. Orchestra Manager

Chris Jacobson

Electrician

Marshal Kievit

Stage Crew

Alan Wineman
 Robert Montgomery
 Hill Goldman
 Art Simon
 Jan Willoughby
 Allen Jirasek
 Penny Lysinger
 Joan Feingold
 Barbara Lasky
 Sybil Sleight
 Edith Goldstein
 Ardith Ducolon

Properties

Janet Ewart
 Terry Rodefer

Publicity Secretary

Robert Schulz

Prompter

Mona Morningstar

Costume Designer

Albert Senter

Publicity

Sally Stockwell
 Judy Gilden
 Lenore Davis
 Nancy Copenhauer
 Joan DeMou
 Darlene Dupuie
 Priscilla Montgomery
 John Montgomery

Rehearsal Accompanists

Jane Hirschmann
 Cynthia Conway
 Judy Dickstein

Programs

Ann Polak, Chmn.
 Don Seltz
 Robert Schulz
 Paul Cohn

EXECUTIVE BOARD

President..... Ann Olson

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Secretary..... Mary Coedy

Treasurer..... Charles Menges

Production Coordinator..... Priscilla Montgomery

Publicity..... Sandra Zinsmaster

1997 Post Script:

Of particular note here was the return of founding member Jim Ueberhorst, back on campus to study law. He was welcomed by such regular veterans as Bob Brandzel, Dude Stephenson, Gersh Morningstar, David Newman, Lynn Tannel and David Dow. This was to be Jim's eleventh and last show.

We still vividly recall the fine work David Newman did in the title role. His calm, matter-of-fact reaction to the electrifying incantation scene was a marvel to behold.

One of the news items reveals that the society was still renting most, or all, of its costumes at this point. It also mentions that individuals who have completed five semesters with the group are awarded G&S pins shaped like a lyre.

The headline in the *Daily* review said it all: "Twin Bill Delightful, Exuberant."

Pat Montgomery and Pris Torsleff had by now become man and wife. Pat was tech manager and Pris production coordinator. This turned out to be their last UMGASS show, but they went on to continued glory with G&S groups in Maine.

The chorus of 41 golden throats included another married couple of note: Paul and Ruth Lehman, both of whom are currently faculty advisors and the parents of our current FUMGASS treasurer: Laura Lehman Christian. Ruth Lehman is the sister of founding member Jimmie Lobaugh. Until he retired, Paul was senior associate dean in our School of Music.

Recruits: Allan Colliers, Nancy Lind and Suzanne Osborn.

Farewells to George Finkel (after 6 shows) and Pat & Pris Montgomery (8 each).

GILBERT AND SULLIVAN ORCHESTRA

Robert Brandzel, Conductor

VIOLIN

Lenore Sherman
 Diane Chadsey
 Sue Covich
 Marilyn Knaggs
 Marcia Wintner
 Dale Seeback

VIOLA

David Jordan
 Blanche Mueller

CELLO

Robert Ritsema
 Linda Kessler

BASS

Roberta Wolff

FLUTE

Carol Stavash
 Eleanor Tibbals

OBOE

Kay LaDouceur

CLARINET

Southard Busdicker
 Patricia Noffsinger

BASSOON

Russell Bedford

FRENCH HORN

Robert Reynolds
 David Dow

TRUMPET

Carl Balduf
 Bruce McCormick

TROMBONE

David Van Fleet
 John Christie

PERCUSSION

Fred Steinbaugh

PIANO

Jane Hirschmann

H.M.S. PINAFORE

Preceded by

COX AND BOX

Lydia Mendelssohn Theatre
Ann Arbor
March 13-15, 1958

Wilson Auditorium
Wyandotte
March 21, 1958

Rackham Auditorium
Detroit
March 22, 1958

Musical director: Robert Brandzel

Dramatic director: Clarence Stephenson

THE CAST

H. M.S. PINAFORE

Sir Joseph Porter, K.C.B., *First Lord of the Admiralty*. Gershom Morningstar
 Captain Corcoran, *Commander of the H.M.S. Pinafore*. John Klein
 Ralph Rackstraw, *Able Seaman* David Dow
 Dick Deadeye, *Able Seaman* David Newman
 Bill Bobstay, *Boatswain's Mate* Larry Wolf
 Bob Becket, *Carpenter's Mate* Peter Michaels
 Josephine, *The Captain's Daughter* Lynn Tannel
 Cousin Hebe, *Sir Joseph's First Cousin* Rosemary Palen
 Little Buttercup, *A Portsmouth Bumboat Woman* Bonnie Glasgow

Sisters, Cousins, and Aunts

Carolyn Beall
Sandra Becker
Karen Chann
Barbara Christiansen
Marianne Davidson
Judy Heric
Sherry Hutte
Carole Karp

Jane Lauer
Nancy Lind
Dale Mayers
Suzanne Osborne
Ann Polak
Louise Rose
Rachelle Rosen
Elsa Ruedy

Cynthia Shore
Alta Singer
Sally Stockwell
Sandra Suino
Bette Tomola
Alice Umemoto
Ruth Wegman
Jo Zagray

Sailors

Richard Bauman
Peter Cartwright
Paul Cohn
Allan Collins
Gene Correll
James Currie
David Damouth
Robert Denison
John Hitchcock
William Horner
Mark Lagome
George Mack

Charles Menges
Tyrone McConnell
Norman Miller
Eugene Moore
Philip Power
Kurt Reinstein
Fred Rico
Donald Seltz
Richard Schultz
Robert Schulz
John Smead
Dan Wolter

THE CAST

COX AND BOX

James John Cox, *A Hatter* Robert Brandzel
 John James Box, *A Printer* Clarence Stephenson
 Sergeant Bouncer, *Their Landlord* Robert Denison

GILBERT AND SULLIVAN ORCHESTRA

Robert Brandzel, Conductor

VIOLIN

Lenore Sherman
Patricia Howes
Marilyn Knaggs
Doris Posner
Ellen Pannitch
Dale Seeback

VIOLA

David Jordan
Joanne Smalla

CELLO

Robert Ritsema
Linda Kessler

BASS

Roberta Wolff

FLUTE

Eleanor Tibbals
Janet Gardner

OBOE

Kay LaDouceur

CLARINET

Patricia Noffsinger
Southard Busdicker

BASSOON

Russell Bedford

FRENCH HORN

Vincent Schneider
David Wickham

TRUMPET

Carl Baldif
Bruce Jacobson

TROMBONE

Kenneth Miesner
John Christie

PERCUSSION

Fred Steinbaugh

PIANO

Jane Hirschmann

Executive Board

President Charles Menges
 Vice-president Gershom Morningstar
 Secretary Ann Polak
 Treasurer Peter Cartwright
 Publicity Manager Robert Schulz

PRODUCTION

Set Designer
Lenore Davis

Lighting

J. Marshall Kievit, Chmn.
Robert Montgomery
William Weimer

Stage Crew

Roger Bainbridge
Ardith Ducolon
Joan Feingold
Hill Goldman
Edith Goldstein
Harriet Gluckstein
Al Jirasek
Douglas McLain
Richard Moulton
Arthur Simon
Harry Webb
Alan Wineman

Wardrobe

Ann Watzel, Chmn.
Mary Jo Campbell
Betty Viel
Carolyn Strutz

Technical Directors

Jan Ewart, Chmn.
Jan S. Willoughby

Properties

Jan Ewart, Chmn.
Terry Rodefer

Programs

Don Seltz, Chmn.
Alan Wineman, Chmn.
Philip Power
Sherry Hutte
Paul Cohn
Jane Hirschmann
Tyrone McConnell
Arthur Simon
Ann Polak

Orchestra Manager

Bruce Jacobson

Prompter

Mona Morningstar

Production Assistant

Leslie England

Photographer

Philip Power

Production Secretary

Harriet Gluckstein

Publicity

Robert Schulz, Mgr.
Nancy Copenhaver
Philip Power

Publicity Secretary

Judy Gilden

Make-Up

Fredrika Rico, Chmn.
Enid Welsband
Sheryl Callahan

Rehearsal Accompanists

Jane Hirschmann
Rosemary Spleet

Tickets

Mona Morningstar

1997 Post Script:

In their final appearances for the Society, directors Stephenson and Brandzel gave themselves a treat by taking the title roles in the curtain raiser. Several of the principals in Pinafore were veterans: Gersh Morningstar, John Klein, David Newman, and Lynn Tannel. The chorus of 48 included a young fellow named Philip Power, who is now a member of the UM board of regents.

See Dude Stephenson's entry in the appendix for the story of how a case of the mumps threatened to destroy the show.

One of the pre-show publicity pieces states that by the time the curtain rises, each participant has been in preparation for an average of eighty hours. Also, tellingly, "Tickets for tomorrow's show have been sold out since Tuesday."

A reviewer, Allegra Branson, described the main event as, "most delightful, spirited, colorful, and generally excellent."

Gloria Bennish, in a 1972 interview, relates a yarn about an unspecified UMGASS production of *Pinafore*. Could it have been this one? In her report, ". . . the two leading players in the term's production, *Pinafore*, were confined by doctor's orders to the Health Service Building for the week of the performance because of sore throats. With help from friends, the two managed to sneak out from the building each night, make the performance, and then sneak back in."

Farewells to: David Dow (after 14 shows), David Newman (8), Janet Ewart (7) and Donald Seltz (9).



The Major-General (Tom Jennings) and three of his wards: Sally Stockwell, Carla Cargill, and Beverly Garber. From 1959 Pirates of Penzance.

Photo from UMGASS archives, now in UM Bentley Historic Library.

PATIENCE

Lydia Mendelssohn Theatre
Ann Arbor
November 20-22, 1958

DeVilbiss High School Auditorium
Toledo
December 5, 1958

Rackham Auditorium
Detroit
December 6, 1958

Music director: Robert Denison

Dramatic director: Jim Bob Stephenson

THE CAST

GILBERT AND SULLIVAN ORCHESTRA
Robert Denison, Conductor

PATIENCE

Colonel Calverley(Officers of) Warren Jaworski
Major Murgatroyd(Dragoon) Thomas Jennings
Lieut. The Duke of Dunstable . . .(Guards) . . .David M. Schwartz
Reginald Bunthorne (a Fleishy Poet). Gershom Morningstar
Archibald Grosvenor (an Idyllic Poet). John Vavroch
Mr. Bunthorne's Solicitor Frederick Rico
The Lady Angela() Janet Wilkinson
The Lady Saphir(Rapturous) Gloria Cusumano
The Lady Ella(Maidens) Virginia Hill
The Lady Jane() Althea Romalne
Patience (a Dairy Maid) Carla Cargill

Rapturous Maidens

Sandra Becker	Judy Gilden	Suzanne Osborne
Laurel Benn	Cyndie Hoffert	Ann Polak
Kathy Bennet	Sherry Hutte	Alice Scafide
Barbara Christiansen	Laurel Krauss	Julie Stockwell
Linda Davison	Jane Lauer	Sally Stockwell
Nancy French	Nancy Lind	Bette Lynn Tomola
Beverly Garber	Dale Mayers	Alice Umemoto
	Arlene Miholancan	

Dragoon Guards

Jim Brickley	Jack Houck	Julius Myers
Peter Cartwright	Jon Maxwell	Robert Ogburn
Patrick Chester	Ty McConnell	Brian Parker
Allan Collins	Gerald McDonald	James Stegenga
Edward Dickinson	Tom Mocerri	John Titchener
Ward Edwards	Bud Moore	Bob Wilson
William Fors	Charles Murdoch	Dan Wolter

Flute
Pat Martin
Sandy Mount

Oboe
Elaine Sublette

Clarinet
Bill Donahue
Bob Stakenas

Bassoon
Jerry O'Connor

Trumpet
Bruce Jacobson
Dave Bates

Percussion
Calvin Langejans

Violin
Dale Seeback
Nancy Slawson
Florence Poe
Ruth Rittenhouse
Mary Carter
Carol Jewell
Marilyn Knaggs

Cello
Bob Ritsema
Don Tracy

Bass
Paul Staples

Horn
Dave Whitwell
Don Drew
Kay Miesen
John Christie

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Publicity Ann Polak

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Mr. and Mrs. Maynard Klein
Mr. and Mrs. Harry Benford
The Department of Speech

PRODUCTION

Production Manager. Jan Willoughby
 Stage Crew. Linda Davison, Harriet Gluckstein,
 Edith Goldstein, Al Jirasek, Mary
 Leppala, Ed Mahler, Douglas Mc -
 Lain, Linda Miller, Doug Schroeder,
 George Sporzynski, Bill Weimer, Al
 Wineman
 Set Designer. Edith Goldstein
 Lighting. Marshall Klevit, Designer; Bill Weimer,
 Electrician; Douglas McLain
 Properties. Terry Rodefer, Chairman; Sherry Stasheff
 Wardrobe. Carolyn Strutz, Chmn.; Mary Jo Campbell,
 Nadia Abraham
 Make-Up. Jerry Davies, Chmn.; Carol Warner,
 Barbara Miller, Murna Moxley,
 Cecile Winestein, Beverly Hestenes,
 Nancy Jones
 Prompter. Mona Morningstar
 Programs Karen Chanin, Chmn.; Nancy Lind, Chmn.;
 Suzanne Osborne, Robert Schulz, Sherry
 Stasheff, Patrick Chester, Michael Went-
 worth
 Tickets. Mona Morningstar
 Publicity. Ann Polak, Chmn.; Robert Schulz,
 Arnold Matlin, Mabelle Lengyel,
 Hill Goldman
 Publicity Secretary. Nancy Copenhaver
 Rehearsal Accompanist. Carol Colin
 Photographer. David Arnold

1997 Post Script:

This show featured two new directors. Jim Bob Stephenson (a WWII veteran and instructor in the Department of Speech) replaced his brother, Dude, as dramatic director, while Robert Denison (a veteran of three on-stage UMGASS performances) replaced Bob Brandzel as music director. It seemed to us that Jim Bob, while doing a credible job, suffered by comparison with his brother. Nevertheless he was popular with the performers and stayed on for a total of three productions. Gersh Morningstar returned for his seventh UMGASS show, but the other leads were newcomers. Among these was Tom Jennings, who later came back for several more shows.

We well remember the entry of the women's chorus for the finalé of the first act. Gersh, in the role of Bunthorne, was stretched out full length on the lovesick maidens' shoulders, face to the sky, and looking particularly green-cheeked and desolate.

A review in the *AA News* calls the show captivating. It speaks approvingly of slapstick humor (which we don't recall), but also mentions that Gersh Morningstar, as Bunthorne, "turned several laughs that weren't in the original script on a gesture."

New blood: Julius Myers, Laurel Otte and Julie Stockwell.

Fond farewells: Bruce Jacobson (after 7 shows), Patricia Martin (7), Robert Schultz (7).



A publicity shot for Detroit newspapers showing cast members from Detroit: l to r: Tom Jennings, Beverly Garber, Julius Myers, Julie Stockwell, Patrick Chester, and Sally Stockwell.

Photo from UMGASS archives, now in UM Bentley Historic Library.

THE PIRATES OF PENZANCE

Preceded by

RICHLEY REWARDED: A TRIUMVIRETTA IN ONE ACT

Lydia Mendelssohn Theatre
Ann Arbor
March 12-14, 1959

Wilson Auditorium
Wyandotte
March 20, 1959

Rackham Auditorium
Detroit
March 21, 1959

Music director: Frank Mueller

Dramatic director: Jim Bob Stephenson

THE CAST The Pirates of Penzance

THE CAST Richley Rewarded

Frederic Charles Walton
 Ruth (his Nurse) Mary Alice Powell
 Pirate King Larry Wolf
 Major-General Tom Jennings
 His Wards:
 Mabel Lynn Tannel
 Edith Carol Werner
 Isabel Judith Gilden
 Kate Sara-Jane Weston
 Sergeant of Police Bowen Schumacher
 Samuel John Vavroch

Sir Algernon Flitt David Schwartz
 Sir Rodney Childeblende John Klein
 Sir Cholmondeley Cholmondeley Paul Zweifel

Major-General's Wards

Pirates and Policemen

Jean Barr	Joan Lucas
Sandra Becker	Marcia Milanowski
Carla Cargill	Sue Osborne
Linda Davison	Ann Polak
Beverly Garber	Elsa Ruedy
Virginia Hill	Alice Scafide
Paula Johannes	Miriam Singer
Barbara Lanehart	Sally Stockwell
Sherry Lewin	Alice Umemoto
Nancy Lind	Sharon Wolf
Alternate: Susan Huggard	Lucky Stephenson

Pat Chester	Tyrone McConnel
Allan Collins	David Minikel
David Damouth	Eugene Moore
Robert DeVries	Julies Myers
Edward Dickenson	Phil Ross
Robert Dunlap	John Smead
Roger Honkenen	Hubert Smith
Donald Hovey	Benjamin Steiner
John Madeley	Robert Wingler
John Maxwell	Charles Wurst

Alternate: Irving Byer

Faculty Advisors

Mr. and Mrs. Sidney Straight
Mr. and Mrs. Maynard Klein
Mr. and Mrs. Harry Benford
The Department of Speech

1997 Post Script:

Frank Mueller (grad student in music) now replaced Denison as music director, a position that he held for the next four shows.

Morningstar and Brandzel contributed a clever curtain-raiser called *Richley Rewarded*. If nothing else, the mini-opera is noted for introducing into our ranks Paul Zweifel, who went on to perform several leading roles; he was eventually put out to pasture as a faculty advisor and anchor-man on alphabetical lists. Lynn Tannel sang Mabel, her farewell role with us. We well recall that she was then obviously pregnant, which fact tended to justify her decision to accept Frederic's offer of marriage.

Reviewer Mack Woodruff said the orchestra on occasion seemed to be getting in its own way. Otherwise the rest of the review was all peaches and cream. He concluded as

follows: "As long as there are operettas like 'The Pirates of Penzance' and groups like the Society to give them the production treatment they deserve, it's highly unlikely that the world will ever grow too tired of Gilbert and Sullivan." Now there's a sentiment worth casting in bronze and mounting over the front door of the Mendelssohn Theatre.

One of the ads is for a special children's matinee. Prices are 75 cents for children and one dollar for parents and teachers.

Recruits: Miriam Singer and Benjamin Steiner.

Saying farewell: Judy Gilden (after 7 shows), Ann Polak (6), Betty Beebe (7), Sally Stockwell (7), Alice Umemoto (7) and Sarah-Jane Weston (6).



1959 Yeomen in rehearsal. Paul Zweifel (Sergeant Meryll) in front.

Photo from UMGASS archives, now in UM Bentley Historical Library.

YEOMEN OF THE GUARD

Lydia Mendelssohn Theatre
Ann Arbor
November 18-21, 1959

Rackham Auditorium
Detroit
November 28, 1959

Bower Theatre
Flint
November 27, 1959

Toledo
December 5, 1959

Music director: Frank Mueller

Dramatic director: Jim Bob Stephenson

THE CAST

In order of their appearance

Phoebe Meryll (<i>Sergeant Meryll's Daughter</i>)	MARY CAROLYN SHAW
Wilfred Shadbolt (<i>Head Jailer and Asst. Tormentor</i>)	RICHARD KRETCHMAR
Second Yeoman	BUD MOORE
Dame Carruthers (<i>Housekeeper to the Tower</i>)	MARY LEPPALA
Sergeant Meryll (<i>Of the Yeomen of the Guard</i>)	PAUL ZWEIFEL
Leonard Meryll (<i>His Son</i>)	JERRY HAKES
Colonel Fairfax (<i>Under sentence of death</i>)	TY MCCONNELL
Sir Richard Cholmondeley (<i>Lieutenant of the Tower</i>)	KENNETH HUDSON
Jack Point (<i>Strolling Jester</i>)	GERSHOM MORNINGSTAR
Elsie Maynard (<i>Strolling Singer</i>)	KAREN DECKER
First Citizen	JAN WILLOUGHBY
Second Citizen	CLYDE McVICAR
First Yeoman	DAVID MINIKEL
Headman	DOUG MADELEY
Friars	JULIUS MEYERS DANIEL WOLTER
Kate	VIRGINIA HILL

Chorus of Townspeople

CONSTANCE BAILEY	SHERRY LEWIN	ESTHER SOKOLOV
SANDRA BECKER	NANCY LIND	JULIE STOCKWELL
LAUREL BENN	JEANNE LUCAS	CAROL WARD
JULIE BODDY	INA LYNCH	JANET WILKINSON
SUSAN CARRINGTON	J. DOUGLAS MADELEY	JAN WILLOUGHBY
ILENE COHEN	CLYDE McVICAR	DANIEL WOLTER
EUGENE CORRELL	JULIUS MEYERS	CHILDREN
SHIRLEY DAVIS	SUSANNE OSBORNE	NANCY LUTKEHAUS
ANNE DUNSMORE	PHYLLIS PETERS	BETSEY PLANT
MARTHA GLOMSET	JEAN SAYRE	JOHN STEPHENSON
HARRIET GLUCKSTEIN	FRED SHIPPEY	LUCKY STEPHENSON
MARJORIE KALM	FRED RICO	
JUDITH KROL		

Chorus of Yeomen

PATRICK CHESTER	NORMAN MILLER	JOHN SMEAD
ROBERT DUNLAP	DAVID MINIKEL	HUBERT SMITH
JERRY HAKES	BUD MOORE	PETER SMITH
DAVID KILPATRICK	DAVID SCHWARTZ	BEN STEINER

GILBERT AND SULLIVAN ORCHESTRA

FRANK MUELLER, *Conductor*

<i>Violin</i>	STUART BLOOM	<i>Oboe</i>	KARL ZINN
	BARBARA HENDERSON		ALICE CAMP
	ELAINE HYMAN	<i>Clarinet</i>	VIVIAN FINLEY
	CAROL JEWEL		DOUG ISAACSON
	VONGSUCKDSI MAREITAN		DELIGHT LEWIS
	JEAN PANN		LARRY SHAW
	DALE SEEBACK		ROBERT GARRELS
	JIM SCHAFFER		
	JOHN KELINGOS		
<i>Viola</i>	DAVE JORDAN	<i>Bassoon</i>	DAN SMITH
	PAM HARRIS		
<i>Cello</i>	JOANN ADAMS	<i>Horn</i>	JOHN BRISBIN
	LINDA KESSLER		GEORGE DUNN
<i>Bass</i>	JERRY BRINKER	<i>Trumpet</i>	STAN MOGELNICKI
	SUE TANNER		BYRON PEARSON
<i>Flute</i>	KAY GARDNER		JIM McKIMMY
	SANDRA MOUNT		
	DAVE SMITH	<i>Trombone</i>	DAVE MAGE
<i>Percussion</i>	LAURIE EPSTEIN		DICK YORK
	THERESA LOPEZ		GARY WALDO
	BOB POZAR		

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Mr. and Mrs. Maynard Klein
Mr. and Mrs. Harry Benford
The Department of Speech

PRODUCTION

Production Managers EDITH GOLDSTEIN, TERRY RODEFER
Set Designers RUSSELL THAYER, EDITH GOLDSTEIN
Stage Crew SANDRA DALLAS, GAIL KURIANSKY, GAY LAGUIRE,
LINDA MILLER, MIKE PENNER, STAN REDFERN,
SUE SAUTTER, MIM SINGER, SHERRY STASHEFF
Lighting Design JAN WILLOUGHBY, TERRY THURE
Light Crew STAN REDFERN, TERRY RODEFER
Properties SHERRY STASHEFF
Wardrobe VIRGINIA MUELLER, *Chairman*;
RUTH HAHN, *Chairman*; PAMELA DEJOUR
Prompter MONA MORNINGSTAR
Programs LAUREL BENN, *Chairman*; MONA MORNINGSTAR,
GERSHOM MORNINGSTAR, JEAN SAYRE
Tickets NANCY LIND
Publicity DAVID MINIKEL
Publicity Secretary HARRIET GLUCKSTEIN
Rehearsal Accompanists CAROLYN ADAMS, CONNIE BAILEY
Photographer DAVID GILTROW
Orchestra Manager PETER SMITH

1997 Post Script:

Two new participants of significance were Fred Shippey (chorus) and Sue Sautter (stage crew). These two later married. In due course they brought forth a little bundle of joy named Beth, who later became an UMGASSian pillar, and is still much in evidence in these parts.

Collins George writing in the *Free Press* found little to praise in this production: "The University of Michigan Gilbert and Sullivan Society was at its poorest in its presentation of 'Yeomen of the Guard' Saturday in the Rackham Memorial Auditorium. This was all the more disappointing as one has come to expect expert performances from the group [etc. etc.]."

Collins George did, however, have flattering things to say about Karen Decker (Elsie) and Ty McConnell (Fairfax) and admitted that the scenery and costumes were beautiful. As for the orchestra, it was "pitiful." He winds up his review by saying, "The Society has done so well in the past, one hopes its next presentation will be back up to its old standard."

Other newcomers were Carolyn Adams and Ruth Hahn.

Adieu to Mona Morningstar (after 8 shows) and Dan Wolter (8).



A strange proposal you reveal: Gersh Morningstar (Jack Point), Karen Decker (Elsie Maynard) and Kenneth Hudson (Lieutenant).

Photo from UMGASS archives, now in UM Bentley Historical Library.

IOLANTHE

With Selections From

THE BAB BALLADS

Lydia Mendelssohn Theatre
Ann Arbor
March 10-12, 1960

Lincoln Junior High School
Wyandotte
March 18, 1960

Highland Park High School
Detroit
March 19, 1960

Director: Jim Bob Stephenson

Music director: Frank Mueller

IOLANTHE

Celia	ANITA FECHT
Leila	MARY SHAW
Fleta	JULIE STOCKWELL
Queen of the Fairies	CHRISTINE HOSACK
Iolanthe	LAUREL BENN
Strephon	TY MCCONNELL
Phyllis	VIRGINIA HILL
Lord Tolloller	PETER SMITH
Lord Mountarat	KENNETH HUDSON
The Lord Chancellor	TOM JENNINGS
Private Willis	PAUL ZWEIFEL
First Train Bearer	JOHN STEPHENSON
Second Train Bearer	EVELYN STEPHENSON

Chorus of Fairies

JEANNE LUCAS	CAROLYN FOLTZ	SHERRY LEWIN
ERNA WEINER	JUDY GREEN	NANCY LIND
PAT KRAMER	NANCY DENOVA	JEAN SAYRE
LINDA HERIC	MARGARET ZEIGER	AMY BAND
DARIA HAMBURG	SHEILA FELDSTEIN	ELENA RADLEY
JOANNA MYERS	ROCHELLE GOODMAN	GAYE LA GUIRE
CARRIE WARD	SUZANNE OSBORNE	

Chorus of Peers

JOHN BOSTROM	FRED SHIPPEY	MICHAEL BAAD
EUGENE MOORE	JON CLARK	DAVID KILPATRICK
WARD EDWARDS	BEN STEINER	NORMAN MILLER
JOHN SMEAD	O. WORTH STEPHENSON	JACK ROUSE
JULIUS MYER	BARRY ROSENFELD	WILLIAM GIOVAN
LARRY GREEN	ROBERT DAVIDOW	ROGER HONKANEN

THE BAB BALLADS

OVERTURE

General John
Gentle Alice Brown
Roll on Thou Terrestrial Globe. *Sung by* DAVID SCHWARTZ
The Reverend Micah Sowles
The Disconcerted Tenor
To Phoebe. *Sung by* PETER SMITH
The Fairy Curate

EXECUTIVE BOARD

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Technical Directors. EDITH GOLDSTEIN
TERRY RODEFER

Faculty Advisors

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Mr. and Mrs. Sidney Straight
Prof. and Mrs. Harry Benford
Prof. and Mrs. Ward Edwards
The Department of Speech

GILBERT AND SULLIVAN ORCHESTRA

FRANK MUELLER, *Conductor*

<i>Violin</i>	<i>Oboe</i>
PENELOPE LINT	ALICE CAMP
CAROL JEWELL	MRS. JOHN BRISBIN
ELAINE HYMAN	<i>Clarinet</i>
ALBERTA COHEN	ROSS POWELL
JOHN KELINGOS	MAC DANFORTH
<i>Viola</i>	DOUGLAS ISAACSON
SUSAN McKINNEY	BERNARD SELLING
SUSAN STRAUSS	KAREN FREEVOL
FELIX PAPPALARDI	BOB GARRELS
FRED FRICO	LARRY SHAW
<i>Cello</i>	<i>Bassoon</i>
ELLEN WEATHERBEE	WILLIAM SCRIBNER
<i>Bass</i>	<i>Horn</i>
SUE TANNER	VINCENT SCHNEIDER
<i>Flute</i>	JOHN BRISBIN
KAY GARDNER	GEORGE DUNN
KAREN HILL	<i>Trumpet</i>
NAOMI PASTER	BYRON PEARSON
<i>Percussion</i>	JACK McKIMMY
HAROLD JONES	<i>Trombone</i>
WILLIAM CURTIN	GARY WALDO
LAURIE EPSTEIN	DAVE MAGE
<i>Piano</i>	DICK YORK
CONSTANCE BAILEY	ARDEN MIESEN

Ensemble For The Bab Ballads

<i>Flute</i>	<i>Clarinet</i>
KAREN HILL	ROSS POWELL
<i>Oboe</i>	<i>Horn</i>
LOUISE SHELDROP	VINCENT SCHNEIDER
<i>Bassoon</i>	
WILLIAM SCRIBNER	

PRODUCTION

Assistants to the Directors	VALJOAN URBAN, JACK ROUSE
Technical Directors	EDITH GOLDSTEIN, TERRY RODEFER
Stage Manager	TERRY RODEFER
Set Design	EDITH GOLDSTEIN
Lighting Design	TERRY THURE, ELLEN WITTMAN
Wardrobe	RUTH HAHN, JUDY SMITH
Properties	SHERRY STASHEFF
Bookholder	VIRGINIA MUELLER
Programs	DAVID SCHWARTZ, VIRGINIA MUELLER
Cover	ANDY ARGYROPOULOS
Tickets	SHERRY LEWIN
Publicity	PAT CHESTER, NORMAN MILLER
Rehearsal Accompanist	CONNIE BAILEY
Orchestra Manager	PETER SMITH
Photographer	ALLAN WINDER
Call Girl	GAIL KURIANSKY
Historian	GAIL KURIANSKY
Mailing List	HARRIET GLUCKSTEIN
Make-Up	CECILE WEINSTEIN, RUTH GALANTER, ANNE HOOVER, JANE KESSLER, ESTHER NEWTON, JOAN RADNER, JANET RETZKER
Costume Crew	LUCKY STEPHENSON, PAM DEJOURNO, SALLY LESEUR, BOBBI FISHER
Light Crew	TERRY THURE, ELLIE WITTMAN, DOUGLAS McLAIN
Stage Crew	TOM BROWN, FRED RICA, LINDA MILLER, STAN REDFERN, JACK ROUSE, SUE SAUTTER, MIM SINGER, FRANK SLYKER, FRED SHIPPEY, RON BROWN, RUTHY ROSENWACH

1997 Post Script:

This show is noted for its curtain raiser: selections from Gilbert's Bab Ballads, with incidental music by David Schwartz. After an absence of two years, Dude Stephenson returned to do the recitations, and this served as his farewell to the society after 16 shows.

The orchestra included a name that was to become familiar in later years: Felix Pappalardi. Another potent newcomer was Mike Baad (chorus).

We note in the stage crew a certain Fred Rica, an alias, perhaps, for Fred Rico?

New recruits: O. Worth Stephenson, Ellen Weatherbee and Anne Hoover.

Farewells: Eugene Moore (after 10 shows) and Suzanne Osborn (6).

A new entry appeared among the Faculty Advisors: Prof. & Mrs Ward Edwards.

THE MIKADO

Lydia Mendelssohn Theatre
Ann Arbor
November 10-12, 1960

Rackham Auditorium
Detroit
November 19, 1960

J.L. Anderson High School Auditorium
Trenton
November 20, 1960

Music director: Frank Mueller

Dramatic director: John Barrett

THE CAST

(In Order of Their Appearance)

Nanki-Poo	JERRY HAKES
Pish-Tush	JULIUS MYERS
Pooh-Bah	MIKE ROBBINS
Ko-Ko	TOM JENNINGS
Yum-Yum	JEANNE LUCAS
Peep-Bo	MARY SHAW
Pitti-Sing	LAUREL BENN
Katisha	KAY GARDNER
The Mikado of Japan	CARL SCHURR

CHORUS OF SCHOOL GIRLS

SUSAN KARYL COHEN	NANCY LIND
CHRISTINE CONRAD	LOUISE LIU
NANCY DENOVAN	GINNY MUELLER
JUDY EBNER	MARY ANN OLSEN
BETTY FLANSBURG	NANCY PERRY
MARTHA FRYE	ELENA RADLEY
JANET GOLDBERG	JEAN SAYRE
SHELLY GOODMAN	MIM SINGER
JUDITH GREEN	ESTHER SOKOLOV
RUTH HAHN	JULIE STOCKWELL
JAN HURSHBURGER	CAROLE THOMAS
SHIREEN HUTTE	ERNA WEINER
LOUISE KAO	EUGENIA WESTOW
SHEILA KWIAT	MAGGIE ZEIGER

CHORUS OF JAPANESE NOBLES

JON CLARK	RONALD SABACEK
ALLAN COLLINS	FREDERICK SHIPPEY
DAVE KILPATRICK	CLARK SMITH
THOMAS LEMIEUX	PETER SMITH
JOHN MAIER	BEN STEINER
ROBERT MOSS	WORTH STEPHENSON

GILBERT AND SULLIVAN ORCHESTRA

FRANK MUELLER, *Conductor*

<i>Violin</i>	<i>Clarinet</i>
Penelope Lint	Bob Garrels
Nancy Kerr	Larry Yurdin
Ruth Seifert	Carol Ober
Sharon Dierking	<i>French Horn</i>
Ellie Rubin	Chuck Marks
Alberta Cohen	Dave Elliot
<i>Viola</i>	<i>Trumpet</i>
Felix Pappalardi	Dave Wolter
<i>Cello</i>	Bob Everett
Mary Anne Lentz	<i>Trombone</i>
<i>Flute</i>	Dick York
Anne Speer	Dave Mage
<i>Oboe</i>	<i>Percussion</i>
Alice Everett	Bud Ronsaville
<i>Bassoon</i>	Harold Jones
Ellie Binhammer	<i>Piano</i>
	Carolyn Adams

Executive Board

President	Julius Meyers
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Treasurer	Fred Shippey
Technical director	Ron Brown
Technical director	Terry Rodefer
Publicity	Pete Smith

Faculty Advisors

Prof. and Mrs. Maynard Klein
Mr. and Mrs. Sidney Straight
Prof. and Mrs. Harry Benford
Prof. and Mrs. Ward Edwards

PROGRAM

Assistants to the Directors	FELIX PAPPALARDI, CECILE WEINSTEIN
Technical Directors	TERRY RODEFER, RON BROWN
Scene Designers	RON BROWN, TERRY RODEFER
Scenic Artist	LINDA MILLER
Stage Crew	SHEILA FELDSTEIN, HARRIETT GLUCKSTEIN, JOAN GLUECKMAN, CAROLYN HELFENSTEIN, ANN HOOVER, DOUGLAS McLAIN, LINDA MILLER, JANE MOORE, ANN OLSON, NAOMI PASTER, JOAN RADNER, SUE SAUTTER, CAROL SHEPHERD, FRED SHIPPEY, BRIAN FENLON
Properties	SHERRY STASHEFF
Lighting	DAVID MILLER, PHILIP KLINTWORT, DUSTY SMITH, DOUGLAS McLAIN
Wardrobe	RUTH HAHN, SHIELA FELDSTEIN, LUELLE MUELLER, GAYLE PEARL, BARBARA L. FERET, SANDY MAVIS
Make-Up	ELAINE NOMA and GINNY MUELLER, BEVERLY BALLARD, NANCY DENO VAN, ANNE HOOVER, GAYE LA GUIRE, NANCY PERRY, STAN REDFERN, CAROLE THOMAS, CECILE WEINSTEIN
Programs	LAUREL BENN, NANCY DENO VAN, STAN REDFERN, JEAN SAYRE, JUDY SMITH
Tickets	NANCY LIND, CECILE WEINSTEIN, SHERRY HUTTE, MARY SHAW
Publicity	BILL GIOVAN, PETER SMITH, KAY GARDNER, DICK ROSENBAUM
Rehearsal Accompanist	CAROLYN ADAMS
Orchestra Manager	KAY GARDNER
Photographer	FRED SHIPPEY
Historian	JUDY SMITH
Mailing List	NANCY PERRY

1997 Post Script:

Having stepped aside, Jim Bob was replaced by John Barrett, a doctoral candidate and teaching fellow in the Theater Department. Barrett had been a professional dancer and we still recall his enthusiasm for his work and the new level of dancing to which he drove the troupe. A newcomer named Mike Robbins played Pooh-Bah, his first of several roles with the group. Felix Pappalardi was assistant music director and played viola in the pit.

One may note in the cast list a disquieting numerical imbalance between the men's and women's choruses.

Reviewer Barbara Holmquist made several telling observations starting with this: "When we come right down to a blunt analysis of entertainment in music, there can be no evading the fact that Gilbert and Sullivan . . . have no rivals, peers or competition of any sort." She went on to mention that while the show was well done, the orchestra was not up to snuff and "limped and stumbled" through parts of the overture, "like an unwilling group doing compulsory sight-reading. Since one cannot always count on the shuffling and swishing of late-comers as acoustical camouflage, it behooves the Society to patch up the blotch on their otherwise shiny escutcheon."

Newcomers: Anne Speer Atcheson and Jane Moore.



To ask you what you mean to do. 1960 Mikado.

Photo from UMGASS archives, now in UM Bentley Historical Library.

TRIAL BY JURY & RUDDIGORE

Lydia Mendelssohn Theatre
Ann Arbor
March 16-18, 1961

Rackham Auditorium
Detroit
March 24, 1961

Detroit Institute of Arts
Detroit
March 25, 1961

Music director: Frank Mueller

Dramatic director: John Barrett

TRIAL BY JURY

The Judge Peter Smith
The Plaintiff Anna Shaw
The Defendant Jerry Hakes
Counsel for the Plaintiff Julius Myers
Usher Felix Pappalardi
Foreman of the Jury Ron Sabacek
Bridesmaids Nancy Kerr, Lynne Lee, Marina Mallis
Elena Redley, Julie Stockwell
Jury Fred Rico, Bob Moss, Tom
LeMieux, Steve Blanding, Dave
Kilpatrick, Clark Smith, Clyde
McVicar

CHORUS OF TOWNSPEOPLE

Tony Bilotti	Kathleen Simpliner
Jay Cranston	Bill Smith
Bob Dahlin	Alisande Staples
Martha Fry	Ben Steiner
Joan Glueckman	Carole Thomas
Kirsten James	George Vande Bunte
John Maier	Eugenia Weslow
Carole Plamp	Karl Williams
Ann Shryock	Elinor Winn
Mlm Singer	Sandra Zisman

RUDDIGORE CAST

Sir Ruthven Murgatroyd Roger Staples
Richard Dauntless Jack Hart
Sir Despard Murgatroyd Mike Robbins
Old Adam Goodheart Mike Baad
Rose Maybud Lavetta Loyd
Mad Margaret Kay Smith
Dame Hannah Janet Hurshburger
Zorah Laurel Bern
Ruth Nancy Lind
Sir Raderic Murgatroyd (Ghost) Carl Schurr
Ghosts Steve Blanding, Dave Kilpatrick,
Tom LeMieux, Pete Smith,
Clyde McVicar, Bill Smith,
Fred Rico, Julius Myers

CHORUS OF BRIDESMAIDS

Tony Bilotti	Ann Shryock
Martha Frye	Kathleen Simpliner
Joan Glueckman	Alisande Staples
Kirsten James	Julie Stockwell
Lynne Lee	Carole Thomas
Marina Mallis	Eugenia Weslow
Carole Plamp	Elinor Winn
Elena Radley	Sandra Zisman

CHORUS OF BUCKS & BLADES

Jay Cranston	Ron Sabacek
Bob Dahlin	Clark Smith
John Maier	Ben Steiner
Bob Moss	George Vande Bunte
Karl Williams	

ALTERNATE GIRLS CHORUS

Rita Trager
Ricky Johnstone
Susan Siegel
Paula Siegel

Executive Board

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Secretary Ann Olsen
Publicity Dave Kilpatrick
Publicity Bob Moss
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Prof. and Mrs. Harry Benford
Prof. and Mrs. Ward Edwards

GILBERT AND SULLIVAN ORCHESTRA

Frank Mueller, Conductor

<u>Violin</u>	<u>Bassoon</u>
Marcia Korwin	Alice Everett
Judy Meyer	
Bonnie Robbins	<u>Clarinet</u>
Ruth Selfert	Mike Malkin
Eleanor Rubin	John Morgan
<u>Viola</u>	<u>French Horn</u>
Stanley Hale	George Dunn
	Chuck Marks
<u>Bass</u>	<u>Trombone</u>
Dan Levine	Jan Hulett
<u>Flute</u>	<u>Percussion</u>
Monette Holmes	Laurie Opstein
<u>Oboe</u>	<u>Piano</u>
Gertrude Bradley	Carolyn Adams
Elaine Ploshnick	

PRODUCTION

Assistants to the Directors:

Felix Pappalardi, Allan Collins, Carl Schurr

Technical Directors:

Terry Rodefer

Scene Designer and Artist:

Terry Rodefer

Stage Crew:

Cecile Weinstein, Clark Charnetski, Jan Hulett, Marcia Kasabach, Audri Fortuna, Phil Klintworth, Dave Miller, Dusty Smith, Harry Taxin, Becky Staton, Gretel Geist, Joan Gleuckman, Ann Olson, Jane Moore, Sue Sautter, Fred Shippey, Sherry Stasheff, Ann Hoover, Eric Arnold, Richard Bartels, Douglas McLain, Neal McLain, Linda Miller, Sheila Feldstein, Worth Stephenson, Chris Conrad, Laurie Pines, Joan Lieber, Michael Krive, John Rooks, Dave Wilson, Dianne Johnson, Naomi Paster.

Properties:

Sherry Stasheff, chairman; Sue Sauter, Jane Moore, Dave Miller

Lighting:

David Miller, Philip Klintworth, Dusty Smith, Audrey Fortuna, Cecile Weinstein, Sherry Stasheff

Wardrobe:

Ruth Hahn, chairman; Luella Mueller, Cheri Wilcox, Sallie Garabrant, Jeanne Lucas, Betty Flansburg

Make-up:

Ginny Mueller, Jack Rousse, chairmen; Judy Smith, Stan Redfern, Iris Lipkourtz, Elaine Wender, Janet Retzker, Anita Templer, Janice Weiss, Jody Meyers, Jean Sayre, Lynn Everritt, Jan Jenkins, Rita Trager, Cecile Weinstein, Carole Thomas, Al Collins

Programs:

Erna Weiner, chairman; Nancy Kerr, Jean Sayre, Laurel Benn

Tickets:

Elena Radley, chairman; Joan Glueckman, Mike Robbins, Nancy Lind, Erna Weiner, Ben Steiner

Publicity:

Robert Moss, Dave Kilpatrick, chairmen; Sue Siegel, Ron Sabacek, Carl Schurr, Mim Singer, Harold Foreman, Louise Kao, Chuck Martes, Betty Flansburg

Rehearsal Accompanists:

Carolyn Adams, Nancy Kerr

Orchestra Managers:

Nancy Kerr, Kay Smith

Photographer:

Fred Shippey

Historian:

Cecile Weinstein

Social Committee:

Elena Radley, chairman; Ben Steiner, Jack Maier

1997 Post Script:

We now found Felix Pappalardi advanced to assistant conductor (and the role of the usher in *Trial*).

The cast list was replete with newcomers who were to become important fixtures in succeeding shows: Steve Blanding, Jay Cranston, Gretel Geist, Roger and Alisande Staples, Karl Williams and his wife-to-be (Kay Sempliner), and Lavetta Loyd.

Welcome to: Neal McLain and Becky Staton.

Farewells to: Nancy Lind (after 8 shows), Julius Myers (6) and Ann Olson (7).

Note that two road shows were staged in Detroit on successive evenings, the first in the Rackham Auditorium, the second in the Institute of Art.

H. M. S. Pinafore

Fall 1961

Musical director: Felix A. Pappalardi, Jr.

Director of staging: Tom Jennings

DRAMATIS PERSONAE



THE RT. HON. SIR JOSEPH PORTER, K.C.B. EVAN FERBER
 CAPTAIN CORCORAN DICK HAZZARD
 RALPH RACKSTRAW JACK HART
 DICK DEADEYE MICHAEL BAAD
 BILL BOBSTAY STEVE TAYLOR
 BOB BECKET STEPHEN BLANDING
 JOSEPHINE CAROLYN KLEIN
 COUSIN HEBE LAUREL BENN
 LITTLE BUTTERCUP SIDNI SCHWANEKE

CHORUS

Sir Joseph's Sisters, His Cousins, His Aunts

BRENDA BENCKS	JENIFER McVAUGH
TONI BILOTTI	CAROLE PLAMP
CHRIS CONRAD	ELENA RADLEY
RUTH HAHN	KAY SEMPLINER
NANCY HALL	ALISANDE STAPLES
LINDA HART	BECKY STATON
SHARON HEWITT	JULIE STOCKWELL
JOAN LIEBER	ELLIE WINN

Sailors, Marines, Etc.

DENNIS L. ANDERSON	JACK MAIER
CURT BLANDING	FRED RICO
DAN CRAMPTON	FRED SHIPPEY
JAY W. CRANSTON	ROGER STAPLES
ROBERT DAHLIN	O. W. STEPHENSON, III
CHRIS JONES	HARVEY J. TOLES
DAVID M. KILPATRICK	KARL WILLIAMS
THOMAS LEVY	

ORCHESTRA

Felix A. Pappalardi, Jr., Conductor

<i>VIOLIN</i>	<i>BASS</i>	<i>FRENCH HORN</i>
Penelope Lint	Patricia Smith	Mitch Osman
Sally Christenson	<i>FLUTE</i>	Chuck Marks
Sharon Dierking	Ann Speer	<i>TRUMPET</i>
Mike Stulberg	Jeanette Hoffman	Don Gillis, Jr.
<i>VIOLA</i>	<i>OBOE</i>	Dave Wolter
Lana Nail	Pat Cook	<i>TROMBONE</i>
<i>CELLO</i>	<i>BASSOON</i>	Roxanne Bates
Ellen Weatherbee	Robert Barris	<i>PERCUSSION</i>
Sam Schultz	<i>CLARINET</i>	Bill Curtin
	John Koljohnen	
	Mike Crews	

PRODUCTION CREW

Technical Directors PHIL KLINTWOTH, DAVE MILLER
 Scene Designer and Painter JOAN GLUECKMAN
 Stage Manager NEAL McLAIN
 Stage Crew BOB MOSS, BECKY STATON, NANCY HALL,
 JOHN ROOKS, FRED SHIPPEY, FRED RICO,
 AUDREY FORTUNA, JANET MUTH, JANE
 MOORE, GRETEL GEIST, BOB WESTOVER,
 NEAL McLAIN, SHEILA FELDSTEIN, JILL
 STEWART.
 Properties SUE SAUTTER, JANE MOORE, GRETEL GEIST,
 SHERRY STASHEFF, FRED SHIPPEY
 Lighting PHIL KLINTWORTH, DAVE MILLER,
 AUDREY FORTUNA, JOHN ROOKS
 Wardrobe SALLIE GARABRANT, LYN TOLHURST,
 LUELLE MUELLER
 Make-up JANET GOLDBERG, ANN HOOVER,
 ANDREE GARNER, EMILY CUTLER, EUGENIA
 WESLOW, LOUISE LIND, NAN DEBOER, LINDA
 LACY, ANN LAING
 Programs CHRIS CONRAD, TOM LEVY,
 ALLAN COLLINS, FELIX PAPPALARDI, MIKE
 BAAD, JACK MAIER, ROGER STAPLES,
 ALISANDE STAPLES.
 Tickets STEVE BLANDING, CURT BLANDING
 Publicity BEN STEINER, WORTH STEPHENSON,
 LEVEY DAVIDSON, JOHN MAYHEW, BOBBI
 FISHER.
 Rehearsal Accompanist CAROLYN ADAMS
 Mailing List DAVE KILPATRICK
 Historian GRETEL GEIST

1997 Post Script:

The directors, Pappalardi and Jennings, were new to the positions, but not to the Society. New names that were destined to become standard fixtures were Curt Blanding, Brenda Bencks, Andre Garner, Nancy Hall, and Tom Levy.

Welcome to Bob Westover.

Farewell to Julie Stockwell (after 6 shows).



A personage of noble rank and title. 1960 Mikado with Tom Jennings (Ko-Ko), Mike Robbins (Pooh-Bah) and Julius Meyers (Pish-Tush).

Photo from UMGASS archives, now in UM Bentley Historical Library.

PATIENCE

Lydia Mendelssohn Theatre
Ann Arbor
April 3-6, 1962

Rackham Auditorium
Detroit
April 28, 1962

Music director: Felix A. Pappalardi, Jr.

Dramatics director: Roger C. Staples

DRAMATIS PERSONAE

Colonel Calverley.....	Mike Baad
Major Murgatroyd.....	Martin Widzer
Lieutenant, The Duke of Dunstable.....	Brian Forsyth
Reginald Bunthorne (<i>a Fleishy Poet</i>).....	Tom Jennings
Archibald Grosvenor (<i>an Idyllic Poet</i>).....	Dick Hazzard
Mr Bunthorne's Solicitor.....	Heinrich Bjoentford
The Lady Angela.....	Betty Hubbard
The Lady Ella.....	Nancy Hall
The Lady Saphir.....	Jeanne Lucas
The Lady Jane.....	Dana Krueger
Patience (<i>a Dairy Maid</i>).....	Lavetta Loyd

CHORUS OF RAPTUROUS MAIDENS

Marilyn Bennett	Sharon Hewitt	Sidni Schwaneke
Toni Bilotti	Harriet Johnsen	Meredith Seapy
Alice Enos	Paula Levy	Kay Sempliner
Margaret Franks	Joan Lieber	Janet Stagner
Joan Glueckman	Marian Muellner	Becky Staton
Ruth Hahn	Elena Radley	Constance Zweifel

OFFICERS OF THE 35th DRAGOON GUARDS

Jay Cranston	James Martin	Stephen Straight
Jack Hart	Richard Mundell	Harvey Toles
Peter Kunsmann	Fred Shippey	Karl Williams
Thomas Levy	Ben Steiner	Roger Wertenberger
Jack Maier	O. Worth Stephenson	P. F. Zweifel

Executive Board

President	Mike Baad
Vice-president	Fred Shippey
Secretary	Chris Conrad
Treasurer	Steve Blanding
Publicity	Bob Westover
Publicity	Toni Bilotti
Technical director	Terry Rodefer

Faculty Advisors

Professor and Mrs. Harry Benford
Professor and Mrs. Ward Edwards
Professor and Mrs. Maynard Klein
Mr. and Mrs. Sidney Straight



The cover of this program was an adaptation of the Pilotell etching appearing on the 1881 authorized Stoddard libretto.

ORCHESTRA

Conducted by Felix A. Pappalardi, Jr.

<i>Violin I</i> Lana Nail Thomas Le Veck	<i>Bass</i> Mike Endres	<i>Bassoon</i> William Halsker
<i>Violin II</i> Paul Swerkin Nancy Kerr Sanford Cohen	<i>Percussion</i> Bob Pozar	<i>Horn</i> Mitch Osman Donald Mathews
<i>Viola</i> Susan Galbraith	<i>Flute</i> Anne Speer Jeannette Hoffman	<i>Trumpet</i> Donald Gillis, Jr. Stan Mogelinicki
<i>Cello</i> Carolyn Tolson Sam Schultz	<i>Oboe</i> Patricia Cook	<i>Trombone</i> Robert Benninghoff Kai Miesen
	<i>Clarinet</i> Robert Arrels Philip Georger	

PRODUCTION

Assistants to the Directors	Ellen Gustafson, Loretta Loyd
Choreography	Jay Cranston, Jack Hart, Tom Jennings
Technical Director and Set Design	Terry Rodefer
Stage Manager	Neil McLain
Crew	Eileen Alexander, Toby Berk, Alan Carr, Chris Conrad, Kay Cooper, Geri Davis, Judy Deke, Ellie Drake, Myrna Drake, Gretel Geist, Sharon Hewitt, Ann Hoover, Phil Klintworth, Lynn Lipphart, May Louis, Neal McLain, Dave Miller, Jane Moore, John Rooks, Sue Sautter, Fred Shippey, Mim Singer, Cowboy Street, John Watt, Bob Westover, Carole Worther
Properties	Sue Sautter (<i>Chairman</i>), Geri Davis, Gretel Geist, Jane Moore, Cowboy Street
Lighting	Dave Miller (<i>Chairman</i>), Toby Berk, Allan Carr, Audri Fortuna, Phil Klintworth, John Rooks
Wardrobe	Sallie Garabrant (<i>Chairman</i>), Ruth Hahn, Mrs. Frank Mueller, Elaine Urban
Make-up	Janet Goldberg (<i>Chairman</i>), Kathleen Balcer, Beverly Bellas, Sally Garabrant, Andree Garner, Ann Hoover, Louise Lind
Programs	Chuck Humphrey (<i>Chairman</i>), Tom Levy, Jim Martin, Elena Radley, Roger Staples, Carol Watanabe, Nancy Wolfe, Connie Zweifel
Tickets	Ben Steiner, O. Worth Stephenson (<i>Co-chairmen</i>)
Publicity	Toni Bilotti, Bob Westover (<i>Co-chairmen</i>), Carolyn Adams, Kathy Balcer, Andree Garner, Ann Middleton, Bob Moss, Sidni Schwaneke, Fred Shippey, Carl Shurr, Roger Staples, Ellie Winn
Rehearsal Accompanist	Ellen Gustafson
Mailing List	Karl Williams (<i>Chairman</i>), Kay Sempliner
Historian	Gretel Geist

1997 Post Script:

This show is of particular significance to the Benfords. The directors wanted someone with a high forehead and long nose to play the solicitor, and Harry was chosen. That was the start of a much closer relationship with the troupe and one that still continues. Roger Staples, a teaching fellow in English, was the new dramatics director. Significant newcomers included Paula Levy (the future Mrs Baad), Connie Zweifel, Stephen Straight (Sid's son) and most significantly, Roger Wertenberger. Jay Cranston was chief choreographer.

One memorable touch was supplied by the man's chorus. At the point near the end, when it is announced that the duke is about to select a bride, the dragoons all applaud lustily. This goes on until at a hidden signal they suddenly stop. The effect was most weird and generated a good laugh.

We well recollect an incident in the second act dress rehearsal. For the grand finalé the dragoons dropped to one knee and the women, following their well-rehearsed actions, dropped in unison, each on her partner's extended knee. That was the intent, but now instead of those welcoming knees the unsuspecting women jammed themselves down on the upthrust hilts of so many sabers. Like a thoroughly-rehearsed troupe, they shrieked in unison and bounced back to the vertical position. After that the men wore those swords only in the first act.

Julie Stockwell writing in the *AA News* said, "This semester's production . . . has a professional precision that has not always been present in UM productions of the operettas." She had nice things to say about most, but not all of the principals, and gave highest praise to the ensemble numbers "where full chorus and orchestra were blended . . . into an exciting whole."

Top ticket prices had by now crept up to \$1.75.

Cultural note: Along about this time the reviewers stopped referring to our productions as "operettas," and started calling them "light operas." or just "operas." The adjective "comic" came along somewhat later.

Fresh recruits: Alan Carr, May Louis and Connie Zweifel.

Farewells to Tom Jennings (after 6 shows) and Miriam Singer (6).

PRINCESS IDA

Lydia Mendelssohn Theatre
Ann Arbor
November 7-10, 1962

Rackham Auditorium
Detroit
November 16, 1962

Music director: Dr. Rosella Duerksen

Dramatics director: Gershom Clark Morningstar

Executive producer: Fred Rico

CAST OF PRINCIPALS

King Hildebrand	.....	Paul Vanderkoy
Hilarion (His Son)	.....	Henry Naasko
Cyril	.....	Hendrik Broekman
Florian	.....	Dick Hazzard
King Gama	.....	Gershom Clark Morningstar
Arac	.....	John Allen
Guron	} (His Sons)	} Ronald Westman	
Scynthius			Gene Correll
Princess Ida (Gama's Daughter)	.....	Nancy Hall
Lady Blanche (Professor of Abstract Science)	.....	Lois Alt
Lady Psyche (Professor of Humanities)	.....	Brenda Bencks
Melissa (Lady Blanche's Daughter)	.....	Carolyn Adams
Sachrissa	} (Girl Graduates)	} Anne Niitme	
Chloe			Sue Morris
Ada			Andrée Garner

GIRL GRADUATES

Stephanie Zerby	Carol Miller	Andrée Garner
Beatrice Kay Houser	Karen Emens	Maggie Franks
Betty Royal	Mary Cay Corey	Alloe Enos
Judy Jacobson	Linda Blair	Lorenza Camacho
Paula Levy	Jodi Edgar	Novia Muir
Kay Sempliner	Janet Way	Jan Stagner
	Becky Staton	Louise McKnight

COURTIERS

Bob Westover	Ben Steiner	Jay Cranston
James Mitter	O. Worth Stephenson III	Peter Kunsman
Richard Mundell	Allen Jay Cooke	Barkley Bowman
Dan Rudgers	Curt Blanding	Al Collins
Bob Roth	Mike Baumer	Neal McLain

ORCHESTRA

<u>Flute:</u> Judy Kerwin Alma Henderson Diana Owen	<u>Double Bass:</u> Andrew Amerson Art Feinberg
<u>Violin:</u> Mary Ellen Henkel Julia Kurtyka Judy Wright Betsy Kirchen	<u>Clarinet:</u> Sterling Murray Roger Lang
<u>Viola:</u> Ed Ungar Diana Slinker	<u>French Horn:</u> Dale McIvor Judy Kohn Victoria Young

Trombone:

Bob Lang
Constance Zweifel

Trumpet:

Lynn Winter
Dave Robbins

Sackbut & Psaltery:

John Glen

Piano:

Mary Ellen Mason

Drums:

Turk Posar

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Music Director	Rosella Duerksen
Dramatics Director	Gershom Clark Morningstar

Faculty Advisors

Prof. and Mrs. Harry Benford
Prof. and Mrs. Ward Edwards
Prof. and Mrs. Maynard Klein
Prof. and Mrs. Paul F. Zweifel
Mr. and Mrs. Sidney Straight

COMMITTEES

Assistant to the Business Manager	Thomas Levy
Assistants to the Director	Jay Cranston and Anne Nitme
Business Manager	Charles E. Humphrey, Jr.
Costumes	Liz Stern (Chairman), Gretel Geist, Jane Moore
Historian	Gretel Geist
Lighting	Neil MoLain (Chairman), Al Carr, Clark Charnetski, Judy Deke, Dave Miller, John Rooks.
Mailing Lists	Kay Sempliner
Make-up	Anne Hoover, (Chairman), Beverly Bellas, Martha Eldridge, Peggy Hillman, Salli Kimberly, May Louis, Judy Silver.
Props	Sue Sautter (Chairman), Gretel Geist, Jane Moore
Programs	Andrée Garner (Chairman), Al Cooke, Aloe Enos, Margie Hilkevitch, Charles E. Humphrey Jr., Silvana La Rocca, Thomas Levy, Roger Staples.
Publicity	Aloe Enos (Chairman), Paula Berry, Charles E. Humphrey Jr., Carol Watanabe.
Rehearsal Accompanist	Mary Ellen Mason
Set Painter	Sue Sautter
Stage Crew	Janice Barnes, Al Carr, Clark Charnetski, Judy Deke, Martha Eldridge, Tom Friedman, Gretel Geist, Anne Hoover, Salli Kimberly, Lynn Lipphart, May Louis, Jane Moore, JoAnn Nagy, Ron Palmer, Mr. and Mrs. William L. Sautter, Teresa Sergel, Judy Silver, Bob Westover, Paul Zweifel.
Technical Director and Set Design	Fred Shippey
Tickets	Worth Stephenson, Ben Steiner, (Co-Chairmen)
Wardrobe	Liz Stern (Chairman), Ann Correll

1997 Post Script:

This show brought new directors: Gersh Morningstar (a PhD candidate and employee of the UM Mental Health Research Institute) and our first female director: Rosella Duerksen, for music. (She held a Doctor of Sacred Music degree and was the founder of the Cantata Singers.) Fred Rico had been promoted to executive producer, which may have been a mistake because by the next show he had dropped out of sight. Morningstar, himself, took the role of Gama.

Reviewers in the *Daily* proclaimed: “. . . the Society avoided its old pitfalls. Gone was the orchestra which drowned out the chorus; gone was the chorus which could not be understood. Instead, the show, for the most part, was lively and enjoyable, a feat none too simple with ‘Princess Ida.’”

Ted Rancont in the *AA News* said, “Sparked by a crisp, sweet orchestra that dashed and darted with discipline under the baton of music director Dr Roselle Duerksen, a superb G&S chorus more than made up for the occasional shortcomings of an unequally matched set of principals to create an evening of fantasy and fun that was all smiles.”

Several significant names appear among the newcomers: John Allen, Henry Naasko, Lois Alt, Ann Correll, Salli

Kimberly, Sue Morris, Dan Rudgers, and Mary Ellen Mason in her maiden effort as rehearsal accompanist.

Other newcomers included Art Feinberg, Tom Freedman and Teresa Sergel.

Farewells to: Laveta Loyd (after 3 shows) and O. Worth Stephenson (6).

I can recall standing next to Lois Alt (our Lady Jane) watching the antics of the chorus in rehearsal and being surprised to hear her say, “Oh, I wish I were in the chorus!” That has always stuck in my mind, and it illustrates the truth that in G&S no element is more important, or brings more satisfaction, than the chorus.

Jean Barnard’s notes, as well as those of Sue Morris, in the appendix tell how our old regular Lavetta Loyd was called upon to replace the suddenly stricken Nancy Hall in the title role. Another cliff-hanger!

Paul Zweifel and his wife, Connie, made their first appearance as faculty advisors.

The program had a unique feature: the complete libretto for the opera, which would have been desirable if accompanied by magnifying glasses and reading lights.

THE GONDOLIERS

Lydia Mendelssohn Theatre
Ann Arbor
May 2-4, 1963

Musical director: Dr. Rosella Duerksen

Dramatics director: Gershom Clark Morningsstar

THE CAST

The Duke of Plaza-Toro (a Grandee of Spain) . . . James W. Brown
Luiz (His Attendant) . . . James Martin
Don Alhambra Del Bolero (the Grand Inquisitor) . . . John Allen
Marco Palmieri . . . () . . . Henry Naasko
Giuseppe Palmieri . . . () . . . Richard Hazzard
Antonio . . . (Venetian Gondoliers) . . . Steve Taylor
Francesco . . . () . . . Jack Hart
Giorgio . . . () . . . Mike Baad
The Duchess of Plaza-Toro . . . Lois Alt
Casilda (Her Daughter) . . . Dolores Noeske
Gianetta . . . () . . . Karen Emens
Tessa . . . () . . . Jan Hurshberger
Flametta . . . (Contadine) . . . Sue Morris
Vittoria . . . () . . . Phyllis Koch
Giulla . . . () . . . Diane Magaw
Inez (The King's foster mother) . . . Judith Riecker
Annibale . . . Jay Wheeler Cranston

ORCHESTRA

Violin:
Judy Wright
Barbara Adams
Anne Quackenbush
Martha Dickey
Marty Miller

Viola:
Ed Ungar
Nancy Cole

Cello:
Mary Burt

String Bass:
Art Feinberg

Flute:
Judy Kerwin
Ann Jarvi

Clarinet:
John Moses
Bill Glace

Oboe:
Alice Everett

Trumpet:
D. Hurlley Robbins
Stuart Aptekar
James Shugert

French Horn:
Vicki Young
Judy Kohn

Trombone:
Constance Zweifel
Roger Lang
David Mage

Piano:
Mary Ellen Mason

Percussion:
Jerry Hartweg

CHORUS OF CONTADINE

Maria Bahas	Esther Kauppila	Becky Staton
Lana Bidelman	Ann Kirkby	Diane Tickton
Linda Blair	Sharon Kotzin	Janet Way
Bethia Brehmer	Paula Levy	Judy Wilder
Lori Camacho	Louise Lind	Mayno Williams
Alloe Enos	Marilyn Rideout	Ruth Worthington
Beatrice Houser	Jan Stagner	Mary Cockram
Judy Jacobson		

CHORUS OF GONDOLIERS

Paul Anderson	Bob Roth	David Van Hulsteyn
Curt Blanding	Dan Rudgers	Tom Way
Airel Cooper	Fred Shippey	Fred Webb
Jay Cranston	Ben Steiner	Bob Westover
John Dohn		

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Technical Directors . . . Fred Shippey and Alan Carr
Musio Director . . . Rosella Duerksen
Dramatics Director . . . Gershom Clark Morningsstar

COMMITTEES

Assistant to the Business Manager . . . Thomas Levy
Costumes . . . Ann Correll (Chairman), Judy Jacobson, Ann Kirkby, Constance Zweifel, Esther Kauppila, Marry Ellen Mason, Sue Morris, Louise Lind
Lighting . . . Al Carr (Chairman), Neil McLain, John Rooks
Mailing Lists . . . Kay Sempliner (Chairman), Jean Barnard, May Louis
Make-up . . . Beverly Bellas (Chairman), Judy Berry, Patti Urban, Cecelia Bondy, Phyllis Scholes, Kathy Chessman, May Louis, Kathy Rulfs, Sharon Peacock, Mike Harrah, Andree Garner, Maggie Franks, Nancy Hall, Birdie Hanson
Props . . . Sue Sautter (Chairman), Salli Kimberly, Jane Moore
Programs . . . Allen Cooke (Chairman), Pat Rapport, Marge Burton, Tom Way, David Van Hulsteyn, Roger Staples, Paula Levy
Publicity . . . Alloe Enos (Chairman), Judy Jacobsen, Allen Cooke, Bob Westover, Neal McLain, Al Collins, Paula Levy, Thomas Levy
Set Design . . . Gretel Geist and Fred Shippey
Set Painter . . . Gretel Geist
Stage Crew . . . Ron Brown, Lori Camacho, Alan Carr, Martha Eldridge, Tom Friedman, Gretel Geist, Bruce Gordon, Salli Kimberly, May Louis, Jane Moore, JoAnn Nagy, Kathy Rulfs, Sue Sautter, Bob Schlack, Teresa Sergel, Fred Shippey, Ann Shryock, Barb Tribbey, Bob Westover, Judy Wiltse
Stage Manager . . . Tom Friedman
Technical Directors . . . Alan Carr and Fred Shippey
Tickets . . . Toni Bilotti and Lori Camacho
Wardrobe . . . Ann Correll (Chairman), Douglas Pryor

1997 Post Script:

Noteworthy newcomers included Diane Aron, Judy Riecker (now Judy Dow Rumelhart), Jim Martin, Dolores Noeske, Judy Jacobson, Marlene Bickel, and Brenda Bencks, all on stage. A particularly significant newcomer was Ann Correll, who became a long-time fixture as Ultimate Costumier. An important newcomer among the mailing crew was Jean Lynn Barnard.

This was apparently the first show in which Fred Rico's long lost foster brother, Bolivar Kegnastie (disguised as Kolivar Begnastie), made himself known. Mr Kegnastie is thought to have been the protege of Gersh Morningstar.

Ted Rancont's review in the *AA News* spoke most glowingly of freshman Karen Emens in the role of Gianetta. He also had words of praise for the chorus and orchestra. He thought the staging "static," and some of the principals adequate, at best.

The arrival of Ann Correll may be looked upon as a turning point. Before Ann, costumes were apparently more

likely to be rented than locally produced. Note that most earlier programs list "Wardrobe" crews more often than "Costume" crews.

Aufwiedersehen to: Jane Moore and Benjamin Steiner.

The show was not taken on the road, breaking a tradition of many years.

The show closed on a Saturday, and the next day an *ad hoc* troupe, "The Vest Pocket Players," presented a twin-bill of *Cox & Box* and for the first time ever on the stage: *The Toledo War*, the plot for which was loosely based on the true story of the armed conflict that almost broke out between Michigan and Ohio. The music was composed by David Broekman, the father of one of our performers. Morningstar was the chief instigator and director. The cast included Judy Riecker, Sue Morris, Richard Hazzard, and Morningstar. Music was by a two-piece combo with the imposing title of New Savoy Orchestra.



Filled to the brim with girlish glee. Probably from the 1963 Mikado, with Dolores Noeske as Yum-Yum, Diane Magaw as Peep-Bo and either Kathy Kimmel or Susan Morris as Pitti-Sing.

Photo from UM Bentley Historical Library, Bennish collection, Box 6.

The MIKADO

Lydia Mendelssohn Theatre
Ann Arbor
November 20-23, 1963

Musical director: Bill Donahue

Dramatics director: Gershom Clark Morningstar

THE CAST

Mikado	Sidney Straight
Nanki-Poo	Henry Naasko (WThF) James Martin (Sat-M, Eve)
Ko-Ko	John Allen
Pooh-Bah	James W. Brown
Pish-Tush	Franklin Spotts
Yum-Yum	Dolores Noeske
Pitti-Sing	Susan Morris (WFSat-M) Kathleen Kimmel (ThSat-Eve)
Peep-Bo	Diane Magaw
Katisha	Lois Alt (WThSat-M, Eve) Judy Riecker (F)
Go-To	Don Nelson
Cho-Cho Cum, Shu Nee, Mee No, Mee Tu	Becky Staton, Andree Garner, Mayno Williams, Paula Levy

CHORUS OF SCHOOL GIRLS

Diane Beauchamp	Clara Goodrich	Barb Rudendall
Judy Becker	Sara Hall	Marjorie Schuman
Mary Bird	Sara Hoopengardner	Lisa Snyder
Bethia Brehmer	Esther Kauppila	Gretchen VandenBout
Anna Mae Epley	Claudia Kesler	Mary Vereen
Vicki Franks	Anne Niitme	Joan Westermann
Barbara Gillanders	Laurel Otte	Joan Woertz

CHORUS OF JAPANESE NOBLES

Bob Allerton	Dan Glicken	Richard LeSueur
Paul Anderson	Bob Grimer	Bob Miller
Bob Beauchamp	Sami Halaby	Al Neller
Curt Blanding	Ed Haroutunian	Tom Petiet
Steve Blanding	Jack Hart	Charles Sutherland
Paul Duemler	Shigeo Kashima	Fred Webb
Jim Galbraith		

EXECUTIVE BOARD

President	Lois Alt
Vice-President	Henry Naasko
Secretary	John Allen
Treasurer	Al Collins
Business Manager	Thomas Levy
Technical Director	Fred Shippey
Music Director	William Donahue
Dramatics Director	Gershom Clark Morningstar

ORCHESTRA

<i>Violin:</i>	<i>Flute:</i>	<i>French Horn:</i>
Martha Zebrowski	Tom Baehr	David Goldberg
Gail MaCall	Pat Bryson	Robert Shapiro
Dave Gassman	Fran Grossman	John Crum
Mary Fox	Ann Jarvi	Judy Kohn
Susan Higgenbottom		
Pam Capaldi		
	<i>Clarinet:</i>	<i>Trombone:</i>
	Carol Sue VanderBrook	Constance Zweifel
	Jim Mattson	
<i>Viola:</i>	<i>Oboe:</i>	<i>Bassoon:</i>
Susan Tepping	Kenneth Snipes	Alma Henderson
	Janice Barrett	
<i>Cello:</i>		<i>Piano:</i>
Ann Frisinger		Mary Ellen Mason
	<i>Trumpet:</i>	
<i>String Bass:</i>	D. Hurley Robbins	<i>Percussion:</i>
Donald Childs	David Dexter	Jerry Hartweg
Art Feinberg	Tom McCarty	

COMMITTEES

Assistant to the Business Manager	Curtis Blanding
Costumes	Ann Correll (Chairman), Esther Kauppila, Suzanne Oleszczuk, Mary Bird, Jean Hoomstra, Ruth Warheit, Nancy Yates, Barbara Gillanders, Midge Fox, Sue Morris, Mrs. Smmitter, Rita Smmitter, Linda Smmitter, Susan Topping
Lighting	Alan Carr (Chairman), Fred Ayers
Mailing Lists	Jean Barnard (Chairman), Ruth Osten, Maureen Maher, Jane Beach
Make-up	Nancy Wolfe (Chairman), May Louis, Jay Cranston, Sue Morris
Props	Salli Kimberly (Chairman), Sue Sautter
Programs	Paula Levy (Chairman), Paul Duemler, Marge Burton, Carol Ungar, Anne Niitme, Roger Staples
Publicity	Lori Camacho (Chairman), Marge Burton, Hilary Hicks, Anne Beauchamp, Fred Rico
Set Designers	Gretel Geist, Margaret Geist
Stage Crew	Fred Ayers, Joan Bixby, Bryan Crutcher, Jim Cutler, Margi Eckhouse, Tom Friedmann, Terry Grady, Beverly Greey, Jean Houvener, Orval Huff, May Louis, Helen Morsink, Kathy Nathan, Lynn Rice, Teresa Sergel, Ann Shryock, Terry Sink, Kathy Strand, Carol Ungar, Roger Werner, Bob Westover
Stage Manager	Tom Friedmann
Technical Director	Fred Shippey
Tickets	Mayno Williams (Chairman), Barbara Schanoes

1997 Post Script:

This was the ill-fated show that had to be canceled after only two performances because of Kennedy's assassination. (See Kathleen Strang's commentary in the appendix.) That would have brought financial ruin, but the Big U, having forced the shut-down, came through with a saving grant.

It turns out that there was a noteworthy antecedent to this tale. The archives contain a lengthy editorial from the *Daily* in which the Student Government Council is scolded for settling a scheduling conflict between UMGASS and Musket in the latter's favor. In those ill-advised times the SGC was charged with assigning theater dates. What the conflict boils down to was that both troupes wanted the theater two weeks earlier than the week that proved so tragic. UMGASS argued against taking that weekend because it would conflict with the Glee Club's always popular annual concert. (This seems a weak point; after all, UMGASS had long been battle-hardened to performing in direct competition with the Messiah in Hill, plus major productions in the other theaters.) Director Gersh Morningstar put forth another argument claiming he "had to attend a conference in Wyoming" on the dates in question; but that somewhat dubious point apparently carried no weight. In rationalizing its decision the SGC noted that Musket was subsidized by the Michigan Union, and that Union would be unlikely to allocate funds for a production in conflict with the Glee Club. They seemed to have no sympathy whatsoever for a struggling self-supporting enterprise such as UMGASS.

Perhaps the cancellation had its almost-bright side; apparently the production was not one of our better ones. The *Daily* reviewers found the show had a few good points, but the AA News reviewer dubbed it "wobbly" and complained of lapses too numerous to mention here.

Bill Donahue, a doctoral candidate in music was the new music director. Other significant newcomers (all on stage) included Kathy Kimmel (now Strang), Claudia Kesler (now Scarber), Richard LeSueur, Tom Petiet, Judy Becker, Robert Miller, Jim Cutler and Charlie Sutherland.

Another name destined for fame was that of David Goldberg, french hornist. He has been with us ever since (with one forgivable exception) and has served as editor of GASBAG and president of FUMGASS. We could go on, and we hope he does.

Farewells: Allan Collins (after 10 shows), Laurel Otte (6), Becky Staton (6), and Sid Straight (7).

IOLANTHE

Lydia Mendelssohn Theatre
Ann Arbor
April 8-11, 1964

Musical direction: William J. Donahue

Staged by: Allan D. Schreiber

THE CAST

The Lord Chancellor John Allen
Lord Mountararat Gershom Clark Morningstar
Lord Tolloller James Galbraith
Private Willis (Of the Grenadier Guards). Michael Baad
Strephon (An Arcadian Shepard). Charles Sutherland
Queen of the Fairies Judy Reicker (WFSat-M)
Kathleen Kimmel (ThSat-Eve)
Iolanthe (A Fairy, Strephon's Mother). Brenda Bencks (WFSat-M)
Edith Donahue (ThSat-Eve)
Celia () Anne Niitme
Leila (Fairies). Susan Morris
Flita () Susan Lerner
Phyllis (An Arcadian Shepherdess and Ward in Chancery). Diane Magaw
Lord Chancellor's Train Bearer Don Nelson

CHORUS OF FAIRIES

Diane Beauchamp	*Suzy Geffen	*Carole Markeson
Judy Becker	Carla Globe	Jodi McIvor
M. Kathleen Cole	Claudia Kesler	Sidni Schwaneke
Mary Ann Drach	Margaret Lamb	Meredith Seapy
*Andree Garner	*Paula Levy	Linda Shur

*Dancers

CHORUS OF PEERS

Bob Allerton	Sami Halaby	Tom Petiet
Nick Batch	Dick Hazzard	Alan Shulman
Bob Beauchamp	Tom McCarty	Jay Starkoff
Curt Blanding	Robert Miller	Fred Webb
Fred Bookstein	Don Nelson	
Art Gulick	Tim Parrish	

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Treasurer Thomas Levy
Business Manager Michael Baad
Technical Directors Alan Carr and Bryan Crutcher
Music Director William J. Donahue
Dramatics Director Allan D. Schreiber

ORCHESTRA

<i>Violin:</i> Gail MacCall Kay Hamilton Barbara Adams David Gassman Midge Fox Martha Zebrowski	<i>Flute:</i> Tom Baehr Pat Bryson Carol Adams Stephen Schlakman	<i>French Horn:</i> Dale McIvor David Goldberg
<i>Viola:</i> Nora Cary Lucy Marsh	<i>Clarinete:</i> Martin Stella Robert Phillip	<i>Trombone:</i> Greg Magnuson Jung Ludwig
<i>Cello:</i> Barbara Urist Peter Tourin	<i>Oboe:</i> Pauline Hosack	<i>Bassoon:</i> Neil Miller
<i>String Bass:</i> Art Feinberg Donald Childs	<i>Trumpet:</i> D. H. Robbins Victor Bowman	<i>Piano:</i> Mary Ellen Mason
	<i>Triangle:</i> Fred Rico	<i>Percussion:</i> Jerry Hartweg



Were you not to Ko-Ko plighted. Probably from 1963 Mikado, with Henry Naasko (Nanki-Poo) and Dolores Noeske (Yum-Yum).

Photo from UM Bentley Historical Library, Bennis collection, Box 6.

COMMITTEES

Choreography	Judith Riecker
Assistant to the Director	Marlene Bickel
Scene Designer	Paul Shortt
Costumes	Ann Correll (Chairman), Emmy Briggs (Co-Chairman), Margaret Drost, Mary Bird, Laurie Hazzard, Barbara Modica, Linda Swayze, Susan Tepping, Midge Fox, Nancy Yates, Barbara Gillanders, Jean Woertz, Ruth Warheit, Jean Hoomstra
Lighting	Alan Carr (Chairman), Fred H. Ayers, Neal McLain, Sue Sautter, Teresa Sergel, Ann Shryock
Mailing Lists	Jean Barnard
Make-up	Arthur Bakewell (Chairman), Jay C. Cranston, Margaret Drost, Salli Kimberly, May Louis, Linda Schrupp, Cathy Nathan, Sue Shaberman, Marilyn Smith
Photography	P. James Galbraith
Props	Salli Kimberly (Chairman), Allen R. Cook, Margaret Drost, Eric Hoberg, Barb Modica
Programs	Paula Levy (Chairman), Marge Burton, Mary Ann Drach, Robert Miller, Meredith Seapy, Esther Kauppila, Al Schulman
Publicity	Esther Kauppila (Chairman), Barrie Huser, Henry Naasko, Donna Schultz, Thomas Petiet
Stage Crew	Curt Blanding, Fred H. Ayers, James R. Culter, Leslie Goodman, Richard Harris, Nancy G. Rogers, Sue Sautter, Teresa Serget, Ann Shryock, Judy Wiltse, Richard Bohn, Paul Anderson, Bob Westover, Gretel Geist
Stage Manager	Tom Friedman
Technical Directors	Alan Carr, Bryan Crutcher
Tickets	Mayno Williams (Chairman), Claudia Kesler, Steve Blanding

1997 Post Script:

Dramatics direction now came under a graduate student in theater: Allan Schreiber. He proved to be exceptionally able and stayed on for five more shows. By the end of his tenure nearly all of our shows would be sold out.

One highlight that stands out was the way Kathy Kimmel (as queen of the fairies) twirled one of her long braids like a school girl when calling out, "Oh, Private Willis!" An even more memorable moment came when Judy Riecker, alternating in the same role, found her white silk slip had dropped down around her ankles. What did she do about it? Read Sue Morris's notes in the appendix.

The *Daily* reviewer avowed that the society had offered "a full, rich evening's entertainment." The *AA News* reviewer (Ted Rancont) wrote, "Bravo! exultantly beautiful, [UMGASS] carried its thin audience off to fairyland last night screaming with laughter."

Notable newcomers: Nicholas Batch and Mary Ann Drach.

Farewells: Gretel Geist (after 7 shows) and Steve Blanding (6).

I was called upon to carry a flag for the entry of the peers. After the first performance I was told, not asked, to stop singing.

TRIAL BY JURY *and* THE SORCERER

Lydia Mendelssohn Theatre
Ann Arbor
November 19-21, 1964

Tibbetts Opera House
Coldwater, Michigan
November 28, 1964

Musical director: Harold Haugh

Dramatics director: Allan D. Schreiber

TRIAL BY JURY THE CAST

The Learned Judge William Timberlak
The Plaintiff (Angelina) Anne Niitm
The Defendant (Edwin) Robert W. Malmstror
Counsel For The Plaintiff. Richard Le Seue
Usher John L. Henke
Foreman Of The Jury Michael Baa
Associate Robert Westove

BRIDESMAIDS

Paula Levy*	Janice Maltzer*
Ellen Hinterman	Marylin Kraker
* Dancers	Margaret Lamb

WOMEN'S CHORUS

Joyce Baker	Kay Mickelson	Sidni Schwaneke*
Mary Ann Drach	Carolyn Myers	Janet Way
Nancy Henson	Faye Peterson	Kay Williams
Claudia Kesler	Linnea Salmeen	*Juror

MEN'S CHORUS

Perry Anderson	George Hunt	Donald Nelson
James Bailey	Ted Landers	Tom Petiet
Nicholas C. Batch	Bill Merchant	Harvey Sales
Gene Correll	Robert Miller	Karl Williams
John Gidos		

THE SORCERER THE CAST

Sir Marmaduke Pointdextre Richard Hazzard
Alexis Milton Bailey
Aline Grace Hanninen
Lady Sangazure Kathleen Kimmel
Dr. Daly Michael Baad
John Wellington Wells Michael Robbins
Mrs. Partlet Marilyn Lawrence
Constance Brenda Bencks
Notary John L. Henkel
Dancers Nancy Henson, Paula Levy, Janice Maltzer
Hercules Fred Rico

WOMEN'S CHORUS

Joyce Baker	Marylin Kraker	Faye Peterson
Mary Ann Drach	Margaret Lamb	Linnea Salmeen
Ellen Hinterman	Kay Mickelson	Sidni Schwaneke
Claudia Kesler	Carolyn Myers	Janet Way
		Kay Williams

MEN'S CHORUS

Perry Anderson	John Gidos	Robert Miller
James Bailey	George Hunt	Donald Nelson
Nicholas C. Batch	Ted Landers	Tom Petiet
Gene Correll	Bill Merchant	Harvey Sales
		Karl Williams

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Music Director. Harold Haugh
Dramatics Director. Allan D. Schreiber

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Prof. and Mrs. Ward Edwards
Prof. and Mrs. Maynard Klein
Prof. and Mrs. Paul F. Zweifel
Mr. and Mrs. Sidney Straight
Mr. and Mrs. Conrad Mason

ORCHESTRA

<i>Violin:</i>	<i>Flute:</i>	<i>Trombone:</i>
Gail MacCall	Roger Schlatter	June Ludwig
Mary Ellen Henkel	Patricia Bryson	
Annette Possnert		<i>Bassoon:</i>
Martha Zebrowski	<i>Oboe:</i>	Richard Rector
John Brockett	Pauline Hosack	
Raymond Krauss		<i>Piano:</i>
Ned Farrar		Vance Israel
<i>Cello:</i>	<i>Clarinet:</i>	
Carol Dick	Bruce Cowan	
Alice Leach	Robert Vander Schalie	
<i>Viola:</i>	<i>Trumpet:</i>	<i>Percussion:</i>
Nora Cary	D. H. Robbins	Gary Grolle
Lucy Marsh	Tom McCarty	
<i>String Bass:</i>	<i>French Horn:</i>	
Ralph Hamilton	Richard Reynolds	
	David Goldberg	

COMMITTEES

Choreography Judith Riecker
 Assistant to Mr. Schreiber Marlene Bickel
 Assistant to Mr. Haugh Mary Ellen Henkel
 Scene Designer Terry Rodefer
 Costumes Ann Correll (Chairman), Mary Ann Drach (Co-Chairman),
 Joyce Baker, Glinda Distler, Jane Draper, Laurie Hazzard,
 Kay Miller, Faye Peterson, Barbara Wertz, Lori Camacho,
 Lois Alt, Marge Burton, Esther Kauppila, Margaret Lamb
 Lighting Alan Carr (Chairman), Teresa Sergel (Script Girl), James
 R. Cutler, Fred Ayers, Neal McLain
 Make-Up Kathy Nathan (Chairman), Michele Roberts (Co-Chairman),
 Natalie Axelrod, Andree Garner, Salli Kimberly, Marilyn
 Smith
 Photography D. James Galbraith
 Props Salli Kimberly (Chairman), Allen R. Cook, Eric Hoberly
 Programs Paula Levy (Chairman), Marge Burton, Mary Ann Drach,
 Timothy Parrish, Judith Riecker, Allan D. Schreiber
 Publicity D. James Galbraith (Chairman), Paula Levy (Co-Chair-
 man), Arlene Braussallian, Mary Burton, Judy Jacobson,
 Roger Schreiber, Minette Spehl, Tom Petiet
 Stage Crew . . . Fred Ayers, Alan Bomberger, James R. Cutler, James
 Hall, Richard Harris, May Louis, Ann McLain, Neal
 McLain, Norman Roller, Teresa Sergel, Gary Shapiro
 Stage Manager Tom Friedman
 Technical Directors Alan Carr, Bryan Crutcher
 Tickets Claudia Kesler (Chairman), Curtis Blanding, James R.
 Cutler, Kathy Nathan

1997 Post Script:

This double bill was notable in that the baton was taken up by no less a personage than the distinguished Prof. Harold Haugh. Other worthy newcomers included Larrie Henckel on stage. The show was taken to the ancient Tibbetts Opera House in Coldwater for afternoon and evening performances. Attendance was dismal, however, and no further road shows were attempted for several years.

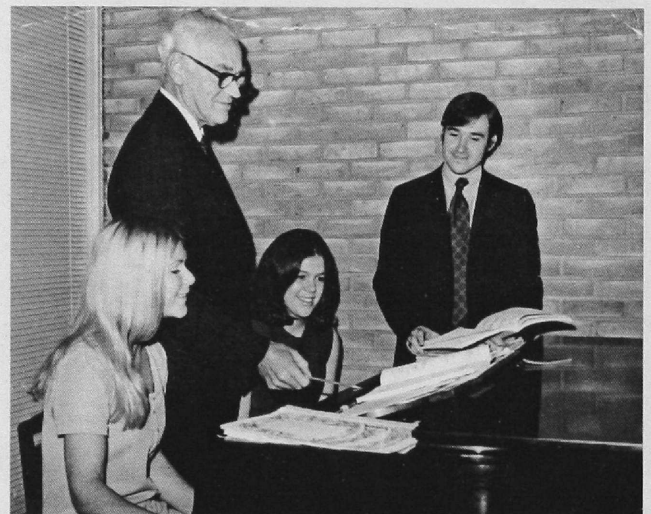
Ted Rancont took a dim view of the curtain raiser, but showered praise semi-unbounded on the main event. He submitted this gem: "Looking like a smiling G&S caricature himself in the pit, [Harold] Haugh drew exuberance from his orchestra without ever competing with the singers to give the program unity and impishness."

Ticket prices now ranged from \$1.00 for the matinee to \$2.00 for weekend evenings.

New blood: Alan Bomberger, Joyce Baker, Ted Landers and Carolyn Myers.

Farewells to: Neal McLain (after 7 shows), Andre Garner (7), Terry Rodefer (11) and Kay Sempliner Williams (6).

Prof. Haugh's notes in the appendix describe the problems that arose during a matinee performance that occurred coincident with an Ohio State football game.



Maestro Harold Haugh and three of his talented neophytes.
 Photo from UMGASS archives, now in UM Bentley Historical Library.

YEOMEN OF THE GUARD

Lydia Mendelssohn Theatre
Ann Arbor
March 31 – April 3, 1965

Dramatic director: Allan D. Schreiber

Music director: Morton Achter

THE CAST

In Order of Their Appearance

Phoebe Meryll (*Sergeant Meryll's Daughter*) SUSAN MORRIS
 Wilfred Shadbolt (*Head Jailer and Asst. Tormentor*). WILLIAM MOORE
 Dame Carruthers (*Housekeeper to the Tower*) . . KATHLEEN KIMMEL
 Sergeant Meryll (*Of the Yeomen of the Guard*) . . JOHN L. HENKEL
 Leonard Meryll (*His Son*) JAMES MARTIN
 Colonel Fairfax (*Under sentence of death*) . . . NICHOLAS C. BATCH
 Sir Richard Cholmondeley (*Lieutenant of the Tower*) . . TOM PETIET
 Jack Point (*Strolling Jester*) H. STEPHEN STRAIGHT
 Elsie Maynard (*Strolling Singer*) DOLORES MARTIN
 First Citizen. TED LANDERS
 Second Citizen ROBERT MILLER
 First Yeoman JAMES BAILEY
 Headsman GENE CORRELL
 Kate MARY ANN DRACH

Townswomen

JOYCE BAKER	SARA HALL	JANE ROBINSON
JANET BARNARD	NANCY HENSON	LINDA SIEGRIST
DIANE BEAUCHAMP	CLAUDIA KESLER	SIDNI SCHWANEKE
BETTY A. BRODY	MARILYN KRAKER	DIANE TICKTON
CHERYL DEMBE	LOIS A. LEVITT	MARY WALTENEN
DIANA FARRAN	PAULA LEVY	PATRICIA WILCOX

Townsmen

BRUCE ABRAHAMSE	JAMES H. KARLS	ROBERT B. SHAPIRO
PERRY L. ANDERSON	TED LANDERS	JOHN WOLF
JOHN CRUMB, JR.	ROBERT MILLER	LARRY ZEE

Yeomen

JAMES BAILEY	JAMES PHILLIPS
ROBERT H. BEAUCHAMP	DAN RUDGERS
LEE MOCKRIN	CHARLES SUTHERLAND
DON NELSON	ROBERT WINER

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 Music Director MORTON ACHTER
 Dramatic Director ALLAN D. SCHREIBER

ORCHESTRA

<i>Violin</i>	<i>Bass</i>	<i>Horn</i>
DAVID AUSTIN	ART FEINBERG	DAVID GOLDBERG
BETH MILFORD	HAYES KAVANAGH	DALE McIVER
SYLVIA BERG		
JOHN BROCKETT	<i>Flute</i>	<i>Trumpet</i>
RONALD EVANS	ANN AITCHESON	HURLEY ROBBINS
CECELIA FOERCH		VICTOR BOWMEN
GAIL MacCOLL	<i>Oboe</i>	<i>Trombone</i>
JOHN SAVAGE	LEO SETTLER	BRYAN BOWMEN
<i>Viola</i>	<i>Clarinets</i>	<i>Percussion</i>
NORA CARY	DAVID CULLEN	ROD LOEFFLER
LUCY MARSH	CAROL OBER	
<i>Cello</i>	<i>Bassoon</i>	<i>Piano</i>
BARBARA URIST	JACK COURTNEY	MARY ELLEN MASO
CAROL DICK		

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 Prof. and Mrs. Ward Edwards
 Prof. and Mrs. Maynard Klein
 Prof. and Mrs. Paul F. Zweifel
 Mr. and Mrs. Sidney Straight
 Mr. and Mrs. Conrad Mason

PRODUCTION

Assistant to Dramatic Director MARLENE BICKEL
Choreography JUDY RIECKER
Costumes ANN CORRELL, *Chairman*; JOYCE BAKER, ELENA
BENVENUTO, BETTY BRODY, MARGE BURTON,
LORI CAMANCHO, GLENDA DISTLER, JANA
DRAPER, LAURIE HAZARD, ESTHER KAUPPILA,
KAY MILLER, SUSAN MORRIS, FAITH SCHULTZ,
PAT WILCOX
Lighting JAMES R. CUTLER, *Chairman*; FRED AYERS, ALAN
BOMBERGER, TERESA SERGEL
Make-up CYNTHIA MERRITT, *Chairman*; JAN BARNARD,
LYNN FRISBIE, JOYCE HENDRICK, KATHY NATHAN,
SUE PIWONKA, CHRISTA RAGATZ
Photography D. JAMES GALBRAITH
Properties SALLI KIMBERLY, *Chairman*; ALLEN COOK, ERIC
HOBERG, KATHY MILLER, MARILYN MITCHELL
Programs ANNE NIITME, *Chairman*; CURTIS BLANDIG, MARI-
LYN LAWRENCE, PAULA LEVY, KAY MICKELSON
Publicity PAULA LEVY, *Chairman*; PERRY L. ANDERSON,
JANET BARNARD, ROBERT H. BEAUCHAMP, VICKI
HEDGE, NANCY HENSON, CAROLYN MYERS, GINNY
PALEY, TOM PETIET, SIDNI SCHWANEKE
Rehearsal accompanist KATHRYN WEST
Set Designer RAYMOND BEARD
Stage Crew FRED AYERS, JUDY BOSWELL, JAMES HALL, MAY
LOUIS, ANN McCLAIN, NEAL McCLAIN, MARCIA
ORR, CHRISTA RAGATZ, TERESA SERGEL, ROBERT
B. SHAPIRO
Stage Manager TOM FRIEDMAN
Technical Directors ALAN CARR and BRYAN CRUTCHER
Tickets CLAUDIA KESLER, *Chairman*; ROBERT MILLER,
Ass't. *Chairman*; CURTIS BLANDIG, CAROLYN
MEYERS

1997 Post Script:

Our new music director was Morton Achter, a PhD candidate in musicology. Other new and shining faces (on stage) were those of Nick Batch and Linda Siegrist, and behind the scenes: Christa Ragatz, Sidni Schwaneke and Marlene Bickel. The rehearsal accompanist for this show, and many more to come, was Kathy West.

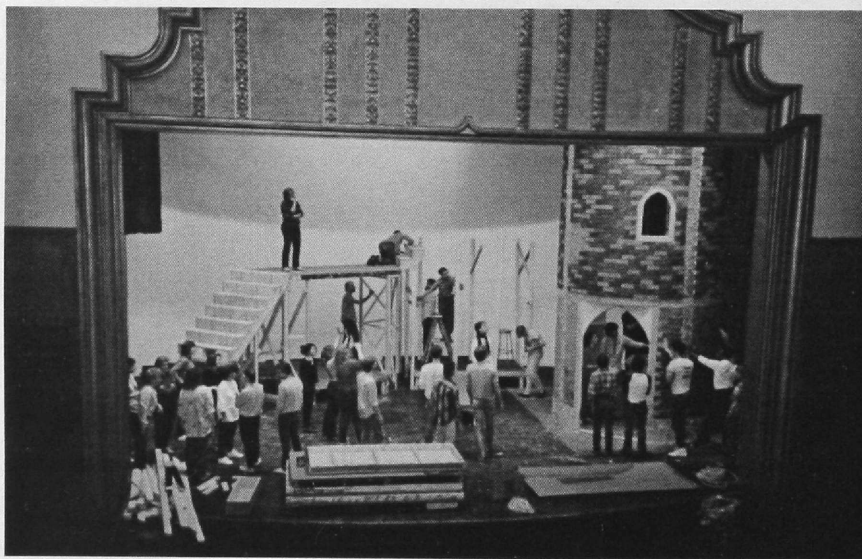
Dolores Noeske and Jim Martin had recently wed, and they appeared as Elsie Maynard and Leonard Meryll. We well recall that after Sergeant Meryll says, “. . . it seems but yesterday he robbed the lieutenant’s orchard” Jim came trotting on stage tossing an apple in his hand. One of Allan Schreiber’s deft touches.

Mort Achter’s notes in the appendix give some feeling for the pleasures of working with Allan Schreiber and Judy Dow. Dave Goldberg’s notes tell of the immature back-stage crew who couldn’t wait until curtain call to pull their stunts. We are sorry he reminded us.

Writing in the *AA News*, Norman Gibson had nothing but good things to say about the show. His key paragraph put it this way: “All the full intent of the opera’s music, singing and dialogue seem to shine through in the [UMGASS] production.”

Welcome to Linda Siegrist and Elizabeth Van Der Wege.

Farewells: Tom Levy (after 8 shows).



Dismantling the set for 1965 Yeomen, always a melancholy task.

Photo by David Goldberg, from his private collection.

The Pirates of Penzance

Lydia Mendelssohn Theatre
Ann Arbor
December 1-4, 1965

Dramatics director: Allan D. Schreiber

Musical director: Morton Achter

Choreographer: Judy Riecker

THE CAST

In Order Of Appearance

Frederic	NICHOLAS C. BATCH
Ruth (his nurse)	KATHLEEN KIMMEL
Pirate King	MIKE BAAD
Major-General	GERSHOM CLARK MORNINGSTAR
His Wards:	
Mabel	SUSAN MORRIS
Edith	LYNN HANSHER
Isabel	CECILY BIANCA SIMON
Kate	RITA MONTGOMERY
Sergeant of Police	JOHN ALLEN
Samuel	LARRY T. ZEE

Major-General's Wards

PAULA BAAD*	LENORE FERBER*
JUDITH BECKER	KATHLEEN OTWELL
JOYCE BAKER	DIANE L. BEAUCHAMP
JUANITA WHEELER	JANET BARNARD
MARILYN MARCIN	MARY ANN DRACH
CAROLYN AISHTON*	SUE LIND
JULIE COON	DIANE TICKTON
CAROLYN MYERS	CYNTHIA PARRY
BETTY A. BRODY	

* Dancers

Pirates and Policemen

JOHN PLANER	TED LANDERS
SCOTT MACKAY	TOM MC CARTY
JOHN F. SNOPEK	HENRY NAASKO
NORMAN G. DELISK	TOM PETIET
GERALD L. WEST	CONRAD MASON
JAY W. CRANSTON	PHILLIP SIARKOWSKI
ROB COLWELL	ROBERT WINER
ROBERT DICKINSON	JOHN WOLF
CHARLES SUTHERLAND	



Front cover of the programme of the first London production of "The Pirates of Panzance", 1880

ORCHESTRA

<i>Violins</i> TOM LE VECK CONNIE BOHANNON JOHN BROCKETT RONALD EVANS MIDGE HARDING GLENN LITTON, JR. GAIL MAC COLL GINNT MC FARLAND FRAN MALINOFF MICHAEL SAND	<i>Cellos</i> RIMA BOYER TOM GAMBLE <i>Double Basses</i> LUCY APTEKAR ART FEINBERG <i>Flute</i> ANN AITCHESON <i>Oboe</i> MELL COLEMAN <i>Clarinets</i> CAROL OBER NICK VANDER SCHALIE	<i>Bassoon</i> SUE REINHACKEL <i>Horns</i> DAVID GOLDBERG DALE MC IVOR <i>Trumpets</i> DAVID WOLTER BOB AUSTIN <i>Trombone</i> PAUL RASOR <i>Percussion</i> ROD LOEFFLER <i>Piano</i> KATHRYN WEST
---	--	---

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Business Manager	JAMES R. CUTLER
Music Director	MORTON ACHTER
Dramatics Director	ALLAN D. SCHREIBER

PRODUCTION

Assistant to Dramatics Director	MARLENE BICKEL
Choreography	JUDY RIECKER
Costumes	ANN CORRELL, <i>chairman</i> ; MIDGE HARDING, JOYCE BAKER, ELLEN HINTERMANN, JANA DRAPER, NANCY HALL, CYNTHIA FARRY, ANN BURR, CAROL MORNINGSSTAR, SUE PIWONKA, MARSHA LIEBERHAUT
Lighting	JAMES R. CUTLER, <i>chairman</i> ; MARK BOWLES, LORI COMACHO, CONRAD MACINA, TERESA SERGEL
Make-up	KATHY NATHAN, <i>chairman</i> ; ALICE APPLEBAUM, ROBERTA CANTOW, JEAN GREENBERG, SUE PIWONKA
Photography	CURTIS BLANDING
Properties	MAY LOUIS, <i>chairman</i> ; AARON MERRIT, SUSAN REGEN, BILL HENGES, DAVE WIGGERT
Programs	PENELOPE BEDWELL, <i>chairman</i> ; MARTI STAHL, MARY ANN DRACH
Publicity	JANET BARNARD, <i>chairman</i> ; MARTI STAHL, BOB BEAUCHAMP, JOYCE BAKER, DIANE BEAUCHAMP, TOM FRIEDMAN, JAY CRANSTON, TOM PETIET, DIANA FARRAN, GARY MC RAY
Rehearsal accompanist	KATHRYN WEST
Set Designer	DEENA FERRIGNO
Stage Crew	ANNE BEAUCHAMP, JOAN BIXBY, MARILYN BROWN, JOAN KATZ, JEMIE MCBRIDE, BOB SCHOW, FRED RICO
Stage Manager	TOM FRIEDMAN; BOB RUBIN, <i>assistant</i>
Technical Directors	ALAN BOMBERGER; LEE ERMAN, <i>assistant</i>
Tickets	DIANA FARRAN, CHRISTA RAGATZ
Mailing List	CLAUDIA KESLER, JOAN BIXBY, BOB SCHAPIRO
Lord High Usher	HEINRICH BJOENFJORD

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- Prof. and Mrs. Maynard Klein
- Prof. and Mrs. Paul F. Zweifel
- Mr. and Mrs. Sidney Straight
- Mr. and Mrs. Conrad Mason

1997 Post Script:

Since the previous show Mike Baad had married Paula Levy, so there you see Paula Baad heading the list of General Stanley's wards. (But she and Mike disappeared after this show.) Important new names include Julie Coon, Joyce Baker, Lenore Ferber, John Planer, Gerald West, Ted Landers, Henry Naasko, and Robert Winer.

Susan Morris did a wonderful job as Mabel. We particularly remember her introductory coloratura gymnastics. Whoever arranged the music (probably Mort Achter) had woven in the wedding march from Lohengrin. A nice gimmick.

Judy Dow Riecker was the center of a feature article that mentions her good work in choreographing recent UMGASS shows, whipping that raw material into almost-professional dancers.

Ted Rancont put it this way: "William Schwenck Gilbert and Sir Arthur Seymour Sullivan set their harps aside,

leaned out their little white clouds above Lydia Mendelssohn Theatre and beamed last night. They were tickled pink. So was I."

Anne Lin of the *Daily* concluded thus: "There are no dull moments, and entrances and exits are cleverly, yet inconspicuously worked out. Schreiber has the key to just the right amount of affectation and topsy-turvydom, which keep this 19th century satire so appealing today."

Newcomer Lenore Ferber's notes in the appendix illuminate a social custom long dead: The women in the show were required to iron the men's costumes as well as their own. "You've come a long way, baby."

Newcomers: Glenn Litton, Tom Gamble, Virginia Gianty McFarland, Aaron Merritt, Nick van der Schalie and Juanita Wheeler.

Farewells to: Teresa Sergel (after 7 shows).

R u d d i g o r e

Lydia Mendelssohn Theatre
Ann Arbor
March 23-26, 1966

Dramatics director: Allan Schreiber

Musical director: Morton Achter

Choreographer: Judy Riecker

CAST OF PRINCIPLES

Sir Ruthven Murgatroyd (Disguised as Robin Oakapple,
A Young Farmer)Charlie Sutherland
Richard Dauntless (His Foster Brother, A Man-o-Wars-Man)Greg Isaacs
Sir Despard Murgatroyd (Of Ruddigore, A Wicked Baronet)John Allen
Old Adam Goodheart (Robin's Faithful Servant)Bob Winer
Sir Roderic Murgatroyd (A Former Baronet)Gershom Clark Morningstar
Rose Maybud (A Sweet Village Maiden)Lucy Becker
Mad Margaret (A Strange Village Maiden)Julie Amato
Dame Hannah (Rose's Aunt)Kathy Kimmel
Zorah (Professional Bridesmaid)Carolyn Delevitt
Ruth (Professional Bridesmaid) (Dancer)Paula Baad

Professional Bridesmaids

*CAROLYN AISHTON	LAURA HALFORD
JUDY BECKER	CLAUDIA KESSLER
MARILYN CHASTEEN	BONNIE McIVOR
HOLLY CHURCH	SUSAN MORRIS
JULIE COON	CAROLYN MYERS
MARY ANN DRACH	*CYNTHIA PARRY
*LENORE FERBER	MICHELLE ROBERTS
JO GUNDERLOCK	JUANITA WHEELER

Bucks and Blades

TOM BAEHR	†TIM PARRISH
†NICK BATCH	†*TOM PETIET
ARCH COPELAND	†JOHN PLANER
GENE CORRELL	ZICK RUBIN
†JAY CRANSTON	BOB SHAPIRO
*ROBERT DICKINSON	BOB WESTOVER
*JAMES LINTON	†JACK WOLF
*CONRAD MASON	

* dancers † ghosts

ORCHESTRA

Violin
CONNIE BOHANNON
JOHN BROCKETT
JACKIE EVANS
RONALD EVANS
HOLLY GOAD
MIDGE HARDING
FRAN MALINOFF
GINNY McFARLAND
ANDRIA RUSSELL
LAURA STEVENSON

Oboe
MELL COLEMAN

Clarinet
NICK VAN DER SCHALIE
FRANK GREEN

Bassoon
HOWARD TOPLANSKY

Horn
DAVID GOLDBERG
STEVE OVITSKY

Trumpet
DAVID WOLTER
ROBERT AUSTIN

Trombone
KARL HINTERBICHLER

Percussion
JIM KLOCK

Piano
KATHRYN WEST

Viola
KITT STEVENSON
NORA STEVENSON

Cello
TOM GAMBLE
PETER TOURIN

Bass
ART FEINBERG
BRENDA GEE

Flute
ANN AITCHESON
RICHARD WALLIS

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Dramatics DirectorALLAN SCHREIBER

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Prof. and Mrs. Ward Edwards
Prof. and Mrs. Maynard Klein
Prof. and Mrs. Paul F. Zweifel
Mr. and Mrs. Sidney Straight
Mr. Conrad Mason

PRODUCTION

Assistant to Dramatics Director	MARLENE BICKEL
Choreography	JUDY RIECKER
Costumes	ANN CORRELL, <i>chairman</i> ; JANA DRAPER, <i>assistant chairman</i> ; GRAIS HARRIS, JOYCE BAKER, SARAH PETERSON, MARSHA LIEBENHAUT, ELLEN HINTERMAN, BETTY BRODY, SONIA BURNS, CAROLYN MYERS, CYNTHIA PARRY
Hallway Committee	TED LANDERS, TOM PETIET, JANA DRAPER, GREG ISSACS, DAVE GOLDBERG
Lighting	JIM CUTLER, <i>chairman</i> ; SARAH HOOK
Lord High Usher	HEINRICH BJOENFIORD
Mailing List	JOYCE BAKER, <i>chairman</i> ; TED LANDERS, NICK BATCH, TOM PETIET, PENNY LANDERS
Make-up	WANDA REIF, <i>chairman</i> ; MERLE JACOB, JEANNE WOTHERS, LAURA HALFORD, JANE FALK, SALLI KIMBERLY, JAN BARNARD, ALICE APPLEBAUM, DONNA KAUFMAN, ALICE BAGDAD
Photography	JIM GALBRAITH
Programs	TED LANDERS, <i>chairman</i> ; MARY ANN DRACH, CAROLYN AISHTON, HOLLY CHURCH, JO GUNDERLOCK, JACK WOLF, CONRAD MASON, TIM PARRISH, JIM CUTLER
Properties	MAY LOUIS, <i>chairman</i> ; BARBARA BECKER, JOAN KATZ, EMMA TERRAZAS, BEVERLY BURNHAM, PAT NICHOLSON, SALLI KIMBERLY
Portrait Artist	PEGGY RHINES
Publicity	TOM FRIEDMAN, TOM PETIET, <i>co-chairmen</i> ; NICK BATCH, KIT CARPENTER, PENNY LANDERS
Rehearsal accompanist	KATHRYN WEST
Set Designer	RAY BEARD
Stage Crew	BILL WENGES, DAVE WIGGERT, JOHN ROHSENOW, SUSAN WEISS, BARB MIGDAL, MARILYN BROWN, JOAN BIXBY, DON DANYKO, SALLI KIMBERLY, SARAH HOOK, JOAN KATZ, AARON MERRIT, JOYCE BAKER, CHRISTA RAGATZ
Stage Manager	BOB RUBIN
Tickets	CLAUDIA KESSLER, BOB SHAPIRO, <i>co-chairmen</i> ; CHARLIE SUTHERLAND, TIM PARRISH, TOM PETIET

1997 Post Script:

Director Allan Schreiber had by now joined the faculty of the Speech Department at Eastern Michigan.

Reflecting our troupe's high ethical standards, as you will note, the lead singers were categorized as "Principles." Old timers abounded, but a nice newcomer was Julie Amato. The chorus included former leads, such as Sue Morris, Tom Petiet, and Nick Batch. A marked characteristic of the society is the willingness of former leads to step back and enjoy the pleasures of the chorus.

Ted Rancont wrote that he was still laughing helplessly.

John Crumb, writing in the *Daily* starts out as follows: "Every large institution has its traditions, but few of them are as nice as the University's [G&S] Society. For pure entertainment last night's performance has hardly been matched on campus this season, because of the Society's remarkable color and enthusiasm (to be challenged, I understand, only by a Gilbert & Sullivan party.)"

A telling ad, probably in the *Daily* announced:
TONIGHT: RUDDIGORE

Sat. Mat. & Sat. Night — SOLD OUT.

New talent: Frank Green, Barbara Becker and Jim Linton.

After nine shows and many responsibilities, this turned out to be Curt Blanding's final fling. Other farewells: Art Feinberg (after 7 shows), Tom Friedman (8), May Louis (9) and Conrad Mason (9).



Hard working Ann Correll, long-time Duchess of Costuming.

Photo by David Goldberg, from his private collection.

H. M. S. PINAFORE

Lydia Mendelssohn Theatre
Ann Arbor
November 30 – December 3, 1966

Dramatics director: John Allen

Musical director: Timothy Adams

Choreographer: Judy Riecker

CAST OF PRINCIPALS

Sir Joseph Porter, K.C.B. John Allen
 Captain Corcoran Charles Sutherland
 Ralph Rackstraw Greg Isaacs
 Dick Deadeye Robert Schneider
 Bill Bobstay (Boatswain's Mate) Randy Solomon
 Bob Becket (Carpenter's Mate) James Karls
 Josephine Susannah Morris
 Cousin Hebe Lenore Ferber
 Buttercup Judy Riecker
 Celerity Sue Piwonka
Chorus of Sisters, Cousins, and Aunts: Debby Anderson, Julie Avenson, Joyce Baker, Judy Becker, Molly Beukema, Betty Brody, Julie Coon, Cheryl Dembe, Mary Ann Drach, Nancy Goeboro, Clara Goodrich, Jo Gunderlock, Peggy Haskins, Jennifer Huntley, Barbara Kaufman, Janice Lent, Kathleen McKeivitt, Angie Pollee, Carolyn Teich, Juanita Wheeler.
Chorus of Sailors: Evan Cohen, John Heuer, Ted Landers, Jim Linton, Paul Mennill, Bob Miller, Dennis Murphy, Jim Phillips, John Planer, Alan Potok, Fred Rico, Robert Westover, Bob Winer.

ORCHESTRA

Violin
Jean Huttula
concert mistress
Barbara Addison
Holly Good
David Jacoby
Frances Malenoff
Ginny McFarland
Robert Sheer
Laura Stevenson

Bass
Richard Womack

Flute
Tom Baehr
Patricia Bryson
Louise Hartung
Carol Wallace

Oboe
Mel Coleman
Quentin Fisher

Clarinet
Nick Van Der Schalie
Frank Green

Trumpet
Dan Rudgers
Kathy Copperthwaite
Fred Leonberger

Bassoon
Bill Dixon

French Horn
David Goldberg
Steve Berg

Tympani
Dennis Johnson

Gong
Bolivar Kegnastie

BEHIND THE SCENES

Choreographer Judy Riecker
 Assistant to the Dramatics Director Salli Kimberley
 Accompanists Mary Weil, Kathleen Kimmel Samra, Jackson Hammit, Carolyn Teich
 Technical Director Alan Bomberger
 Assistant Technical Director Bill Wengs
 Set Design Alan Bomberger, Tom Petiet
 Costume Design Ann Correll
 Stage Manager Marshall Williams
 Stage Crew Carroll Fetter, Helen Fox, Michael Gilmartin, Nancy Halicki, Aaron Merril, Donna Sugarman.
 Lighting James Cutler
 Make-Up Wanda Reif, *chairman*; Michele Baehr, Jan Barnard, Judy Becker, Mary Colwell, Jean Evans, Jane Falk, Laura Halford, Kathy Hetmanski, Claudia Kesler, Sue Piwonka, Christa Ragatz, Arlene Steinberg.
 Properties Ellen Kotz, *chairman*; Barbara Becker, Salli Kimberley, Christine Royden
 Costumes Ann Correll, *chairman*; Debbie Anderson, Joyce Baker, Linda Jurk, William Kay, Susan Morris, Carolyn Myers, Ellen Reichelt, Lisa Sammiel, Carolyn Teich, Laura Van Vlack
 Publicity Christa Ragatz, Jan Barnard, Tom Petiet, *co-chairmen*; Pam Thomas
 Mailing List Pam Thomas, *chairman*; Gale Boraks, Carol Dwyer, Christa Ragatz
 Tickets Claudia Kesler, Fred Rico, *co-chairmen*
 Programs Mary Ann Drach, Susan Morris, *co-chairmen*; John Allen, Julie Coon, Lenore Ferber, Jo Gunderlock, Barbara Kaufman, Steve Kay, Cheryl Lassen
 Photography James Cutler, Vernon Soden, Pam Thomas
 Ober Usher Heinrich Bjoenford

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 Musical Director Tim Adams
 Dramatics Director John Allen
 Technical Director Al Bomberger

1997 Post Script:

John Allen's essay "Twenty Years of Joy" was printed in the program for the 1967 *Patience*.

Twenty Years of Joy

Twenty years ago, in the fall of 1946, The University of Michigan Gilbert and Sullivan Society began the joyous adventure which continues tonight at Castle Bunthorne. It has been a long and happy association of town and campus talent, town and campus audiences, and two cranky Englishmen.

A twentieth anniversary might well justify a "History of the Society," were it not that such histories are usually dull and invariably the same — Ups, Downs, In the pink, In the red, Statistics, Logistics, and Obscure biography.

The essence of the G&S experience, on the contrary, is not horizontal, but vertical — it is qualitative, not quantitative, and is recorded on the heart rather than the calendar. In short, it does not reduce itself to History.

To what, if anything, can it be reduced?

In a word, Joy. Pleasure, of course — but it is more than pleasure, since pleasure diminishes with time and is essentially a private, exclusive experience. The joy of Gilbert and Sullivan, on the other hand, grows as it is shared, and expands its influence as time moves on. Pleasure is mostly the audience's portion; joy remains for the participants. If, as sometimes happens, the audience experiences a pleasure approaching joy, this is a natural response to the joy manifest in the production. (It is always the aim of productions to make that joy apparent!)

The joy manifest in production does not begin in production, however. It begins in tryouts and rehearsals, at picnics and parties, and over coffee and late-night talks. It expands through close "annual" events like the Halloween Costume Party and the Christmas Caroling Night — complete with candles and four-part harmony. It begins, advances, and ends in deep friendships and the bond of shared experiences.

The particular magic of Gilbert and Sullivan Operettas draws together from widely scattered points those kindred souls who had nothing in common before entering their first production — and who may have everything in common thereafter. The members of the Society share much more than rehearsal time and performances: they voluntarily share good times and bad, laughter and sorrow, joy — and sometimes heartbreak. But mostly joy. This quality of joy is the basic ingredient of all the Gilbert and Sullivan operettas.

It is this quality of joy which draws people into the Society — and keeps them there, show after show. It is this quality of joy which reaches out to the audiences and provides them with whatever pleasure they take home with them. In this joy lies the past — and the future — of the Gilbert and Sullivan Society: in the experience and the hearts of all who come in contact with it, either side of the footlights, on-stage or off-stage.

It is this joy we would give you tonight — and perhaps throughout the next twenty years!

John Allen (a UM librarian) had by now become dramatics director. John a veteran of several shows happened to be on hand when the need for a director was suddenly perceived. He was teamed with Tim Adams as music director. Tim was a master's degree candidate who had earlier served as assistant director. The chorus included Kathy McKeivitt, who later achieved immortality by becoming a co-founder of GASBAG.

Reviewers in both the *Daily* and *AA News* were downright enthusiastic. One headline read, "H.M.S. Pinafore Triumphant, Buoyant, Talented Production." The other simply said "HMS Pinafore Delights."

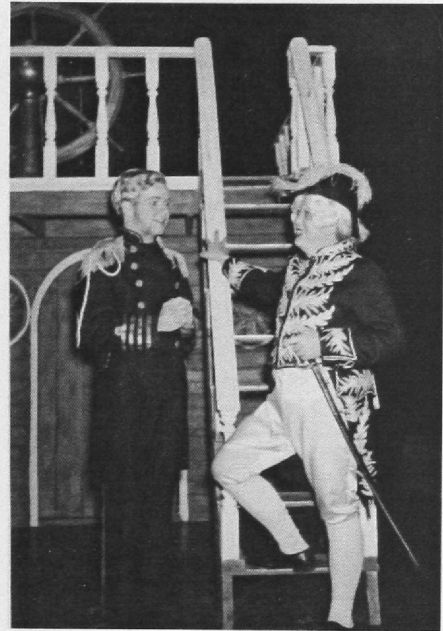
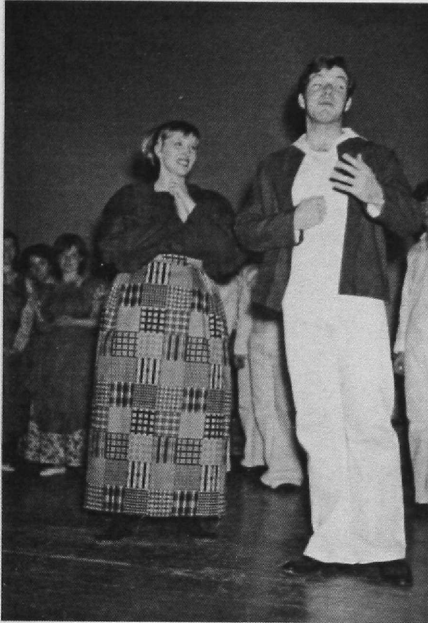
Newcomers: Janice Lent, Mike Gilmartin and Dennis Murphy.

We particularly remember the crew prank. The cast list showed a certain Sue Piwonka in the imaginary role of Celerity (as in Sir Joseph's admonition to Captain Corcoran: "Go, ribald, get you hence to your cabin with celerity. This is the consequence of ill-advised asperity!"). Now it so happened that Sue Piwonka was a special friend of Charlie Sutherland, who was in the role of the captain. After the final show, during the second curtain call, two backstage men dressed as pirates ran across the stage and through the door leading to the captain's cabin. During the third curtain call they emerged from the cabin and retraced their steps into the wings, but this time they were carrying Sue Piwonka. Few, if any, in the audience understood the joke, but to those of us who did, it was the cleverest and funniest crew prank ever.



The abduction of Celerity.

Photo by David Goldberg, from his private collection.



Principal performers in 1966 Pinafore: Judy Dow Riecker (Buttercup), Greg Isaacs (Ralph), Charlie Sutherland (Corcoran), John Allen (Sir Joseph), Robert Schneider (Deadeye) and Sue Morris (Josephine).

Photos by David Goldberg, from his private collection.





From 1966 Pinafore, Robert Schneider (Deadeye) and two of his admirers.
Photo by David Goldberg, from his private collection.



Love-sick all against our will, 1967 Patience. In foreground: Sue Morris (Angela), Nancy Seabold (Ella) and Sberyll Peterson (Saphir).
Photo by David Goldberg, from his private collection.

PATIENCE

Lydia Mendelssohn Theatre
Ann Arbor
March 22-25, 1967

Stage director: John Allen

Musical director: John Planer

Choreographers: Judy Becker and Lenore Ferber

CAST

Colonel Calverley	Milton Wright
Major Murgatroyd	Robert Winer
Lieutenant The Duke of Dunstable	Robert Gerber
Reginald Bunthorne	William Moore
Archibald Grosvenor	Charles Sutherland
Mr. Bunthorne's Solicitor	Fred Rico
The Lady Angela	Susan Morris
The Lady Saphir	Sheryll Peterson
The Lady Ella	Nancy Seabold
The Lady Jane	Kathleen Samra
Patience	Nancy Hall

CHORUS OF RAPTUREOUS MAIDENS

Deborah Anderson, Joyce Baker, Jan Barnard, Judy Becker, Betty Brody, Julie Coon, Lenore Ferber, Jo Gunderlock, Tamara Hessler, Jennifer Huntley, Barbara Kaufman, Claudia Kesler, Salli Kimberly, Jeanne Leighton, Janice Lent, Kathleen McKeivitt, Sue Piwonka, Angie Pollec, Linda Siegrist, Juanita Wheeler.

OFFICERS OF DRAGOON GUARDS

Paul Angelino, Joe Costick, Jay Cranston, Steve Detrick, Kenneth Fischer, Michael Gilmartin, John Heuer, Jim Karls, Ted Landers, Jim Linton, Michael Lubline, Benjamin Perry, David Seybold, Bob Shapiro, John Snopek, Howard Speil, John Stanley, Paul Weiss, Jerry West.

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Stage Director	John Allen
Technical Director	Marshall Williams

ORCHESTRA

<i>Violin</i> Laura Stevenson <i>concert mistress</i>	<i>'Cello</i> Carol Dick Carol Goldberg M. Margaret Marble	<i>Bassoon</i> William Dickson
Mrs. Alan Cole Catherine Fisher Frances Malinoff Ginny McFarland Dennis Murphy John Siegmund	<i>Bass</i> Roice Wille	<i>Trumpet</i> Fred Leonberger George Luse, Jr.
<i>Viola</i> MariaElena Castellanos Janet Kelenson Judy Nickel Barbara H. Zajac	<i>Flute</i> Patricia Bryson Carol Wallace Richard Wallis	<i>French Horn</i> Steve Berg David Goldberg
	<i>Oboe</i> Quentin Fisher	<i>Percussion</i> Elizabeth Kutlov Thomas Leeds
	<i>Clarinet</i> Frank Green Nick van der Schalie	

BEHIND THE SCENES

Choreographers	Judy Becker, Lenore Ferber
Assistant to the Stage Director	Mary Ann Drach
Accompanists	Kathryn West, Mary Weil
Technical Director	Marshall Williams
Set Designer	Sandra Jean Reid
Costume Designer	Ann Correll
Stage Manager	Aaron Merritt
Stage Crew	John Alexander, Al Bomberger, Roger Cholewiak, Ted Gillespie, Mike Gilmartin, Martha Hairston, Dan Holbert, Stephen Kay, Ginny McFarland, Aaron Merritt, Dave O'Connell, Martha Stahl
Lighting	John Alexander, Al Bomberger, James Cutler
Make-Up	Wanda Reif, <i>chairman</i> ; Jan Barnard, Michele Baehr, Judy Becker, Bonnie Britton, Jean Evans, Eren Ozker, Sue Piwonka, Sandra Jean Reid, Susan Saefkow
Properties	Sue Shippey, <i>chairman</i> ; Martha Hairston, Salli Kimberly
Costumes	Ann Correll, <i>chairman</i> ; Sue Shippey, <i>assistant</i> ; Joyce Baker, Marilyn Gordon, Tammy Hessler, Linda Jurk, Kathy McKeivitt, Carolyn Myers, Sue Piwonka, Ellen Reichart, Sue Saefkow, Laura Van Vlack, Juanita Wheeler
Publicity	Christa Ragatz, <i>chairman</i> ; Jan Barnard, David Fox, Dan Holbert, Andrea McDonald, Aaron Merritt, Pam Thomas
Mailing List	Pam Thomas
Tickets	Claudia Kesler, Jerry West
Programs	Susan Morris, <i>chairman</i> ; Nancy Hall, James Cutler, John Planer
Photography	Timothy Adams, James Cutler, Steve Detrick
Super Usher	Heinrich Bjoenford

1997 Post Script:

As may be noted, John Allen returned as dramatics director, while John Planer, a doctoral student in musicology, moved up from the chorus to become music director. After choreographing several shows Judy Riecker relinquished those duties to Judy Becker and Lenore Ferber. The title role was filled by Nancy Hall, who had played a minor lead in the 1962 production of the same show. Among the returning veterans was Kathy Samra (formerly Kimmel), while a newcomer in the chorus was Ken Fischer, who is now the popular and successful director of the University Musical Society. Another newcomer was Mike Gilmartin, who later married Nancy Hall and about whom much will be said later on.

Norman Gibson of the *AA News* found the entire production first rate. Tom Segall of the *Daily* found the opera “uneven.”

Ticket prices now ranged from \$1.50 to \$2.50.

Yet another newcomer was the great John Alexander, whose flame still lights the stage and cozy corner.

And another newcomer was Paul Angelino.

Farewells: Alan Bomberger (after 6 shows), Claudia Kesler (8), Carolyn Myers (6), Kathy Kimmel Samra (8) and Sue Sautter Shippey (11).

See Sue Morris’s notes in the appendix for the dirty (but forgivable) practical joke played on her by John Allen and Charlie Sutherland.



When I first put this uniform on. Milton Wright (Col. Calverly), Robert Gerber (Duke of Dunstable) and Robert Winer (Major Murgatroyd).

Photo by David Goldberg, from his private collection.



I cannot tell what this love may be. Nancy Hall as Patience.

Photo by David Goldberg, from his private collection.

THE MIKADO

Lydia Mendelssohn Theatre
Ann Arbor
November 15-18, 1967

Dramatics director: James N. Holm, Jr.

Musical director: John Planer

Technical designer: C. Thomas Ault

CAST OF PRINCIPALS

The Mikado of Japan	Tom Petiet
Nanki-Poo	Graham Wilks
Ko-Ko	Michael Harrah
Pooh-Bah	Zalman Usiskin
Pish-Tush	Dale Helms
Yum-Yum	Susan Morris
Pitti-Sing	Judii Block
Peep-Bo	Julie Coon
Katisha	Judy Riecker
Go-To	Walter Correll

CHORUS OF SCHOOL GIRLS

Marilyn Mernitz, Lenore Ferber*, Kathy McKeVitt, Janice Lent, Pat Shaffer, Nancy Hall*, Julie Avenson, Linda Siegrist, Jeanne Leighton, Kathleen Wilks*, Juanita Wheeler, Joyce Baer, Elizabeth Seligson, Cynthia Nelson, Rosemary Mullin, Carol Goldberg, Iris Hiskey, Barbara Kaufman*, Barbara Becker, Lucy Becker*, Jo Gunderlock

CHORUS OF JAPANESE NOBLES

Mike Gilmartin, Jim Linton*, Joe Costick*, Paul Weiss, Eric Lund, Jerry West, Rob Colwell, John Carroll, Dave Seybold, Elliott Sigman, Don Breiter, Tom Marcus, Steve Detrick, Scott Robertson, Gary Smith, James Karls, Ted Landers, Bob Miller, Paul Angelino*, Stan Litch, John Slinker

*Principal Dancers

ORCHESTRA

<i>Violin</i> Catherine Fischer, <i>concert mistress</i>	<i>Bass</i> Helen Rauch	<i>French Horn</i> Roy Burgess David Goldberg
Emilie Karpiuk Judith Kingsley Ginny McFarland Frances Malinoff Ellen Reslock Sally Schuster John Siegmund Laura Stevenson Louise Wilson	<i>Flute</i> Carol Wallace Richard Wallis	<i>Trombone</i> Constance Zweifel
<i>Viola</i> Janet Kelenson Laura Stevenson	<i>Oboe</i> Quentin Fisher	<i>Second Trombone</i> Nanki-Poo
<i>Cello</i> Tom Gamble Carl Goldberg Naomi Klein	<i>Clarinet</i> Frank Green Nick van der Schalie	<i>Tuba</i> Richard Colvin
	<i>Bassoon</i> William Dickson	<i>Percussion</i> Robert Benford Elizabeth Kutlov
	<i>Trumpet</i> Nicholas C. Batch Fred Leonberger	

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Musical director	John Planer
Technical director	C. Thomas Ault

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Prof. and Mrs. Maynard Klein
Mr. Conrad Mason
Mr. and Mrs. Sidney Straight
Prof. and Mrs. Paul Zweifel

BEHIND THE SCENES

Choreography	Carolyn Delevitt, Judy Riecker
Scenic-Lighting Designer	C. Thomas Ault
Costume Designer	Ann Correll
Costume Construction	Joyce Baker, Mary Cook, Maralin Faulkner
Make-Up	Marilyn Gordon
Stage Manager	Dennis Webster
Stage Crew	Martha Hairston, Vicki Hart, Dale Helms, Aaron Merritt Judy Robinson, Colby Schneider
Lighting Technician	David Mohler
Lighting Crew	Jim Cutler, Ronald Westman, John Schultz
Publicity	Dan Holbert, <i>Chairman</i> ; Christa Ragatz, <i>Assistant</i> Pat Dovas, Ike Middlebrook, Rand Mueller Tom Petiet, Jennifer Rhea, Fred Rico, Martie Rossman
Tickets and Mailing List	Pamela Thomas, Fred Rico
Programs	jo gunderlock, <i>Chairman</i> ; Christa Ragatz, <i>Assistant</i> Pat Dovas, Ernie Friedman, Lynne Lipton Rand Mueller, Jan Phlegar, Dave Seybold
Photography	Jim Hassberger
Cover Design	Tom Petiet
Rehearsal Accompanists	Kathryn West, Barbara Shafran
Ober Usher	Heinrich Bjoenford



This year the Society would like to pay tribute to two very special people, Professor and Mrs. Harry Benford, who are celebrating their eleventh year as faculty advisors for the Society. Throughout these eleven years they have been the one constant force in the Society, serving in more than just an advisory capacity. Professor Benford, chairman of the Department of Naval Architecture and Marine Engineering, has held the official titles of Ober Usher, Peacemaker and Diplomat, Friend and General Helper, Candid Photographer, and Stage Actor. (He has been the Solicitor in the last two productions of *Patience*.) In addition he and his wife host the annual Christmas Caroling Party.

Although Gilbert and Sullivan fans for years, Professor Benford and his wife did not become involved in the University of Michigan Gilbert and Sullivan Society until the Fall of 1956 when one of the Professor's students, who was then President of the Society, invited them to be advisors for the growing group. Since then, they have proven themselves to be an indispensable part of the Society. Holding true to the family tradition, the Benfords' three sons, Howard, Frank, and Robert, are Gilbert and Sullivan fans. The youngest, Robert, is playing percussion in the orchestra this semester.

1997 Post Script:

A new dramatics director, James Holm (a doctoral candidate in speech), was teamed with John Planer and Judy Riecker. The scene and lighting designer was Thomas Ault, who was to carry that responsibility for many shows in later years. The principals included significant newcomers such as Michael Harrah and a visitor from England: Graham Wilks, whose wife, Kathy, was in the chorus.

Other newcomers included Colby Schneider (one of the founders of GASBAG), and Cyndy Nelson who achieved sainthood by instituting the custom of holding a brunch for the troupe on days when matinees were on tap. (See her notes in the appendix.) Benfordian ties with UMGASS were further strengthened by the presence of Tigger in the orchestra. Also in the orchestra, Fred Rico performed on the marine parade.

Yet another newcomer was Victoria Hart. She started in the chorus, but later advanced to leading parts and also served on the board.

Also new: Pat Schafer (later: Petiet), Ellen Reslock, John Schultz and Elliott Sigman.

This was to be Nick Batch's last show. Anther farewell: Mary Ann Drach (after 8 shows)

The last previous *Mikado* had been troubled by the Kennedy assassination and this new production followed suit. There were no assassinations, but a few of the performers had somewhat similar plans for one or two of the directors. See Sue Morris's and Lenore Ferber's notes in the appendix.

Norman Gibson was generally positive in his *AA News* review, complaining only about latecomers. Thomas Segall, on the other hand, found plenty of room for complaint. The headline for his review in the *Daily* seemed apt: "Gilbert & Sullivan's 'Mikado' Commits Hari-Kari."

PRINCESS IDA

Lydia Mendelssohn Theatre

March 27-30, 1968

Dramatics director: Roger Wertenberger

Scenic designer: C. Thomas Ault

Choreographers: Kathleen Wilks and Lenore Ferber

Music director: Bradley Bloom

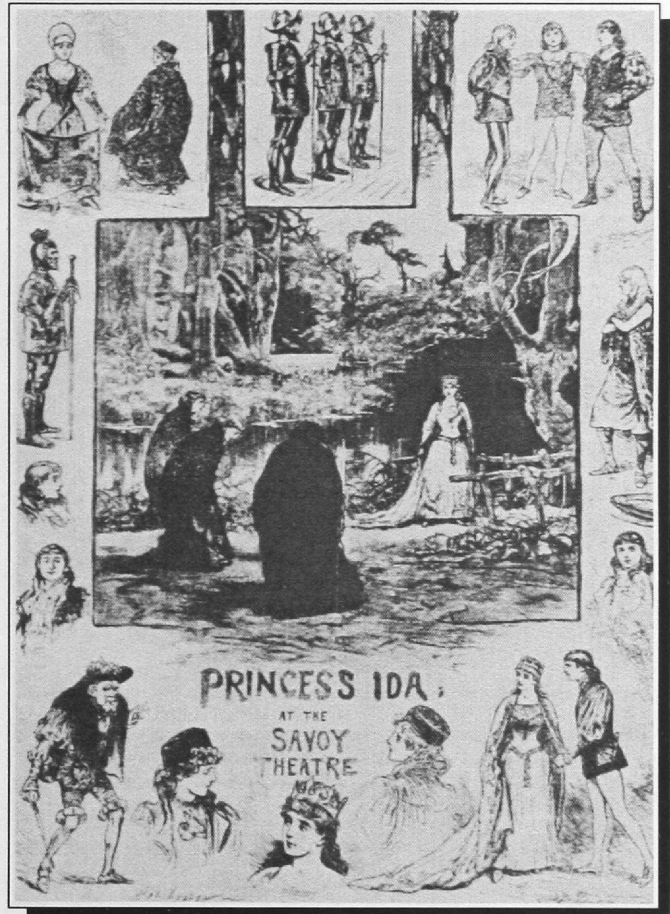
Costume designer: Ann Correll

THE CAST:

King Hildebrand:	Paul Zweifel
Hilarion:	Graham Wilks
King Gama:	David Arthur Hollenback
Cyril:	William Pollard
Florian:	Milton Wright
Arac:	Michael John Gilmartin
Guron:	Dave Seybold
Scynthius:	Tom Petiet
Princess Ida:	Susannah Morris
Lady Psyche:	Nancy Ann Hall
Lady Blanche:	Judii Block
Melissa:	Jill Hughes

Students of Castle Adamant: Edie Axilrod, Barbara Becker, Joyce Baker, Victoria Hart, Iris Hiskey, Janice Lent, Linda Line, Elizabeth Long, Kathleen McKeivitt, Frederica Rico, Barbara Seiden, Pat Shaffer, Barbara Weiner

Courtiers to King Hildebrand: John Alexander, Paul Angelino, Terry Blackburn, Donald Breiter, Steve Detrick, David Gilmartin, Gerald Horan, Ted Landers, Jim Linton, Bob Miller, Paul Mindell, Elliot Sigman, John Slinker, Rick Wagstaff



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Dramatics Director	Roger Wertenberger
Musical Director	Bradley Bloom
Technical Director	C. Thomas Ault

ORCHESTRA

Violins:

Glenn Litton,
concert master

Allen Barenholtz
Jan Decker
Emilie Karpiuk
Genny McFarland
Dennis Murphy
Ellen Reslock
John Siegmund
Louise Wilson

Cellos:

Carl Goldberg
Naomi Klein

Bass:

Helen Rauch

Flutes:

Carol Wallace
Donna Ando

Oboe:

Quentin Fisher

Clarinets:

Michael Allen
Frank Green

French Horns:

Dave Goldberg
Steve Hynson

Trombones:

Larry Horwitz
Connie Zweifel

Percussion:

Robert Benford

1997 Post Script:

Two new, really able directors stepped in to smooth the troubled waters: Roger Wertenberger (majoring in TV and theater) and Bradley Bloom (teaching fellow at EMU) for music. The cast included some future — famous names such as John Alexander, Gerry Horan, Dave Gilmartin (Mike's brother), Margaret MacLeod, Jane Hassinger, David Johnson, Julie May, and Rick Wagstaff.

Norman Gibson gave the show a mixed review, whereas Thomas Segall described it as, "simply smashing."

Farewell to Kathy West (after 6 shows), Juanita Wheeler (6), Paul Zweifel (6), Jim Cutler (10), Joyce Baker (8), Salli Kimberly (10), Aaron Merritt (6) and Ted Landers (8).

See Lenore Ferber's notes in the appendix for the story of why the set had to be walked across campus. Brad Bloom's notes will give you an inkling of what it was like to work with a near-genius like Roger Wertenberger, as will Gerry Horan's.

Fred Rico, in one of his more subtle disguises, appeared as one of the women of Adamant.

See page 116 for illustration.

OLIVER!

Trueblood Theatre
Ann Arbor
July 17-20, 1968

Director & Musical director: Roger Wertenberger Director for Junior Light Opera: Michael Harrah

Choreographer: Patricia Shaffer

CAST

(In order of appearance)

The Widow Corney Janet Stolarevsky
The Boys:
Charley Bates Kim Reynolds
Cyril Kenneth Tyra
Wilfrid Peter Kornbluh
Robin Robert Kraft
Lionel Eric Sonquite
Ralph David Mayotte
Grosvenor William McKee, Jr.
Rupert Joshua Greenbaum
Jasper Gregory Mocerri
Alexis John Wilkins
Ruthven William Walker
Bunthorne John Reynolds
Oliver Twist Thomas Hulce.
Mr. Bumble, the Beadle Howard Travis
Mr. Sowerberry, the Undertaker John Alexander
Mrs. Sowerberry Kathleen Loeb
Charlotte, their daughter Caroline Fleming
Noah Claypole, the mortician's apprentice David Krimm
Jack Dawkins, The Artful Dodger Nicholas Jacquez
Fagin, an old retainer David Hollenback
Nancy Jane Hassinger
Bet Sheila Satterfield
Mr. Brownlow, a gentleman Michael Harrah
Mrs. Bedwin, his housekeeper Susannah Morris
Bartender in the Three Cripples John Alexander
Bill Sikes David Johnson
Dr. Grimwig Thomas Petiet
The Rose Seller Allison Fine
The Milkmaid Patricia Shaffer
The Strawberry Seller Carolyn Delevitt
The Knife Grinder David Minikel
The Long Song Seller Paul Angelino
The Boy with the Books William McKee, Jr.
Old Sally Marilyn Gordon
Annie, her companion Patricia Shaffer
The Night Watchman Evan Cohen
The Bow Street Runners Paul Angelino, Erik Hansen
1st Woman Colby Schneider
2nd Woman Dale Hower
3rd Woman Patricia Bearup
4th Woman Kathleen McKeivitt
Zeke Himself

ENSEMBLE

Roger Wertenberger, Conductor
Barbara Becker, Pianoforte

Violins:
Glenn Litton, Concertmaster
Dennis Murphy
Frances Malinoff
Oboe:
James Harwood
Clarinet:
Michael Allen
Bassoon:
Jeffrey McClean
French Horn:
Carl Daehler
Trombone:
John Ashby
Percussion:
Robert Benford
Cello:
Carl Passa
Bass:
Fred Rico
(John Hendrickson)
Flute:
Carol Wallace

Production Staff for Oliver!

Rehearsal Accompanist Barbara Becker
Assistant to the Directors Christa Ragatz, Kathleen Wilks
Stage Managers Michael Allen, Elmo Morales
Stage Crew Gwendolyn Anderson, Germaine Chipault, Rachel Evans, James Frederick, Martha Hairston, Nels Hairston, Janice Herzog, Susan Kegales, Robert Kenney, Francine King, Suzanne Knickerbocker, Barbara Kridler, David Mohler, Diane Reaver, Judith Robinson, Susan Scott, Jason Steinman, Carol Wallace, Christine Williams
Light Crew James Frederick, Carol Wallace, Christine Williams
Properties Mistresses Germaine Chipault, Francine King
Properties Crew Barbara Kridler, Christine Williams
Costume Crew Marilyn Chaney, Katherine Riordan, Mary Riordan, Shirley Orth
Make-up Technician Christa Ragatz
Make-up Crew Sophie Farah, Marilyn Gordon, Donald Heckenlively, Janice Herzog, James Holm, Susan Kegales, Judith Lear, Susan Scott
Flood Control Michael Allen, Germaine Chipault, Donald Heckenlively, James Holm, David Mohler
Box Office Sara Hassinger, Thomas Hulce
House Manager Michael Harrah
Head Usher Harry Benford
Publicity Thomas Petiet, Patricia Shaffer

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Designer C. Thomas Ault
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Mr. and Mrs. Sidney Straight

OLIVER! is the happy result of the combined forces of the Gilbert and Sullivan Society and Ann Arbor Junior Light Opera. The G&S group, of course, has been producing the repertoire of Sir William S. Gilbert and Sir Arthur Sullivan on campus for over 20 years, but OLIVER! is its first non G&S show. Ann Arbor Junior Light Opera has been a recent, but active addition to the musical scene. With a membership composed of secondary school students, the group produced FLAHOOLEY and TAKE ME ALONG, under the auspices of the Ann Arbor Recreation Department, and COX AND BOY and THE FOOL KILLER as an independent organization. They plan to continue production this fall with HENRY, SWEET HENRY; the Gilbert and Sullivan Society will offer THE GONDOLIERS during November.

1997 Post Script:

Enthusiasm and energy was at such a level that we couldn't wait until September to start work on a new show. And so we departed from tradition and undertook this Broadway musical. Since many youngsters were required, we joined forces with Junior Light Opera, an active group managed by Michael Harrah. The title role was taken by Thomas Hulce from nearby Plymouth, and he went on to play another title role in a Hollywood production: *Amadeus*.

Norman Gibson called the show "outstanding," while Lissa Matross of the *Daily* was somewhat less enthused. She mentioned the 100 degree heat in the Trueblood Theater, which may help explain either the show's shortcomings, or her physical discomfort and state of mind.

A potent newcomers in the cast was Janet Stolarevsky. The orchestra included Glenn Litton (a future UMGASS president) and Carl Daehler (a future music director).

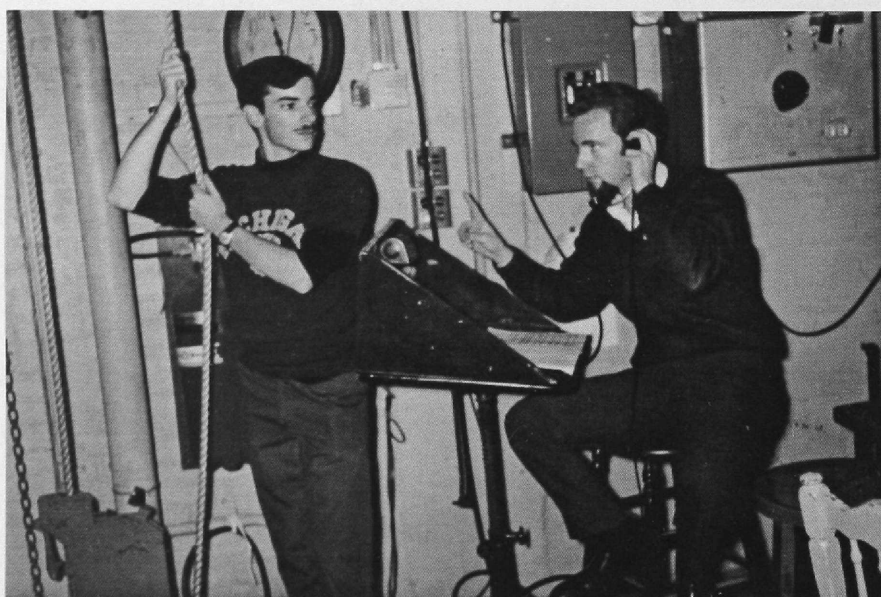
The venue was the steamy Trueblood Theatre, but the show was a highly successful venture in every respect.

As you may note, director Roger Wertemberger created names for everyone on stage. That was of no help to the audience, but perhaps boosted the morale of the otherwise nameless chorus members.



At the light controls, Alan Bomberger (technical director) standing.

Photo by David Goldberg, from his private collection.



Curtain about to go up. Mike Gilmartin (left) and Marshall Williams (right).

Photo from David Goldberg's private collection.

THE GONDOLIERS

Lydia Mendelssohn Theatre
November 13-16, 1968

Director: Roger Wertemberger
Assistant director: Nancy Hall
Scene designer: Michael Allen

Musical director: Bradley Bloom
Choreographer: Makram Joubran
Lighting designer: David Mohler

Costume designer: Ann Correll

DRAMATIS PERSONAE

(in order of appearance)

Corps of Venetian Dancers	Phyllis Anne Adler, Janice Arsulowicz, Mary Kristen Tooze, Kathleen Webb
Gianetta	} Contadine { Nancy Hall Joan Susswein Janice Lent Lynette Hashman Barbara Becker
Tessa	
Fiametta	
Vittoria	
Giulia	
Antonio	} Venetian Gondoliers { Keith E. Drayton David Minkel Donald H. Regan Donald Breiter David Kaeuper Charles Sutherland
Francesco	
Giorgio	
Annibale	
Marco Palmieri	
Giuseppe Palmieri	
The Duke of Plaza-Toro, a Spanish Grandee	John Alexander
The Duchess of Plaza-Toro, his wife	Jane Hassinger
Casilda, their daughter	Anne Temple
Luiz, drummer to the Duke	Michael Reinhart
Don Alhambra del Bolero, the Grand Inquisitor	David Johnson
Inez, the King's Foster Mother	Cynthia Nelson
Chorus of Contadine	Patricia Bearup, Margaret Emerson, Victoria Hart, Iris Hiskey, Barbara Kaufman, Linda Line, Kathleen McKeivitt, Colby Schneider
Chorus of Gondoliers	Paul Angelino, Thomas Cobb, Christopher Dant, David Gilmartin, Richard Giszczak, Gerald Horan, Peter Miller, Richard Ferguson-Wagstaff

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The Gilbert and Sullivan Society

Acknowledges . . .

Elaine Fritz

Carol Goldberg

Mrs. James Riecker

WUOM

Human Performance Center,
Dept. of Psychology

UNIVERSITY THEATRE ORCHESTRA
PERSONNEL for THE GONDOLIERS

VIOLINS

Glenn Litton,
Concertmaster
Dennis Murphy
Donald Diem
Maria Mykolenko
Allen Barenholtz
Anne Spencer
Barbara Kimmel
Jonelle Dick
Emilie Karpiuk
Ellen Reslock
Karen Shedlowe
Lorna Wallace
Janice Lilien
Kathleen Pierzchala

VIOLAS

David Kessler
Martha Ferriby
Loren Siegel
John Siegmund

VIOLONCELLO

Roberta Fox
Gayle Southworth
Thomas Gamble
Naomi Klein
Diane Reaver
Constance Dick

BASS VIOLINS

Lucille Aptekar
Kenneth Aptekar

FLUTES

Janice Engberg
Nancy Gwinn

CLARINETS

Nicholas Van Der Schalie
Philip Oranburg

OBOES

Frederick Dunn
Patricia McGuire

BASSOONS

Dale Harmelink
William Dixon

TRUMPET

Holly Goad

FRENCH HORNS

Carl Daehler
David Goldberg
Allen Goodman

TROMBONES

David Hann
Paul Niemisto
Lawrence Horwitz

PERCUSSION

Robert Benford
James Ogden

1997 Post Script:

New faces on stage included Richard Giszczak, Janice Lent, Linda Line, Don Regan, Joan Susswein, and Anne Temple — all of whom stayed on for long periods.

We well remember how John Alexander, in his role as the duke, allowed himself to be banged to the stage by his duchess, diminutive but determined Jane Hassinger. Having shown himself to be such an amiable bean bag, John went on to further damaging activities in following shows. Indeed, once his reputation was established, directors went out of their way to find excuses to have John bashed about.

Thomas Segall wrote words of praise about the “regular royal queen” quartet, and then added, “It was precisely such energetic, spontaneous, and thoroughly untraditional business which gave this wonderfully funny production a personality of its own. It began with the first choreographed overture to grace the Ann Arbor stage.” His final paragraph reads as follows: “It is with great pleasure that the semi-annual Merry Molar Award, for the most dazzling smile in the ladies’ chorus and enthusiasm beyond the call of duty, is presented this fall to Barbara Kaufman.”

Farewells to: Virginia Gianty McFarland (after 7 shows), Elizabeth Van Der Wege (7) and Connie Zweifel (7).



We tacitly ignore you. On floor: Keith Drayton (Antonio), David Minikel (Francesco) and Don Regan (Giorgio). Standing over them: Janice Lent (Fiametta), Lynette Hashman (Vittoria) and Barbara Becker (Giulia).

Photo from UMGASS archives, now in UM Bentley Historical Library.

IOLANTHE

Trueblood Theatre
March 19-22, 1969

Dramatics director: Roger Wertenberger

Musical director: Bradley Bloom

Designer-Technical director: C. Thomas Ault

DRAMATIS PERSONAE

THE LORD CHANCELLOR OF GREAT BRITAINGershon Clark Morningstar
THE WHIGS
 THE DUKE OF MOUNTARARATCharles Sutherland
 THE MARQUIS OF MARMADUKEDon Regan
 THE EARL CHOLMONDELEYThomas Petiet
 THE EARL HALBPENNIGPeter Miller
 VISCOUNT MENTONEChristopher Dant
 VISCOUNT SCYNTHIUSHarry Gilbert
 BARON BEN HASHBAZJohn Alexander
THE TORIES
 THE DUKE OF TOLLOLLERJ. Mark Rottschafner
 THE DUKE OF DUNSTABLETimothy Parish
 THE MARQUIS MURCATROYDGerald Horan
 THE EARL POINDEXTREElliot Sigman
 VISCOUNT DRAMALEIGHRichard J. Gieszak
 BARON BLUSHINGTONDavid Gilmartin
 BARON von KRAKENFELDTThomas Cobb
THE QUEEN OF THE FAIRIESLinda D. Deater
THE FAIRIES
 CELIAAnne J. Temple
 LEILAJanice E. Lent
 FLETAJane Hassinger
 PHYLLACynthia Nelson
 SALATAPatricia Shaffer Petiet
 MELENENorma L. Pellikka
 DAPHNEVictoria Harr
 SAPHIRKaren Raskin
 CYMONJudith Jacobs
 ZORAHKathy Kelly
 NICEMISColby Schneider
 PRETTEIALarisa A. Lucasi
AND
 IOLANTHEJoan Sara Susswein
THE ARCADIANs
 PHYLLIS (A Shepherdess and Ward of Chancery)Nancy Jaynes Bloom
 STREPHON (A Shepherd, later THE DUKE OF ARCADY)Michael Reinhart
THE SENTRY
 PRIVATE WILLIS (Of the Grenadier Guards)David Johnson

UNIVERSITY THEATER ORCHESTRA

VIOLINS

Glenn Litton,
 Concertmaster
 Dennis Murphy
 Jill Perkeley
 Louise Wilson
 David Jacoby
 Barbara Kimmel
 Jonelle Dick
 Emilie Karpiuk
 Ellen Reslock
 Kathy Pierzchala
 Janice Lilien

VIOLAS

Martha Ferriby
 Loren Siegel
 Ro Lee

CELLI

Bobbi Fox
 Gayle Southworth
 Thomas Gamble
 Naomi Klein
 Diane Reaver
 Constance Dick

BASS VIOLIN

Lucy Aptekar

FLUTES

Nancy Gwinn
 Janet Kolman
 Janice Johnson

OBOES

Fredrick Dunn

CLARINETS

Dick van der Schalie
 Frank Green

BASSOON

Bill Dixon

TRUMPET

Steve Sharpe
 Ryland Truax

FRENCH HORNS

David Goldberg

TROMBONES

Paul Niemisto
 Larry Horwitz

PERCUSSION

Robert Benford

EXECUTIVE BOARD

PresidentGlenn Litton
 Vice PresidentDonald Regan
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 Dramatics DirectorRoger Wertenberger
 Music DirectorBradley Bloom
 Designer-Technical DirectorC. Thomas Ault

Faculty Advisors

Prof. and Mrs. Harry Benford
 Prof. and Mrs. Maynard Klein
 Mr. and Mrs. Sidney Straight

BEHIND THE SCENES

Costume Designer	Ann C. Correll
Lighting Designer	David Mohler
Light Crew	Douglas Sprigg, John Shultz, Gretchen Meyerink
Make Up Designer	Judy Robinson
Make Up Assistant Chairman	Rich Sherwood
Stage Manager	Brian O'Neill
Prop Master	Nelson Hairston
Crew Chief	Michael Allen
Stage Crew	Rosemary Rogier, Paul Angelino, Richard James, Kathy Benditzky Sharon Nichols, Ilene Chester, Wally Laitner, Judith Block, Bright Larkin
Costume Crew	Margaret McLeod, Peggy Monteith, Laura Haynes, Barbara Engle, Rosemary Rogier, Carol Morningstar, Kathy Ewaldson
Rehearsal Accompanist	Nancie Fisher
Art Design	Tom Petiet
Publicity Committee	Roy Burgess, Chairman Linda Line, Glenn Litton, Tom Petiet, Pat Petiet, Sandy Beadle, Marty Ross, Harry Gilbert, Anne Temple
Program Committee	Bob Scherba, Chairman John Willis, Joe Jones, Don Cunitz, Jim Stanfield
Ticket Committee	Dia Pott, Chairman Peggy Monteith, Laura Haynes, Diane Peters Nancy Cairy, Harry Benford, Fred Rico
Head Usher	Harry Benford
Photographer	John Willis, Roger Wertemberger

1997 Post Script:

We recall how John Alexander characteristically walked right into the proscenium during the entry of the peers.

Perhaps a more noteworthy item was Wertemberger's re-interpolation of the DeBeleville song, which the D'Oyly Cartes had dropped after the first few performances. Uncharacteristically, there is a refrain in the overture that does not reappear in the body of the opera. Wertemberger noted that those notes fitted the lines, so he orchestrated them and gave their performance to Mark Rottschaffer (in the part of Tolloller) just after "Oh, foolish fay." If you care to look them up, the words are in the Bab Ballad "The Reward of Merit."

The show was later taken to Roseville and we recall that Dave Johnson (as Private Willis) completely forgot to make his final appearance, leaving the Queen of the Fairies to call, "Oh, Private Willis!" repeatedly, and ever more frantically, until he finally showed up, red of face as well as uniform.

An unusual newspaper ad announces that various tickets for the show have been stolen. It identifies which ones and announces that they will not be honored.

Norman Gibson started his review by warning G&S purists that they would be outraged. That may have been a bit strong, but the show was, indeed, not at all what Gilbert had in mind. John Allen, writing in the *AA News* was less condemning, calling the show "subdued, yet ultimately satisfying." Tom Ault's famous purple set attracted its share of favorable attention.

A new face of more than passing potency: John Kelly.

Farewells: Tom Gamble (after 6 shows) and Janice Lent (6).

The annual election meeting after the spring show was a contentious affair. A faction of the troops seemed to feel that a change in directorship was overdue. Some feelings were understandably hurt and several key participants dropped out. At the same time a new constitution was installed, which enlarged the governing board by the addition of a producer (sort of an absolute despot) and two Pooh-Bahs (which subsequently became, one Pooh-Bah and one Pish-Tush).

PAINT YOUR WAGON

Trueblood Theatre
 August 6-8 and September 3-5, 1969

Produced by: Christine Wilson
 Set design: R. Ronald Beebe
 Music direction: David Robbins
 Technical supervision: Michael Allen

Directed by: Kathleen McGill
 Choreographer: Carol Richard
 Costume designer: Dennis A. Parker
 Book and lyrics: Alan Jay Lerner

Music by: Frederick Loewe

Cast of Paint Your Wagon in order of appearance

Sam	John Kelly
Jasper	Wm. Allen Russell
Ben Rumson	Charles Sutherland
Salem Trumbull, store owner	Robert Harrington
Jennifer Rumson, Ben's daughter	Janice Lent
Steve Bullnack	Phillip Smith
Pete Billings	George Washington
Cherry Jourdel	Patricia Petiet
Jake Whippany	Christopher Dant
Mike Mooney	Barry George
Sandy	George Kelly
Doc Newcomb	Richard Giszczak
Edgar P. Crocker	Peter Miller
Rueben Sloane	John Horton III
Julio	David Johnson
Jacob Woodling, a Mormon	Chuck Vukin
Sarah Woodling, Jacob's wife	Cindy Ballard
Elizabeth Woodling, Jacob's wife	Suzanne Morgan
Dutchie, saloon owner	Michael Jenkins
Joe	Charlie Burbach
Hank	Mark Holson
Cherry's Fandangos:	
Lucy	Carolyn Wanink
Katinka	Leslie Bunde
Carmelita	Kathleen McDowell
Suzanne	Phyllis Adler
Yvonne	Linda Siegrist
Mary	Sally Snow
Elsie	Linda Line
Ray Janney, gambler	John Horton III
Bill	Richard Giszczak
Ed	Wm. Allen Russell
Walt	Michael Jenkins

Gilbert and Sullivan Society Executive Board

peter miller	president
victoria hart	vice-president
nick van der schalie	treasurer
janice lent	secretary
linda line	pooh-bah
gretchen meyerlink	pooh-bah
prof. and mrs. harry benford	faculty advisors
prof. and mrs. edward stasheff	faculty advisors

Production Crew

Assistant to the Director	Kathy McKeivitt
Assistant Producer	Dennis Holly
Stage Manager	Michael Allen
Costumer	Cathe Lake
Costume Crew	Joy Wezelman, Bette Spencer, Carol Bosch, Bev Johnson, Peggy Morgenstern, Gwen Nagel, Cathy Dobson, Diane Reaver
Technical Crew	Gretchen Meyerink, Carol Samara, Harold Burris-Meyer, Diane Reaver, Carol Duffy, Rosali Reichenbach, Donald Heckenlively, Bill Stern, Kathy Ready
Lighting	James Hosbein, Dave Mohler, Larry Sherman
Make-up	Annabelle Grimm, David Bernstein, Debbie McDermott, Phylis McClure
Rehearsal Accompanist	Martha Levin

Orchestra

Flutes:
Barb DeHart
Beverly Johnson

Oboe:
Carol Guernsey

Clarinets:
Nick van der Schalie
Mike Allen

Tenor Sax:
David Altmose

Trumpets:
William Bing
Ryland Frueaxe

Trombone:
Jan Sciter

Guitar:
Bob Zajac

Bass:
Terry Wheelan

Percussion:
Harlan Goldberg

**Piano, Organ,
Electric Piano:**
Dave Robbins

1997 Post Script:

The previous summer's show had been a great success and so another such effort was planned, although the producers and directors were all newcomers, and not acquainted with UMGASSian twists and traditions. This particular Broadway show was selected only after at least two other tentative selections had to be rejected for one reason or another. This led to serious delays in getting organized and the entire production was dogged by ill-luck. Despite all, it was a good production, helped in no small part by an excellent cast. The summer weather was hot; the non-air conditioned Trueblood Theater was even hotter, and ticket buyers were few. The producer had spent money rather lavishly and the society ended up several thousand dollars in the red. With guarantees from the faculty advisors, the Big U agreed to keep the society alive, but the overall situation found UMGASS at the lowest ebb within memory.

Most of the dissidents then returned determined to get the troupe back in the black. In truth, the society's plight had served to re-ignite enthusiasm, and morale was once more at a peak. Out of economic necessity we decided to break with tradition by producing two of the most popular operas during the following academic year.

Norman Gibson opined that it had the makings of a marvelous show, but that opening night mistakes and misfortunes were hard to take. (We recall that part of the scenery started to come apart and one of the stage hands had to come out into plain view and push a wall back into place.)

Laurie Harris in the *Daily* thought the singing great, but the acting not.

H. M. S. PINAFORE

Lydia Mendelssohn Theatre
December 3-6, 1969

Dramatics director: Roger Wertenberger

Musical director: Bradley Bloom

Choreographer: Nancy Hall Gilmartin

CAST OF CHARACTERS

Sir Joseph Porter, K.C.B.
Captain Corcoran
Ralph Rackstraw
Dick Deadeye
Bill Bobstay (Boatswain's Mate)
Bob Becket (Carpenter's Mate)
Josephine
Buttercup
Cousin Hebe

Charles Sutherland
Jerald Wigdortz
James Bryan
H. D. Cameron
Michael Reinhart
Thomas Petiet
Nancy Jaynes Bloom
Julia Lacy
Susan Morris

Chorus of Sisters, Cousins, and Aunts: Candace Christiansen, Ann Emmons Kay Feinauer, Helen Freedman, Cynthia Haidostian, Lynette LaFata, Kathlyn Maldegen, Kathleen McKeivitt, Patricia Shaffer Petiet, Ann Poberskin, Colby Schneider, Sandra Sprowl, Patricia VanAtta, Harriet Winkelman, Nancy Worthington.

Chorus of Sailors: Jack Bothwell, Gene Correll, David Gilmartin, Garry Gross, Jerry Horan, Carl Mezzoff, Robert Miller, Thomas Petiet, Richard Roselle, J. Mark Rottschafer, Richard Sherwood, Elliott Sigman, Brain Sutton, Richard Ferguson-Wagstaffe, Paul Weiss.

UNIVERSITY THEATRE ORCHESTRA

Violin
Dennis Murphy
Susan Thayer
Robert Kumin
Maria Mykolenko
Barbara Langell
Marian Waltz
Rae Ann Reutershan
Ellen Gordon
Barbara Kimmel
Tamara Jacobs
Kathy Pierzchala
Marilyn Zemach
Marina Lounsberry
Louise Wilson

Viola
Lonni Sue Johnson

Cello
Bobbi Fox
Gayle Southworth
Judith Weil

Bass
Lucille Aptekar
Sandra Bergman

Flute
Janie Enberg
Anne Louise Cheney
Kathy Feldman

Oboe
Christopher Moss
Janet Frey
Clarinet
Tyler Roehm
Nick van der Schalie
Judith Ann Shirley
Bassoon
Barbara Wurman
Leslie Ruth Coleman
French Horn
David Goldberg
Carl Daehler
Amy Schonfeld

Trumpet
Daniel Rudgers
George Wilson

Trombone
Michael Heroy
Paul Niemisto

Percussion
Robert Benford

PRODUCTION STAFF

Production Co-ordinator
Technical Director
Stage Manager
Assistant Stage Manager
Lighting Technician
Properties Master
Makeup Technician
Rehearsal Accompanist and Musical Assistant
Photographer
Art Designer

Richard Ferguson-Wagstaff
John Wellington Wells
Victoria Hart
Paul Angelino
John Schultz
Nelson Harrison
Carol Sutton
Eugene Galantay
Roger Wertenberger
Thomas Petiet

Set Construction and Stage Crew

Brian Sutton, Judy Donald, John Barrie, Cynthia Turczyn, Rose Trendelenburg, Dianne Reaver, JoAnn Robinson, Janet Ashby, Suzanne Tiffany, Cheryl Dell, Bonnie Mills, Bob Kinney, Cathy Benditzsky, Bright Larkin

Light Crew

Larry Sherman, Dean Irwin

Makeup Crew

Ann Poberskin, Kathy Nadal, Donna Zalewski, Lynn Medved, Jody Wagner.

Costume Crew

Margaret McLeod, chairman; Julianne Smendzuik, Jean McCown, Heather Goddard, JoAnn Robinson, Anne Born, Deborah Fitunik, Rosemary Rogier, Carol Holland, Claudia Rouster, Gwendolyn Nagle, Heather Jackson, Susan Morris.

Publicity

Thomas Petiet and Gershom C. Morningstar, co-chairmen; Patricia Shafer Petiet, Frank Kelly, Elliot Sigman, Dan Rudgers, John Alexander, John Schultz.

Programs

Susan Morris, chairman; David Gilmartin, Nancy Hall Gilmartin, Gene Correll, Thomas Petiet, Patricia Shafer Petiet, Bolivar Kegnastie.

Tickets

Fred Shippey, chairman; Anne Temple, Nancy Hall Gilmartin, David Gilmartin, Dia Pott, Julie Geren, Colby Schneider.

1997 Post Script:

Owing to economic straits, the show was done with minimum budget but maximum enthusiasm. The chorus included an important newcomer: Cynthia Haidostian, a niece of Ara Berbarian. She was destined to become one of our most active leaders. Another important newcomer was James Bryan, who sang tenor lead for six shows.

At this time Brad Bloom and Glenn Litton had organized what they called the University Theatre Orchestra. Its history is outlined in Brad Bloom's part of the appendix.

In order to enhance income, the directors arranged to increase the number of performances by staging two on Friday: one at 7:00 pm and one at 9:30 pm. That second Friday show was tough on the performers, but they were buoyed up by the enthusiasm of the members of the audience who came after a comfortable meal and a few drinks.

FUMGASS and GASBAG, a pair of innovations of lasting influence made their first appearances at this time. The friends group was organized by the Benfords and John Allen. After the initial appeal was mailed out, the very first respondents were the Harold Haughs. The other earliest patrons were the Jay Cranstons, the James Rieckers (i.e., Judy Dow Rumelhart), the Henry van der Schalties, and

Robert Freese. Notes by Benford in the appendix tell all the lurid details about the start of both FUMGASS and GASBAG.

Reviewer John Allen had nothing but praise for the show, and especially for Don Cameron, as Deadeye. He also noted the return of Jay Cranston to the audience: "Hearing his rotund, piercing, unabashed laughter again made it seem like old times. Long live tradition, say I, and [UMGASS] — offering its fiftieth production this week — deserves a whole house full of appreciative doctors."

Gordon Gapper, writing in the *Flint Journal* opined that, "The production was generally on an even keel and certainly 'dressed overall' as a spectacle from opening tableau to choreography. The staging . . . was, in fact, foaming with imaginative touches and if there was more than a slice of ham in it all, that's better than hardtack."

Newcomers: Ed Glazier, Carl Mezzoff and Nan Worthington.

The faculty advisors now consisted of the Benfords plus three newcomers: Don Cameron and the Harold Haughs.

THE PIRATES OF PENZANCE

Lydia Mendelssohn Theatre
April 15–18, 1970

Stage director: Roger Wertemberger
Assistant director: Richard Ferguson-Wagstaffe
Choreographer: Nancy Hall Gilmartin

Music director: Bradley Bloom
Scenic designer: Ursula Belden
Producer: Gene Correll

Costumer: Ann Correll

THE CAST:

Major General Stanley:	Charles Sutherland
Mabel:	Linda Oakley
Sergeant of Police:	H. Don Cameron
Isabel:	Colby Schneider
Kate:	Helene Freedman
Pirate King:	William Hall
Frederic:	James Bryan
Ruth:	Jane Hassinger
Samuel:	John Alexander
Policeman:	David Gilmartin
Edith:	Anne Umana

The Stanley Girls: Ann Emmons, Maria Fattore, Cynthia Haidostian, Vicki Hart, Norma Hoffmeister, Shelly Kassman, Melly Koebel, Kathy Maldegen, Kathy McKevitt, Catherine Moore, Debby Peckham, Sandy Sprowl, Pat VanAtta, Sue Woodward

The Pirates of Penzance: Chris Dant, Richard Giszczak, Mark Goldberg, Gary Gross, Arthur Gulick, Gerry Horan, Michael Kelly, Paul Kessler, Victor Lindblom, Robert MacGregor, Carl Mezoff, Richard Roselle, Richard Sherwood, Elliott Sigman, Paul Weiss

1997 Post Script:

This was one of Roger Wertemberger's wilder productions. As a start, his policemen's chorus consisted of diminutive Dave Gilmartin all by himself under Don Cameron as the sergeant. Toward the end of the show, when the pirates were supposed to hide upon the entry of the major general, Roger had some of them jump into big steamer trunks conveniently found at hand. These were on castors and arranged so the occupants could shuffle them about. This generated a lot of cheap laughs, but did little to advance the plot. At times, it must be admitted, Roger's imagination outran his judgment.

UNIVERSITY THEATRE ORCHESTRA

Violin

Glenn Litton
Susan Thayer
Maria Mykolenko
Marian Waltz
Rae Ann Reutershan
Ellen Gordon
Ellen Reslock
Tamara Jacobs
Kathy Pierzchala
Marilyn Zemach
Marina Lounsberry

Viola

David Kessler
Lonni Sue Johnson
Nancy Raines

Cello

Gayle Southworth
Judith Weil
Laura Garfinkel
Maggie Waltz

Bass

Christopher Brown

Flute

Jan Enberg
Kathy Feldman
Sally Waisbrot

Oboe

Christopher Moss
Janet Frey

Clarinet

Tyler Roehm
Nick van der Schalie
Judith Ann Shirley

Bassoon

Barbara Wurman
Leslie Ruth Coleman
Jean McCown

French Horn

David Goldberg
Carl Daehler
Amy Schonfeld

Trumpet

Daniel Rudgers
Edward Steeh

Trombone

Michael Heroy
Richard Polk

Percussion

Robert Benford

John Alexander's notes in the appendix tell about life in those trunks.

New talent: Vic Lindblom, Bob MacGregor and Richard Polk.

After yeoman service in ten shows, this was to be Gene Correll's last. We also said farewell to Victoria Hart, after six shows. Other farewells: Glenn Litton (after 5 shows), Colby Schneider (5), Nick van der Schalie (9), and Tigger Benford (6).



The happy ending to 1968 Princess Ida.

Photo from UMGASS archives, now in UM Bentley Historical Library.

The Yeomen of the Guard

Lydia Mendelssohn Theatre
November 11-14, 1970

Dramatics director: Gershom Clark Morningstar
Technical director: Jim Fellows

Musical director: David F. Jorlett, Jr.
Costume designer: Ann Correll

THE CAST:

Jack Point:	H. Don Cameron
Elsie Maynard:	Janet Smith
Wilfred Shadbolt:	Charles Sutherland
Phoebe Meryll:	Judii Block
Colonel Fairfax:	James Bryan
Leonard Meryll:	Richard Giszczak
Dame Carruthers:	Sandra Yowik
Sergeant Meryll:	Ronald Orenstein
Kate:	Roberta Pauline
Sir Richard Cholmondely:	Dr. George A. Gates

Chorus of Citizens: Rick York, Carl Mezoff, Pat Petiet, Brett Briskin, Debbie Dunn, Mark Goldberg, Dee Bailey, Larry Brown, Ann Emmons, Carol Holtz, Peter Mellencamp, Roberta Pauline, David Gilmartin, Helene Freedman, Cynthia Haidostian, Sarah Olson, Shelley Kassman, Robert Cohen, Elliott Sigman, Bruce Lehman, Barbara Becker, Pam Dryden, Beverly Kirkpatrick, Sandra Woodra, Gerry Horan, Mike Gilmartin, Mike McManus, Mary Griffin, Chris Peterson, Anita Handelman, Kay Kionka, Nan Worthington, Ashley Putnam

Chorus of Yeomen: Kevin Casey, Carl Mezoff, Dave Parsons, Tom Petiet, Rick York, Gene Sager, Gerry Horan, Rich Roselle, Richard Giszczak, E. Hastings Stevenson

UNIVERSITY THEATRE ORCHESTRA FOR *THE YEOMEN OF THE GUARD*

<i>Violin</i> Louann Bradford Jonelle Dick Ellen Gordon Dennis Murphy Maria Mykolenko Aleta Niewadonski Ellen Reslock Maxine Semchyshe Alan Smith Andy Vizulis Judy Warnock Mason Yu	<i>Bass</i> Lucy Aptekar Charles Pilzer	<i>French Horn</i> Carl Daehler David Goldberg Ellen Perlow
<i>Viola</i> Lonnie Sue Johnson Michael Pilafian	<i>Flute</i> Ann Cheney Jan Enberg Deborah Thomas	<i>Trumpet</i> Fred Welch Stan Baptista
<i>Cello</i> Laura Garfinkel Natalie Lewis Judith Weil	<i>Clarinet</i> Ralph Katz Tyler Roehm Judith Ann Shirley	<i>Trombone</i> Donald Dygert Michael Heroy
	<i>Oboe</i> Janet Frey Christopher Moss	<i>Percussion</i> Claudia Tull
	<i>Bassoon</i> Mary Kruzas Carl Radziewicz	

Gilbert and Sullivan *Executive Board*

<i>President</i> Gerald Horan	<i>Treasurer</i> Richard Giszczak
<i>Vice-President</i> David Gilmartin	<i>Pooh-Bah</i> Fred Shippey
<i>Secretary</i> Cynthia Haidostian	<i>Pish-Tush</i> Richard Roselle

THE GILBERT AND SULLIVAN SOCIETY WOULD LIKE TO ACKNOWLEDGE

- MR. STANFIELD WELLS and his staff at the Michigan Union for patience and generosity in reserving rehearsal rooms
- MR. MAURICE RINKEL and his staff for careful accounting of our funds and much sage advice
- MR. JOHN TOY of the Minneapolis G & S Society for supplying the three songs deleted after the original production
- MISS IRENE KENDROVICS AND MR. TOMMY McWILLIAMS of the Copy Center for prompt and cheerful duplicating service
- The secretarial staff of the Department of Naval Architecture and Marine Engineering for expert advice on spelling, punctuation, and the mysteries of the duplicating equipment
- MR. JOHN EMERSON AND MR. AND MRS. T. R. MORRSE of Toronto for providing the music for Sergeant Meryll's song
- MR. ROGER WERTENBERGER for creating the orchestration for Sergeant Meryll's song
- EUREKA CLEANERS for the care they've given our costumes
- JUNIOR LIGHT OPERA for supplying tights
- WUOM for giving us time on *11th Hour* and the *Noon Show* and space on the cover of the *November Bulletin*
- HURON VALLEY AD-VISOR, ANN ARBOR NEWS, ON THE TOWN MAGAZINE, YPSILANTI PRESS, EASTERN ECHO, and OBSERVER NEWSPAPERS, INC., for printing pictures and articles
- ANN ARBOR CIVIC THEATRE for a pair of jester shoes
- UNIVERSITY NEWS SERVICE for their extensive press releases
- ROBERT LUSCOMBE for a picture and article in *Music at Michigan*
- LAWYERS' CLUB for providing an elegant background for picture taking
- EDWARD WOLFRUM of Audio Graphics for technical recording equipment
- COUNSELOR FRED RICO of the Upper Volta Cold Stream Guards for advice on costumes and props, and for getting Shelley Kassman to smile

1997 Post Script:

This show returned Gersh Morningstar as director, teamed with newcomer David Jorlett as music director. David was an experienced director and was then the choral director of the Southfield public schools.

The hearty chorus numbered over two score, of whom many went on to take lead roles in later shows. To mention a few: Dave Parsons, Gene Sager, Kevin Casey, Rich Roselle, and Ashley Putnam.

A rather frightening goof in a newspaper ad indicated that evening performance tickets cost \$8.00, when what was meant was curtain at 8:00 p.m. Egad. The real prices were \$2.00 and \$2.50.

Once more the promoters were at work and managed to get free publicity in half a dozen illustrated puff pieces, including one by Linda Siegrist. We even cracked the usually aloof School of Music with a nice article in *Music at Michigan*.

Robert Jones writing in the *Daily* complained that the music director reached a level of unparalleled mediocrity in leading the orchestra, but did a great job with the singers. His overall conclusion was that it was "a produc-

tion with many fine attributes; it is entirely worth seeing."

Sandra Yowik played Dame Carruthers, while lurking in the publicity crew was her future husband, Charlie Hudson.

At newcomer Ron Orenstein's urging, the long-dropped song "A laughing boy but yesterday" was reintroduced, and Ron, as Meryll, sang it with gusto.

A welcome newcomer was Chris Haidostian, Cyndy's sister.

Other newcomers: Ralph Katz, Corky Schorr and Eric Stern

Departures: George Gates (after 9 shows) and John Schultz (7).

The UM Flint extension center sponsored a special performance in that city.

Edward Stasheff, a professor of speech, and his wife were now added to the list of faculty advisors.

R UDDY GORE

Lydia Mendelssohn Theatre
April 14-17, 1971

Dramatics director: Nancy Hall Gilmartin
Technical director: James R. Fellows
Choreographer: Lenore Ferber

Musical director: Bradley Bloom
Assist. musical director: Eric Stern
Costume designer: Ann C. Correll

THE CAST:

Sir Roderick Murgatroyd:	H. Don Cameron
Rose Maybud:	Judy Levitt
Sir Ruthven Murgatroyd:	Keith Austin Brown
Mad Margaret:	Joan Susswein
Richard Dauntless:	Jerald Wigdortz
Dame Hannah:	Sandy Yowik
Sir Despard Murgatroyd:	Charles Sutherland
Zorah:	Helene Freedman
Old Adam Goodheart:	Dave Johnson
Ruth:	Shelley Kassman

Bridesmaids: Camille Buda, Barbara Becker, Cynthia Haidostian, Chris Peterson, Ann McMican, Shelley Kassman, Benne Willerman, Nan Worthington, Cheryl Cheger, Pat Braden, Ann Emmons, Debbie Dunn, Helene Freedman, Marie Fattore

Gentry: Larry Brown, Charlie Hudson, Rich Roselle, Gerry Horan, Mike Gilmartin, Rick York, Elliot Sigman, Mark Sterner, Pete Mellencamp, Hank Schade, Gary Hummel, Victor Lindblom, Dave Gilmartin, Gene Sager

UNIVERSITY THEATRE ORCHESTRA

VIOLIN

Dennis Murphy
Maria Mykolenko
Aleta Niewadonski
Ellen Reslock
Louann Bradford
Alan Smith

VIOLA

Lonnie Sue Johnson
Terri Feldman

CELLO

Laura Garfinkel
Natalie Lewis

BASS

Charles Pilzer

FLUTES

Jan Eriberg
Lois Eitzen

CLARINET

Ralph Katz
Mary Kruzas

OBOE

Christopher Moss

BASSOON

Eric Haughen
Gregg Mickiewiz

FRENCH HORN

David Goldberg
Ellen Perlow

TRUMPET

Steve Sharpe
Daniel Rudgers

TROMBONE

Michael Heroy

PERCUSSION

Claudia Tull

BEHIND THE SCENES

Stage Manager: Mike Housefield
Properties Technician: Margaret MacLeod.
Make-Up Technicians: Jeff Steward, Anne Born.
Stage Crew: Jane Axlerad, Margaret MacLeod, Dennis R. Pearson, Alden S. Raine, Erica L. Raine, Kelly Seifert, Dan Tholen, Everett Lunsford, Debby Weingust, Ruth Kallio.
Piano Tuner and Mover: Fred Rico
Costume Crew: Claudine Heldt, Margaret MacLeod, Betsy McPherson, Susan Morris, Rosemary Rogier, Corky Schorr, Nan Worthington, Kathy Fox, Kathy Schmidt.
Make-Up Crew: Debby Peckam, Jim Przeslawski.
Program Chairman: Nan Worthington.
Program Photographer: Fred Shippey.
Program Art: Everett Lunsford, Sarah Olson.
Program Committee: Gerry Horan, Kathleen Schoonmaker, Jerald Wigdortz, Ronald Orenstein.
Publicity Chairman: Judii Block.
Publicity Photography: Roger Werterberger.
Publicity Committee: Tony Atkins, Larry Brown, Cheryl Chegar, Charles Hudson, Victor Lindblom, Ronald Orenstein, Chris Peterson, Richard Roselle, Corky Schorr, Linda Siegrist, Sandy Yowik.
Ticket Chairman: Richard York
House Manager: Heinrich Bjoenford

WE WOULD LIKE TO ACKNOWLEDGE

GLENN LITTON, one of the founders of the University Theatre Orchestra for his extensive assistance to Brad.
MARGARET MACLEOD is hereby presented with the first annual "Steady Trooper Through the Ages" award for her yeoman efforts on costuming, the set, and, of course, as a general troubleshooter of unparalleled greatness.
MIDWEST WOOLENS of Detroit for their fine material.
MR. MAURICE RINKEL and his staff for much sage advice and careful accounting of our funds.
BURKHART TYPESETTING COMPANY for much patience, explanation, and the typesetting for the program.
SERV-ALL PRINTERS for their wonderful work on the program.
MR. STANFORD WELLS and his staff at the Michigan Union for patience and generosity in reserving rehearsal rooms.
MISS IRENE KENDROVICS and **MR. TOMMY McWILLIAMS** of the copy center for prompt and cheerful duplicating service.
THE SECRETARIAL STAFF of the Dept. of Naval Architecture and Marine Engineering for expert advice on spelling, punctuation, and the mysteries of the duplicating equipment.
EUREKA CLEANERS for the care they've given our costumes.
STATION WUOM for giving us time on *Eleventh Hour* and the *Noon Show*.
HURON VALLEY AD-VISOR, ANN ARBOR NEWS, ON-THE-TOWN Magazine, YPSILANTI PRESS, EASTERN ECHO, and OBSERVER NEWSPAPERS, INC., for printing pictures and articles.
UNIVERSITY PLAYERS SPEECH DEPARTMENT for mention in their program.

1997 Post Script:

Directorial leadership had now fallen to a team of talented and experienced artists well known to our audiences.

Marcia Abrahamson's review in the *Daily* is full of praise. She starts with, "Gilbert and Sullivan may not have planned it that way, but 'Ruddigore' is delightful."

Recruits: Dan Tholen, Erik Haugen and Michael Heroy.

After seven shows this was to be Dave Gilmartin's last, and the same for Gerry Horan. Gerry had but to say, "Pass the mustard."

Other farewells: Ellen Reslock (after 7 shows), Dan Rudgers (7), Kathy McKeivitt Schoonmaker (10) and Fred Shippey (13).

FUMGASS was now in its third year and thriving. The patrons numbered more than two dozen. Of course there were lots of members of lower rank whose names have gone unmentioned.

The program carried an insert signed by president Gerry Horan: "Richard Giszczak, the man with that catchy last name, has been the financial wizard, in the guise of treasurer, behind the Gilbert & Sullivan Society this year. In true Horatio Alger fashion he has transformed the G&S 'books' from a series of miscellaneous papers filling several shopping bags to an impeccable set of accounting ledgers. (Soon to be published in paperback under the title *War and Peace*) We thank him very much."

The other officers were:

David Gilmartin: Vice-president
Cynthia Haidostian: Secretary
Fred Shippey: Pooh-Bah
Richard Roselle: Pish-Tush

The Mikado

Lydia Mendelssohn Theatre
December 8-11, 1971

Dramatics director: Herbert Motley
Asst. dramatics director: Susan Morris

Musical director: Bradley Bloom
Asst. musical director: Eric Stern

Technical director: James Brown
Co-choreographers: Nancy Hall Gilmartin & Lenore Ferber

THE CAST

Nanki-Poo James Bryan
Yum-Yum Ashley Putnam
Ko-Ko H.D. Cameron
Peep-Bo Deborah Ann Dunn
Pitti-Sing Christine K. Eastwood
Pooh-Bah John Allen
Katisha Patricia Jean Deckert
Pish-Tush Mark S. Goldberg
The Mikado E. Hastings Stephenson

CHORUS OF LITTLE LADIES

Nancy Graser, Barbara Becker, Cynthia Haidostian, Mary Lou Zuelch, Nan Worthington, Sarah Olson, Beverly Kirkpatrick, Kathy Maldegen, Bonnie Carnes, Cindy Hill, Cecilia Guerra, Ann McMican, Susan Sweet, Kathryn Bradley

GENTLEMEN OF JAPAN

Ed Glazier, Roger Holtz, Karl Schwartz, Elliott Sigman, Vic Lindblom, Jim Lewis, Kevin Casey, Ross Siefert

UNIVERSITY THEATRE ORCHESTRA

Violin

Alan Smith
Dennis Murphy
Andrew Vizulis
Rebecca Vizulis
Jill Berkeley
Mary Dreyer
Peter Dykema
Aleta Niewadonski

Viola

Cittredge Carry
Lonnie Sue Johnson
Michele McManus
Jeanine Schmidt

Cello

Elizabeth Van Beek

Laura Garfinkel
Natalie Lewis

Bass
Charles Pilzer

Flutes
Nina Galerstein
Deborah Thomas

Oboe
Mary Kruzas

Clarinet
Ralph Katz
Janet Burdick

Bassoon

John Burgess
Eric Haughen

French Horn
David Goldberg
Ellen Perlow

Trumpet
Gary Hann
Steve Sharpe

Trombone
Michael Heroy
Allan Denner
David Heroy

Percussion
Claudia Tull

EXECUTIVE BOARD

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Nan Worthington Vice President
Chris Peterson Secretary
Vic Lindblom Treasurer
Susan Morris Pooh-Bah
Gene Sager Pish-Tush

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Edward Stasheff

PRODUCTION STAFF

Technical Director - James Brown III
Asst. Technical Director - Dan Tholen
Stage Manager - Dan Tholen
Costume Coordinator - Carole Duffy
Costume Crew - Cathy Buck, Carolyn Mark, Margaret McLead, Mrs. Pamela Motley
Make-up Technicians - Jim Pergeslawski, Dorothy Belding, Jeff Stewart, Dianne Cenko
Publicity - Sandy Hudson
Tickets - Charles Hudson
Programs - Ann McMican
Photography - Program, Prof. Harry Benford; Publicity, Roger Wertenberger
Program Design - Margaret MacLeod
Publicity Artwork - Sarah Olson
Lighting Technician - Rick Schreiber
Set Crew - Margaret MacLeod, Ralph Katz, John Linsinmeier, and Ruth
Lighting Crew - Gary Vosburg, Lisa Dickinson, Joan Dubinsky
Prop Crew - Diane Wroblewski, Marian Cohen, Carol Green, Gary Vosburg

1997 Post Script:

This show brought in a new dramatics director: Herbert Motley, a PhD candidate, former president of the Harvard G&S Players, and a dead ringer for Sir Arthur Sullivan. Although uncharacteristically tall for a Japanese maiden, Ashley Putnam, in her first major role, did a wonderful job as Yum-Yum.

Tickets must have been selling well. They advertised 7:00 p.m. and 9:30 p.m. shows on Friday night and cautioned that Saturday night was already sold out.

Norman Gibson gave the show generally good marks. He was especially complimentary to John Allen (Pooh-Bah) and Don Cameron (Ko-Ko). He also praised the orchestra and singers for producing a good balance.

Mark Dillon of the *Daily* wandered off into the realm of his perceived flaws in today's capitalistic society, and lamented that the directors of the show failed to shine the spot light thereon. Aside from that, he apparently thought it was a pretty good evening's entertainment, even without its social message.

After seven excellent shows, this was to be Brad Bloom's last, although we'd love to see him return.

Other farewells: Margaret MacLeod (after 8 shows) and Barbara Becker (9).

Beards were now the trendy fashion and many of the guys resisted coming clean for the show. As a result those gentlemen of Japan looked like burly forty-niners.

Dave Goldberg has a splendid tale about John Allen's flimsy sandal. Read all about it in the appendix. You should also read what Ed Glazier has to relate about another memorable incident that centered on Chris Eastwood, who almost found herself double cast.

Rehearsal space was at a minimum, and much of the show was rehearsed in a kitchen in the basement of the Union.

The show later was taken to Flint for a performance in a high school auditorium.

Patience

Lydia Mendelssohn Theater
April 5-8, 1972

Dramatics director: Nancy Hall Gilmartin
Musical director: Eric Stern

Dramatics director: Susan Morris
Artistic director: James R. Fellows

Costumer: Ann Correll

THE CAST

Reginald BunthorneKeith Brown
PatienceMary Lou Zuelch
Archibald GrosvenorE. Lee Davis
Lady JaneLouisa Davis
Colonel CalverleyMichael Gilmartin
Lady AngelaSandy Hudson
The Duke of DunstableGene Lloyd Wm. Sager
Lady SaphirAshley Putnam
Major MurgatroydDave Johnson
Lady EllaKim Krajewski
The SolicitorsHarry Benford
Edward Stein

UNIVERSITY THEATER ORCHESTRA

Violin

Alan Smith
Dennis Murphy
Andy Vizulis
Becky Vizulis
Mary Dreyer
Aleta Niewiadomsky
John Linsenmeier

Viola

Michele McManus
Jeanine Schmidt
Peter Dykema

Cello

Dolly Orgo
John Summerhayes

Bass

Charles Pilzer

Flute

Nina Galerstein
Jan Enberg
Deborah Thomas

Oboe

Mary Kruzas

Clarinet

Ralph Katz
Richard Alder

Bassoon

Erik Haughen
John Burgess

Horn

Dave Goldberg
Ellen Perlow

Trumpet

Charles Edmundson
Randy Wilson

Trombone

Michael Heroy
David Heroy

Percussion

Claudia Tull

CHORUS OF RAPTUROUS MAIDENS

Cynthia Haidostian, Susan Tyzenhouse, Debbie Dunn,
Julia Decker, Carla Morand, Ann Emmons, Nan
Worthington, Peggy Howell, Barbara Kelly, Susan
Gobien, Kay-Ellen Klein, Cynthia Hill, Ann Pobereskin

CHORUS OF 35th DRAGOON GUARDS

Elliott Sigman, Chris White, Victor Lindblom, Jurgen
Gobien, Charles Hudson, Jim Hill, Peter Hedlesky, Steve
Gilmartin, John Alexander, Mark Goldberg, Ed Glazier,
Jim Posante, Michael Gordon

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TreasurerVic Lindblom
Poo-h-BahMike Gilmartin
Fish-TushGene Sager

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Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Edward Stasheff

BEHIND THE SCENES

Stage Manager/Head Carpenter: Dan Tholen

Set Crew: Han Balthaser, Julie May, Eric Haugen, James Jensen, Dennis Pearson, Mike Gilmartin, Becky Potts, Janis Leoart, Nancy Saswe, Pam and Bob Westover, Carry Brown, Kelly Seifert, Paul Jung, Suzy Dice, and Ruth

Lighting Crew: Dennis Pearson, Paul Jung, Ann Sternberger

Aesthetic Garb/Dragoon Uniforms: Ann Correll, Cathy Buck, Peter Hedlesky, James Fellows

Makeup: Jeff Stewart, Paul Jung, Charles Sutherland

Hairstyles: Charles Sutherland, Joan Susiwein

Programs: Ashley Putnam, Barbara Kelly

Program Cover: Bob Goldstrom

Program Photography: Mike Gilmartin, Harry Benford

Publicity: Jeff Edean

Publicity Photography: Roger Wertenberger

Publicity Art: Bob Goldstrom

Tickets: Charles Hudson

Head Usher: Linda Siegrist

Rehearsal Accompanist: Kathy Maldegen

1997 Post Script:

Eric Stern, our new music director had served in lesser capacities in earlier shows. He was then a sophomore majoring in composition.

The roles of Archibald Grosvenor and Lady Jane were ably taken by the husband-and-wife team of Lee and Louisa Davis. The last we heard from them they were both performing with German opera companies.

In this show the third of the Gilmartin brothers, Steve, made his initial appearance. It was also the first show for Peter John Hedlesky, who is still much in UMGASSian evidence.

Norman Gibson reported his surprise that a production with so many directors could produce such a satisfactory and unified whole.

Jeffrey Lane in the *Daily* wrote as though his liver were acting up. He was feeling glum and thought his readers should, too. Alas, a dismal and unenlightening review.

This marking our twenty fifth year, Ann Arbor Mayor, Robert J. Harris proclaimed the week of the show to be Gilbert & Sullivan Week throughout the bournes of Greater Ann Arbor. He spake thus of the society:

While offering shows of the highest quality, it has formed a common bond between the City of Ann Arbor and the University in offering both theatrical experience and entertainment.

The society is world renowned — having members from all parts of the globe. The December production of “The Gondoliers” will mark the Hemi-Demi Centennial performance for the community. The Society will celebrate the

reunion of old alumni and patrons while bringing to a climax the atmosphere of enthusiasm and friendship which has emanated from the society and its members to the Ann Arbor community throughout the years.

Other new faces: Jim Posante and Susan Stephenson.

Farewells to Linda Siegrist (after 7 shows) and Elliott Sigman (10).

The Gondoliers

Lydia Mendelssohn Theatre
December 13-16, 1972

Dramatics director: Nancy Hall Gilmartin
Musical director: Eric Stern
Technical director: James Fisher

Dramatics director: Susan Morris
Assistant director: Carlos A. Yorio
Costume designer: Peter Hedlesky

THE CAST

Marco James Bryan
Gianetta Ashley Putnam
Giuseppe Charles Sutherland
Tessa Laura Holland
Christine Eastwood
Don Alhambra Kevin Casey
Duke of Plaza-Toro James M. Drew
Duchess of Plaza-Toro Susan Bayha
Luiz Michael Gordon
Casilda Lenore Ferber
Antonio David Charles Westbay
Fiametta Kay Murray
Giorgio Charley Hudson
Vittoria Sandy Hudson
Francesco Edwin Eric Glazier
Guilia Peggy Howell
Inez Cynthia Hill

CHORUS OF CONTADINE

Sue Tyzenhouse, Carla Morand, Cynthia Haidostian,
Debbie Dunn, Mary Drew, Cynthia Hill, Peggy Howell,
Sue Crippen, Kay Murray, Chris Haidostian, Sandy
Hudson, Fredica Rico, Cecelia Guerra

CHORUS OF GONDOLIERS

Chris White, Carl Mezzoff, Peter Hedlesky, Paul Banas,
Vic Lindblom, Skip Kruse, David Westbay, Edwin
Glazier, Charley Hudson, Jim Posante, Tom Cook, Steve
Gilmartin

UNIVERSITY THEATER ORCHESTRA

<i>Violin</i> Alan Smith Dennis Murphy Andy Vizulis Becky Vizulis John Linsenmeir Jan Pinkham Richard Giszczak	<i>Flute</i> Deborah Thomas Nina Galerstein	<i>Horn</i> Dave Goldberg Rosaline Baker
<i>Viola</i> Michele McManus Angel Palmieri	<i>Oboe</i> Pam Chapman	<i>Trumpet</i> Charles Edmundson
<i>Cello</i> Helen Peck Charlotte Lehnoff	<i>Clarinet</i> Ralph Katz Barbara Kelly Mary Kruzas	<i>Trombone</i> Michael Heroy David Heroy Dick Polk
<i>Bass</i> Gregory Milston	<i>Bassoon</i> Erik Haughen Michael James	<i>Percussion</i> Mario Rico

EXECUTIVE BOARD

President Cynthia Haidostian
Vice-President Charley Hudson
Treasurer Vic Lindblom
Secretary Ashley Putnam
Pooh-Bah Mike Gilmatrin
Fish-Tush Julie May

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Edward Stasheff

PRODUCTION STAFF

Stage Manager: Dan Tholen

Set Crew: Paul Jung, Mike Alexander, Bob Russell, Ward Squires, Emily Levin, Barry Bates, Dan Tholen, Marge Mier, Peggy Morgenstern, Vic Lindholm, Mike Gilmartin

Lighting: Jim Fisher

Costume Designs: Peter Hedlesky

Costume Crew: Deborah Pearson, Peggy Morgenstern, Kay Murray, Kathy Kramer, Cynthia Page, Cathy Dobson, Diane Reaver, Peggy Howell, Susan Tyzenhouse, Chris Haidostian, Carla Morand, Cynthia Hill

Make-up: Jeff Stewart

Program: Jim Posante, Ashley Putnam, Cynthia Hill, Laura Holland

Program Cover and Poster Art: Peter Hedlesky

Publicity: Julie May, Gene Sager

Photography: Mike Gilmartin, Roger Wertenberger

Tickets: Charley Hudson

Head Ushers: Dr. and Mrs. Robert Westover

Rehearsal Accompanist: Corky Schoor

Hemi-Demi Centennial Committee: Glona Bennish, Julie May, Harry Benford, Gary Hicks

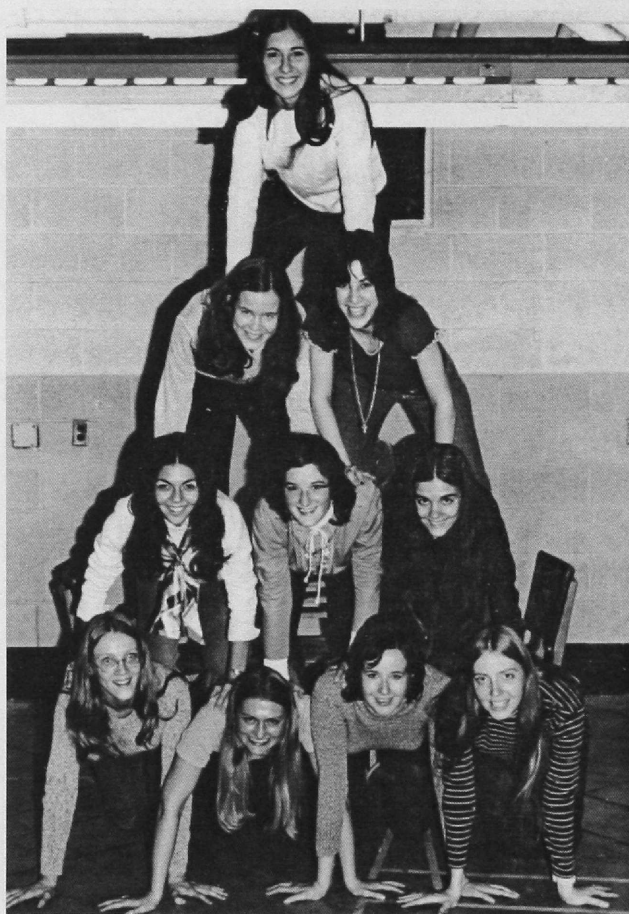
1997 Post Script:

Now in our twenty-fifth year, we called this the Hemi-Demi-Centennial production. Of particular note: This show brought in two exceptionally valuable newcomers: Jim and Mary Drew (now Mary Locker). Another valuable newcomer was Sue Crippen, who served in many capacities for the next several shows.

The show was taken to Midland. Things went reasonably well until one of the buses broke down on the way back and left cast members stranded somewhere in a bleak and snowy wilderness relieved only by a Dutch Pantry restaurant within walking distance. Faced with a limited menu and limited financial resources, some of the cast members filled up on shoo flie pie, which put some of them into sugar attack. But all survived and were ready to start a new show.

This turned out to be Roger Wertenberger's last show (his eleventh) and Colby Schneider Wertenberger's seventh.

By now the FUMGASS patrons list had grown to more than fifty names.



A pyramid of pulchritude, each lovelier than the other.

Photo from UMGASS archives, now in Bentley Historical Library.



Chorus members from 1972 Gondoliers. Standing: Sue Tyzenhouse, Chris White, Carl Mezoff, Carla Morand, Peter Hedlesky and Cynthia Haidostian. Kneeling: Paul Banas, Debbie Dunn, Vic Lindblom, Mary Drew and Skip Kruse.

Photo from UMGASS archives, now in UM Bentley Historical Library.



More chorus members. Standing: David Westbay, Ed Glazier, Peggy Howell and Charlie Hudson. Kneeling: Jim Posante, Sue Crippen, Kay Murray, Tom Cook, Chris Haidostian, Sandy Hudson, Fredrica Rico and Steve Gilmartin.

Photo from UMGASS archives, now in UM Bentley Historical Library.



At the Hemi-Demi-Centennial celebration. l to r: Betty Benford, Jean Lynn Barnard, Kenneth Rowe and Gloria Bennis.

Photo from Bentley Historical Library.



John Allen (absolute despot of FUMGASS) presents Martyn Green's Treasury of Gilbert & Sullivan to Gloria Bennis in recognition of her starting UMGASS a quarter of a century ago.

Photo from Bentley Historical Library, Bennis collection.

PRINCESS IDA

Lydia Mendelssohn Theater
April 4-7, 1973

Dramatics director: Susan Morris
Assistant director: James M. Drew

Musical director: Eric Stern
Technical director: Paul Jung

THE CAST

Princess Ida Ashley Putnam
Hilarion James Bryan
Lady Blanche Nancy Hall Gilmartin
Cyril Gene Lloyd Wm. Sager
Lady Psyche Lynne Wieneke
Florian Charles Sutherland
Melissa Diane Aron
King Hildebrand Dave Johnson
Arac Kevin Casey
Guron Jim Posante
Scynthius Victor E. Lindblom
Sacharissa Cynthia Haidostian
Chloe Mary Drew
Ada Carolyn Valdes

WOMEN OF CASTLE ADAMANT

Carolyn Valdes, Christine Haidostian, Carol Ryner,
Barbara Bernstein, Mary Drew, Jan Lang, Carla Morand,
Cynthia Haidostian, Donna Blanchard, Kathy Maldegan,
Kim Ballard, Sue Tyzenhouse

SOLDIERS OF KING HILDEBRAND

Larry Fink, Skip Kruse, John Kelly, Dave Hunsche, Steve
Gilmartin, Paul Banas, Ed Glazier, Jim Linton, Chris
White, Jim Almdale, Jon Miller, Steve Olson

UNIVERSITY THEATER ORCHESTRA

<i>Violin</i> Dennis Murphy John Linsenmeir Jennifer Ott Kenneth Howard Susan Milhouse	<i>Cello</i> Helen Peck David Baker Barbara Heroy Pat Waller	<i>Oboe</i> Bolivar Kegnastie	<i>Trumpet</i> Charles Edmonson Mark Bernstein
	<i>Bass</i> Carl Otterhouse	<i>Bassoon</i> Erik Haughen	<i>Trombone</i> Dick Polk Craig Diederich
<i>Viola</i> Elaine Sproat John Waller	<i>Flute</i> Nina Galerstein Deborah Thomas	<i>Horn</i> Rosaline Baker Nancy Bishop	<i>Percussion</i> Steve Ott

BEHIND THE SCENES

<i>Set Crew:</i> George Gilles, Rich Johnson, Dave Moerdyk, Doug Vanderburg, Bob Douglas, Cindy Morris, Stu Itzkowitz, Kim Gyr	<i>Program Cover:</i> Jim Drew
<i>Light Crew:</i> George Gilles, Dave Moerdyk, Janice Gray	<i>Photography:</i> Vic Lindblom
<i>Make Up:</i> Sue Crippen	<i>Publicity:</i> Julie May, Cynthia Haidostian, Gene Sager, Ashley Putnam, Vic Lindblom, Carol Ryner, Erik Haughen
<i>Costume Crew:</i> Marilyn Knagg, Jan Lang, Sue Tyzenhouse, Donna Blanchard, Peggy Fisher, Carla Morand, Kim Ballard	<i>Tickets:</i> Charley Hudson, Vic Lindblom
<i>Program:</i> Barbara Bernstein	<i>Women's Drill Sergeant:</i> Frederica Rico
<i>Program Assistants:</i> Ashley Putnam, Jon Miller, Dave Hunsche	<i>Head Ushers:</i> Dr. and Mrs. Robert Westover
	<i>Rehearsal Accompanist:</i> Carole Milgrom

1997 Post Script:

This was Ashley Putnam's final UMGASS performance. She was in the title role and was absolutely magnificent. We swear, there were those in the audience who thought she really was a princess.

We well recall that this was a show that ran into bad luck with an inexperienced costumer and an equally inexperienced set builder. (See Sue Morris's grisly tale in the appendix.) Despite all the travails, the opening was truly a great success. We suspect the intensity of putting on those last-minute finishing touches enhanced the performers' already-high *esprit de corps*.

Jim Kane, writing in the *AA News*, called the production "a royal treat."

Among our newcomers was Bob Douglas.

Farewells to Mike Gilmartin, after 9 shows, Vic Lindblom (6) and Julie May (4).



Four troublemakers: Gloria Bennish flanked by the three founders of FUMGASS: John Allen and the Benfords.

Photo from UMGASS archives, now in UM Bentley Historical Library.



The ducal party in 1972 Gondoliers: Michael Gordon (Luiz), Lenore Ferber (Casilda), Susan Bayha (Duchess) and Jim Drew (Duke).

Photo from UMGASS archives, now in UM Bentley Historical Library.

THE GRAND DUKE

Lydia Mendelssohn Theater
November 28 – December 1, 1973

Stage director: James M. Drew
Technical director: Timothy W. Locker

Musical director: Eric Stern
Choreographer: Jim Posante

Rehearsal accompanist: Phil Youngholm

THE CAST

Grand Duke Rudolph Gershom C. Morningstar
The Baroness von Krakenfeldt Sue Borofsky
Ernest Chris Grapentine
Julia Karen Lundgren
Ludwig Stephen Poulos
Lisa Lynne Wieneke
Prince of Monte Carlo Tom Petiet
The Princess of Monte Carlo Diane Aron
Doctor Tannhauser Charles Sutherland
Elsa Sydney Peterhans
Olga Sally Bublitz
Bertha Sandy Hudson
Gretchen Pat Petiet
Marina Mary Drew
Viscount Mentone Carl Mezzoff
Ben Hashbaz Ed Glazier
Herald Tom Jenrette

CHORUS

Peter Hedlesky, *Skip Kruse, David Shough, *Willie Jones, Carla Morand, Rich Stanford, Nan Worthington, Steve Mills, Chris Haidostian, *John Kelly, *Carl Mezzoff, Judy Gelman, Mary Drew, *David Hunsche, Nancy Shanline, *Ed Glazier, *Joel Egnater, Susan Tukul, Benedict Stallone, Ann Mosher, Jim Almdale

**Nobles and Chamberlains*

ORCHESTRA

Violin I

Dennis Murphy
Kittie Galán
Walter D. Willihnganz
Marta Furth

Violin II

Jacquelyne L. Madiol
John Linsenmeier
Amy Vance
Gene Lynnsfield

Viola

Jim Dykema
Gail Lee

Cello

Christopher Kurtz
Helen Peck
Melissa Floyd

Bass

James Bishop

Flute

Nina Galerstein
Ann Osterdale

Bassoon

Erik Haugen
Jill Whitcomb

French Horn

David Goldberg
Amy Schöenfeld

Trumpet

John Moskwa
Charles Edmonson

Trombone

David Heroy
Craig Diederich
Dick Polk

Percussion

Fred Marderness

Clarinet

Marian Naessens
Ralph Katz
Susan Ziemba

Oboe

Jan McKinney

President Skip Kruse
Vice President Erik Haugen
Secretary Carla Morand
Treasurer David Hunsche
Pooh-Bah Mary Drew
Pish-Tush Susan Tyzenhouse

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Edward Stasheff

PRODUCTION

Assistant Technical Director Dick Adams
Technical Assistants Barbara Fiedler, Pam Durkee
Lighting Designer Seth Orbach
Light Crew Ed Dickinson, Ruth Kallio, Ted Kelly,
Ted Rulfo
Costume Coordinator Craig Carter
Set and Stage Crew Nancy Sandercock, Kathleen
Doody, Ruth Kallio, Jim Huck, Bob Mersereau, John Repucci, David Luther,
Dan Tholen, Barb Fiedler, Tom Simons, John Monticello, Sam Horowitz, Michael
Gordon, Dale Weston, Pam Durkee, Jeanie Kaczkowsky, Vicky Kovari, Bruce
Purvis, Maria Toohey, Debby Miller, Larry Eskew, Kit Carlson, Ed Dickinson,
Roberta Friberg, Ann Stout
Make-Up Ruben Stein
Programs Bolivar Kegnastie and Fred Rico, Co-Chairmen;
Debbi Greene, Jackie Madiol, Carol Ryner
Publicity Mary Drew, David Hunsche
Tickets Susan Tyzenhouse
Photographers Jody Paffenbarger, John Kelly
Curator of Costumes Ann Correll
Archivist Gloria Bennis
Head Ushers Dr. and Mrs. Robert Westover

1997 Post Script:

We finally had the nerve to tackle this hard-to-sell show, the final work of Gilbert & Sullivan. We were well equipped with mature directors, an experienced board, and a robust cast. Eric Stern returned as music director, but the other directors were new to their positions, at least with UMGASS. Jim Drew and Jim Posante had been with us in lesser positions, while Tim Locker was new in town.

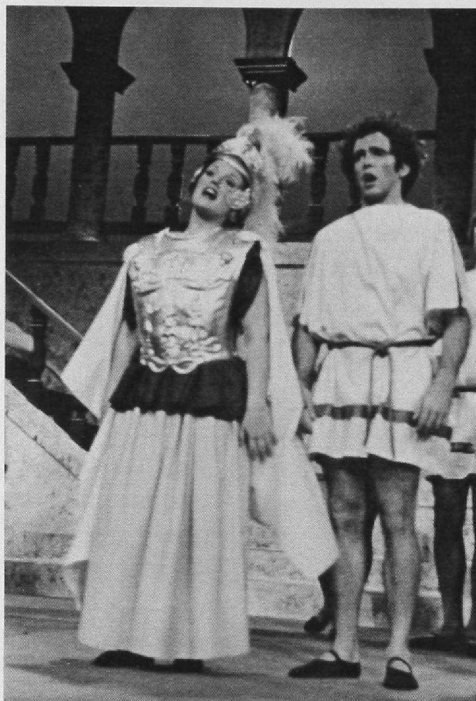
We recall that the stage action got off to a spectacular start: The wedding party was lined up for its photograph, which was taken with the aid of an old fashioned magnesium explosion and great puff of smoke.

A review by Jim Kentch (*Daily?*) praised Gersh Morningstar's "flawless" performance. Overall, however, he thought Gilbert had given the troupe a shallow dish into which to pour life's deeper philosophies.

Newcomers: Kitty Galan, Bob Mersereau and Dave Shough.

Adieu to: Gersh Morningstar (after 21 shows!)

The show was well received and now we had only to stage *Utopia Limited* to complete the G&S canon.



Karen Lundgren (Julia) and John Kelly (chorus) in our first Grand Duke.

Photo from UM Bentley Historical Library, Bennis Collection.



Won't it be a pretty wedding? Isn't that Jim Almdale on the right and Sandy Hudson in the middle? (1973 Grand Duke).

Photo from UM Bentley Historical Library, Bennis Collection.



A comfy, cosy, rosy-posy innocent ingenoo! Karen Lundgren (Julia) and Stephen Poulos (Ludwig) in 1973 Grand Duke.

Photo from UM Bentley Historical Library, Bennis collection.



The prince and princess of Monte Carlo rigged out in magnificent array: Diane Aron and Tom Petiet, 1973 Grand Duke.

Photo from UM Bentley Historical Library, Bennis collection.



No, we haven't any notion! Louise Fader as Celia in 1974 Iolanthe.

Photo from UMGASS archives, now in UM Bentley Historical Library.



Loudly let the trumpet bray! Kevin Casey (Mountararat) and Dennis Kisor (Tolloller).

Photo from UMGASS archives, now in UM Bentley Historical Library.



Private Willis! Roberta Owen (Queen) and Don Cameron (Private Willis) in 1974 Iolanthe.

Photo from UM Bentley Historical Library, Bennish collection.

IOLANTHE

Lydia Mendelssohn Theater

April 10-13, 1974

Dramatics director: Susan Morris

Assistant director: Jim Posante

Technical director: Timothy Locker

Costume designer: Craig Carter

Musical director: Eric Stern

Assistant musical director: Tom Mudge

THE CAST:

Lord Chancellor:	John Allen
Iolanthe:	Sue Borofsky
Strephon:	Chris Grapentine
Phyllis:	Kay Murray
Fairy Queen:	Roberta Owen
Lord Tolloller:	Dennis Kisor
Celia:	Louise Fader
Lord Mountararat:	Kevin Casey
Leila:	Laura Holland
Private Willis:	H. D. Cameron
Fleta:	Susan Crippen

Chorus of fairies: Nan Worthington, Sally Bublitz, Cindy Hill, Mary Drew, Jan Lang, Carol Ryner, Christine Haidostian, Cynthia Haidostian, Susan Tyzenhouse, Marjorie Balgooyen, Bonnie Gill, Carla Morand, Susan Crippen

Chorus of peers: Dave Hunsche, Skip Kruse, John Kelly, Steve Gilmartin, Jim Posante, John Snopek, Ed Glazier, Rich Stanford, Dave Shough, Bob Douglas, Fred Ianelli II, Ed Madaj, Tom Simonds

ORCHESTRA

<i>Violin</i>	<i>Clarinet</i>
Dennis Murphy	Ralph Katz
Walter Wilihnganz	Marian Naessens
Barbara Whale	
Kitty Galain	<i>Oboe</i>
Eileen Klein	Ellen Sudia
John Linsenmeier	
Jacquelynn L. Madiol	<i>Bassoon</i>
Libby Morris	Erik Haugen
Robin Ryner	
<i>Viola</i>	<i>Horn</i>
John Dykema	David Goldberg
Viola Petersen	Phyllis Shuman
<i>Cello</i>	
Christopher Kurtz	<i>Trumpet</i>
Helen Peck	Charles Edmonson
Melissa Floyd	Mark Bernstein
David Baker	
<i>Bass</i>	<i>Trombone</i>
Andrew Stephenson	Dick Polk
	Craig Diederich
<i>Flute</i>	
Nina Galerstein	<i>Percussion</i>
Ann Osterdale	Fred Marderness

PRODUCTION

Stage Manager	Dan Tholen
Props	Cathy Kosobud
Set and Stage Crew	Donald MacGregor, Neil Hartman, Pam Durkee, John Repucci, Vicky Kovan, Barb Fiedler, Ruth Kallio, Janet Tetloff, Kathy Doody, Cathy Kosobud, Dale Weston, Bob Mersereau, Sandy Smith Shores, Nancy Sandercock, Jim Beals, John Linsenmeier
Costume Crew	Gloria Bennish, Guendolen Carter, Jacki Knapman, Mike Koteles, Ginny Kuhl, Brenda Perkins, Gayle Sandstrom, Susan Schultz, Sandy Seegert
Make-Up	Craig Carter, Jim Posante
Programs	Mary Drew, Carol Ryner
Poster and Program Cover Design	Timothy W. Locker
Publicity	Mary Drew, David Hunsche
Tickets	Charley and Sandy Hudson
Photographers	Patrick Cosgrove, Peter Ryner
Curator of Costumes	Ann Correll
Archivist	Gloria Bennish
Head Ushers	Dr. and Mrs. Robert Westover
Rehearsal Accompanist	Phil Youngholm
Dispenser of fairy dust	Fred Rico
Stalwart Stickler for Proper Parliamentary Procedure	Sir Bolivar Kegnastie

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Treasurer	David Hunsche
Pooh-Bah	Mary Drew
Pish Tush	Susan Tyzenhouse



Helen (Mrs. Kenneth T.) Rowe

In happy memory of a very gracious lady who, in the very beginning, gave of her encouragement and love, and thus gave to all of us the pleasure of this evening.

1997 Post Script:

As may be noted, this production was dedicated to Helen (Mrs Kenneth) Rowe, then lately deceased. She and Kenneth had been the society's first faculty advisors and had on more than one occasion saved us from disaster.

A unique feature of this show was the first act set. It consisted of oversize toad stools and shrubbery, which served to make the women's chorus seem like truly diminutive fairies.

Writing in the *AA News*, Julie Wei reported the music was fine but the acting somewhat wooden. She closes by saying that while the performance was disappointing, it was a joy to watch and listen. (Ed.: That comes under the category of a lurching non-sequitur.)

Kenneth Fink (*Daily*) had nothing but praise, and added that the audience loved it, too.

Ticket prices now ranged from \$2.50 to \$3.50.

After serving in ten shows, this was to be John Allen's last.

A unique first-timer was Guendolen Carter (aka Mama C), who handled tickets and ran the box office for thirteen shows.

Farewells to Dennis Murphy (after 14 shows), Eric Stern (8) and Bob Westover (14).

At the time of this production Ann Arbor was wracked with a series of rape/murders, one of which occurred, the

police thought, about 8 PM on the Thursday night of our show. For some reason the police thought the culprit had the same name as our David Johnson, who was cast as Private Willis. Naturally, then, Dave became a prime suspect. When they queried Dave, he said he had a perfect alibi; he was in the show; just ask director Sue Morris. Sue, of course tried to set the detective straight. But then he noted that Dave's role kept him off stage until the second act. Having watched too many TV murder mysteries, the detective hypothesized that Dave could have checked into the theater before the start of the show, but then sneaked out while no one else was in the green room, committed the dastardly deed, and then returned to the theater in plenty of time for the second act. Dave had visions of missing the rest of the run while languishing in jail. Fortunately, the coroner finally decided the murder had occurred at 11 PM, by which time most of the cast could swear that Dave was quaffing brew with them at some pub. So much for our most serious brush with the law.

Betty and I had an even better alibi. We were overseas that spring and had to miss the show. We were kept well informed, however, and received nothing but favorable reports.

At this point there were nearly seventy FUMGASS patrons. Cyndy Haidostian was Absolute Despotess and John Allen was Duly Dispersed Despot. In those days the rank of patron was available for a mere \$25 per year.

H.M.S. PINAFORE

Lydia Mendelssohn Theatre
December 11-14, 1974

Artistic director: James Posante
Technical director: Timothy Locker
Assistant director: Deborah MacVey

Musical director: Barbara Born
Costume designer: Susan Morris

THE CAST:

Sir Joseph Porter:	Kevin Casey
Capt. Corcoran:	Peter John Hedlesky
Josephine:	Diane Aron
Ralph Rackstraw:	Gene Lloyd Wm. Sager
Dick Deadeye:	H. D. Cameron
Little Buttercup:	Roberta Owen
Cousin Hebe:	Janis Fawcett
Bill Bobstay:	Donald H. Regan
Bob Becket:	Jim McMurtrie

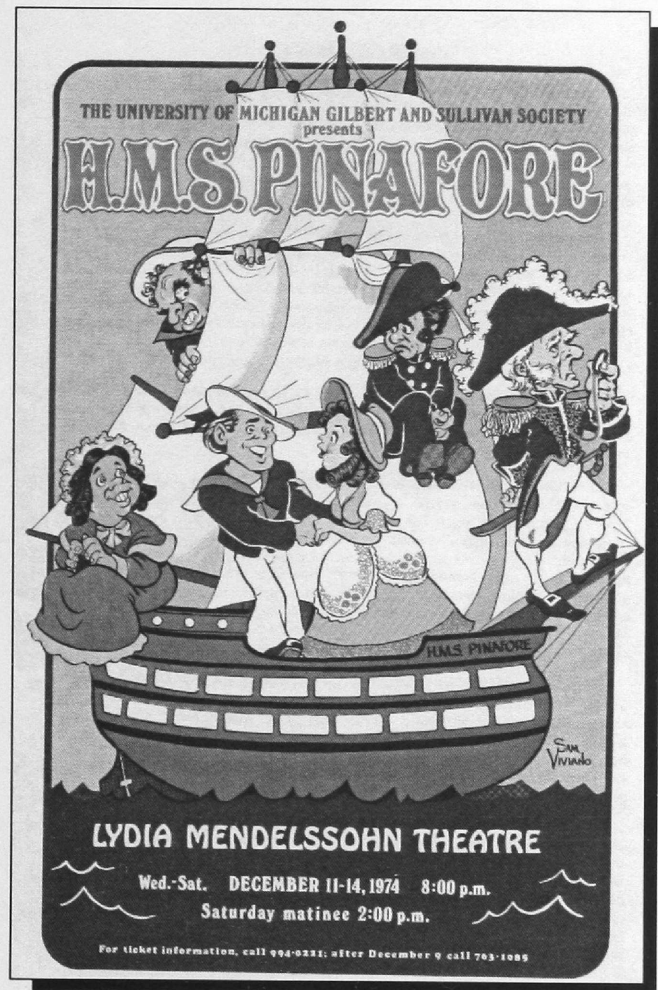
Sisters, Cousins and Aunts: Mary Drew, Donna Blanchard, Valerie Schultz, Catherine Christensen, Susan Frankle, Julia Broxholm, Linda Foran, Leigh Martin, Libby Stuber, Marie Crociata, Karen Kerns, and Carol Madalin

Gallant Crew: Doug James, Ed Madaj, Jim Almdale, Ed Glazier, John Kelly, Joseph Beitel, Kim Bishop, Eric Hubbs, and David Kitto

1997 Post Script:

One detail that stands out in our memory concerns the encores for the bell trio. During one of the shows the musical director, Barbara Born, was so carried away with enthusiasm that, after a half dozen rehearsed repetitions, she sneaked in a surprise. The performers, of course, were totally unprepared and made a mess of it. All hands were ready to wring Barbara's neck after that ill conceived bit of treachery.

A key newcomer was Eric Hubbs, who sang in the chorus for ten shows, and Joe Beitel, who served in many capacities for thirteen.



Our concert master, George Marsh, went on to play in the National Symphony Orchestra.

New blood: Dave Kitto, Julie Broxholm and Marie Crociata.

Farewell to: Richard Polk (after 6 shows).

ORCHESTRA

Violin

George Marsh
Kitty Galau
Melissa Gerber
Eileen Klain
Jennifer Floyd
Barbara Whale

Viola

Linda Puroff
Phebe Duff

Cello

Melissa Floyd
Marty Talman

Bass

Clark Suttle

Trumpet

Eric Becker
David Olson

Trombone

Terry Donn
Dick Polk

Horn

David Goldberg
Kirby Dillworth

Flute

Ellie Mauk
Laurie Cassel

Clarinet

Tim Visey
Leif Bjoland

Oboe

Karen Fine

Bassoon

Erik Haugen

Percussion

Bill Moersch

Boatswain's Pipe

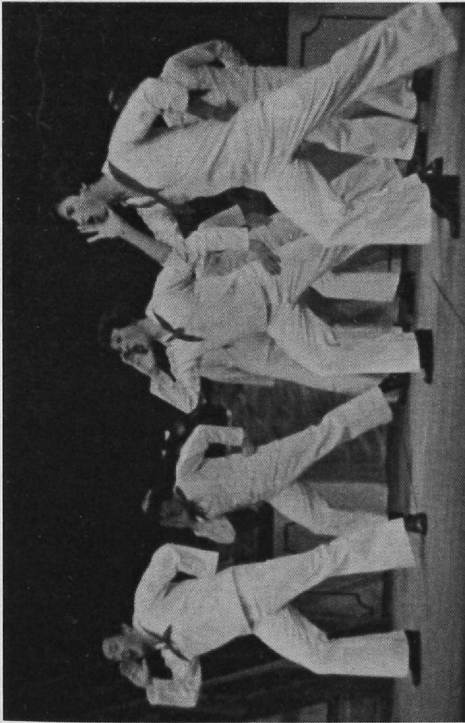
Fred Rico

PRODUCTION

Stage Manager Dan Tholen
Set and Stage Crew Ed Dickenson, Mary Drew,
Bob Douglas, Bill Gisslander, John Kelly, Leigh Martin, Bob Mersereau, Brian
Nelson, Bill Pattison, Joe Post, Molly Putts, Jeanne Reed, Doug James
Costume Crew Lenore Ferber, Sue Tyzenhouse, Ann Correll, Roberta Owen
Make-up Charles Sutherland
Hairdresser Liz Jelinek
Programs Carol Ryner, Mary Drew, Marjorie Balgooyan
Poster and Program Cover Design Sam Viviano
Publicity Craig Carter, David Hunsche
Tickets Guendolen Carter
Photographer John Kelly
Curator of Costumes Ann Correll
Head Ushers Gerry West, Jim Linton
Rehearsal Accompanists Corky Landis, Marie Crociata
Royal Inspector of the Rigging Sir Bolivar Kegnastie

EXECUTIVE BOARD

President Mary Drew
Vice President Erik Haugen
Secretary Susan Crippen
Treasurer David Hunsche
Pooh-Bah John Kelly
Pish-Tush Marjorie Balgooyan



We're sober men and true, 1974 Pinafore.

Photo from UMGASS archives, now in UM Bentley Historical Library.



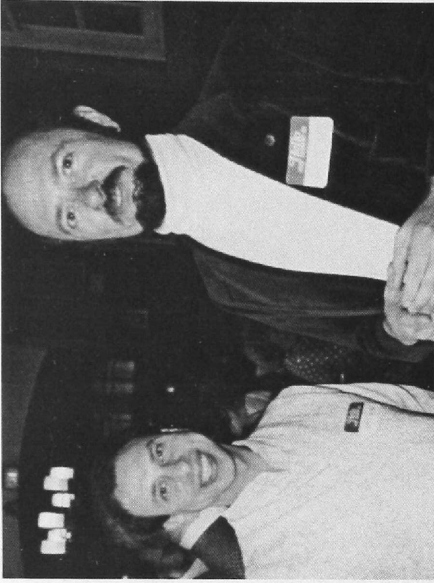
Refrain, audacious tar. Diane Aron (Josephine) and Gene Sager (Ralph) in 1974 Pinafore.

Photo from UMGASS archives, now in UM Bentley Historical Library.



Carefully on tiptoe stealing, 1974 Pinafore.

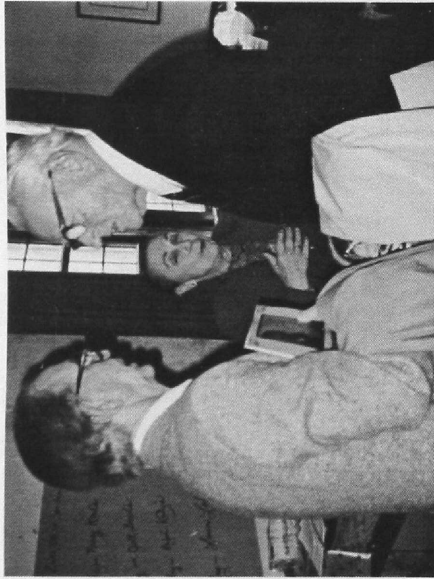
Photo from UMGASS archives, now in UM Bentley Historical Library.



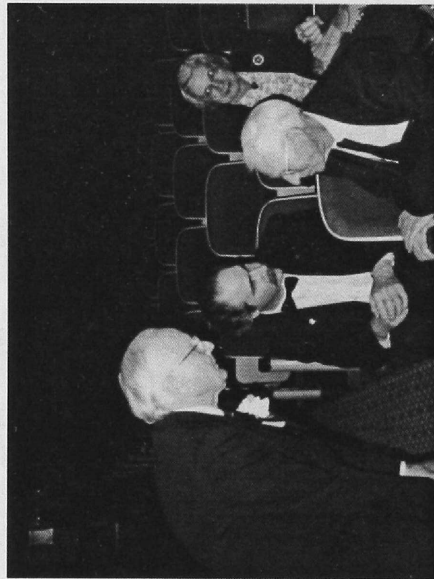
Gerry Horan and Tom Petiet.



Lenore Ferber, Sue Morris and Cynthia Haidostian.



Maynard Klein and Harold Haugh, with Anne Haugh in background.



Harry Benford, David Goldberg, Kenneth Rowe and Jean Lynn Barnard.

A few of the guests at our 1972 celebration.
Photos from David Goldberg's private collection.

Yeomen of the Guard

Lydia Mendelssohn Theater
April 16-19, 1975

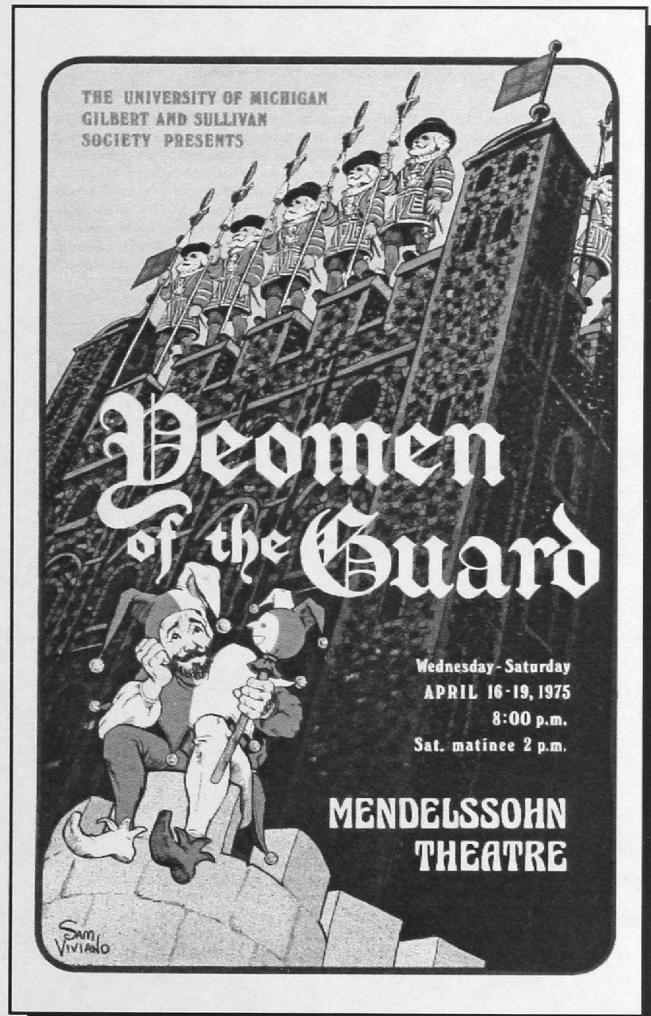
Stage director: Susan Morris
Technical director: Timothy W. Locker

Musical director: Clark E. Suttle
Costume designer: Craig Carter

Rehearsal accompanist: Debby Kulber

THE CAST

Yeoman	Joseph Beitel
Elsie Maynard	Julia Broxholm
Colonel Fairfax	James Burlin
Wilfred Shadbolt	H.D. Cameron
Leonard Meryll	Bruce Carvell
Old Lady	Marie Crociata
Yeoman	Chandler Cudlipp III
Cook	Robert C. Douglas
Gossip	Mary Drew
Kate	Lenore Ferber
Gossip	Susan Frankle
Phoebe	Nancy H. Gilmartin
Second Citizen	Eric C. Hubbs
Flower Seller	Cathie Huntress
Yeoman	J. Douglas James
Asst. Jailer	Louis H. Katz
Yeoman	John J. Kelly
Little Girl	Karen Kerns
Jack Point	William A. Kinnucan
First Citizen	Steve Kistler
Yeoman	David Kitto
Mrs. Cholomondoly	Carol M. Madalin
Young Girl	Leigh C. Martin
Yeoman	Joseph Martorano
Lieutenant Cholmondely	Carl Mezzoff
Ruffian	Ann Mosher
Old Man	Thomas Mudge
Yeoman	James Posante
Dame Carruthers	Patricia Rector
Sergeant Meryll	Don Regan
Delivery Boy	David Shough
Ruffian	Felicia Steinberg
Headsmen	Andy Stephenson
Young Boy	Wm. Wayt Thomas
Wife of Asst. Jailer	Nan Worthington



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Pish-Tush	David Shough

Faculty Advisors

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 Professor H. Don Cameron
 Professor and Mrs. Harold Haugh
 Professor and Mrs. Edward Stasheff

PRODUCTION

Stage Manager	Bob Mersereau
Set and Stage Crew	Mary Drew, Niel Hartman, Leigh Martin, Bob Mersereau, Brian Nelson, Pat Petiet, Joe Post, Molly Putts, Dave Robertson, David Shough, Nan Worthington
Costume Crew	Amanda Kelly, Christy Molz, Brian Nelson, Gayle Sandstrom, Lily Supstiks
Make-up	Roberta Owen, Charles Sutherland
Hairdresser	Fred Rico
Programs	Marie Crociata, David Shough
Poster and Program Cover Design	Sam Viviano
Publicity	Mary Drew, Nancy Gilmartin, Nan Worthington
Tickets	Guendolen Carter
Program Photographers	Steve Topper, Nan Worthington
Publicity Photographer	Nan Worthington
Curator of Costumes	Ann Correll
Head Ushers	Gerry West, Jim Linton
Rehearsal Accompanists	Debby Kulber, Marie Crociata
Axe Sharpener	Sir Bolivar Kegnastie

ORCHESTRA

<i>Violin</i>	<i>Trombone</i>
Velma VanArc	John Holtfretter
E. H. Griswald	Dave Heroy
David Hejna	Dave Finlayson
Don Lipschutz	
Lucinda Rice	<i>Flute</i>
Kitti Galan	Ellie Mauk
Gail Johnson	Laurie Cassels
Theresa Steinberger	
Libby Morris	<i>Clarinet</i>
Molly Gilmartin	Bill Somers
	Jim White
<i>Viola</i>	
Robin Hamsher	<i>Oboe</i>
Phoebe Duff	David Lauth
<i>Cello</i>	<i>Bassoon</i>
Helen Peck	Erik Haugen
Melissa Floyd	Bruce Lupp
<i>Bass</i>	<i>Percussion</i>
Glen Bering	Susan Kish
	Dean Taglioli
<i>Trumpet</i>	
Randy Bluse	
James Wilson	
<i>Horn</i>	
David Goldberg	
Karen Paul	

1997 Post Script:

Clark Suttle, who had played bass fiddle for a couple of shows was now advanced to music director. A grad student, Clark was the assistant conductor of the University Symphony and the Michigan Youth Symphony. Newcomers of note included Cathie Huntress and Felicia Steinberg in the chorus, Pat Rector as Dame Carruthers, and Debbie Kulber as rehearsal accompanist.

Other newcomers: Bruce Carvell, Lucinda Rice and Velma Van Ark.

As you may see, the directors elected to give everyone in the chorus some form of identification. When everybody is somebody, then no one's anybody.

Our recollection of Tim Locker's set was that it was so massive that the performers had to squeeze together to fit on the stage. Nevertheless, it was a thing of beauty.

Andrew Sermon (*Daily*) complained that everything was so perfectly rehearsed and performed that the overall result was sterile. (In short, it left him nothing to grumble at.)

In keeping with a long tradition, half the advertising spelled it "Yeoman."

Ticket prices had now crept up to range between \$2.50 and \$3.75.

Farewell to: Carl Mezzoff.

the Pirates of Penzance

Lydia Mendelssohn Theatre
December 10-13, 1975

Stage director: James Posante

Musical director: Clark E. Suttle

Technical director: Timothy W. Locker

THE CAST

Mabel Constance Barron
 Frederic Gene Lloyd Wm. Sager
 Pirate King David C. Parsons
 Ruth Felicia Steinberg
 Edith Carol Madalin
 Major-General Stanley Bev Pooley
 Kate Nancy Gilmartin
 Sergeant of Police Kevin Casey
 Isabel Cynthia Haidostian Hudgins
 Samuel Peter John Hedlesky

Daughters

Cynthia H. Hudgins, Judy Powers, Mary Drew, Carol Madalin, Naomi Kaplan, Janna Morrison, Cathie Huntress, Christine H. Garry, Nadine Uygur, Linda Foran, Nancy Gilmartin, Marie Crociata

Pirates & Police

John Kelly*, Jim Linton*, Lee Vahlsing*, Peter Hedlesky, Jerry West*, Phillip Paul*, Dicran Haidostian*, Ed Glazier, Stan Selden, Joe Beitel, Guido Lamell, John Meyer

**Police*

orchestra

Violin
 Velma VanArc
 Lucinda Rice
 Charles Roth
 Kittie Galan
 Kathleen Ham
 Julie Copeland
 Sylvia Schatz
 F. B. Carmon

Viola
 Melissa Gerber
 Robin Hamsher

Cello
 Melissa Floyd
 Fred Rico

Double Bass
 Tim Standecker
 (Park Carmon)

Flute
 Carol Parker
 Ellie Pacetti

Oboe
 Ellen Sudia
 (Carrie Crall)

Clarinet
 Ralph Katz
 Bill Somers

Bassoon
 Eric Haugen
 (Bruce Lupp)

Trumpet
 Randy Blose
 Cathy Leach

Horn
 Dave Goldberg
 Karen Paul

Trombone
 John Holtfretter
 Dave Finlayson

Percussion
 Bruce Carvell

Librarian
 Velma VanArc

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 Pish-Tush Debbie Kulber

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 Professor H. Don Cameron
 Professor and Mrs. Harold Haugh
 Professor and Mrs. Edward Stasheff

production

Stage Manager Dave Shough
Sets and lighting Pat MacPherson, Bob Mersereau, Tom Donlon, Nancy Linton, Zulma Bausch, Natalie Crites, Mary Drew, Joe Post, Dave Shough, Hannah Jo Smith, Annette Thompson, Sandy Sweeney, Julie Tanguay, Dan Tholen, Nan Worthington Tholen, Molly Putts.
Costumes Craig Carter, Marie Crociata
Make-up Sue Crippen, Ellen Pearson, Paul Carmon, Charlie Sutherland, Ashley Putnam
Hairdresser Denise DiLallo
Programs Cathie Huntress, Julie Tanguay, Mary Drew
Poster and program design Julie Tanguay
Publicity Julia Broxholm, Mary Drew
Tickets Guendolyn Carter, Ron Salisbury
Photographers Tom Kramer, Richard Dowling
Curator of Costumes Ann Correll
Archivist Gloria Bennish
Minister of Piratic Extermination Sir Bolivar Kegnastic

1997 Post Script:

This was Beverley Pooley's first UMGASS appearance and also Connie Barron's. She's not been back since, but we keep hoping. Another new contributor was Julie Tanguay, who came up with the striking poster/program cover — her first of many.

By the time of the final performance Clark Suttle had the orchestra so whipped into shape that the appreciative audience insisted that he encore the overture. As far as we can recall that was the only time such a thing has happened.

Jeffrey Selbst (*Daily*) said the show was “utterly and completely perfect. A jewel. I'd advise you to go, but if you haven't tickets, forget it. They're sold out.”

Norman Gibson (*AA News*) was contentedly wallowing in his old standard complaints.

A new name in the chorus was that of Dicran Haidostian, younger brother of the inimitable Haidostian sisters and nephew of the Berberians, thus becoming the fifth member of the family to enjoy the glories of UMGASS.

Other new names: Tom Kramer, John Meyer and Lee Vahlsing.

Farewells to: Jim Posante (after 8 shows) and Gene Sager (8).

Dave Goldberg was given special recognition because this was his twenty-fifth UMGASS production. That was twenty two years ago, and Dave is still going strong!



A familiar sight in the Lydia Mendelssohn lobby: Dave Goldberg and partner signaling the end of intermission. The living, breathing music rack happens to be the Reverend Canon Alexander Miller.

Photo from David Goldberg's private collection.

RUDDIGORE

Lydia Mendelssohn Theatre
April 14-17, 1976

Director-choreographer: Peter John Hedlesky
Technical director: Timothy W. Locker

Musical director: Clark E. Suttle
Costume designer: Mary Ann Smith

Rehearsal accompanist: Debby Kulber

THE CAST

Robin Oakapple	.....	Douglas Finton
Mad Margaret	.....	Nancy Hall Gilmartin
Richard Dauntless (Eve)	.....	David Kitto
Richard Dauntless (Mat)	.....	John R. Meyer
Dame Hannah	.....	Sandy Hudson
Old Adam	.....	David Shough
Rose Maybud	.....	Lenore Ferber
Sir Despard Murgatroyd	.....	Kevin Casey
Zorah	.....	Lois Beckwith
Sir Roderic Murgatroyd	.....	Don Regan
Ruth	.....	Marie Crociata

Bridesmaids

Carol Madalin, Susan Tyzenhouse, Lois Beckwith, Cynthia H. Hudgins, Mary Drew, Julie Tanguay, Susan Sinclair, Esther Schreier, Linda Foran, Marie Crociata, Christine H. Garry

Gentry

Joseph Beitel, Mark King, David Hudgins, Geoff Isaac, Jerry West, John Meyer, Jim Linton, John McDonald, Michael Craig, Lee Vahlsing, John Giles

ORCHESTRA

Violin
Cathie Huntress
Jeff Falenak
Janice Davies
Kitti Galan
Velma VanArk
Libby Morris
John W. Wells
Molly Stanley

Viola
Bob Gilmartin
John Covington

Cello
Johna Taylor
Martha Mesrobian

Double Bass
Ron Miller

Flute
Ellie Pacetti
Ann Osterdale

Oboe
David Lauth

Clarinet
Robert Livear
Cole Faxfair

Bassoon
F. B. Carmon
M. Theophillus

Trumpet
Randy Blouse
Cathy Leech

French Horn
Dave Goldberg
Rob Fechtner

Trombone
Dave Finlayson
John Holtfretter
Dave Heroy

Percussion
Bruce Carvell

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Production

Stage Manager
Asst. Technical Director
Sets and lighting

Costumes

Make-up
Programs
Poster and Program Design
Publicity
Tickets
Photographer
Curator of Costumes
Archivist
Florist
Chief of Staff of Basingstokes
Portrait Artist
Head Usher

Bob Mersereau
Pat MacPherson
Peter Bleby, Janice Giles, Nancy Linton, Bob Mersereau, Mike O'Brien, Joe Post, Molly Potts, Mike Pruskie, Larry Schrenk, Julie Tanguay, Bill Weber, Jolly Woodbridge.
Mary Ann Smith, Hannah Andrews
Marie Crociata, Cindy Hill, Martha Mesrobian
Sue Crippen, Ellen Pearson, Charlie Sutherland
Mary Drew, Marie Crociata, Julie Tanguay
Julie Tanguay
David Shough
Guendolyn Carter, Mary Drew
Tom Kramer
Ann Correll
Gloria Bennish
Fred Rico
Sir Volivar Kegnastie
Julie Tanguay
Kathe Geist

1997 Post Script:

Old salt Peter John Hedlesky was our new director/choreographer. He had been in five previous shows, twice in lead parts, the rest in chorus. In real life he toiled in the UM Hospital.

Our tenor, David Kitto, had a voice teacher who wouldn't let him do two shows in one day, which explains why John Meyer stepped in for the Saturday matinee. He did a right good job, too. We recall that Nancy Hall Gilmartin (Mad Margaret) and Kevin Casey (Despard) were particularly funny in their Basingstoke duet.

We think this was the show where the entering gentry all carried furred umbrellas. When it came time to shed them, the smallest girl in the chorus stood center stage with arms akimbo, allowing the gents casually to deposit their umbrellas thereon.

Rich Quackenbush (*AA News*) found the show a delight and mentioned such nice touches as the music director making his entrance in a long, flowing black velvet cape.

Cyndy Haidostian Hudgins claimed the title Most Senior Cast Member, this being her eleventh UMGASS show.

An engaging new face: Sue Sinclair.

Farewell to: Bob Mersereau.



Professional Bridesmaids in 1976 Sorcerer.
Standing: Mary Locker, Cher Sussman, Sue Tyzenhouse, Mary Moyers, Diane Rodger and Esther Schreiber. **Kneeling:** Nan Worthington, Betsy Armstrong and Anne Conable.

Photo from UMGASS archives, now in UM Bentley Historical Library.

The SORCERER

Lydia Mendelssohn Theater
December 1-4, 1976

Artistic director: Mary Joanne Tanguay
Choreographer: Esther Schreier
Scenic designer: Timothy W. Locker

Music director: Clark E. Suttle
Technical director: Dan Tholen
Asst. music director: Debbie Kulber

THE CAST

John Wellington WellsGlen M. Santiago
AlexisCameron Littlefield
AlineSue Sinclair
Lady SangazureMarie Crociata
Sir MarmadukeDavid Barick
Dr. DalyRon Wlodarczyk
ConstanceFelicia Steinberg
Mrs. PartletJulie Tanguay
The NotaryBruce R. Carvell
HerculesJerry West

The Chorus

Mary Drew Locker, Cher Sussman, Susan Tyzenhouse, Mary Moyers, Diane Rodger, Esther Schreier, Nan Worthington, Betsy Armstrong, Anne E. Conable, Karen E. Grassmuck, Carolyn Lewis, Mike Zaremba, Ric Rice, John D. McDonald, Tom Shaker, Dean P. Dishnow, Joesph Beitel, Jerry West, Geoff Isaac, John J. Kelly, Lee Vahlsing, John R. Meyer

ORCHESTRA

First Violin
Cathie Huntress
Jeff Falenak
Lucinda Kelly
Janice Davies
Kitti Galan
Libby Morris

Second Violin
Velma Van Ark
Molly Stanley
Rob Ryner
George Hutton
Ella Dowd

Viola
Bob Gilmartin
John Covington
Dorie Pride

Cello
Johna Taylor
Martha Mesrobian
Lacey Ford

Double Bass
Ron Miller
Gordon Ware

Flute
Ellie Pacetti
Ann Osterdale

Oboe
David Lauth

Clarinet
Bill Somers
Mike Vota

Bassoon
Eric Haugen
F. B. Carmon

Trumpet
Kathy Leech
Randy Blouse

French Horn
Louis Stout, Jr.
Dave Goldberg

Trombone
Dave Finlayson
John Holtfretter

Percussion
Robert Livear

EXECUTIVE BOARD

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Vice-President Mary Drew Locker
Treasurer John R. Meyer
Secretary Marie Crociata
Pooh - Bah. Debby Kulber
Pish - Tush. Julie Tanguay



A coruscation of impromptu epigram! Parties are important, too. From the left: David Keosaian, John Alexander, Robert Pazur, Rich Roselle, Ed Lundergan and Timur Kocak.

Propmistress	..... Anne E. Conable
Set and Lighting Crew	..... Alan Glater, John Hunter, Dave Lovelace, Joe Post, Molly Putts, Larry Schrenk, Lily Supstiks
Prop Crew	..... Tom Shaker, Mike Zaremba, Karen Grassmuck
Costume Design	..... Eva's Girls
Costumer	..... Marie Crociata
Costume Crew	..... Cyndy Hill, Sue Sinclair, Mary Thies, Sue Tyzenhouse
Make-Up	..... Ellen Pearson, Glen Santiago
Programs	..... Mary Drew Locker, Janna Morrison, Julie Tanguay
Poster and Program Design	..... Julie Tanguay
Publicity	..... David Kitto, David Shough
Tickets	..... Guendolyn Carter, Mary Drew Locker
Photographer	..... Tom Kramer
Curator of Costumes	..... Ann Correll
Archivist	..... Gloria Bennish
Caterer	..... Fred Rico
Ghostwriter	..... Sir Bolivar Kegnastie
Head Usher	..... Dan Tholen

We would like to thank the following people for their most valued assistance.

Stage manager	..... Larry Schrenk
Lighting designer	..... Mark Bowles
Set construction	..... Betsy Armstrong, Joe Bietel, Dean Dishnow, Karen Grassmuck, John Kelly, Richard Lewis, Mary Drew Locker, Susan Morris, Allison Reissman, Lee Vahlsing, Nan Worthington, Mike Zaremba
Costume crew	..... Karen Grassmuck, Cameron Littlefield, Ann McCoy, Ric Rice, Glen Santiago, Virginia Sinclair, Julie Tanguay, Mary Jo Tanguay, Ron Włodarczyk, Nan Worthington
Props	..... A-1 Rentals, Cornwell Pool & Patio, The Magic Emporium
Special Effects	..... Mark Bowles, Timothy W. Locker

1997 Post Script:

We had a new dramatics director: Mary Jo Tanguay, Julie's sister, and holder of a BA in theater from Eastern Michigan. She was an imaginative person and introduced some non-traditional bits such as having a youngish Dr Daly doing a soft-shoe routine with straw hat and cane while singing "She's engaged to So-and-so!"

After some years as rehearsal accompanist, Debbie Kulber was promoted to assistant music director.

Reviewer Stephen Pickover (*Daily?*) found the show near perfect.

Mary Jo used her EMU connections to bring in two talented performers from that school: Glen Santiago (J. W. Wells) and Ron Włodarczyk (Dr Daly).

Other newcomers; Geoff Isaacs and Cher Sussman.

Farewells: Kitty Galan (after 7 shows) and David Shough (7).

Mary Drew had by now become Mary Drew Locker, but continuing as always to be the most faithful and hard working vice-president and chorus member. A new member of the chorus was Anne Conable, a graduate of Cornell. She had enjoyed working with the G&S group there and so chose UM for graduate studies when she heard of UMGASS. Karen Grassmuck was another attractive newcomer.

The fellow who was to catch the show on long-playing records asked me to see if we could have the bells in Burton Tower silenced so they wouldn't be bonging away during the performance. I was told by the authorities that our request would be met, but there was a slip-up and they bonged away as usual. But, I had to snicker because the show opens with the chorus belting out, "Ring forth, ye bells . . ."

THE MIKADO

Lydia Mendelssohn Theatre
April 7-9, 1977

Stage director-choreographer: Susan Morris
Scenic designer: Steve Gilliam
Costume designer: Tim Locker

Musical director: F. Carl Daehler
Technical director: Craig Campbell
Asst. musical director: Debby Kulber

THE CAST

Nanki-Poo John R. Meyer
Yum-Yum Lenore Ferber
Ko-Ko Glen M. Santiago
Katisha Meredith Parsons
The Mikado Beverly J. Pooley
Pooh-Bah H.D. Cameron
Pitti-Sing Carol M. Madalin
Pish-Tush Ron Wlodarczyk
Peep-Bo Julie Tanguay
Go-To Geoff Isaac

The Chorus

Esther Schreier, Judie Hale, Joan Edwards, Betsy Armstrong, Nan Worthington, Cynthia Haidostian Hudgins, Mary Drew Locker, Cathy Sebold, Sue Sinclair, Christine H. Garry, Margaret Galloway, Anne E. Conable, Bob Douglas, Dean P. Dishnow, Geoff Isaac, David Hudgins, Kerry S. Walter, Joseph Beitel, Allen Glater, John D. McDonald, Richard Lewis, Michael Jones, Lee Vahlsing, Jerry West

ORCHESTRA

Violin I

Kathy Huntress
Lucinda Kelly
Ted Ladewsky
Velma VanArk

Violin II

Janice Davies
Penelope Eckert
Jeff Falenak
Jackie Livesay

Viola

Christine Cohen
Norman Mattila

Cello

Joanna Taylor
Ellen Weatherbec

Bass

Richard Goodsell
Kerri Steele

Horn

David Goldberg
Mark Welligen

Trombone

Marshall Brown

Flute

Wendy Pardee
Louise Havenstein

Oboe

Carrie Crall

Bassoon

Eric Haugen

Clarinet

John Snyder
Madeline Seibold

Second Trombone

Martha Taylor

Marine Parade

Fred Rico

Trumpet

Gary Maki
Martin Heath

Percussion

Matt Barber

EXECUTIVE BOARD

President	Joe Beitel
Vice President	Mary Drew Locker
Treasurer	John R. Meyer
Secretary	Anne E. Conable
Pooh-Bah	Debby Kulber
Pish-Tush	Julie Tanguay

Filled to the brim with girlish glee. (Can anyone tell me the year?)

Photo from UM Bentley Historical Library, Bennish collection.



production

Technical Director	Craig Campbell
Lighting Designer	Craig Campbell
Scenic Artist	Margaret Buck
Stage Manager	Dan Tholen
Set and lighting crew	Mike Barnard, Tom Van Egmond, Howard Luby, William Morris, Brian Pentland, Alison Reissman, John Shipman, Ray Slowik, Craig Somach, Sarah Steingold
Props	Jeanne Leslie, Timothy W. Locker, Tom Shaker
Costume painting	Timothy W. Locker
Costume crew	Dean Dishnow, Tomi Gibson, Allen Glater, Peter Greenquist, Cindy Hill, John Kelly, Mary Drew Locker, Pauline Locker, Mary Thies
Make-up	Anne E. Conable, Timothy W. Locker, Glen Santiago
Programs	David Kitto, Mary Drew Locker, Julie Tanguay
Poster and program design	Julie Tanguay
Publicity	Tom Shaker, Nan Worthington
Tickets	Guendolen Carter, Mary Drew Locker
Program photographer	Tom Kramer
Curator of costumes	Ann Correll
Archivist	Gloria Bennish
Head Usher	Cornelia Schorr Landes
President/TomTit Suicide Prevention Bureau	Sir Bolivar Kegnastie
Publicity Photographer	Peter John Hedlesky
Display Design	Peter John Hedlesky

1997 Post Script:

We now had a new music director, Carl Daehler, a doctoral student in music, who stayed with us for two years. An innovative musician, he arranged for Fred Rico to perform on the marine parade. One reviewer described Fred's work as "not without a surplus of untalent."

An impressive number of former principals were found in the chorus of this show: Sue Sinclair, Bob Douglas, Joe Beitel, and Lee Vahlsing, among others. We particularly remember Tim Locker's beautiful costumes for the women's chorus. All were of similar cut, color, and decorations, but no two were identical.

Norman Gibson (*AA News*) seemed to like practically everything about the show, but still couldn't bring himself to admit that it was a corking good production. He did, however, say that the remaining performance were nearly all sold out. (The irreverent editor of *GASBAG* had by this time dubbed Norman "Gaston Flatulence.")

After eight shows, this was to be Chris Haidostian Garry's last.

See Sue Morris's notes in the appendix for commentary on how the show was received by the participants.



And we die for love of thee.
Pat Rector (*Lady Jane*) on
left; Mary Locker, center.
Patience of 1977.
Photo from UM Bentley Historical
Library, Bennish collection.

PATIENCE

Lydia Mendelssohn Theater
December 7-10, 1977

Stage director: Peter John Hedlesky
Vocal director: Deborah Lynne Kulber

Music director: F. Carl Daehler
Technical director: William J. Craven

Scenic designer: Alice B. Crawford

THE CAST

Reginald BunthorneEd Glazier
PatienceSue Sinclair
Archibald GrosvenorGraham Wilks
Lady JanePatricia A. Rector
Colonel CalverleyLee Vahlsing
Lady SaphirJulie Tanguay
Lieut. The Duke of DunstableDaniel Boggess
Lady AngelaFelicia Steinburg
Major MurgatroydMark A. Kramer
Lady EllaSara Dalgleish

Mr. Bunthorn's Solicitor John D. McDonald*
Maidens

Cher Sussman, Betsy Armstrong, Sheryl Halsey, Kathleen Wilks, Mary Drew Locker, Leslie Jansson, Joan Edwards, Nan Worthington, Marie O'Connor

Dragoons

Don Krebs, Dough Worthington, Jim Linton, Joe Beitel, Dana Buck, John Meyer, John Daly, John Jarrett, John Momcilovich

*ACKNOWLEDGEMENTS

The Society wishes to express special thanks to John McDonald for giving up his principal role as Mr. Bunthorn's Solicitor in order to fill in a chorus spot left vacant due to illness. It is this sort of generosity on the part of our company members that has brought us through many trials to our 30th production year. Thank You, John!

The role of the Solicitor is now being played by our esteemed faculty advisor, Harry Benford. Harry is a Professor of Naval Architecture and Marine Engineering and former chairman of his department. He and his wife, Betty, organized FUMGASS nearly ten years ago and still play leading roles in keeping enthusiasm alive for our productions.

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PISH-TUSH Sue Sinclair

orchestra

F. Carl Daehler - Conductor

Flute
Deborah Ash
Louise Hauenstein

Oboe
Lisa Bradley

Clarinet
Jay DeVries
George Appel

Bassoon
Eric Haugen

Horn
David Goldberg
Roy Burgess

Trumpet
David Maki
Matthew Seides

Trombone
Marshall Brown
Larry Weed

Percussion
Bruce Carvell
Ron Carlson

Violin
Velma VanArk
Mary Jane Porter
Lucinda Kelly
Mary Stefek
Susan Noseworthy
Penelope Eckert

Viola
Ruth Hoffman
Robert Koch

Cello
Joanna Taylor
Ellen Weatherbee

Bass
Greg Powell

Bermuda Triangle
Fred Rico

1997 Post Script:

A welcome newcomer was Alice Crawford, a prominent local artist who designed the set.

After an absence of ten years, Graham and Kathie Wilks returned from England and joined forces with us for this one show. This is a typical example of the loyalty G&S breeds among its adherents. Fred Rico returned, as well, and did passing fair dinging the Bermuda triangle in the pit

About this time Prof. George W. Hilton of UCLA gave us a fine portrait of Sullivan (by Chicago artist A. Wright Ullman), and we were granted permission to give it a permanent home in the lobby of the Lydia Mendelssohn Theatre. Needless to say, symmetry and simple justice demanded that we somehow manage to acquire a matching portrait of Gilbert. Watch for further developments.

Recruit: Doug Worthington.

Farewells to: Jim Linton (after 11 shows), Ed Glazier (11) Elliott Sigman (11) and Marie Crociata (6).

production

Stage Manager	Craig Somach
Set Crew	Ed Begle
Costume Crew	Toni Gibson, Mary Drew Locker, Marie O'Connor
Poster and program art	Howard Israel
Programs	Mary Drew Locker, Meredith Parsons
Layout and Keyline	Julie Tanguay
Publicity	John McDonald, Nan Worthington
Tickets	Guendolen Carter, Mary Drew Locker
Photographers	Peter John Hedlesky, Tom Kramer, Nan Worthington
Curator of Costumes	Ann Correll
Archivist	Gloria Bennish
Faint Liliologist	Sir Bolivar Kegnastie
Head Usher	Dan Tholen

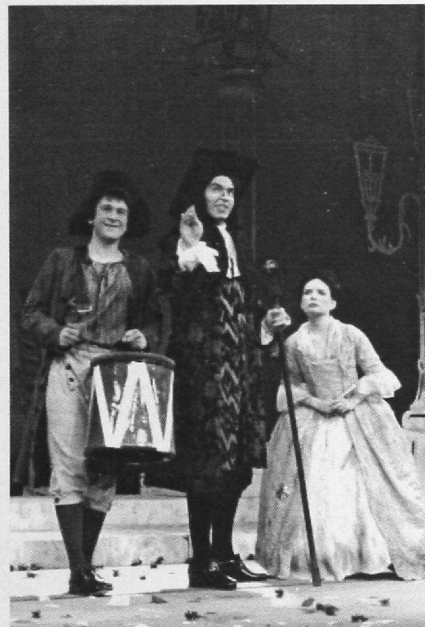
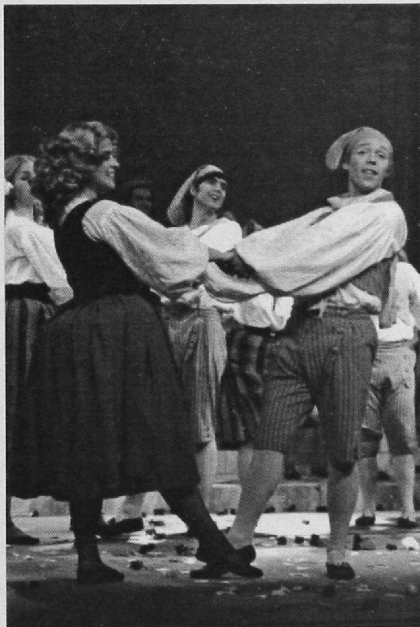
Production Notes:

Set Crew	Ralph Katz, Larry Schrenk
Light Crew	Dana Buck, Jim Carpenter, Amanda Kelly, Ted Kelly, Steve Kirk, Elizabeth Margosches
Props	Allison Reisman
Costume Crew	Betsy Armstrong, Betty Benford, Harry Benford, Sheryl Halsey, Mark Michnovicz, Stephanie Michnovicz, Pat Rector, Sue Sinclair, Julie Tanguay, Graham Wilks, Kathleen Wilks, Doug Worthington



Yes, yes — I am aesthetic, and poetic! Graham Wilks as Grosvenor.

Photo from UM Bentley Historical Library, Bennish collection.

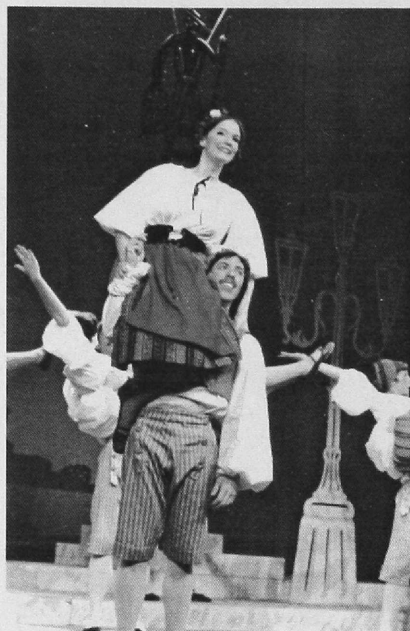


Four shots from 1978 Gondoliers.

Photos from UM Bentley Historical Library, Bennish collection, Box 8.



Of happiness the very pith. Dan Boggess (Marco) and John Meyer (Giuseppe).



So here we are, at the risk of our lives. Nan Worthington and Mark Kramer (Antonio).



We shall both go on requesting till you tell us, never doubt it. Sigrid Johnson, Dan Boggess, Julie Tanguay and John Meyer.



Stage director: Mary Joanne Tanguay
 Orchestra director: F. Carl Daehler
 Technical director: Steven Kirk
 Lighting designer: Gary Smith

Choral director: Deborah Lynne Kulber
 Choreographer: Cher Sussman
 Scenic designer: Timothy Locker
 Costumer: Patricia Murphy

Rehearsal accompanists: Cornelia Landes & Jerry West

THE CAST

Duke of Plaza-ToroPeter-John Hedlesky
 The DuchessFelicia Steinberg
 Don AlhambraGeoff Isaac
 CasildaSara Dalglish
 LuizDavid Kitto
 GuiseppeJohn Meyer
 TessaJulie Tanguay
 MarcoDan Boggess
 GianettaSigrid Johnson
 InezCyndy Hill
 AntonioMark A. Kramer
 FiamettaNan Worthington
 FrancescoJoseph Beitel
 GuliaMary Locker
 GiorgioBenjie Schrier
 VittoriaLeslie K. Jansson

Contadine

Leslie Jansson, Susan Stephenson, Terri Grassmuck, Ann Marie LaFrance, Libby Stuber, Kathleen Wilks, Debbie Lester, Betsy Wells, Mary Kelly

Gondoliers

Don Krebs, Craig Somach, Tom Kramer, Eric Hubbs, Gary Ostrowski, Marquis Childs, Stephen Pickover, Randy Jones, Kerry Walters

GILBERT AND SULLIVAN ORCHESTRA

F. CARL DAEHLER, JR.
 Conductor

Violin
 Velma van Ark
 Pat Hyttinen
 Ted Ladewski
 Jackie Livesay
 Susan Noseworthy
 Lucinda Rice
 Mary Stefek

Viola
 Ruth Hoffman
 Mike Pilafian

Cello
 Randy Hoexter
 Joanna Taylor
 Ellen Weatherbee

Bass
 Tim Meyer

Percussion
 Bruce Carvell

Flute
 Deborah Ash
 Louise Hauenstein

Oboe
 William Sneddon

Clarinet
 Bruce Cowan
 Eve Eden

Bassoon
 George Ash
 Gordon Bredesen

Horn
 Roy Burgess
 David Goldberg
 Mark Wiljanen

Trumpet
 Gary Maki
 Mathew Seides
 Russell Spaulding

Trombone
 Marshall Brown
 Nat Malcolm
 Larry Weed

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 Professor and Mrs. Harold Haugh
 Professor Eva Likova
 Professor and Mrs. Edward Stasheff

production

Stage Manager Dan Tholen
Set Crew Dan Tholen, Diana Buck, Lee Valhsing and Judy Grey
Costumer Nan Worthington
Costume Crew . Cathy Modic, Mary Greenway, Doug Worthington, Sue Stephonson,
Mary Kelly, Tony Gibson, Jamie and Barry Deflin
Program and Poster Design Julie Tanguay
Programs Julie Tanguay, Sue Sinclair and Mary Locker
Tickets Guendolen Carter and John Meyer
Photographers Peter-John Hedlesky and Tom Kramer
Curator of Costumes Ann Correll
Archivist Gloria Bennish
Props Ann Marie LaFrance and Mary Kelly

1997 Post Script:

Cher Sussman was our choreographer, and Debbie Kulber had been advanced to choral director. The rest of the team looked entirely familiar.

This was the show in which the contadine wore bulky hip bolsters, which may have been authentic, but which were not at all flattering. We recall that in one of the performances John Meyer, in the role of Giuseppe, found his pants slipping down at a time when he was cavorting about and in no position to pull them up to where modesty dictated they belonged. He managed, but just barely.

Norman Gibson really liked this production, but Jeffrey Selbst (*Daily*) thought it was “too busy,” and not quite up to par.

Ticket prices now ranged from \$3.50 to \$4.00.

Farewells: Cyndy Hill (after 12 shows), Tom Kramer (6). Susan Stephenson (9), Dan Tholen (9) and Gerry West (11).

See Mary Locker’s notes in the appendix for a wonderful yarn about how gondolier Eric Hubbs ad-libbed a line that saved the show.

By this time Dan Tholen and Nan Worthington were man and wife. The FUMGASS officers included, “Nanandan Worthington Tholen: Mail & Femail.”

(Their brief moment of triumph). Dan Boggess, Sigrid Johnson, John Meyer and Julie Tanguay.

Photo from UM Bentley Historical Library, Bennish collection.



After sailing to this island. Julie Tanguay (Tessa) and Joe Beitel (Francesco).

Photo from UM Bentley Historical Library, Bennish collection.



PRINCESS IDA

Lydia Mendelssohn Theatre
November 29-30 and December 1-2, 1978

Stage director: Peter-John Hedlesky
Vocal director: Sue Sinclair

Music director: F. Carl Daehler
Technical director: Ed Begle

Scenic designer: Alice B. Crawford
Lighting designer: Brad Butler

THE CAST

Princess IdaKaren Holohan
 Prince HilarionErnest Brandon
 The Lady PsycheLenore Ferber
 CyrilDavid Kitto
 MelissaSara Dagleish Chason
 FlorianLee Vahlsing
 The Lady BlanchePat Rector
 King HildebrandCharles Sutherland
 King GamaDavid P. Curtis
 AracMark A. Kramer
 GuronMarc Shepherd
 SyntheiusSteve Senie
 SacharissaMary Locker
 ChloeSusan Schievenin

Women of Adamant

Sarah Lehmann, Anna Millard, Cheryl Hodges, Susan White, Wendy Sabbath, Carol Koletsky, Julie Tanguay

Men of Hildebrand's Court

Randy Jones, Bob MacGregor, Robert Miller, Eric Saslow, Richard Morrison, John Kelly, Craig Somach, Dave Strauss, Bob Malcolm

ORCHESTRA

F. Carl Daehler — Conductor

Violin

Velma van Ark
John Cannon
Jackie Livesay
Susan Noseworthy
Lucinda Rice
Beth Lipson
Mary Stefek Blaske
Anna Weitzman
Dixie Sullivan

Viola

Ruth Hoffman
Robert Koch
Susan Wolter

Cello

Randall Hoexter
Ellen Weatherbee

Bass

Tim Meyer

Flute

Deborah Ash
Louise Hauenstein

Oboe

Carolyn Hohnke

Clarinet

Paula Goldman Donn
Eve Eden

Bassoon

George Ash

Horn

Nielsen Dalley
David Goldberg
Kerry Thompson

Trumpet

Gary Maki
Rob Lieberman
Phillip Rhodes

Trombone

Martha Taylor
Analee Anderson
Liz Young

Percussion

Bruce Carvell

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 Company Promoter Lee Vahlsing

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Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor Eva Likova
Professor and Mrs. Edward Stasheff

PRODUCTION

Assistant Director Marc Shepherd
 Rehearsal Accompanists Teddy Klaus, Corky Landes, Loren Platzman
 Technical Director Ed Begle
 Set Crew Eric Erikson, Bernadette Malinaski, Ronald Harnisch,
 Jim Ray, John MacKrell, Steve Field,
 Maureen Evans, Bill Grahn, David Curtis
 Control Board Operator Elizabeth Margosches
 Light Crew Howard Baron, Jim Ray
 Stage Manager Richard Cardullo
 Costumer Bettie Seeman
 Costume Crew Janie Boyles, Elizabeth Foreman, Martha Howe, Toni Murphy
 Makeup David Curtis
 Makeup Crew Joe Beitel, Riva Capellari, Martha Cohen,
 Maureen Evans, Lili Krezel, Joe Dowel
 Program Sarah Lehmann, Mary Locker, Bob MacGregor, Marc Shepherd
 Photographer Michael Kvicala
 Head Usher Dan Tholen
 Curator of Costumes Ann Correll
 Archivist Gloria Bennish
 Tickets Guen Carter
 Props Steve Field, Pam Durkee, Tim Locker
 Fastidious Fruit Duster Fred Rico
 Pusillanamous Primate Protector Sir Bolivar Kegnastie
 Many thanks to those whose names we could not include.

1997 Post Script:

Sue Sinclair, a former lead singer and recent graduate of the School of Music, stepped up to serve as vocal director.

Being a little-known show, we were unable to attract the usual numbers of would-be performers, so the directors had to cast nearly everyone who tried out. This did not prevent their featuring a first rate set of principals, one of whom was destined to take a leading part in shaping the society, namely Marc Shepherd, a freshman who also signed on as assistant director. Chorus numbers were rather thin. Looking at the bright side of it, however, those numbers included such significant newcomers as Sarah Lehman and Dick Morrison who went on to appear in many shows and eventually married. Steve Field, Cheryl Hodges and Bob MacGregor were other first-timers who went on to help in many shows. And an important newcomer in the orchestra was Phil Rhodes (who is still with us). Yet another significant newcomer was Loren Platzman, an engineering professor who was a gifted pianist and did good work as one of the rehearsal accompanists.

Director Peter-John Hedlesky thought Gilbert's blank verse libretto tended to drag, so he reworked much of the dialogue.

James Harvey (*Flint Journal*) called it, "a buoyant, well-integrated production."

Al Phillips (*AA News*) said it "has at least six excellent things to recommend it," but he added that there was too much distracting business.

Nina Shishkoff's (*Daily*) review carried the headline, "Performance rescues medium-weight 'Ida.'" She summed it up as "good overall."

Farewell to Velma Van Ark (after 6 shows).

The executive board now included Lee Vahlsing in the newly created position of Company Promoter.

FUMGASS patrons now numbered about 130 generous souls.



Proud lady, have your way. David Parks (Ralph) and Kathy Simpson (Josephine) from 1979 Pinafore.

Photo from UM Bentley Historical Library, Bennish collection, Box 1.

H.M.S. PINAFORE

Lydia Mendelssohn Theatre
April 5-8 and 12-14, 1979

Dramatics director: Cher Sussman
Orchestral director: Mark Brandfonbrenner
Lighting designer: Brad Butler

Vocal director: Deborah Lynne Kulber
Technical Director: Ed Begle
Costumer: Pat Bulsok

Scene designer: Alice Crawford

THE CAST

Captain CorcoranMark Kramer
ButtercupJulie Tanguay
Ralph RackstrawDavid Parks
JosephineKathy Simpson
Sir Joseph PorterBev Pooley
Dick DeadeyeH. Lee Vahlsing
Cousin HebeSusan B. Caughron
Bill BobstayGeoff Isaac
Bob BecketJohn Kelly

Sailors

Doug Heym, Steve Krahnke, Marc Shepherd, Dayton Benjamin, Dave Strauss, Joe Beitel, Al Hainen, Richard Morrison, Glenn Browne, Bob MacGregor, John Penn, Randy Jones, Scott Hammonds, Andrew Hirss

Ladies

Nan Worthington, Marianne Kramarz, Wendy Sabbath, Ruth Gewanter, Carol Dansereau, Betsy Beckerman, Sue Clark, Veronica Hubbard, Sarah Lehmann, Rachel Pooley, Mary Kelly, Mariam Sussman, Vicky Seyferth, Diane Kuffert, Corky Landes, Kathie Gaber

EXECUTIVE BOARD

President David Kitto
Vice-President Joseph Beitel
Treasurer Craig Somach
Secretary Lenore Ferber
Company Promoter Lee Vahlsing
Pooh-Bah Mark Kramer
Pish-Tush Randy Jones

H.M.S. PINAFORE ORCHESTRA

Violin
Camille Ameriguiian
Joan Christenson
Mi-Hee Chung
Chuck Gray
Eric Hanson
Gabriela Klassen
Kirsi Pertuli
Lucinda Rice
Laura Ross
Jill Rowley
Cindy Stutt

Viola
Becky Brehm
Terese Parisoli

Cello
Eileen Benway
Dave Moulton
Susan Ross
Wendy Smith

Bass
Jim Meyer
Duncan Stewart

Percussion
Matt Barber

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor Eva Likova
Professor and Mrs. Edward Stasheff

Flute
Jill Felber
Phyllis Taylor

Oboe
David Lauth

Clarinet
Kathy Austin
Mary Rivera

Bassoon
Erik Haugen
Amy Thomas

Trumpet
John Eick
Rob Lieberman

Trombone
Annabee Anderson
Mark Mackenzie

Horn
Elizabeth Dean
David Goldberg

PRODUCTION

<p>Rehearsal Accompanists</p> <p>Stage Manager</p> <p>Props</p> <p>Set Crew</p> <p>Control Board Operators</p> <p>Light Crew</p> <p>Costume Crew</p> <p>Make-up</p> <p>Program</p> <p>Program & Design</p> <p>Photographer</p> <p>Head Ushers</p> <p>Curator of Costumes</p> <p>Archivist</p> <p>Tickets</p> <p>Catering</p> <p>Arch Scourvy Dog!</p>	<p>Tom Christensen, Doris Landes Loren Platzman, David Reynolds Steve Field Pam Durkee</p> <p>Bill Anderson, Connie Ferguson Bob Masta, Carol Miller Cynthia Dopp, Pat Petiet, Martha Pierce Howard Baron, Sam Begle, Cathy Magill, Chris Magill Carol Miller, Clay Owsley, Alan Simons, Todd Werner Marianne Kramarz, Correll, Carol Siny Toni Murphy Mary and Tim Locker Sara Lehmann, Dottie Zeigler, Randy Jones Mary Locker Dorie Tanguay Mary Doerr Cynthia & David Lusk, Eric Hubbs Ann Correll Gloria Bennie Gwen Carter Frederica Rico Si Bolivar, Magistrate</p>
<p>Many thanks to those</p>	<p>who could include</p>

1997 Post Script:

Veteran trouper Cher Sussman stepped in to try her hand as dramatics director, while musical direction was shared by Debbie Kulber and Mark Brandfonbrenner. The latter was a junior in cello performance, with six summers of G&S at Interlochen.

Another unique feature was the combination of Bev Pooley, as Sir Joseph, and daughter Rachel as one of his sisters or cousins or aunts.

Cher's directorial debut was a great success. She introduced some nice touches. In one of these Sir Joseph sat on a cannon and the thing thereupon fired a shot. A moment later, a ship in the distance was seen to lose a topmast.

Nina Shishkoff (*Daily*) headlined "A rousing success," but added that the choreography was a bit sloppy. She also noted that the bell trio received five encores, each wackier than the one before.

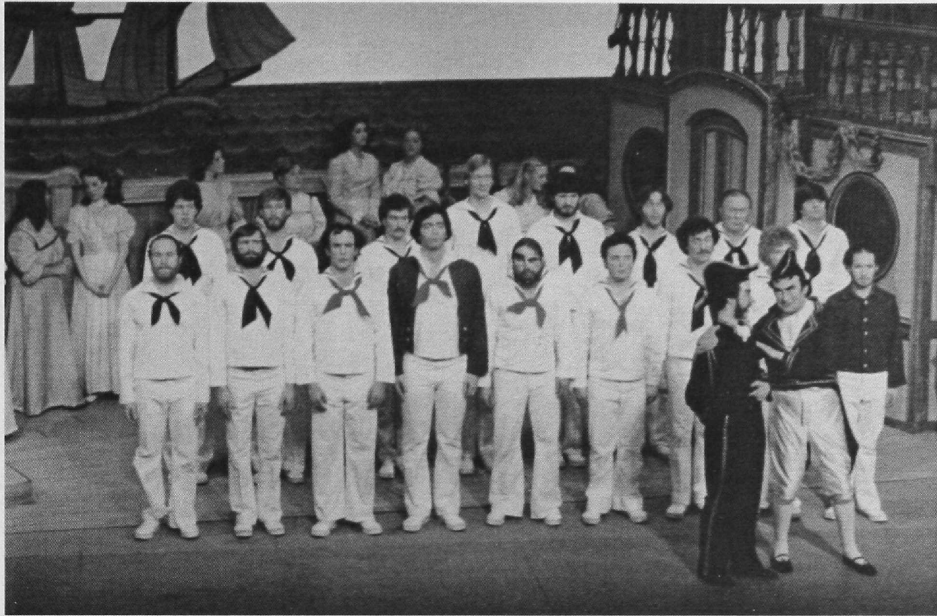
Susan Isaacs Nisbett (*AA News*) headlined "Worthy of cheers," then went on to say, "I have a suspicion that Pinafore is one of the operas one would love in almost any state of repair; its wit and tuneful music can overcome countless dramatic and vocal impediments. What a joy, then, to have this excellent rendition, filled with fine orchestral playing, professional quality singing (every word clearly intelligible!) and credible, sometimes even inspired acting." (Now there's a critic of more than passing perspicacity.)

One of us wrote a letter to the editor of the *AA News* criticizing one of the paper's writers for using the expression, "Things are seldom as they seem," and pointing out that the correct expression could be heard in the forthcoming UMGASS production. The day after that was printed the editor published a brief note in good natured self-defense: "We secretly think that mention of the [show] was the real point of the letter, and we admire a good PR effort when we see one!"

Two potent newcomers: Cynthia Dopp and Steve Krahnke. Farewells to: Lenore Ferber (after 15 shows), Erik Haugen (14), Corky Schorr Landes (after 8 shows), Pat Petiet (10), Lucinda Rice (8), and Cyndy Haidostian Hudgins (13) — although Cyndy went on to serve as FUMGASS treasurer for decades.

The program for this show was the first to carry a glossary of terms, a practice that has now become standard.

Bev and Pat Pooley were now added to the roster of faculty advisors.



No bullying, I trust. Beverley Pooley (Sir Joseph) and Mark Kramer (Captain Corcoran) in 1979 Pinafore. In front row, l to r: Dave Strauss (?), Richard Morrison, John Kelly (Bob Beckett), Geoff Isaac (Bill Bobstay), Lee Vahlsing (Dick Deadeye), David Parks (Ralph), Joe Beitel, Scott Hammonds and Marc Shepherd (midshipmite).

Photo from UM Bentley Historical Library, Bennish collection.



How does your captain treat you, eh? Bev Pooley and David Parks. In front row, l to r: John Kelly, Geoff Isaac, Lee Vahlsing, Joe Beitel, Scott Hammond and Marc Shepherd.

Photo from UM Bentley Historical Library, Bennish collection.



Every step with caution feeling. Lee Vahlsing (Deadeye), Julie Tanguay (Buttercup), Kathy Simpson (Josephine) and David Parks (Ralph).

Photo from UM Bentley Historical Library, Bennish collection, Box 9.



His energetic fist. Geoff Isaac, John Kelly and David Parks.

Photo from UM Bentley Historical Library, Bennish collection, Box 1.

TRIAL BY JURY

A benefit performance for
Lydia Mendelssohn Theatre
June 8-9, 1979

Dramatics director: Kathy Platzman

Music director: Mark Brandfonbrener

Technical director: Steve Field

THE CAST

JudgeBev Pooley
Angelina (Plaintiff)Kathy Simpson
Edwin (Defendant)David Parks
Counsel for the DefenseLee Vahlsing
Foreman of the JuryMark Kramer
UsherTom Petiet
BaliffDoug Foreman

Jury

Ernest Brandon, Scott Hammonds, Andrew Hirss, Eric Hubbs, Randy Jones, John Kelly, Mark Kramer, Marc Shepherd

Bridesmaids

Sara Dagleish Chason, Sara Lehmann, Ann Marie LaFrance, Nan Worthington

Townspeople

Mary Grace Evans, Monica Smith Gelenas, Marianne Kramarz, Deborah Kulber, Patricia Pooley, Rachel Pooley, Mary Rumman, Wendy Sabbath, Lisa Warren, Rachelle Warren, Bob Douglas, Paul Potter, Larry Sperling

Executive Board

PresidentMarc Shepherd
Vice-presidentJohn Kelly
TreasurerDavid Parks
SecretaryNan Worthington
Pooh-BahMarianne Kramarz
Pish-TushVicky Lynn Seyferth
Company PromoterScott Hammonds

ORCHESTRA

Violin
Joan Christenson
Barbara Hamilton
Jill Rowley

Viola
Davin Pierson

Cello
Rob Hoester
Young-Sook Lee

Bass
Greg Powell

Percussion
Tim Bartholow

Flute
Jill Felber
Phyllis Taylor

Oboe
David Lauth

Clarinet
Lief Bjaland
Paul Torre

Bassoon
Dean Zimmerman

Horn
David Goldberg
Rob Fechtner

Trumpet
Peter Terry

Trombone
Brooks Barnes

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor Eva Likova
Professor and Mrs. Edward Stasheff
Professor Beverley Pooley

PRODUCTION

Rehearsal Accompanists	.....Loren Platzman, Deborah Kulber, Nancy Pitt, Beth Hensel
Stage manager	.....Ron Miller
Props	.....Ann Marie LaFrance, Eric Hubbs, Kathy Simpson, Doug Foreman, Rachel Warren, Lisa Warren, Beverley Pooley, Rachel Pooley, Pat Pooley
Set Crew	.....Ron Miller, Mark Kramer, Ginny Barnes, Carol Kahn
Lighting Designer	.....Ken Marko
Costumer	.....Patty Haldeman
Publicity	.....Scott Hammonds, Mark Kramer
Program	.....Joe Beitel, Marianne Kramarz
Program & Poster design	.....Scott McKowen
Head Usher	.....Dick Morrison
Curator of Costumes	.....Ann Correll
Archivist	.....Gloria Bennish
Mail Order Tickets	.....Guen Carter
Illustrations (May It Please You)	...Tom Petiet, Paul Potter
All-around Good Guy	.....Joe Beitel
Lights	.....Mike Gersiwitz
Orchestration (Utopia Limited)	...Loren Platzman

Additional thanks to Doris & Ricky Sperling and to all those who contributed time and effort whose names are not shown here.

1997 Post Script:

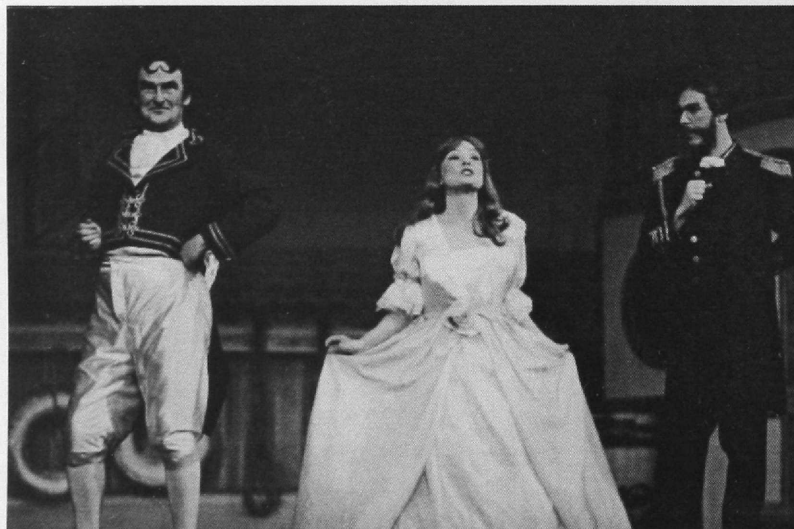
This was staged to help raise money for rehabilitating the Lydia Mendelssohn Theatre. Kathy Platzman agreed to direct the production and proved to the company that she had a distinct talent for it. Kathy had been involved in G&S activities at Harvard and had directed two shows there.

There were performances at 7:30 and 9:00 p.m. on Friday and Saturday evenings, along with other entertainment

produced by other groups. The price of admission was \$3.00.

Norman Gibson headlined his review “Gleeful, outlandish.”

Although just finishing his freshman year, Marc Shepherd was now the newly-elected president.



For a gallant captain's daughter. From 1979 Pinafore: Bev Pooley (Sir Joseph), Kathy Simpson (Josephine) and Mark Kramer (Captain Corcoran).

Photo from UM Bentley Historical Library, Bennish collection, Box 1.

IOLANTHE

Lydia Mendelssohn Theatre
December 5-8, 1979

Artistic director, Choreographer: Robert Miller
Vocal director: Thomas L. Pedersen
Lighting designer: Brad Butler
Assistant to the director: Margaret Dopp

Musical director: Mark Brandfonbrener
Scenic designer: Alice Crawford
Costume designer: Ann C. Correll

THE CAST

The Lord ChancellorH.D. Cameron
Lord MountaratLee Vahlsing
Lord TollollerDavid Parks
StrephonScott Hammonds
PhyllisAnn Savaglio
Queen of the Fairies Jacqueline Radlow
Iolanthe Julie Tanguay
Private WillisDonald Regan
CeliaSusan Sinclair
LeliaNan Worthington
FletaJane Davey
Pages & HeraldsBarrie Bondrie,
Perry Gasnier

Fairies

Barbara Shapiro, Sandra Dergazarian, Debby Kulber, Amy Jo Torch, Abigail Meisel, Vicky Lynn Seyferth, Sue Swaney, Susan Campbell, Jane Davey, Carol Thrane

Peers

Bob Malcolm, Robert Reizner, Daniel Hyde, Bob MacGregor, Pete Andrews, Randy Jones, Bernard Patterson, Gary Ostrowski, Steven Krahnke, Eric Hubbs, Marc Shepherd, John Kelly

EXECUTIVE BOARD

PresidentMarc Shepherd
Vice-PresidentJohn Kelly
TreasurerDavid Parks
SecretaryNan Worthington
Company Promoter Scott Hammonds
Pooh-BahSue Swaney
Fish-Tush . . . Vicky Lynn Seyferth

PRODUCTION

Rehearsal Accompanists Mike Geyer, John Krueger, Deborah Kulber
Construction Supervisors Ed Begle, Dan Worthington, Steve Field
Set Crew Ginny Barnes, Karen Grassmuck
Sarah Kaas, Ellen Katz, Rachel Pooley
Light Crew Marty Butler, Chris Magill, Kathy Magill,
Elizabeth Margosches, John Kelly, Doug Worthington
Costume Crew Hannah Andrews, Martha Butler, Peter Greenquist
Anne Jansma, Joanne Jurmu, Mary Kelley, Carol Selby
Make-up Jim Kramer, Christy Speirn, Nancy Bennet
Program Vicky Seyferth, Sarah Lehmann, John Kelly, Marc Shepherd.
Photography John Kelly
Head Usher Richard Morrison
Curator of Costumes Ann Correll
Archivist Gloria Bennish
Tickets Guen Carter
Dispenser of Fairy dust Fred Rico
Stalwart Stickler for Proper Parliamentary Procedure . . . Sir Bolivar Kegnastie

Many thanks to those whose names we could not include.

1997 Post Script:

Our new artistic director/choreographer, Robert Miller, was a teacher in a local school, who had performed or directed G&S in England as well as in New York. The vocal director was Tom Pedersen, a masters student in voice with directing experience in California.

The romantic leads were taken by Scott Hammonds and Ann Savaglio, which turned out to be prophetic in that they were later married. Nan Worthington Tholen (Leila) was named the dean of the performers, this being her twentieth show. She was also secretary of the society, mother of a year-old daughter, and an employee at Mott Hospital. A veritable bundle of energy, and beautiful to boot.

Welcome newcomers included Margaret Dopp (Cynthia's sister) and Robert Reizner, who has been with us on and off ever since.

Farewells to: Sue Sinclair (after 7 shows) and Robert Miller (after 10 shows).

There were now somewhat over 150 FUMGASS patrons, and the cost had by now sneaked up to \$30 per year.

Kathy and Loren Platzman were now added to the list of patrons. Loren was a professor of engineering and a faithful rehearsal accompanist.



EEEEK! The great capture scene, from 1980 Pirates.
Photo from UM Bentley Historical Library, Bennish collection, Box 9.



David Pollitt (music director 1989-81) and Gloria Bennish.
Photo from UM Bentley Historical Library, Bennish collection.

The Pirates of Penzance

Lydia Mendelssohn Theatre
April 16–19, 1980

Dramatics director: Kathy Platzman
Costume designer: Hannah Andrews
Asst. musical director: Paul Klemme

Musical director: Leif Bjaland
Scenic designer: Steven Krahnke
Asst. director: Margaret Dopp

Lighting designer: Brad Butler

THE CAST

Major-General StanleyBev Pooley
Pirate KingClint Fink
FredericDavid Parks
MabelRiva Capellari
RuthMary Joanne Weiskircher
Sergeant of PoliceDon Cameron
SamuelLee Vahlsing
EdithJayne Siemens
KateMary Jo McElheron
IsabelJulie Tanguay

Pirates and Police

Joe Wein, Daniel Hyde, Mark Friedes, Eric Hubbs, Bob MacGregor, John Alexander, Geoff Isaac, Mark Brandfonbrener, Marc Shepherd, Gary Ostrowski, John Kelly, Steve Krahnke, David Keosaian, Robert Reizner, Joe Beitel, Randy Jones, Pete Andrews

General Stanley's Daughters

Ann Hubbs, Sandra Dergazarian, Louise Nowicki, April Oja, Wendy Wilkinson, Sarah Lehmann, Debby Kulber, Barbara Shapiro, Cheryl Hodges, Sue Swaney, Nan Worthington, Mary Locker

EXECUTIVE BOARD

President **Marc Shepherd**
Vice-President **John Kelly**
Treasurer **David Parks**
Secretary **Nan Worthington**
Company Promoter . **Scott Hammonds**
Pooh-Bah **Sue Swaney**
Pish-Tush **Sarah Lehmann**

ORCHESTRA

VIOLIN I
Bruce Wilkison
Meredith Sachs
Diane Bischak
Karen Clegg

VIOLIN II
Laura Ross
Dilip Das
Ann Savaglio

VIOLA
John Madison
Eric Johnson

CELLO
Eileen Folson
Kathy Everson

CONTRABASS
Timothy Meyer

FLUTE
Jill Felber
Kim Jeanette Teal

CLARINET
Mary Rivera
Richard Shillea

OBOE
Bonnie Griffiths
Lorelei Crawford

BASSOON
Carol Gillie

TRUMPET
Stephen Hix
Rob Lieberman

HORN
Linda LaRoche
David Goldberg
Neilson Dalley

TROMBONE
Charlotte Leonard
Annalee Anderson

DOUBLE ENTENDRE
Fred Rico & Sir Bolivar Kegnastie

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor Eva Likova
Professor and Mrs. Loren Platzman
Professor and Mrs. Beverly Pooley
Professor and Mrs. Edward Stasheff

PRODUCTION

Co-Technical Directors Ed Begle & Steve Field
 Stage Manager Steve Field
 Rehearsal Accompanists John Krueger, Loren Platzman
 Props Ann and Eric Hubbs, Dan Hyde
 Costume Crew Cynthia Lempert, Susan Spitzer, Bernice Merte,
 Wendy Wilkinson, Robin Wilt, Karen Rollet,
 Ann Correll, Kathe Kornbluh, Jum Murtaugh,
 Margaret Dopp, Ellen Arneson
 Scenic Artists Joe Beitel, Jim Horton, Randy Jones, Debby Kulber,
 Ruth Kenny, April Oja, Julie Tanguay, Carol Walker
 Construction Crew Mike Arsenault, Mark Bradfonbrener
 Sandy Dergazarian, Mary Kelly, John Kelly, Joe Wein
 Lighting Crew Marty Butler, Bob Kushler, Cathy Magill,
 Chris Magill, Elizabeth Margosches, Judy Oppenheimer,
 Mary Quade, Matthew Sporzynski, Dick Wagman,
 Joe Wein, Kris Westrum
 Make-up Steve Krahnke, Wendy Wilkinson,
 Nan Worthington, Mary Locker
 Poster Design Julie Tanguay
 Program Sarah Lehmann, Marc Shepherd
 Photographer Michael Kvicala
 Head Usher Richard Morrison
 Tickets Guen Carter
 Archivist Gloria Bennish
 Curator of Costumes Ann Correll

Many thanks to those whose names we could not include.

1997 Post Script:

After an absence of one show, Kathy Platzman now returned to direct. She it was who introduced the practice of asking the audience to sing *God Save the Queen*, which habit she had acquired at Harvard. Our music director, Leif Bjaland, was studying conducting under Gustav Meier.

The most memorable feature of this production was the sight of the women as they first appeared: tripping over rocky mountain dressed in old fashioned bathing suits, a rather startling affectation for late February in Penzance. A nice touch came with Edith's and Kate's first act solos. Edith stood stage right and the girls clustered around her during her solo. Then when it came Kate's turn (standing stage left) the girls all tippy toed sideways until the cluster centered on Kate, but no one was seen to take a step.

Elaine Gurgegian (*AA News*) gave the show an A+ and said the singing and acting were of high caliber.

The advertising noted that the Friday evening and Saturday matinees were sold out.

The ticket prices were now \$4.00 to \$5.00.

Shortly before that time Marc Shepherd submitted a financial statement for 1978-79, with this summary:

Show	Gross income	Expenses	Profit
Ida	\$14, 686	\$14,761	(\$75)
Pinafore	\$18, 225	\$17, 025	\$1200
Trial	\$2214	\$1300	\$914
		(to benefit theater)	

(Figures exclude income & expenses of lobby sales.)

Veteran members of the chorus included John Alexander (10), John Kelly (13), Joe Beitel (12), Julie Tanguay (10), Debby Kulber (12), Nan Worthington (20), and Mary Locker (15). Two other veterans, Fred Rico and Bolivar Kegnastie, paired up to play the double entendre (something like a set of bagpipes conjoined with a bass fiddle, and requiring four hands, one foot, and one elbow to operate).

Remarkably enough, former musical director Mark Brandfonbrener was also in the chorus. G&S is just so irresistible!

New faces: David Keosaian, Wendy Jo Herschman, Cynthia Lempert (who is still with us), Jim Murtaugh and April Oja.

This turned out to be Guen Carter's last show. We still miss her. After sixteen leading roles, Don Cameron also elected to step into the wings, although we may hope to see, and enjoy, him again.

Other farewells: Geoff Isaacs (after 6 shows), Debbie Kulber (10) and Lee Vahlsing (9).

FUMGASS officers now included Gloria Bennish: president, Ruth Straight: vice-president, Mary Locker: secretary, Cynthia Haidostian Hudgins: treasurer; Harry Benford: Editor, and Nanandan Worthington Tholen: femail & mail.

RUDDIGORE

Lydia Mendelssohn Theatre
December 10-13, 1980

Artistic director: Mary Locker
Scenic designer: Alice Crawford
Costume designer: Hannah Andrews

Musical director: David Pollitt
Choreographer: Regan Rohde
Lighting designer: Rich Henson

THE CAST

Robin Oakapple/
Sir Ruthven Murgatroyd Steve Krahnke
Sir Despard Murgatroyd John Alexander
Richard Dauntless Paul R. Nelson
Sir Roderic Murgatroyd Wayne Morrow
Old Adam John Kelly
Rose Maybud Nan Worthington
Mad Margaret Ann LaFrance Hubbs
Zorah Karen Elizabeth Grassmuck
Dame Hannah Sandra Hudson
Ruth Diana Palmiere DePamalaere

The Professional Bridesmaids

Mary Ochsankehl, Cheryl Hodges, April Oja, Karla Bacsanyi, Mary Loewen, Amy Jo Torch, Jael Meadow, Wendy Jo Herschman, Lynn Berg, Liz McLogan, Jody Caley, Susan Campbell

Men's Chorus

Paul J. Morgan, Robert Reizner, Winthrop Cashdollar, Steve Winnett, Jackson Morris, David Hoffman, Jim Murtaugh, Jim Newton, Alan Wineman, Eric C. Hubbs, Marc Shepherd, Philip Meyers

ORCHESTRA

Violin I
Bruce Wilkison*
Yakako Tarumi
Karen Feagley
Wendy Lanum

Violin II
Misty Sachs
Sue Swaney
Susan Ziemba

Viola
Eric Johnson
Bonnie Rideout

Violincello
Lynn Peithman
Ellen Weatherbee
Duncan Chaplin

Double Bass
Margaret Wlatz

Oboe
Eddie Benyas

Flute
Shelley MacMillan
Judy Cook

Clarinet
Mario Hunter
Karen Conrad

Bassoon
John Peterson

French Horn
David Goldberg**
Pam Schwartz

Trumpet
Moffat Williams
Barbara Franklin

Trombone
Richard Koshgarian
Dan Leob

Percussion
Scott Small

*concertmaster

**This is David's 38th semester with the society.

THE EXECUTIVE BOARD

President Steve Krahnke
Vice-President Steve Field
Treasurer Sandra Dergazarian
Secretary Louise Nowicki
Company Promoter Scott Hammonds
Pooh-bah Sue Swaney
Fish-tush Robert Reizner

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor Eva Likova
Professor and Mrs. Loren Platzman
Professor and Mrs. Beverly Pooley
Professor and Mrs. Edward Stasheff

PRODUCTION

Rehearsal Accompanists	Wendy Lanum, Bob Pazur, Mariko Sato, William Shapiro.
Set Crew	Bill Dynes, Alan Elliott, Kimberly Olsted, Margaret Goldstein, Mike Arsenault, Gary Drayton, Pam Marples.
Rag Dragger	Mike Arsenault
Master Electrician	Joe Urcha
Asst. Lighting Designer	Kim Glen
Costume Crew	Cynthia Lempert, James Murtaugh, Heather Braithwaite, Elizabeth Axelson, Nancy Gilmartin, Tracy Holland, Becky Darrow, Tim Locker, Ann Correll.
Poster Design	Mary Nash
Program	Robert Reizner, Marc Shepard
Ad Sales	Sue Campbell, Jael Meadow, Winthrop Cashdollar, Robert Reizner
Photography	William Harder
Head Usher	Jari Lee Carver
Curator of Costumes	Ann Correll
Archivist	Gloria Bennish
Tickets	Ann Hubbs, Eric Hubbs
Property	Margaret Kelly, Eric C. Hubbs
Promotion	Scott Hammonds, Eric C. Hubbs
Portrait Gallery Security	Fred Rico
House Authority on Etiquette	Sir Bolivar Kegnastie

1997 Post Script:

After eight years in the chorus, Mary Locker resolved to try her hand as artistic/dramatics director, and has been our most regular and successful director on and off ever since. Her husband, Tim, served as her team mate. She was also teamed with a remarkably competent music director, namely David Pollitt, who held that position with great success for the next several shows. He was a superb violinist and a superb conductor; he was then in a doctoral program engaged in both those skills.

Among the principals, Nan Worthington took her first starring role: Rose Maybud. (This was Nan's 21st and final show.) Sandy Hudson returned for her third performance as Dame Hannah. A newcomer, Diana Palmiere DePamelaere (the future Diana Hunt) played Ruth.

The Detroit News of December 12 gave over the front page of its entertainment section to an illustrated article about this production.

Norman Gibson emphasized whatever lapses he could detect. He thought the orchestra was too lusty during the matter matter matter trio, but admitted that the audience loved it. One wonders if he caught the sense of the third verse.

Both choruses were dominated by newcomers. Among these were Jackson Morris, Jim Murtaugh, Jim Newton, and Alan Wineman, all of whom became old-timers in due

time. Alan, had been in our 1956 *Mikado* and now returned after two dozen years AWOL, but we forgave him and he's still with us.

Another new face was master musician Bob Pazur.

A new name among the production crew was that of photographer Bill Harder, who is still active. Another was that of Heather Braithwaite, who worked on six shows.

David Goldberg was in his 38th semester in the pit, and Gloria Bennish continued her good work as archivist. But, after 21 shows, this was to be Nancy Hall Gilmartin's last.

YEOMEN OF THE GUARD

Lydia Mendelssohn Theatre
April 8-11, 1981

Artistic director & scenic designer: Timothy W. Locker

Musical director: David Pollitt

Costume designer: Cynthia Lempert

Stage manager & asst. director: Marc Shepherd

Technical director: Steve Field

Lighting designer: Bob Cantor

Rehearsal accompanist: Jackson Morris

THE CAST

Jack Point Peter John Hedlesky
 Colonel Fairfax David Keosaian
 Wilfred Shadbolt Bev Pooley
 Sergeant Meryll John Lawrence Henkel
 Lt. Sir Richard Cholmondeley Wayne Morrow
 Elsie Maynard Jayne Siemens
 Phoebe Meryll Linda Milne
 Dame Carruthers Karen Lee Rodensky
 Kate Carruthers Gretchen Stevenson
 Leonard Meryll Winthrop Cashdollar

Yeomen

Chester Gunnworthy Steve Krahnke
 Harold Ellsworth Jim Murtaugh
 Jason Bartholomew McPike Eric C. Hubbs
 Farfal Marques John Kelly
 Paul Pikepoint Paul Morgan
 Hogan Underhill Philip Meyers
 Cuthbert Thistlethwaite Alan Wineman
 William Pellingham Rob Marcus

Yeomen's Family

Truley Gunnworthy Sandy Dergazarian
 Alma Ellsworth Rebecca Darrow
 Sophie Sourby Lynn Amalfitano
 Mathilde Smythe-Bassingthwaite Amy Jo Torch
 Penelope Pikepoint Jane McLeod
 Merriweather T. McPike Tracy Holland

Townspople

Townsenilda Newspickle April Oja
 William Biffenboob/Butcher James Newton
 Tessie O'Toole/Candlemaker Tracy Studerus
 Percival Attenborough/Baker Robert Reizner
 Margaret Attenborough Jamie Schultz
 Samuel Spade/Mason John Floyd
 Megan McLaren/Fishmonger Mary Locker
 Henry Potter/Potter Paul Nelson
 Hepzibah Plushbottom Sue Swaney
 Broomhilda Hithersay Jael Meadow
 Phineas Farthingsworth David Hoffman
 Cecilia Pennywort/Flower Girl ... Wendy Jo Herschman
 Maggie Kelly/Beggar Diana Palmiere DePamelare
 Jose de Oliverez/Beggar John Alexander



ORCHESTRA

Violin

Tom Cappadona
 Carl Correll
 Laura Hammes
 Beth Lipson
 Kevin McMahon
 Christopher Pulgram
 Bruce Wilkison*

Viola

Elizabeth Pausner
 Bonnie Rideout

Cello

David Frieman
 Ellen Weatherbee

Bass

Jed Fritzmeyer

Flute

Shelley MacMillan
 Lou Ann Newsom

Oboe

Bonnie Griffiths

*Concertmaster

Clarinet

Mario Hunter
 Lisa Mitchell

Bassoon

John Peterson

French Horn

David Goldberg
 Diane Wade

Trumpet

Greg Garrett
 Robert Howard

Trombone

Richard Koshgarian
 Dan Loeb
 Pete Witteveen

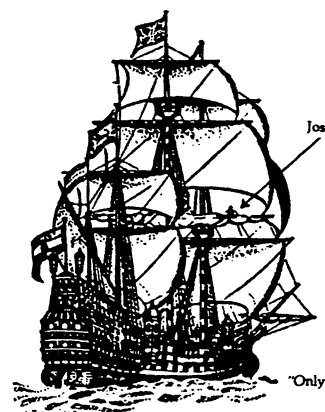
Percussion

Pat Fisher

Production

Rehearsal Accompanists Jackson Morris, Jon Krueger, Bob Pazur
 Set Crew Jim Barnes, Karen Bublitz, Bill Dynes,
 Alan Elliott, Eric Taube, Chris Smith,
 Karla Bacsyani, Megan Eagle, Rachel Scott,
 Rachel Pooley, Margaret Kelly
 Costume Crew Sigrid Carpenter, Hannah Andrews, Tracy Holland,
 Becky Darrow, Jim Murtaugh, Karen Bublitz,
 Liz McLeary, Erin McLeary, Heather Braithwaite,
 Ann Correll, Kate Soper
 Lighting Designer Bob Cantor
 Poster Design Julie Tanguay
 Program Bob Reizner, Jane McLeod, Tracy Studerus,
 Amy Winkelman, Rob Marcus, Becky Darrow
 Photography Bill Harder
 Head Usher Jari Lee Carver
 Curator of Costumes Ann Correll
 Archivist Gloria Bennish
 Tickets Ann Hubbs, Eric Hubbs
 Property Eric Hubbs, Peter Anderegg
 Promotion Scott Hammonds
 Dungeon Cleanser Fred Rico
 Swimming Coach Sir Bolivar Kegnastie

And now a word about Jose de Oliverez . . .



" . . . After having his ship sunk in the Channel by the English Fleet during their battle with the Great Armada, Jose was cast ashore, penniless, unfriended and alone. He learned to speak English very rapidly and since then has survived on this foreign soil making a modest living by begging and robbing, with the occasional college lecture tour on the decline of Spain as a Sea Power in the 16th century."

"Only known engraving of Jose."

1997 Post Script:

Tim Locker now stepped up as artistic director/set designer. After long but invisible service in the sewing room, Cynthia Lempert advanced to the rank of costume designer, and she has been out of the shadows ever since.

Edna Kilgore (*AA News*): "Unhampered by sacred tradition, the local society achieved novelty that suffused the staging, choreography, acting — in fact, everything." In short, she loved it.

Welcome to: Jane McLeod, Karen Bublitz, Sigrid Carpenter, Lynn Amalfitano and Linda Milne. Of particular significance was the first appearance of Jim Barnes, professor of physics and master carpenter. He's still with us.

The program paid tearful farewells to three veterans members: (1) Joe Beitel, who had finally earned his PhD. Joe had been in the chorus for a dozen shows and had served on the board for eight of them, and also served as president

for two years. (2) Ann Correll, who had been thoroughly involved with costumes for eighteen years, and whose husband, Gene, had been a universal handyman for an equal span of time. (3) Nan Worthington, who had appeared in twenty one shows, had served on the board, and had toiled backstage. She and husband, Dan Tholen, had for several years taken on the task of mailing out GASBAGs.

This production featured what threatened to be a case of perpetual curtain calls. It happened at the matinee. The music director understood he was to keep the orchestra playing as long as the curtain was going up and down. On the other hand, the stage manager understood he was to keep the curtain going up and down as long the orchestra was playing. Without exaggeration, there must have been close to a dozen curtain calls before Tim Locker rushed backstage and put an end to it.

Utopia, Limited

Lydia Mendelssohn Theatre

December 9-12, 1981

Directors: Terry Matthies and David Pollitt

Head of design: Steven R. Krahnke

Lighting designer: Gary Smith

Costume designer: Terry Matthies

Conductor: David Pollitt

Ass. directors: Heather Braithwaite & Bob Pazur

Musical consultant: Marc Shepherd

UMGASS'S THIRTY-FIVE YEARS

In 1946, an enterprising undergraduate named Gloria Catlan concluded that the University of Michigan was lacking in one important thing: a Gilbert and Sullivan society. In order to make her idea a reality, there were countless phone calls to be made, meetings to be had, and administrative barriers to be overcome. However, she quickly discovered that Ann Arbor had plenty of G & S supporters, and a year after organizing, the University of Michigan Gilbert and Sullivan Society mounted its first production of *The Mikado* in the fall of 1947.

Since that first production, UMGASS has presented two Gilbert and Sullivan comic operas per year. In the meantime, G & S fans from Ann Arbor and around the world have formed the Friends of the University of Michigan Gilbert and Sullivan Society, and due in part to their support, UMGASS has come to be recognized as one of the foremost organizations of its kind in the United States. As we celebrate our 35th season, it is indeed fitting that we perform *Utopia, Limited* -- the one G & S operetta that we have never done before. We also would like to take this opportunity to thank Gloria for thinking of the Society 35 years ago. We hope that you enjoy the performance, and join us in making our second 35 years as successful and rewarding as our first.



The Characters

(in order of appearance)

Phylla (*a Utopian maiden*) Karen Moyer
 Calynx (*the Utopian Vice-Chamberlain*) Jackson Morris
 Salata (*another Utopian maiden*) April Oja
 Melene (*and another maiden*) Mary Locker
 Tarara (*the Public Exploder*) James Murtaugh
 Scaphio (*a Judge of the Utopian Supreme Court*) David J. Keosaian
 Phantis (*also a Judge*) John Alexander
 King Paramount the First (*King of Utopia*) Charles Sutherland
 The Princess Nekaya (*younger daughter of King Paramount*) Monica Donakowski
 The Princess Kalyba (*Mekaya's twin*) Carol A. Otto
 The Lady Sophy (*their English Gouvernante*) Linda Milne
 The Princess Zara (*eldest daughter of the King*) Nancy Pitt

THE IMPORTED FLOWERS OF PROGRESS

Captain Fitzbattleaxe (*of the First Life Guards*) Rob James Morisi
 Sir Bailey Barre, Q.C., M.P. Eric Christopher Hubbs
 Lord Dramaleigh (*a British Lord Chamberlain*) Larry Williams
 Mr. Blushington (*of the City Council*) Robert Becker
 Mr. Goldbury (*a Company Promoter*) Rich Roselle
 Captain Sir Edward Corcoran, K.C.B. (*of the Royal Navy*) Wayne Morrow
 The First Life Guards Joseph Beitel
 John Floyd
 Brian Krüger
 James Newton

THE UTOPIAN COURT

The King's Secretary Pat Willerton
 Lady Sophy's Secretary Cheryl R. Hodges
 Lawyers Paul Firehammer
 Ralph E. Roberts
 Head Vintner Marianne Orlando
 Senators George S. Hunt
 Winthrop S. Cashdollar
 Ladies-in-Waiting to Princess Zara Wendy Jo Herschman
 Kathryn Wells Paauf
 Barbara Zucker-Pinchoff
 Ladies-in-Waiting to the Twins Karen Cooke
 Martha Ginsberg
 Jamie Schultz
 Laura Stec
 Household Comptroller Kathie Harsen
 Religious Officials William A. Wade, Jr.
 Alan Wineman
 Court Composer Lynn Amalfitano
 Treasurer Marc Shepherd
 The King's Bodyguard Stephen Field

Production

Technical Director and Properties	Steven R. Krahnke
Stage Manager	Jane D. McLeod
Set Crew	Bill Dynes, Thor Sorensen, Jim Newton, Ralph Roberts, Erik Taube, Chris Smith, Alan Elliot, Julie Tanguay, John Alexander, Charlie Sutherland, Jane McLeod, John Floyd, Bob Becker, Margaret Dopp, Michael Ashmore
Costume Crew	Jane Burger, Mary Ellen Fields, Marianne Orlando, Susan Ashmore, Lori Stec, Sigrid Carpenter
Lighting Designer	Gary Smith
Poster Design	Julie Tanguay
Make-up Design	Denise Kowalewski
Wardrobe Mistress	Mary Ellen Fields
Program	Jane McLeod, Marianne Orlando, Lynn Amalfitano, Steven R. Krahnke, Marc Shepherd
Promotion	April Oja
Assistant Stage Manager	Margaret Dopp
Photography	Bill Harder
Head Usher	Andrea Leibson-Chyette
Tickets	Tracy Holland
Curator of Costumes	Timothy Locker
Archivist	Gloria Bennis
Activities	Steve Field
Box Office	Winthrop Cashdollar
Rag Dragger	Bill Dynes
Procurer of the Poppies	Fred Rico
Cast Charm School Director	Sir Bolivar Kegnastie

And many thanks to those whose names were not mentioned.

1997 Post Script:

It took us 35 years (hence at least 70 productions), but here at last we finally had enough nerve to stage *Utopia Limited* and so complete the Savoy canon. Our dramatics director, Terry Mathies, had for many years been fascinated by this particular opera and was full of enthusiasm. She was a newcomer to UMGASS, but most of the others had been with us for some time. Mary Locker, who was serving as FUMGASS secretary, could now claim to have been in every G&S show at least once.

Rachael Urist (*AA News*): Enthused about the production, stating, “The show is funny, and the acting is good.”

New blood: Jane Burger, Kevin McMahon, Lisa Mitchell and Pat Willerton.

Farewells to: Tim Locker (after 16 shows) and Eric Hubbs (10).

We note that Joe Beitel, who had supposedly stepped into the wings the previous year, was now listed as president of FUMGASS., but this turned out to be his final association. He is sorely missed.

THE EXECUTIVE BOARD

President . . .	Steven R. Krahnke
Vice-President	Steve Field
Treasurer	Jim Murtaugh
Secretary	Tracy Studerus
Company Promoter . . .	April Oja
Pooh-Bah . .	Winthrop Cashdollar
Pish-Tush	Jane McLeod

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 Professor H. Don Cameron
 Professor and Mrs. Harold Haugh
 Professor Eva Likova
 Professor and Mrs. Beverly Pooley
 Professor Beverly Rinaldi
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PATIENCE

Lydia Mendelssohn Theatre
April 14–17, 1982

Director: Marie Julie Tanguay
Choreographer: Tomas Chavez
Scenic designer: Lauren Press
Technical director: Steve Field

Music director: Timothy Douglas Hoover
Costume designer: Edith Leavis Bookstein
Lighting designer: Diane Duvall
Rehearsal accompanist: Jon Krueger

Characters

(in order of appearance)

Lady Angela	Diana Palmiere DePaemelere
Lady Ella	Stellamarie Actis
Lady Saphir	Cynthia K. Lincoln
Lady Jane	Susan K. O'Brien
Patience	Kathryn Wells-Paauw
Colonel Calverley	Wayne Morrow
Lieut. the Duke of Dunstable	Rollin H. Marquis
Major Murgatroyd	James Newton
Baba, the Duke's valet	John Kelly
Reginald Bunthorne	Beverley J. Pooley
Archibald Grosvenor	Peter-John Hedlesky
35th Dragoon Guards	Rapturous Maidens
John Alexander	Lynn Amalfitano
Robert C. Douglas	Sandra Dergazarian
Jonathan Giffen	Wendy Jo Herschman
George S. Hunt	Molly Lindner
Steve Krahnke	Mary Locker
James Murtaugh	Jane D. McLeod
Marc Shepherd	April Oja
Pat Willerton	Marianne Orlando
Alan Wineman	Susan Shuttleworth

Orchestra

VIOLIN

James Blythe
Tom Cappadona
Diane Cooper*
Carl Correll
Laura Hammes
Tony Huang
Christopher Pulgram
Nancy Stone

VIOLA

Reed Anderson
Monica Donakowski

CELLO

Barbara Naragon
Ellen Weatherbee

BASS

Keith Orr

FLUTE

Laurie Latterner
Lisa Painter

* Concertmaster

OBOE

Theresa Delaplaine

CLARINET

Bruce Buchanan
Lisa Mitchell

BASSOON

Dean Zimmerman

HORN

Charlene Black
David Goldberg

TRUMPET

Don Miles
Dean Snogren

TROMBONE

Richard Koshgarian
Dave Whitacre

PERCUSSION

Jim Lancioni

Executive Board

Steve Krahnke, Jane D. McLeod, Jim Murtaugh,
Winthrop Cashdollar, Steve Field, April Oja, Tracy
Studerus

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor Eva Likova
Professor and Mrs. Beverly Pooley
Professor Beverly Rinaldi
Professor and Mrs. Edward Stasheff

Production

Technical Director Stephen Field
 Make-up Design Denise Kowalewski
 Properties Pat Balysh
 Set Crew Jim Barnes (master carpenter),
 Nancy Racz, Jim Newton, Cynthia Dopp, Chris Smith,
 Karen Bubnitz, Jeff Aiken, Alan Elliot
 Costume Crew Nell Allison, Cynthia Adopp, Susan Ashmore,
 Jim Barnes, Jane Burger, Heather Braithwaite, Glen Cooley,
 Anne Correll, Jessica Kehoe, Molly Lindner,
 Marianne Orlando, Ann Sichel, Lynn Tarrant, Kathy Wells-Paauw
 Poster Design Marie Julie Tanguay
 Photography Ross Orr
 Program Jane D. McLeod, Steve Krahnke,
 Lynn Amalfitano, Marc Shepherd
 Program Art Marianne Orlando
 Promotion April Oja, Rollin H. Marquis,
 Karen Moyer, Marc Shepherd, Marie Julie Tanguay
 Head Usher Andrea Leibson
 Ticket Chairwoman Susan Ashmore
 Box Office Frank P. Martin VI
 Archivist Gloria Bennish
 Activities Stephen Field
 Tulip Tendor Fred Rico
 Compounder of the Calomel Sir Bolivar Kegnastie

And many thanks to those whose names were not mentioned.



Greatly pleased with one another. Pat Willerton and Marianne Orlando in 1982 Patience.

Photo from UM Bentley Historical Library, Bennish collection.

1997 Post Script:

Veteran performer, and commercial artist, Julie Tanguay initiated her career as dramatics director here. She was teamed with newcomer Tim Hoover (whom she later married) as music director. Tim held a newly-won master's degree in conducting. Another newcomer was Tomas Chavez, choreographer, who brought UMGASS dancing to a new level of energetic turbulence.

Julie introduced a new character, the duke's valet Baba (played to the hilt, naturally, by John Kelly). On the other hand, the cast list makes no mention of the solicitor. Surely Julie didn't eliminate him to make room for Baba!?! If you know what happened to him, please notify the FBI's Bureau of Missing Persons.

Our costume designer was Edie Bookstein, who also happened to be a music critic for the *Ann Arbor News*. Her subsequent reviews of our shows were seldom marked by glowing tributes. Did we perhaps mistreat her costumes?

The advertising stated that Friday and Saturday shows were all sold out.

Constance Crump (*AA News*) concludes, "Purely fragrant, earnestly precious, how Botticellian, how Fra Angelican, all the maidens' description of Bunthorne apply equally to the production."

Ben Ticho (*Daily*) concludes, "For century-old stuff, Gilbert and Sullivan has managed to age (if not mature) in a wild and funny fashion."

There is in the file a letter from Tams-Witmark quoting orchestration rental at \$250 per month.

Ticket prices took another jump to a range of \$5.00 to \$6.00.

A potent newcomer was Glen Cooley who went on to sing in the chorus, work on costumes, and serve on the board. The good news is that he's still with us.

Farewell: Ellen Weatherbee (after 9 shows).

We note that the program carries an ill advised public appeal for contributions directly to UMGASS rather than to FUMGASS. That must have confused the fans.

The Gondoliers

Lydia Mendelssohn Theatre
December 8-11, 1982

Dramatics director: Marie Julie Tanguay
Technical director: Stephen Field
Costume designer: Mary Eddy
Lighting designer: Cynthia A. Dopp

Music director: Julia Broxholm
Orchestra director: Eric Becher
Scenic designer: Alice Crawford
Choreographer: Tomás Ceninceros Mateo Chavez

Characters (in order of appearance)

Fiametta.....	Jane D. McLeod
Giulia.....	Monica Rose Donakowski
Francesco.....	Steven R. Krahnke
Antonio.....	James Newton
Giorgio.....	Douglas Pointon
Vittoria.....	Lynn Marie Amalfitano
Marco Palmieri.....	David Phelps
Giuseppe Palmieri.....	Alvin A. Waddles, III
Tessa.....	Bridget Connors
Gianetta.....	Anne M. DeVries
Duke of Plaza-Toro.....	Peter-John Hedlesky
Duchess of Plaza-Toro.....	Susan K. O'Brien
Casilda.....	Kathryn Wells-Paauw
Luiz.....	Winthrop S. Cashdollar
Don Alhambra del Bolero.....	Alan Wineman
Inez.....	Karen M. Bublitz

Gondolieri	Contadine
David Burkam	Diana Palmiere DePaemelere
George S. Hunt	Karen Elizabeth Grassmuck
Michael Huntress	Wendy Holden
William D. Ling	Maureen Kirkwood
Jackson Morris	Molly Lindner
James Murtaugh	Mary Locker
Craig Franklin Schreiber	Kathryne Prost
Marc Shepherd	Louise P. Rizzi
Doug Worthington	Sue Swaney

Orchestra

VOLIN I	BASS	BASSOON
Bruce J. Wilkison	Tim Meyer	Julie Wing
Kevin McMahon		Karen Pierson
Bonita Becker	FLUTE	TRUMPET
Jeffrey Nelson	Liz Thompson	Eric Miller
	Kerry Howlett	Dean Snogren
VOLIN II	OBOE	HORN
S. Schoeman	Jan Hayashi	Steve Kierstead
Jill Trent		Doug Stotter
VIOLA	CLARINET	TROMBONE
Barbara Corbato	Roger Garrett	Lee Milliken
Catharine Franklin	Gregory Young	Glen Adsit
CELLO		PERCUSSION
Karen Krummel		Patrick Connors
Charlie Thomas		

THE EXECUTIVE BOARD

President.....	Jane D. McLeod
Vice-President.....	Stephen Field
Secretary.....	Linda Milne
Treasurer.....	James Murtaugh
Pooh-Bah.....	Wendy Jo Herschman
Pish-Tush.....	Lynn Amalfitano
Company Promoter.....	James Newton

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H.D. Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Beverley Pooley
Professor Beverley Rinaldi
Professor and Mrs. Edward Stasheff

Production

Rehearsal Accompanists Julia Broxholm, Timothy Hoover,
Bob Pazur
Technical Director Stephen Field
Stage Manager Chris Jensen
Lighting Designer Cynthia A. Dopp
Properties Pat Balysh
Set Crew Cynthia Dopp, Sally Fox, Jeff Smuaski, April Oja,
Teresa Hodges, Jim Barnes, Paul Firehammer, Amy Owsley,
Karen Bublitz, Cheryl Hodges-Selden, Jeff Aiken, Tom J. Wilson,
Robert Klinger, Margaret Dopp, Linda Lawrence, Steve Krahnke
Costume Coordinator Cynthia Lempert
Costume Crew Mary Eddy (Crew Head), Cynthia Lempert,
Tom J. Wilson, Jane Burger, Debbie Gadille, Verna Lasca, Gloria
Bennish, Margaret Martin, Lynn Amalfitano, Molly Lindner,
Kathy Wells-Paauw
Lighting Crew Julie McCarty, Tom Wilson, Doug Worthington,
Margaret Dopp, Marie Levasser
Poster Design and Program Cover Marie Julie Tanguay
Photographers Jeff Holcombe and Bill Harder
Program . . . Lynn Amalfitano, Steve Krahnke, April Oja, Marc Shepherd,
Jane McLeod, Karen Bublitz
Program Ad Sales Lynn Amalfitano, Steve Krahnke, Sue Swaney,
Karen Grassmuck
Program Art Marianne Orlando
Promotion James Newton, Steve Krahnke
Lynn Amalfitano, April Oja
Head Usher Andrea Leibson-Chyette
Ticket Chairpersons Steve Krahnke, Andrea Leibson-Chyette (asst.)
Box Office John Goldberg,
Wendy Jo Herschman
Archivist Gloria Bennish
Activities Stephen Field
Curator of Costumes Lynn Amalfitano
Governor of the Gondolas Fred Rico
Lord High Fiori Farmer Sir Bolivar Kegnastie

And many thanks to those whose names were not mentioned.

1997 Post Script:

Julie Tanguay returned as dramatics director, joined by Julia Broxholm as music director and Eric Becher as orchestra director. Julia Broxholm had sung principal roles with us in earlier years. Eric Becher was concurrently director of the Michigan marching band. Our technical director was Steve Field, a true veteran, whose other credits include several years as vice-president and organizer of many outstanding parties.

Old-chorus member Alan Wineman was now given a lead part, that of the Grand Inquisitor. But Fate stepped in, as described by Mary Locker in the appendix.

Friday and Saturday evenings were sold out early.

Edna Kilgore (*AA News*): “. . . even the seasoned listener found new sources of delight.”

Newcomers: Douglas Brown, Wendy Holden, Mike Huntress, Maureen Kirkwood, William Ling, Jeffrey Nelson and Douglas Pointon.

Farewells to : Marc Shepherd (after 10 shows) and Dave Johnson (8).

This was the show in which Giuseppe was played by Alvin Waddles, a talented Afro-American. The role of Marco was taken by David Phelps, a thoroughly blond fellow. At the point in the first act where they learn they are not brothers, they paused, held out their hands side by side, gazed at their contrasting skins, and then in unison exclaimed, “Not brothers!” The audience couldn’t stop laughing for some time.

Veterans of the chorus included Lynn Amalfitano (5 shows), Mary Locker (20), Doug Worthington (6), Marc Shepherd (10), Jim Newton (5), Steve Krahnke (8), and Jim Murtaugh (6).

Finally, the program carried a note that the inimitable Joe Beitel had finally and reluctantly left us to teach botany at Sarah Lawrence College. Joe’s patient thesis advisor had been long-time FUMGASSer Warren Wagner. We appreciate his patience.

THE MIKADO

Lydia Mendelssohn Theatre
April 7-10 and 14-16, 1983

Dramatics director: David Kitto
Technical director: Warren B. Treisman
Costume director: Cynthia Lempert
Lighting designer: John C. Breckenridge

Music director: Timothy D. Hoover
Vocal director: James Ward Weible
Scenic designer: Alice Crawford
Chorus choreographer: Wendy Holden

Characters

(in order of appearance)

Nanki-Poo David Phelps
Pish-Tush Craig Franklin Schreiber
Pooh-Bah John L. Henkel
Ko-Ko John Alexander
Yum-Yum Melanie Kimball
Peep-Bo Laura A. Stanczyk
Pitti-Sing Marie Julie Tanguay
Katisha Ilene R. Sameth
The Mikado Beverley J. Pooley

Gentleman of Japan

Mr. Tomoe Jim Bonevich
Mr. Yahazu Douglas Brown
Mr. Kikko Tomás Chávez
Mr. Kama Glen Cooley
Mr. Torii Steven Krahnke
Mr. Hoshi Scott MacKinnon
Mr. Wa Douglas Moore
Mr. Ichō Jackson Morris
Mr. Ryūgo James Newton
Mr. Hi Douglas Sheperdigian
Mr. Cha-no-mi Alan Wineman
Mr. Tsuki Robert Douglas

Little Ladies

Miss Kikyō Lynn Amalfitano
Miss Momo Kate Morris Curtin
Miss Hishi M.C. Dykhouse
Miss Sugi Barbara Epstein
Miss Sakura Wendy Jo Herschman
Miss Sasa Mary Locker
Miss Suhana Jane D. McLeod
Miss Kōgai April Oja
Miss Hisago Christy Tarr
Miss Ogi Susan Vincent
Miss Yuki Margi Warrick
Miss Momiji Kathryn Wells-Paauw

THE EXECUTIVE BOARD

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Vice-President Stephen Field
Secretary Linda Milne
Treasurer James Murtaugh
Pooh-Bah Wendy Jo Herschman
Pish-Tush Lynn Amalfitano
Company Promoter James Newton

Orchestra

VIOLIN

Kevin McMahon*
Bonita Becker
Carl Correll
Jacquelyn Lee
Jeffrey Nelson
Christine Oldenburg
Cynthia Otte
Stehanus Shoeman
Chin Sing

VIOLA

W. Reed Anderson
Victoria Miskolczy

CELLO

Karen Krummel
Rudi Lindner

BASS

Laura Campbell

*Concertmaster

FLUTE

Kerry Howlett
Martha Luckham

OBOE

Loreli Crawford

CLARINET

Lisa Mitchell
Gregory Young

BASSOON

Karen Pierson

HORN

David Goldberg
Robert Paterson

TRUMPET

Gregory Garrett
Dean Snogren

TROMBONE

David Gier
Mark Scatterday

PERCUSSION

Alan Clark

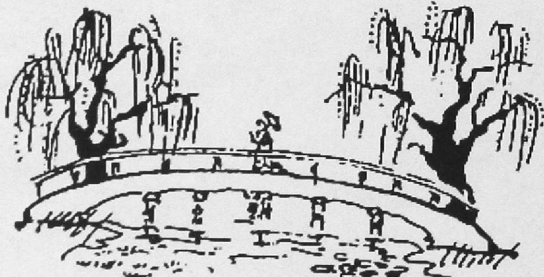
Faculty Advisors

Professor and Mrs. Harry Benford
Professor H.D. Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Beverley Pooley
Professor Beverley Rinaldi
Professor and Mrs. Edward Stasheff

Production

Rehearsal Accompanists Julia Broxholm, Timothy D. Hoover,
Alvin B. Waddles, III
Stage Manager..... Karen Elizabeth Grassmuck
Properties..... Norah Martone
Make-up Design..... Cynthia Lincoln Weible
Technical Director..... Warren B. Treisman
Set Crew..... Jim Barnes, Karen Bublitz, Henry Colby, David Devine,
Carol Elffing, Sharon Fry, Jeff Goyer, Norah Martone,
Warren B. Treisman
Associate Lighting Designer..... Cynthia A. Dopp
Lighting Crew..... Jim Barnes, Cathy Bordeaux, David Devine,
Cynthia A. Dopp, Michael Felix, Chris Jensen,
Norah Martone, Julie McCarty, Amy B. Owsley
Costume Crew..... Cynthia Lempert (Crew Head), Michael Ashley,
Susan Ashmore, Hannah Ashmore, Jim Barnes, Laura Bolletino,
Jane Burger, Carol Carpenter, Sigrid Carpenter, Tomas Chavez,
Karen Cooke, Glen Cooley, Kathleen Dietz, Carol Elffing,
Steve Field, Liz Fitzharris, Sharon Fry, Susan Hartman,
Cheryl Hodges-Selden, Teresa Hodges, Sue Lyon, Liz McLeary,
Carol Phillips, Alice Vining, Elaine Wethington, Tom Wilson,
Jan Wylie
Wig Consultant..... Linda Rice
Wig Crew..... Cheryl Hodges-Selden, Carol Kirgis,
Cynthia Lempert, Carol Phillips, Alice Vining, Elaine Wethington
Poster Design and Program Cover..... Steven Krahnke
Program and Publicity Photography..... Jeff Holcombe
Program..... Lynn Amalfitano (Chairperson), Steven Krahnke,
Melanie Kimball, Carol Wineman, Jane D. McLeod, Laurie Briggs
Program Ad Sales..... Lynn Amalfitano, Glen Cooley, Bill Ling,
Doug Pointon, Andrea Leibson-Chyette, Wendy Jo Herschman
Program Art..... Glen Cooley
Promotion..... James Newton, Steven Krahnke
Tickets..... Steven Krahnke (Chairperson), Andrea Leibson-Chyette,
Susan & Michael Ashmore, Ann & John Goldberg
Archivist..... Gloria Bennisish
Activities..... Steve Field
Curator of Costumes..... Lynn Amalfitano
Protector of the Parasols..... Fred Rico
Tit-Willow Tender..... Sir Bolivar Kegnastie

And many thanks to those whose names were not mentioned.



1997 Post Script:

The golden throated David Kitto returned for his tenth show; but only his first as dramatics director. He would have been welcomed back to do more; but, with degrees in music and arts administration, he soon flew the nest to make his career in the big city.

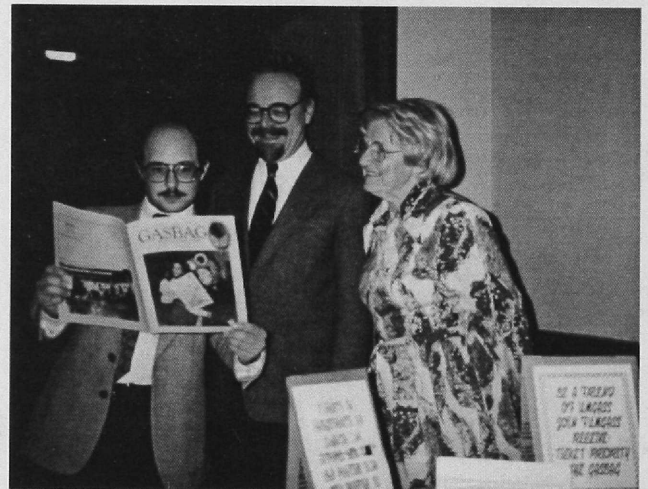
The seasoned chorus made room for one particularly significant newcomer: Margie Warrick. Holding a PhD from Ohio State University. Margie became enshrined as a perpetual butt of semi-funny digs. More importantly, she went on to bolster many a chorus, she directed a show, and now holds the scepter as president of FUMGASS, our highest honor.

New face: Julie McCarty.

Aufwiedersehen to Jim Murtaugh (after 7 shows).

After outstanding work in designing sets for seven shows, this was to be Alice Crawford's last (unless she'd like to come back).

GASBAG editor up to this time was the versatile Marc Shepherd.



Cozy corner scene (1987). Marc Shepherd, Don Cameron and Betty Benford.

Photo by David Goldberg, from his private collection.

THE SORCERER

Lydia Mendelssohn Theatre
November 30 – December 3, 1983

Directed by: Susan H. Morris
Conductor: Eric Becher
Costume designer: Lance Lawler
Properties: Laura A. Stanczyk

Music director: David Phelps
Set designer: Steve Krahnke
Lighting designer: Douglas Mueller
Properties: Cynthia Baka

Dramatis Personae

(as they appear)

Mrs. Zorah Partlett (*a pew opener*) Beth Lane
Constance Partlett (*her daughter*) Susan Well Rosenbaum
Rev. Dr. Daly (*Vicar of Ploverleigh*) Alvin B. Waddles III
Sir Marmaduke Pointdextre (*a Baronet*) H. Don Cameron
Alexis Pointdextre (*of the Grenadier Guards, his son*) Michael Huntress
Aline Sangazure (*betrothed to Alexis*) Virginia Birchler
Lady Sangazure (*her mother, a Lady of ancient lineage*) Susan Marie Vincent
A Notary Lawyer (*somewhat plain, rather deaf*) Alan Wineman
John Wellington Wells (*of J. Wells and Co., Family Sorcerers*) Peter-John Hedlesky

People of Ploverleigh

Servants

Diane Avimeleh
Laura A. Stanczyk

Douglas R. Worthington
Scott MacKinnon

Young People

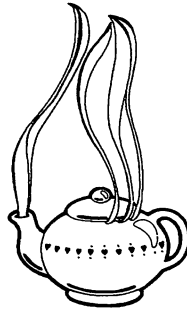
Susan Filliak
Wendy Holden
Jane D. McLeod
Mary McGrew

David T. Burkam
William D. Ling
Steve Krahnke
James A. Newton

Adults

Kathleen Foss-Harsen
Maureen T. Kirkwood
Nancy Koch
Mary Locker
Kathryne Prost
Martha B. Rubin

Pat Willerton
Rob Hilton
David Folk
Glen G. Cooley
Paul Firehammer
Larry Garvin



The Executive Board

President Jane D. McLeod
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Secretary Doug Pointon
Treasurer Maureen T. Kirkwood
Pooh-Bah David Burkam
Pish-Tush Steve Krahnke
Company Promotor David Kitto

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H.D. Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Beverley Pooley
Professor Beverley Rinaldi
Professor and Mrs. Edward Stasheff

The Orchestra

Violins
 Kevin McMahon
 Christine Oldenburg
 Lisa Borgert
 Phil Bryant
 Shannon Townsend

Viola
 Ann Streasick
 Lora Kramer

Cello
 Susie Wijsman

Bass
 Martha Schmilpfemig

Flute
 Elissa Pascual
 Jeff Zook
 Mary Jett

Oboe
 Jan Hayashi

Clarinet
 Beth Hollar
 Lisa Mitchel
 Lecia Cecconi

Bassoon
 David Nagle

French Horn
 Julie Heirich
 David Goldberg

Trumpet
 Greg Garrett
 Eric Adelman

Trombone
 John Upton
 Glen Adsit

Percussion
 Larry Bendena
 Beth Bowman

Costumers, Carpenters, Crews, etc.

Rehearsal Pianists Bob Pazur, Eric Barnes
 Stage Manager Norah Martone
 Special Effects Glen G. Cooley, Steve Krahnke,
 Properties Cynthia Baka, Laura A. Stanczyk
 Technical Director Steve Krahnke
 Costume Crew Jane Burger, Sigrid Carpenter, Glen Cooley, Carol Elfring,
 Charity Hardison, Susan Hartman, Cynthia Lempert, Louise Willey
 Set Crew Michael Ashmore, Jim Barnes, Doug Brown, Karen Bubltz,
 Glen G. Cooley, Cynthia Dopp, Larry Garvin, Maureen Kirkwood, Bob Klingler,
 Beth Lane, Cynthia Lempert, Lia Lempert, William Ling,
 Jim Newton, Neil Rishoi, Daniel Wineman, Lara Wineman, Douglas Worthington
 Lighting and Special Effects Crew Doug Brown, Cynthia Dopp, Glen G. Cooley,
 Chris Jensen, Julie McCarty
 Poster design and program cover Marie Julie Tanguay
 Program and Publicity Photography Bill Harder
 Program Peter-John Hedlesky
 Steven R. Krahnke, Glen Cooley
 Promotion David Kitto
 Tickets Robert N. Alexander
 David Burkam
 Archivist Gloria Bennish
 Activities Karen Bubltz
 Curator of Costumes Cynthia Dopp
 Rollicking Bun Tester Fred Rico
 Belching Toad Master Sir Bolivar Kegnastie

1997 Post Script:

David Phelps, with degrees in both math and music, was our new music director. He had played lead roles in earlier shows.

A major gift from UMGASSer Michel Cameron allowed us to commission William Milne (Linda's father) to paint a portrait of Gilbert, which we hoped to hang next to that of Sullivan, which had been on display in the Mendelssohn lobby since 1977. We had a nice unveiling of the portrait at the Friday night afterglow party, but then we ran into some obstinate bureaucratic opposition to hanging it next to Sullivan's portrait. Watch for further developments!

Rachel Urist stated that, "Rarely heard 'Sorcerer' casts a charming spell at Mendelssohn." She closed with, "The whole production is beautifully conceived, the music delightful to hear, and the evening is a pleasure to savor."

Ticket prices now ranged between \$4.00 and \$6.50.

First-timers included Larry Garvin and Rob Hilton. Prize for most seniority went to Steve Krahnke, with ten shows to his credit. That, of course, overlooks David Goldberg, who continued as senior statesman of the orchestra and who had by now assumed the presidency of FUMGASS, while Gloria Bennish continued as archivist.

Welcome to: Nancy Koch.

Iolanthe

Lydia Mendelssohn Theatre
April 11–14, 1984

Directed by: Mary Locker
Choreographer: Diana Palmiere Hunt
Set designer: Steve Krahnke

Music director: Ilana Maletz
Conductor: Eric Becher
Costume designer: Cynthia Lempert

Lighting designer: Douglas Mueller

Dramatis Personae

(in order of appearance)

Celia	Carol Otto
Leila } (<i>Fairies</i>)	Diane Boggs
Fleta	Lynn Amalfitano
Queen of the Fairies	Linda Milne
Iolanthe (<i>Mother of Strephon</i>)	Beth M. Spencer
Strephon (<i>her son, an Arcadian Shepherd</i>)	Steve Krahnke
Phyllis (<i>a ward in Chancery, an Arcadian Shepherdess</i>)	Monica Rose Donakowski
The Lord Chancellor (<i>Presides over the Houses of Parliament</i>)	John Alexander
Lord Tolloller (<i>A Peer of the British Realm</i>)	Robert MacGregor
Lord Mountararat (<i>Also a Peer</i>)	Beverley J. Pooley
Private Willis (<i>Of the Grenadier Guards</i>)	Larry Garvin

House of Peri

Susan Campbell
Barb Crockett
Karen Grassmuck
Wendy Jo Herschman
Wendy Holden
Maureen T. Kirkwood
Nancy Koch
Beth Lipson
Jane D. McLeod
April Oja
Lois Briggs-Redissl

House of Peers

Paul Canchester
Glen R. Cooley
William D. Ling
Rob Hilton
George Hunt
Michael Huntress
David Moore
Doug Moore
James A. Newton
Jess Petty
Pat Willerton
Alan Wineman

The Orchestra

Violin I
Kevin McMahon
Christine Oldenburg
Lisa Dale
Linda Shapanka

Violin II
Jeff Nelson
Lisa Borgert
Jim Wetzstein

Viola
Barbara Corbato
Laura Kramer

Cello
Karen Krummel

Bass
Martha Schmilpfemig

Flute
Laura Wyman
Marni Rachmiel

Oboe
Aleksandra Ratajczak

Clarinet
Lisa Mitchell
Elizabeth Campeau

Bassoon
Julie Wing

Horn
David Goldberg
Cathy Miller

Trumpet
Dean Shogren
Derek Lockhart

Trombone
Glen Adsit
Mark Daniel

Percussion
Larry Bendena

The Executive Board

President	Jane D. McLeod
Vice President	Karen Bublitz
Secretary	Doug Pointon
Treasurer	Maureen T. Kirkwood
Pish-Tush	Glen Cooley
Pooh-Bah	Kathy Prost
Company Promoter	Steve Krahnke

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H.D. Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Beverley Pooley
Professor Beverley Rinaldi
Professor and Mrs. Edward Stasheff

Production

Rehearsal Pianists Jacl Davis, Bob Pazur, Eileen Condon, Alvin Waddles, Larry Garvin
 Stage Managers Norah Martone, Chris Jensen
 Properties Susan Morris, Kathy Foss-Hansen
 Technical Directors Steve Krahnke, Rebekah Michaels
 Master Carpenter Jim Barnes
 Assistant Designer Elizabeth LaPorte
 Makeup Designer Cynthia Dopp
 Costume Crew Sigrid Carpenter, Lance Lawler, Glen Cooley,
 Jane Burger, Liz McLeary, Erin McLeary, Cathy Selberg,
 Heide Blaker, Cynthia Dopp, Jim Barnes
 Set Crew Cynthia Baka, Jim Barnes, Doug Brown,
 Karen Bublitz, Glen Cooley, Steve Field, Jane D. McLeod, Sara McLeod, Jim Newton,
 Amy Owsley, Neil Rishoi, Alan Wineman, Daniel Wineman, Doug Worthington
 Lighting Crew Doug Brown, Cynthia Dopp, Julie McCarty, Amy Owsley
 Running Crew Jim Barnes, Amy Owsley, Neil Rishoi, Doug Worthington, Members of the cast
 Poster and Program Cover Gabriella Boros
 Program Photography David R. Smith
 Publicity Photography Bill Harder
 Program Nancy Koch, Bill Ling, Glen Cooley,
 Steve Krahnke, Lynn Amalfitano
 Publicity Steve Krahnke
 Box Office Kathy Probst
 Tickets Beth Lipson, Jane McLeod, Dave Folk, Kathy Probst
 Archivist Gloria Bennis
 Curator of Costumes Cynthia Dopp
 Head Usher Tomas Chavez
 Fairy Portal Launch Control, King of the Fairies Fred Rico
 Keeper of the Guard House W.C. Key Sir Bolivar Kegnastie

1997 Post Script:

The program called Mary Locker “a good candidate for the quintessential UMGASS’er.” Well spoke! Music director, Ilana Maletz, was a senior in the School of Music.

Fred Rico was given double credit: Fairy Portal Launch Control, and King of the Fairies. Sir Bolivar Kegnastie was listed as Keeper of the Guard House W.C. Key.

Welcome to Andy Anderson and Marni Rachmiel (who is still pitching in)

After eleven shows, this turned out to be Steve Fields’ last.

By this time FUMGASS had introduced a new, and higher, level of membership: Paragons of Patronage (annual dues: \$50). Sixty five loyal supporters had rushed to sign up and overshadowed the fifty Patrons (now being hit for \$35 per year)

See Larry Garvin’s notes in the appendix for his inadvertently unique interpretation of the role of Private Willis.



Any excuse will do for a party.
 Photo from UM Bentley Historical Library, Bennis collection.

Princess Ida

Lydia Mendelssohn Theatre
November 28 – December 1, 1984

Directed by: Susan H. Morris
Scenic Designer: Thomas Martone

Music director: Robert Pazur
Lighting designer: Ken Yunker

Costume coordinator: Glen C. Cooley

Dramatis Personae

(In order of appearance)

Florian Steve Krahnke
 Cyril Timothy Patrick Morningstar
 King Hildebrand John Alexander
 Hilarion Paul Ross Nelson
 Arac John Kelly
 Guron James A. Newton
 Scynthius Alan Wineman
 King Gama Beverley J. Pooley
 Lady Psyche Diane Boggs
 Melissa Beth Spencer
 Sacharissa Tamra Klemek
 Lady Blanche Jennifer Hilbish
 Princess Ida Jane Schoonmaker Rodgers
 Chloe Maureen T. Kirkwood
 Ada Jane D. McLeod

Men of Castle Hildebrand

Roland Bydion
 Glen Cooley
 Scott DeChant
 Paul Firehammer
 Larry Garvin
 Rob Hilton
 Michael Huntress
 Paul J. Kaldjian
 Timur Kocak
 William D. Ling
 Pat Willerton
 Doug Worthington

Women of Castle Adamant

Susan Filipiak
 Wendy Holden
 Judith Corkran Katch
 Susan Kenny
 Marie M. Levasseur
 Mary Locker
 Marlon Neiswender
 Martha Rubin
 Stephanie Takai
 Lynn P. Tousey

The Orchestra

Violin
 Lisa Borgert
 Stan Chang
 Mariko Anne Close
 Jonathan Crumrine
 Jeffrey Nelson
 Alexander Ross*
 Pamela Starrett

Viola
 Kathy Klemann
 Lora M. Kramer

Cello
 Kristin Swick

Bass
 Carrie Loranger

Flute
 Wendy Diane Fritz
 Elissa Pascal

Oboe
 Adriana N. Dal Pra

Clarinet
 Ralph Katz
 Lisa A. Mitchell

Bassoon
 Margaret Phillips

Horn
 David Goldberg
 Bruce Taggart

Trumpet
 Patrick J. Hund
 Julie L. Matthews

Trombone
 Glen Adsit
 Mark Daniel

Percussion
 Alan Clark

*Concertmaster



The Executive Board

President Pat Willerton
 Vice President Rob Hilton
 Secretary Doug Pointon
 Treasurer Maureen T. Kirkwood
 Pooh-Bah Kathy Prost
 Pish-Tush Nancy Koch
 Company Promoter Glen Cooley

Faculty Advisors

Professor and Mrs. Harry Benford
 Professor H.D. Cameron
 Professor and Mrs. Harold Haugh
 Professor and Mrs. Rudi Lindner
 Professor and Mrs. Beverley Pooley
 Professor and Mrs. Edward Stasheff

The Production Personae

Assistant Chorusmaster	Jackson Morris
Rehearsal Pianists	Andrew Anderson, Jean Schneider
Stage Manager	Karen Bublitz
Properties	Molly Lindner, Kathy Prost
Master Carpenter	Jim Barnes
Costume Crew	Sigrid Carpenter, Glen Cooley, Cynthia Dopp, Cynthia Lempert
Set Crew	Karen Bublitz, Scott DeChant, Roland Bydron, Timur Kocak, Missy Snider, Larry Garvin, Pat Willerton, Steve Krahnke
Lighting Crew	Doug Brown, Julie McCarty, Scott DeChant, Susan Morris
Poster Design and Program Cover	Michelle Dansereau
Photography	Bill Harder
Program	Lynn Amalfitano, Jackie Brendle, Nancy Koch, Bill Ling, Jane McLeod, Patty Teugh
Publicity	Glen Cooley
Tickets	Steve Krahnke, Jane McLeod
Special Assistant to the Set Designer	Norah Martone
Archivist	Gloria Bennisch
Curator of Costumes	Cynthia Dopp
Head Usher	Tomás Chavez
Polisher of Armor	Fred Rico
Keeper of the Mighty Must	Sir Bolivar Kegnastie

1997 Post Script:

Our new music director, affable Robert Pazur, was a graduate of Oberlin and a faithful accompanist in several earlier shows.

What sticks in our mind about this show was Steve Krahnke's mustache, which he wore despite being cast in the role of Florian. How unobservant was Ida supposed to be?

Edith Leavis Bookstein (*AA News*) liked the show, but couldn't resist adding that the scenery and costumes were "aleatory." [One infers that she had a copy of Bartlett.] Our local newspaper employs a full-time curmudgeon whose primary responsibility is to read reviews and seek out any possible flaw to emphasize in the headline. In this case he/she came up with "Tech problems confound an admirable 'Ida'."

There was a caroling/slide show party at the Benford's house a week after the show closed.

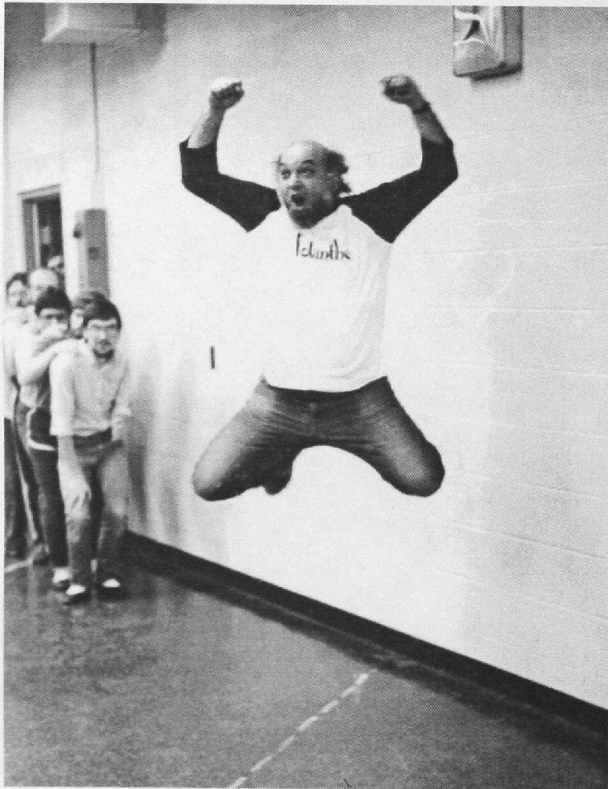
Ticket prices now ranged from \$4.50 to \$7.00 with a 10 percent discount for seniors.

Two charming newcomers were Jane Schoonmaker Rodgers, in the title role, and Jennifer Hilbish, as Lady Blanche. Another (although perhaps not as charming) newcomer was chorister Scott DeChant, who was destined for Great Things with the troupe.

Other new and important faces: Timur Kocak, and Lynn Tousey.

Farewells to: Sigrid Carpenter (after 6 shows) and Lisa Mitchell (6).

By this time Molly & Rudi Lindner had taken over as editors of GASBAG. Other FUMGASS officers were David Goldberg: president, John Alexander: vice-president, Jean Lynn Barnard: keeper of the rolls, Cynthia Haidostian Hudgins: treasurer, and mail master: Charles Hudson.



Exuberance personified: Alan Wineman.
Photo by Mitch Gillett, from his private collection.

H.M.S. PINAFORTE

OR—the lass that loved a sailor

Lydia Mendelssohn Theatre
April 3-7 and 11-13, 1985

Directed by: Julie Tanguay
Scenic designer: Thomas Martone
Lighting designer: Mary Cole
Technical director: Jim Barnes

Music director: Timothy Douglas Hoover
Costume designer: Cynthia Lempert
Asst. music director: Linda Youngblood Jones
Choreographer: Tomás Ceniceros Mateo Chavez

The Characters

(In order of appearance)

Little Buttercup Linda Milne
Dick Deadeye Alan Wineman
Bill Bobstay Frederic Himebaugh
Ralph Rackstraw David Phelps
Captain Corcoran John Kelly
Josephine Trisha Hoffman-Ahrens
The Rt. Hon. Sir Joseph Porter, K.C.B. Peter-John Hedlesky
Cousin Hebe Mary Johantgen
Bob Becket Kirk Williams

Sailors

Roland J. Bydlon
Paul Canchester
Scott DeChant
Larry Garvin
Rob Hilton
Phil Hooper
Michael Huntress
Steve Krahnke
John R. Meyer
James Newton
Pat Willerton
Doug Worthington

Sisters, Cousins, and Aunts of Sir Joseph Porter

Lynn Bennett
Barbara Epstein
Pattie Juras
Maureen T. Kirkwood
Nancy Koch
Kelly Ann Lambert
Jane D. McLeod
April Oja
Martha Rubin
Sharon Sussman
Jennifer Swinburnson
Lynn P. Tousey
Margie Warrick

The Orchestra

Violin Meredith Arksey Sergio Bernal Lisa Borgert Jason Economides Allison Guest* Kevin McMahon Kari Standel Adriana Zoppo	Oboe Loreli Crawford
Viola Lora Kramer Schubert Somer	Clarinet Janis Grodman Martin VanMaanen
Cello Mary Beth Melvyn Kristin Swick Rudi Lindner	Bassoon Cathy Maternowski
Bass Greg Powell	Horn David Goldberg Al Talpin
Flute Michelle Putti Leslie Bulbok Katie Gorman	Trumpet Charley Lea Phil Rhodes
	Trombone Tim Sanborn Steve Davis
	Percussion Al Clark
	*Concertmaster

The Faculty Advisors

Professor and Mrs. Harry Benford
Dean Paul Boylan
Professor H.D. Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Rick Lempert
Professor and Mrs. Rudi Lindner
Lindsey R. Nelson
Professor and Mrs. Beverley J. Pooley
Professor and Mrs. Edward Stasheff
Professor and Mrs. Alan Wineman

(We recall a touching pantomime that went on during the overture. It depicted Josephine arriving on board and Ralph being sent to meet her, carry her luggage, and convey her to her cabin. Their actions made it clear that it was love-at-first-sight for both of them.)

The Executive Board. Standing l to r: Nancy Koch, Rob Hilton, Pat Willerton, Larry Garvin and Glen Cooley. Seated: Maureen Kirkwood.

Photo by Mitch Gillett, from his private collection.



The Production Personae

Rehearsal Pianists	Larry Garvin, Kelly Lambert, Bob Pazur
Backstage Conductor	Kelly Lambert
Stage Manager	Karen Bublitz
Properties Crew	Maureen Kirkwood (Chair), John Alexander, Susan Filipiak, Wendy Jo Herschman, Wendy Holden, Judith Katch, Cynthia Dopp Timur Kocak, Bill Ling, Mary Locker, Doug Pointon
Costume Crew	Jane Burger, Jennie Cobble, Linda Colburn, Cynthia Dopp, Joanne Jurmu, Lance Lawler, Jessica Litman, Susan Morris, Amy Owsley, Mary Ellen Sitek, Cheryl Vervaecke, Rose Anna Worth
Set Crew	Karen Bublitz, Roland Bydion, Scott DeChant, Cynthia Dopp, Terry Grossman, Timur Kocak, Steve Krahnke, Leah Lempert, Amy Owsley, Kathleen Tyson, Danny Wineman, Lara Wineman, Doug Worthington
Lighting Crew	Scott De Chant, Nancy Koch, Doug Brown, Julie McCarty
Make-up	Steve Krahnke
Poster Design and Program Cover	Adam Indyk
Photography	Bill Harder, Nancy Worth
Recordings	David Lau, Brookwood Studio
Program	Peter-John Hedlesky, Bill Ling, Patty Teugh, Nancy Koch
Publicity	Glen Cooley
Ticket Chairman	The Lone Ranger
Ticket Office Staff	Scott DeChant, Larry Garvin, Jane McLeod
Official Cottage Inn Waitri	Teraisa and Jimmy
Archivist	Gloria Bennish
Curator of Costumes	Cynthia Dopp
Head Ushers	Wendy Holden, Michael Ward, Tomàs Chavez
Master of Mops	Fred Rico
Argh! Scurvy Dog!	Sir Bolivar Kegnastie

1997 Post Script:

Our new technical director was hard-working Jim Barnes, a set building assistant in many past shows (and a professor of physics at EMU).

The roster of faculty advisors showed signs of growth with the addition of Dean Paul Boylan, the Lemperts, Lindsey Nelson, and the Winemans.

Newcomer of note: Michael Ward.

Farewell to: Julie McCarty (after 6 shows), April Oja (9) and Pat Willerton (6).



Above: Pat Willerton and Nancy Koch, 1986.

Photo by Mitch Gillett, from his private collection.



Left: Linda Milne and Gloria Bennish, 1986.

Photo by Mitch Gillett, from his private collection.

THE GRAND DUKE

Lydia Mendelssohn Theater
December 11-14, 1985

Dramatics director: Mary Locker
Technical director: Jim Barnes
Costume designer: Glen Cooley
Lighting designer: Ralph Kerr
Asst. Technical director: Karen Bublitz

Music director: Jon Krueger
Set designer: Steve Krahnke
Asst. set designer: Carol Wineman
Choreographer: Tomás Cenicerós Mateo Chávez
Properties: Claudia Pascarelli

THE CAST

The Grand Duke RandolphMike Evans
The BaronessBarbara Hilbish
ErnestJeffrey Willets
Julia JellicoeLinda Milne
LudwigSteve Krahnke
LisaBeth Spencer
NotaryJohn Kelly
ElsaMaureen T. Kirkwood
BerthaJane D. McLeod
OlgaSharon Sussman
GretchenJulie Tanguay Hoover
Prince of Monte CarloPeter-John Hedlesky
Princess of Monte CarloLois Briggs-Redissi
HeraldMark E. Powell

Rented Nobles/Chamberlains

Rob Hilton, Larry Garvin, Alan Wineman, Jackson Morris, Michael Huntress, Mark Powell, George Hunt

Actresses of The Troupe

Kate Morris Curtin, Lynn Tousey, Heather Ann Townsend, Jane McLeod, Wendy Jo Herschman, Nancy Koch, Judith Kahn, Lynn Marie Amalfitano, Molly Lindner

Actors of The Troupe

Tim Hoover, John T. Frey, Robert B. Reizner, Michael Huntress, Scott De Chant, Douglas G. Pointon, Mike Newdow, Reid J. Rozen, Brian S. McClemens, Timur Kocak, James A. Newton, Noel Shawn Dennis

ORCHESTRA

VIOLIN
Peter Kupfer (*Concertmaster*)
Karl Standel (*Principal 2nd*)
Susan Katsarelis
Lisa Borgert
Mariko Close
Bruce Skelton
Georgia Greene
Pamela Starrett

VIOLA
Cynthia Ryan
Gary Adler

CELLO
David Bartus
Martin Werner

BASS
Sarah Lambert

PERCUSSION
Larry Bendina

FLUTE
Lucy Sun
Katie Gorman

OBOE
Laura Reynolds

CLARINET
Lecia Ceconci
Ralph Katz

BASSOON
Josh Hood
Mark Tarabust

FRENCH HORN
David Goldberg
Kristen Johns

TRUMPET
Scott Kuehn
Philip Rhodes

TROMBONE
Glen Adsit
Mark Daniels
John Upton

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Vice-President Jane McLeod
Secretary Doug Pointon
Treasurer Nancy Koch
Pooh-Bah Scott DeChant
Pish-Tush Mike Huntress
Company Promoter Bob Reizner

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Professor and Mrs. Edward Stasheff
Professor and Mrs. Alan Wineman
Professor and Mrs. Rudi Lindner
Professor and Mrs. Richard Lempert
Dean Paul Boylan
Sir Bolivar Kegnastie

PRODUCTION

Rehearsal Accompanists	Naomi Donaldson, Jon Krueger, Larry Garvin
Set Crew	Steve Krahnke, Jim Barnes, Mary Locker, Kate Curtin, Kathleen Tyson, Karen Bublitz, Sally Seidel, Scott DeChant, Roland Bydlon, Jane McLeod, Molly Lindner, Jane Hayward, Bob Reizner, Mike Huntress, Mark Powell, Alan Wineman, Lara Wineman, Dan Wineman, Tim Hoover, Julie Hoover, Kathlyn Krahnke, Robert Krahnke, S. G. Gisslander, Mary Locker, Gladys Gisslander, Bill Harder, Shirley Milne
Lighting Crew	Ralph Kerr, Doug Brown, Nancy Koch, Scott DeChant
Costume Crew	Glen Cooley (Designer), Cynthia Lempert (Assistant Designer), Mary Ellen Sitek, Linda Colbern, Joanne Jurmu, Cynthia Dopp, Julie Hoover, Kate Sisak, Susan Morris
Poster and Program Cover Design	Julie Tanguay Hoover
Photography	Bill Harder
Program	Mike Huntress, Patty Teugh, Nancy Koch, Peter-John Hedlesky, Mary Locker
Promotion	Robert B. Reizner
Tickets	Maureen Kirkwood (Chairperson), Scott DeChant, Stephanie Takai, Larry Garvin
Archivist	Gloria Bennissh
Activities	Jane D. McLeod
Curator of Costumes	Cynthia Dopp
Pretty Committee	Ed Lundergan (Music Director), Mary Ann Nemeth and Jim Newton (Co-Dramatics Directors), Carol Otto, Stephen Rosoff, Mary Anderson, Jane Schoonmaker Rodgers, Robert Douglas, Mary Jo Corbett, Thomas Smith, Christopher Taylor, Robert MacGregor
Über Ushers	Margaret Dopp, Marie Klatt

1997 Post Script:

Our new music director, John Krueger, had been accompanist for several shows and the Pretty Committee.

A prominent name in the chorus is that of Tim Hoover, who had been music director in three earlier shows. Here was another nice illustration of how our principals and directors are often pleased to step back and enjoy the fun of being in the chorus.

Edith Leavis Bookstein gave the show an A+ and closed as follows: "The 'Grand Duke' has something for everyone . . . sometimes glorious, sometimes flawed, but always thought provoking."

Coincident with this production the UM Alumni Association started a more-or-less annual habit of arranging a Saturday enrichment program tied in with our shows. Typically, alumni would be invited to gather in the alumni building in mid-morning to hear some professor talk about a subject pertaining to the show. Then the pretty committee would provide entertainment. Next would come lunch at the League, followed by a talk about the current show (what to watch for), and then everyone would attend the matinee performance. The cost of this first such enrichment program was \$20.

A notable newcomer was Barbara Hilbish in the role of The Baroness. In real life daughters often follow in their mother's footsteps. In this case, however, the roles were reversed, daughter Jennifer having been our Lady Blanche just a year before in Princess Ida. Barbara has remained active and, unlike Lady Jane, seems to grow ever more charming.

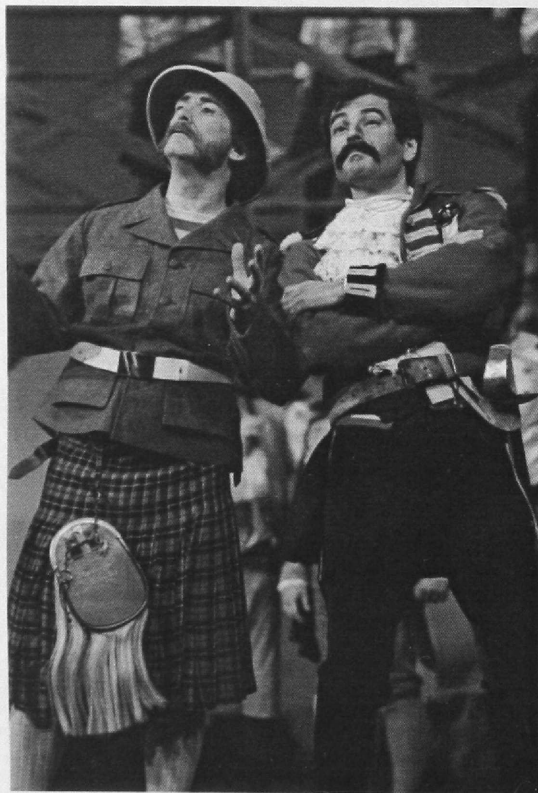
Other newcomers of note: Mary Ann Nemeth, Reid Rozen, Jeff Willets and Mark Powell.

After nineteen hard working shows this was to be Julie Tanguay Hoover's last (unless she'd like to return). She designed the poster and program cover (about the sixth to her credit).

Farewells to: Bob Douglas (9), Douglas Pointon (7), Cher Sussman (8), Lynn Tousey (6) and Wendy Jo Herschman (9).

Almost from the beginning we had been able to provide small groups of singers for casual entertainment for banquets, parties, or clubs. Back in 1971 Comic Opera Guild grew out of such a team. New teams arose on an ad hoc basis and one of these chose to call itself the Pretty Committee, and that name has stuck. This particular program is the first to mention the organization by name. Molly Lindner was advertised as its manager.

Bolivar Kegnastie (with a prefixed fraudulent "sir") had wormed his way into he ever-lengthening list of faculty advisors, and one was left to wonder how long it would be before he was found out.



I object to pirates as sons-in-law. John Alexander (Major General) and David Keosaiian (pirate king) in 1986 Pirates.
Photo by Mitch Gillett, from his private collection.

The Pirates of Penzance

Lydia Mendelssohn Theatre
April 9-13 and 16-19, 1986

Directed by: Steven Krahnke
Asst. director/Acting coach: Linda Milne
Set designer: Debra L. Mexicotte
Costume coordinator: Cynthia A. Dopp

Music directors: Francis Cianfrocca
Edward Lundergan
Choreographer: Peggy Benson
Lighting designer: William Craven

Technical director: Sara Bettinger
Production stage manager: Karen M. Bublitz
Rehearsal accompanist: James Frey

The Characters

(In order of appearance)

Samuel, a pirate butler Larry Garvin
James, designated swashbuckler James Newton
Ruth, a pirate maid-of-all-work Barbara Hilbish
Richard, a pirate king David Keosaian
Frederic, a pirate apprentice Jeffrey Willets
Edith Maureen T. Kirkwood
Kate Jane D. McLeod
Isabel Lynn Tousey
Mabel Jane Schoonmaker-Rodgers
Major-General Stanley John Alexander
Edward, a police sergeant Beverley J. Pooley

PIRATES

Mike Baker
Douglas Brown
Roland Bydlon
Glen Cooley
Michael Darger
Scott DeChant
Gregory Kalfas
Jay Kaplan
Timur Kocak
John Meyer
Phillip Rhodes
Doug Worthington

POLICE

Tom Bean
Scott Jensen
Ralph Katz
Rick Meader
Mark Powell
Reid Rozen
Alan Wineman

STANLEY GIRLS

Lynn Bennett
Virginia Birchler
Merry Clark
Barb Epstein
Susan Gorman
Kristine Kelley
Nancy Koch
Michelle Laboe
Laura Lehman
Marie Levasseur
Amanda Vandenberg
Ann Marie Veraldi

SIKH SERVANTS

Rob Hilton
Niel Rishoi

THE ORCHESTRA

Violin Louis Lev Mariko Close Bruce Skelton Jeff Nelson Karrie Standahl Adriana Zoppo	Viola Mike Hogle	Cello Gerald Miller Jennifer Crowell	Bass Jan Gregor
Flute Marni Rachmiel Amy Kilroy	Oboe Laura Reynolds	Clarinet Martin VanMaanen Jill Sullivan	Tuba Fred Rico
French Horn Dave Goldberg Michelle Stebleton	Trumpet Dave Montalbetti Scott Kuehen	Trombone Gordon Good Bruce Chrisp	Bassoon Josh Hood
			Percussion Larry Bendina

THE UMGASS Executive Board

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Vice-President Jane McLeod
Secretary Stephanie Takai
Treasurer Nancy Koch
Pooh-Bah Scott DeChant
Pish-Tush Mark Powell
Company Promoter Bob Reizner

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Professor and Mrs. Harold Haugh
Professor and Mrs. Beverly J. Pooley
Professor and Mrs. Edward Stasheff
Professor and Mrs. Alan Wineman
Professor and Mrs. Rudi Lindner
Professor and Mrs. Richard Lempert
Dean Paul Boylan

Production

Rehearsal Accompanists	James Frey, Larry Garvin, Rachel Kramer, Michelle Leboe
Assistant Choral Director	Betsy Shauer
Assistant to the Choreographer	Judith Kahn
Orchestral Management	Mark Powell and Michelle Stebleton
Master Carpenters	Jim Barnes and Brian Chambers
Set Crew	Anna Ybarra, Phil Rhodes, Carol Wineman Jane Hayward, Tom Wilson, Karen Bublitz, Kathleen Tyson, John Frey, Laura Bares, Elaine Becker
Costume Crew	Cynthia Dopp (coordinator), Cynthia Lempert and Glen Cooley (assistants), Lynn Amalfitano, Carol Wineman, Suzanne Meadows (hair), Elaine Becker, Jane Burger, Marilyn Waynick, Helen Ledger (make-up), Linda Milne (make-up), Kris Kelley, Anna Ybarra, Heather Braithwaite
Lighting Crew	William Craven (lighting designer), Laura Bares, Kari Johnstone, Kasia Grisso, Carolyn Erlich, Doug Brown, Jane Hayward, company volunteers. With special thanks to John Briggs, Janice Gary, Mary Cole, and Brian Fillpiak
Tickets	Maureen Kirkwood (chairperson), Scott Dechant, Larry Garvin, Rob Hilton, Susan Gorman, John Frey, Stephanie Takal
Program	Mark Powell, Karen Bublitz, Larry Garvin, Lynn Amalfitano, Mike Bielski, John Alexander, Bev Pooley, Bob Reizner
Program Photographs	Bill Harder and Linda Milne
Poster Design	Johanna T. Wirtz
Publicity	Robert B. Reizner
Props	Kate Morris-Curtin, Claudia Pascarelli, Carolyn Erlich Emileigh Curtin (assistant)
Uber Usher	Tomas Chavez
Activities	Jane McLeod
Sword Sharpener	Sir Bolivar Kegnastie

1997 Post Script:

Having served in nearly every other capacity, the versatile Steve Krahnke now took over as director. We recall three of his innovations. One was to have John Alexander (as the Major General) make his first appearance in a bathing suit, and then to be shielded by a large towel while he changed into his uniform. Innovation number two was that his uniform turned out to be kilts, which exhibited John's knobby knees to maximum advantage. Innovation number three was to add to the cast a cute, but distracting, little boy identified as the Pirate Kid.

A new music director, Ed Lundergan, was concurrently working on a master's in choral conducting. He shared the baton with Francis Cianfrocca, a graduate of Eastman School of Music, who was then, like his partner, working on a master's in conducting under Gustav Meier.

Edith Leavis Bookstein concludes, "Unless you belong to the Scrooge and Marley Society for Negative Thinkers, you'll have a wonderful time."

Tickets now cost \$4.50 to \$7.50, and the alumni enrichment program had gone up to \$22.

Fresh talent: Kristine Kelly and Michelle Stebelton.

Farewell: Doug Worthington (after 9 shows).

Love triumphant! Jeff Willets (Ralph) and Jane Schoonmaker-Rodgers (Mabel) surrounded by Mabel's sisters in Pirates of 1986.

Photo by Mitch Gillett, from his private collection.



Cox and Box

Trial By Jury

Lydia Mendelssohn Theater
July 3–6, 1986

Directed by: Mary Locker
Music director: Francis Cianfrocca
Costume designer: Jenny Allen Frank
Choreography: Tomás Chavez
Technical directors: Sara Bettinger
Bill Dynes

Directed by: Linda Milne
Set designer: Richard Evans
Assoc. music director: Mark Powell
Lighting designer: J. Scott Clarke
Production stage manager: Karen Bublitz

The Characters

(in order of appearance)

Cox and Box

James John Cox, *a journeyman hatter* Reid Rozen
John James Box, *a journeyman printer* Keith Brown
Sergeant Bouncer, *late of the Dampshire Yeomanry* John Kelly

Trial by Jury

The Usher David Mosher
The Defendant Jeff Willets
The Learned Judge Larry Garvin
The Plaintiff Jane Schoonmaker Rodgers
The Counsel for the Plaintiff Thomas Pasley
The Foreman of the Jury Don Devine

Bridesmaids

Jill Birch
Trish Hoffman-Ahrens
Maureen T. Kirkwood
Kate Morris Curtin

Spectators

Toni DeMilde
Barb Epstein
Susan Filipiak
Linda Gesche
Kristine Kelley
Debbi Kruse
Choonhye Lee
Lisa Lindquist
Mary Anne Nemeth

Gentlemen of the Jury

Erik Hildinger
Rob Hilton
Timur Kocak
James Newton
Alan Wineman

Laura Lehman
Alisha Rohde
Andrea Videki
Mike Baker
Jim Jeffries
Dave Jessen
Jay Kaplan
Bob Reizner
Fred Vipond

The Ann Arbor Chamber Orchestra

Music Director: **Carl Daehler**

Manager: **Gregg Powell**

VIOLIN I:

Laura Hammes, *concertmaster*
 Laura Paolini
 Pamela Stuckey
 Carl Correll

OBOE:

Ellen M. Sudia

CLARINET:

G. Jay deVries
 Ralph Katz

VIOLIN II:

Lenore M. Freeborn, *principal*
 Brian Etter
 Linda Etter

BASSOON:

Nora Schankin

VIOLA:

C. Benson Headley
 Carla-Maria Rodrigues

HORN:

Dave Goldberg
 C. Jill Boaz

CELO:

Carol P. Bunda
 Julia Morehouse

TRUMPET:

Julie Matthews
 Phil Rhodes

BASS:

Gregg Emerson Powell

TROMBONE:

Jeff Ballast
 Brooks Barnes

FLUTE:

Nancy R. Waring
 Leslie Bulbuk

PERCUSSION:

Beth Graves Lenz

Production

Rehearsal Accompanists	Bob Pazur and Rachel Kramer
Production Stage Manager	Karen M. Bublitz
Technical Directors	Sara Bettinger and Bill Dynes
Set Crew	Mark Tessmer, Susan Horvath, John Horvath, Gregory H. Kalfas, Conan the Barbarian, Jim Newton, Mark Ferreira, Jim Jeffries, Steve Krahnke, Andrea Videki, Scott DeChant
Costume Crew	Laura Lehman, Mark Powell, Anna Ybarra, Debbie Orr, Carrie Rudolph, Kris Kelley, Heather Braithwaite
Lighting Crew	Gregory H. Kalfas (board), Scott Clark (designer), Nancy Koch (board)
Tickets	Maureen T. Kirkwood (chairperson), Larry Garvin
Program	Mark Powell, Choonhye Lee, Larry Garvin, Toni Demilde, Karen Bublitz
Program Photographs	Bill Harder
Poster Design	Timur Kocak
Publicity	Robert B. Reizner
Props	Kate Morris-Curtin, Claudia Pascarelli, Carol Wineman, Laura Wineman
Pretty Committee	Mary Anne Nemeth (dramatics director) and Jon Krueger (music director)
Usher Organizer	Tomas Chavez
Activities	Lynn Tousey
Layout	Bolivar Kegreahnastie
Personnel Management	Frederick "Kidglove" Rico

The UMGASS Executive Board

President	Larry Garvin
Vice-President	Lynn Tousey
Secretary	Reid Rozen
Treasurer	Nancy Koch
Pooh-Bah	Scott Jenson
Pish-Tush	Mark Powell
Company Promoter	Bob Reizner
Pooh-Bah Understudy	Scott DeChant

FACULTY ADVISORS

Professor and Mrs. Harry Benford	Professor and Mrs. Alan Wineman
Professor H. D. Cameron	Professor and Mrs. Rudi Lindner
Professor and Mrs. Harold Haugh	Professor and Mrs. Richard Lempert
Professor and Mrs. Beverly J. Pooley	Dean Paul Boylan
Professor and Mrs. Edward Stasheff	

1997 Post Script:

This show was produced as part of the then-recently introduced Ann Arbor Summer Festival. The nicest thing about the program is a full-page tribute to Gloria Bennish. It shows a nice picture of her beaming face over this caption: "A thousand thanks and expressions of unmodified rapture are due to Gloria Bennish, our foundress and friend amid all our ups and downs. As we approach our fortieth year we set this down:

The things are few
 She would not do
 In friendship's name.

Gloria has touched our lives and yours."

Linda Milne, who directed *Trial*, was one of our regular performers and had recently completed her master's in music at UM.

Christopher Potter (*AA News*) closed with "Dare I invoke the cliché that you'll leave smiling from ear to ear? Heck, why not — it's true!"

Key newcomers included Laura Lehman and Don Devine.

The program carries a farewell tribute to Larry Garvin, UMGASS president/factotum. Having conquered the mysteries of neuroscience at Michigan, he was about to enter Yale to study law. What can we say?

A bright new talent: Julie Wright. Farewells to: John Kelly (after 20 shows), Carl Daehler (9) and Tomas Chavez (9).

THE YEOMEN OF THE GUARD

Lydia Mendelssohn Theatre
December 3-7, 1986

Directed by: Susan Morris
Costume designer: Jenny Allen Frank
Lighting designer: Tim Snyder
Production state manager: Jane D. McLeod

Music director: Edward Lundergan
Set designer: Debra L. Mexicotte
Technical director: Brian Chambers
Asst. music director: Mark Powell

Characters

(in order of appearance)

Phoebe Meryll (*Sergeant Meryll's daughter*) Jennifer Hilbish
Wilfred Shadbolt (*Head Jailer and Assistant Tormenter*) . Steven Krahnke
Sergeant Meryll (*of the Yeomen of the Guard*) John L. Henkel
Dame Carruthers (*Housekeeper to the Tower*) Barbara Hilbish
Kate (*her Niece*) Maureen T. Kirkwood
Leonard Meryll (*Sergeant Meryll's Son*) Jeffrey S. Smith
Colonel Fairfax (*under sentence of death*) David A. Mosher
Sir Richard Cholmondely (*Lieutenant of the Tower*) . . Christopher Taylor
Jack Point (*a Strolling Jester*) Beverley Pooley
Elsie Maynard (*a Strolling Singer*) Julie Wright
Headsman Gordon Barnett

Chorus of Citizens

Karen Cherkasky	Laura Lehman
Peter Christian	Joel Newton
Toni DeMilde	David Owens
Susan Filipiak	Tammy Shelton
Susan Gorman	Martha Stewart
Stephen Hill	Don Taylor
Julie Jacobs	Rosalie Toubes
David Jessen (2nd Citizen)	Lynn Tousey
Jay Kaplan	Amanda Vandenberg
Kristine Kelly	Suzanne Viviano
Timur Kocak (1st Citizen)	Alan Wineman

Chorus of Yeomen

Don Devine
Eric Gibson (1st & 2nd Yeoman)
Scott Jensen (2nd Yeoman)
Michael Huntress (1st Yeoman)
Karl Kasischke
Eric Larson
Jackson Morris
Reid J. Rozen

ORCHESTRA

VIOLINS
Kevin McMahon
Keith Johnson
Bruce Skelton
Betsy Thal
Jeff Nelson
Kari Standahl
Kim Accedo

VIOLAS
Christine Liu

CELLI
Carol Bullock
Jennifer Crowell

BASS
Margaret Waltz

FLUTES
Amy Kilroy
Marni Rachmiel

CLARINETS
Ralph Katz
Mark Powell

OBOE
Eileen Burke

BASSOONS
Mark Tarabusi
Josh Hood

TRUMPETS
Phillip Rhodes
Ellen Baer
Larry Nissman

HORNS
David Goldberg
Michelle Stebleton

SACKBUTT
Fred Rico

TROMBONES
Bruce Chrisp
Rod Martell

EUPHONIUM
Scott Nelson

PERCUSSION
Lauri Levinson

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Production

Rehearsal Accompanists Steve Hansen, Simon Dearsley,
Robert Pazur, Eric Gibson, Larry Garvin
Orchestral Management Mark Powell
Technical Director Brian Chambers
Set Crew Jim Barnes (Master Carpenter)
Don Taylor, Suzanne Viviano, Maureen Kirkwood, Jay Kaplan,
Jane McLeod, Nancy Johnson, Steve Krahnke, Karen Bublitz, Scott DeChant
Paint Crew Laura Bares, Nancy Johnson, Bill Craven
Lighting Crew . Scott DeChant, Nancy Koch, Anna Ybarra, Randy Zalber
Costume Crew Jenny Frank (designer), Vickie Sadler (costumer),
Laura Lehman, Martha Stewart, Susan Gorman, Julie Jackson
Running Crew Gordon Barnett, Karen Bublitz, Scott DeChant, Niel Rishoi
Tickets Scott DeChant (manager), Rob Hilton,
Maureen Kirkwood, Barb Epstein
Program Scott Jensen, Amanda Vandenberg, Lynn Amalfitano,
Reid Rozen, Christine Kelly, Rosalie Toubes, Dave Jessen,
Jay Kaplan, Susan Gorman, Eric Gibson, Larry Garvin
Photography Bill Harder
Poster Design Timur Kocak
Publicity Robert B. Reizner
Props Jim Barnes, Betsy Smith,
Lynn Amalfitano, Laura Lichter, Barbara Boyd
Head Ushers William Ling, Margaret Dopp
Make-Up David Curtis, Suzanne Meadows, Linda Milne
Tender of the Block Sir Bolivar Kegnastie

1997 Post Script:

Among the principals one may note the talented mother/daughter combination of Barbara and Jennifer Hilbish as Dame Carruthers and Phoebe Meryll respectively. We suspect this was an UMGASS “first.” We well recall that directors and principals were all superb, and the same may be said of the chorus. Linda Milne had been cast as Elsie, but health problems laid her low, so she was replaced by Julie Wright, who was a sparkling jewel in the set of veterans. Another newcomer (but not as lovely) was Gordon Barnett as the headsman.

Bolivar Kegnastie was still claiming the title “Sir,” and given credit as Tender of the Block. Fred Rico appeared in the pit tootling on the sackbutt.

The *AA News* of June 15 carried a feature article about Bev Pooley, and called him “Ann Arbor’s favorite Englishman.” The article showed three photos of Bev, each featuring a different characteristic facial expression. (They could have shown a dozen more, and not run out.)

Edith Leavis Bookstein said the troupe batted only .500 with this show. She thought Bev Pooley was miscast as Jack Point. Egad.

The archives contain a letter from Jeffrey Kuras (managing director of Mendelssohn) saying it would be okay to hang Gilbert’s portrait next to Sullivan’s in the lobby.

Ticket prices now ranged from \$5.00 to \$8.50.

New talent: Christina Liu, Jeff Smith, Suzanne Viviano and David Owens (who is still slugging!)

Dave Goldberg was still president of FUMGASS, while also assisting the Lindners in editing GASBAG. There were now nearly eighty paragons of patronage and just over a hundred patrons (and gosh only knows how many enlisted, but unlisted, in the lower ranks).

RUDDIGORE

Lydia Mendelssohn Theatre
April 9–12, 16–19, 1987

is lovingly dedicated to the memory of

Gloria Katlan Bennish

(1928 – 1987)

Founder, University of Michigan Gilbert and Sullivan Society

Directed by: David Freiman
Set designer: Steve Krahnke
Technical director: Jim Barnes
Lighting designer: Tim Snyder

Music director: Douglas Morrison
Choreographer: Susan Filipiak
Costume designer: Madeleine Huggins
Production stage manager: Karen Bublitz

Dramatis Personae

Sir Ruthven Murgatroyd Timothy Morningstar
(Disguised as Robin Oakapple, a young farmer)
Richard Dauntless Jeffrey Willets
(his foster brother, a Man-o-war's-man)
Sir Despard Murgatroyd, of Ruddigore *(a wicked Baronet)* John Kelly
Old Adam Goodheart *(Robin's Faithful servant)* Eric Gibson
Rose Maybud *(a village maiden)* Jane Schoonmaker-Rodgers
Mad Margaret Jennifer S. Hilbish
Dame Hannah *(Rose's Aunt)* Barb Smith Hilbish
Zorah *(professional bridesmaid)* Margie Warrick
Ruth *(professional bridesmaid)* Martha Stewart
Sir Roderic Murgatroyd *(21st Baronet of Ruddigore)*... Alan Wineman

Chorus of Ancestors

Sir Rupert Murgatroyd - Peter Christian
Sir Granville Murgatroyd - Scott Jensen
Sir Conrad Murgatroyd - Steven Krahnke
Sir Edward Murgatroyd - Rick Meador
Sir Maxwell Murgatroyd - Scott DeChant
Sir Sherman Murgatroyd - David Owens
Sir Seymore Murgatroyd - Douglas Brown
Sir Gilbert Murgatroyd - Marc C. Parrish
Sir Sullivan Murgatroyd - Phillip Rhodes
Sir Roscoe Murgatroyd - Timur Kocak
Sir Desmond Murgatroyd - David Zinn
Sir Jasper Murgatroyd - Jay Kaplan
Sir Reginald Murgatroyd - Gordon Barnett
Sir Lionel Murgatroyd - Don Devine
Sir Mervyn Murgatroyd - Gregory H. Kalfas

Chorus of Bridesmaids

Lynn Bennett
Carol Colvin
Barbara Epstein
Julie Jacobs
Kristine Kelly
Maureen T. Kirkwood
Nancy Koch
Laura Lehman
Jane D. McLeod
JoAnne Ripley
Bridgid Simms
Martha Stewart
Amanda Vandenberg
Suzanne Viviano

Children

Elyse Salberg Christine Haslett
Ainsley Newman Alison Walker
Lindsay Newman Daniel Wineman

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Professor and Mrs. Edward Stasheff
Professor and Mrs. Alan Wineman
Professor and Mrs. Rudi Lindner
Professor and Mrs. Richard Lempert
Dean Paul Boylan

Production

Assistant DirectorsMarc Maier, Jacqueline K. Cowling
 Rehearsal Accompanists Eric Gibson, Timothy Cheek
 Technical DirectorJim Barnes
 CarpentersScott DeChant, Bill Dynes, Martin Greiner,
 Steve Krahnke, Phil Rhodes, Robert Wolk
 Set assistance Gordon Barnett, Jill Birch,
 Doug Brown, Karen Bublitz, Peter Christian,
 Brian Chambers, Jeff Dine, David Freiman,
 David Jessen, Jay Kaplan, Kristine Kelley,
 John Kelly, Laura Livingstone, Rick Meador,
 Jane McLeod, David Owens, Lucy Polakov,
 Claudia Schmidt, Chris Taylor, Kathleen
 Tyson, Suzanne Viviano, Alan, Carol,
 and Daniel Wineman, Bridgid Simms , David Zinn,
 Martha Stewart, Amanda Vandenberg,
 Mr. & Mrs. Robert H. Krahnke
 Costume Crew Madeleine Huggins (*costume designer*),
 Wendy L. Barber (*asst.costume designer*),
 Laura Lehman, Barb Epstein, Kristine Kelley,
 Amanda Vandenberg, Nancy Koch, Doreen Jesson,
 Suzanne Viviano, JoAnn Ripley, Julie Jacobs,
 Carol Colvin, Jane Berger
 Running Crew Karen Bublitz, Claudia Pascarelli, Doug
 Brown, Kathleen Tyson, Lynn Tousey, Susan
 Gorman, Roland Bydton, Anna Ybarra, David
 Jessen, Betsy Smith, Eric Pascarelli
 Ticket CrewScott DeChant (*ticket manager*),
 Barb Epstein, Greg Kalfas, Peter Christian,
 David Owens, Maureen Kirkwood
 ProgramScott Jensen, Marc C. Parrish, Jay Kaplan,
 Lynn Amalfitano, Eric Gibson, Jeff Willets, Amanda
 Vandenberg, David Zinn
 PhotographyBill Harder
 Poster DesignDavid Zinn
 PublicityRobert B. Retzner
 PropsJill Birch, Gary Birch, Robert Wolk,
 Lynn Amalfitano, Gail Genzlinger
 Head UsherRied Rozen
 Umbrella TenderBolivar Kegnastie

40th Anniversary Committee - Doug Pointon (*chairman*), Jean
 Barnard, Lynn Amalfitano, Nancy Koch, David Goldberg

1997 Post Script:

The inside of the front cover announced this as our fortieth anniversary production. Sadly, as you may note, it acknowledged the demise of Gloria Katlan Bennish.

Dave Goldberg’s special issue of GASBAG (Vol. XVIII, No. 4), concurrent with the show, was filled with reminiscences contributed by 38 former active members of FUM-GASS. Highlights of those memoirs form the appendix to this book.

We had a new, and somewhat unorthodox stage director: David Freiman, who introduced several nice touches. For example, action was stopped in the midst of the second act while a large banner was spread across the stage reading, “Meanwhile, back at the village.” There followed a flash of Old Adam capturing Dame Hannah. The first act entry of the men’s chorus was rather startling: They came running down the aisles dressed as rugby players, and tossing a ball back and forth.

Bringing the portraits to life was effected by having two panels for each frame. One had a portrait; the other was blank. At the critical moment CO-2 fog enveloped the scene, each portrait panel was slid aside allowing the ancestor to step out, after which the blank panel was slid into place, and there was the ancestor standing in front of his blank canvas. Very effective!

For the finalé the ladies danced around a maypole flown in from above. In the last performance the stage manager learned at the last moment that some saboteur had attached a lot of extraneous stuff to the streamers. The decision was made to keep the maypole out of sight, leaving the ladies to extemporize their dance *sans* maypole.

Freiman’s final innovation was to partake of the curtain call, something outside our tradition and not since repeated.

Again we featured that unbeatable mother/daughter combination of Barbara and Jennifer Hilbish.

The poster and cover design were by David Zinn, his first of many, and the list is still growing.

In connection with our 40th birthday celebrations, we had a collection of old posters on display in the league cafeteria (er, buffet).

Edith Leavis Bookstein began her review thus: “With the polished choreography, beautiful voices, and inventive direction that bless its current production, the University of Michigan Gilbert and Sullivan Society could probably perform the yellow pages and make them enjoyable.” [We couldn’t have said it better ourselves.]

Bidding goodbye: Karen Bublitz (after 13 shows) and Jane McLeod (13).

HERE'S A HOWDY DO

Top Of The Park
June 25 – 28 and July 2 – 4, 1987

Production manager and Supervising director: Steven Krahnke
Musical director: Edward Lundergan
Asst. Musical director: Scott Jensen

ENSEMBLE

W.S. GilbertH. Don Cameron
A.S. SullivanEdward Lundergan

Lynn Amalfitano	Christina Liu
Lynn Bennett	Bob MacGregor
Peter Christian	Kathleen McCall
Barb Epstein	Jane McEneaney
Alex Glass	Linda Milne
Alicia Harris	David Moore
Barbara Smith Hilbish	Kevin Murray
Stephen Hill	Jeff Strong
Trish Hoffman-Ahrens	Christopher Taylor
Julie Jacobs	Lynn Tousey
Gregory Kalfas	Amanda Vandenberg
Jay Kaplan	Jeff Willets
Maureen Kirkwood	Alan Wineman
Timur Kocak	Julie Wright

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SecretarySuzanne Viviano
Treasurer:Gregory Kalfas
Pist-TushScott Jensen
Pooh-BahBarb Epstein
Company promoterBob Reizner

PRODUCTION STAFF

Director:
Trial By Jury, H.M.S. PinaforeLinda Milne
Director:
Iolanthe, RuddigoreMary Locker
Director:
Patience, Utopia Ltd.Mary Ann Nemeth
Director:
MikadoGregory Kalfas
Director:
Pirates, Gondoliers, Princess Ida,
Sorcerer, Thespis, Grand Duke,
UtopiaSteven Krahnke
Choreographer: Trial by Jury,
Pirates, Patience, UtopiaPeggy Benson
Set:
Steve Krahnke (designer), Scott DeChant, Jim Barnes,
Gordon Barnett
Costumes:
Laura Lehman (coordinator), Ruth Lehman, Kathleen
McCall, Gregory Kalfas, Lynn Amalfitano
Placards:David Zinn
Sound Engineer:Roger Arnett
Program:David Goldberg
Publicity:Bob Reizner
AccompanistsSimon Dearsley,
Mark Knoll
Card GirlMary Anne Nemeth

1997 Post Script:

This was a concert comprising selections from each of the G&S operas from *Thespis* to *Grand Duke* in the order in which they were created. This was part of the Ann Arbor Summer Festival, and the venue was the Top of the Park.

Running commentary was provided by W. S. Gilbert (played by Don Cameron) and Arthur Sullivan (played by Edward Lundergan).

Final appearance: Bob MacGregor (after 8 shows).



Mary Anne Nemeth (director of Patience) with honored guests: Jim Ueberhorst and Gary Hicks, 1987.

Photo by Dave Goldberg, from his private collection.



Jim Ueberhorst and admirers: Maureen Kirkwood, Harry Benford, Betty Benford and Timur Kocak, 1987.

Photo by Dave Goldberg, from his private collection.

PATIENCE

Lydia Mendelssohn Theatre
December 9-13, 1987

Directed by: Mary Anne Nemeth
Asst. director: Gregory H. Kalfas
Choreographer: Peggy Benson
Lighting designer: Tim Snyder

Music director: Francis Cianfrocca
Assoc. music director: Ed Lundergan
Set designer: Debra L. Mexicotte
Costume designer: Wendy L. Barber

Production stage manager: Betsy Smith

Dramatis Personae

(In order of appearance)

LADY ANGELA..... JANE McENEANEY
LADY ELLA..... LYNN AMALFITANO
LADY SAPHIR..... MAUREEN KIRKWOOD
LADY JANE..... KATHLEEN MCCALL
PATIENCE..... JANE SCHOONMAKER RODGERS
MAJOR MURGATROYD..... REID ROZEN
COLONEL CALVERLEY..... TOM PETIET
LIEUT. THE DUKE OF DUNSTABLE... TIMOTHY MORNINGSTAR
REGINALD BUNTHORNE..... PETER-JOHN HEDLESKY
ARCHIBALD GROSVENOR..... DAVID MOSHER
SOLICITOR..... HARRY BENFORD

35th Dragoon Guards

PETER CHRISTIAN
SCOTT DeCHANT
DON DEVINE
DAVID JESSEN
JAY KAPLAN
TIMUR KOCAK
DAVID MOORE
DAVID OWENS
PHILLIP D. RHODES
JEFF STRONG
ALAN WINEMAN
DAVID S. ZINN

Love-Sick Maidens

HOLLY ACKERMAN
PENNY CHANDLER
DITTE DYRHOLM
SUSAN FILIPAK
SUSAN GORMAN
JULIE JACOBS
KRISTINE KELLEY
LAURA LEHMAN
PATRICIA MORRISON
MICHELLE TRAME
SUZANNE VIVIANO
MARGIE WARRICK

ORCHESTRA

VIOLIN

Elise Christiansen
Erin Furbee
Susan Katsarelis
Sarah Knudsen

VIOLA

Tomas Irvine
Kathy Davis
Jillian Noe
Melissa Gerber

CELLO

Jennifer Crowell
Mary Beth Melvyn

BASS

Tim Patalan

PERCUSSION

John Pennington

FLUTE

Johathan Sills
Gina Kemper-Hart

OBOE

Laura Reynolds

CLARINET

Ralph Katz
Mark Powell

BASSOON

Fred Hoops

HORN

David Goldberg
Michelle Stebelton

TRUMPET

Marry Cargel
Eric Holm

TROMBONE

Bruce Chrisp
Jeanie Lee

We regret that not all players' names were available at the time of this last printing.

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PRODUCTION

Rehearsal Accompanists: Eric Gibson, Ed Lundergan

Technical Director: Brian Chambers

Set Crew: Brian Chambers (Supervisor) Jim Barnes (Master Carpenter)

Betty and Harry Benford, [THE DUKE AND DUCHESS OF WHEAT PASTE], Mitch Gillett, Eric Janasov, Doreen Jessen, Charlie Culp, Norah Martone, Garth Dickie, Penny Chandler, Gordon Barnett, Jennifer Barnett, Jeff Strong, Maureen Kirkwood, Holly Ackerman, Scott DeChant, Phillip Rhodes, Robin Cohen, Dave Jessen, Steve Hill, Ed Lundergan, Suzanne Viviano, Betsy Smith, Mike Bressler, Alan Wineman

Lighting Crew: Tim Snyder (Lighting Designer), Doug Brown (Assistant Lighting Designer) Electricians: Steve Brodson, Scott DeChant, Bill Dynes, David Jessen, Nancy Koch, Kristine Kelly, Eileen Potts

Running Crew: Steve Brodson, Nancy Koch

Costume Crew: W.L.Barber (supervisor) Marilyn Edwards, Jill Beeson, Germaine Doeren, Jane Burger, Laura Lehman, Kathleen McCall, Suzanne Viviano, Julie Jacobs, Tim Morningstar, David Moore

Running crew: Betsy Smith, Jim Barnes, Gordon Barnett

Tickets: Peter Christian (manager), Gregory Kalfas, Jane McEneaney, Laura Lehman, Suzanne Viviano, David Owens, Michelle Trame, Phillip Rhodes, Maureen Kirkwood, Charlie Culp, Kristine Kelley, Timur Kocak, and a cast of thousands

Program: Robert Reizner, Reid Rozen, Maureen Kirkwood, Janice Salberg, Phillip Rhodes

Photography: Bill Harder, David Mosher

Poster Design: Charles Culp

T-Shirt Design: David Zinn

Publicity: Timur Kocak, Jane McEneaney

Properties: Robert Wolk & Linda Johnson (co-chairs), Debby Rice, Sharon Hilts

Make-up: David Curtis (designer) Syble Meyers, Sabra Briere, David Zinn

Hair: Diana Murphy (designer), Robert Buffman (assistant)

Video Production: Gordon Barnett

House Authority on Asceticism: Sir Bolivar Kegnastie

Floral Disposal: Fred Rico

1997 Post Script:

Mary Anne Nemeth took on the twin responsibilities of stage and artistic direction. This was her first stab at directing a full scale show, but she had gained experience in directing the Pretty Committee, and that experience (plus a solid cast) paid off in an outstanding show. Two senior members of the cast were Peter-John Hedlesky (Bunthorne), who had been in three earlier productions of *Patience*, and Tom Petiet (Colonel), who had sung in more than twenty of our shows.

The Sunday December 6 issue of the *AA News* gave over its entire first page of arts & entertainment section to a puff piece about *Patience*.

Edith Leavis Bookstein gave the show a mixed review.

Writing in the *Daily*, Lisa Pollack concluded, "Sure it's silly and sappy. But as one of [the] characters sings, 'Nonsense? Ah, perhaps. But, ah, such precious nonsense'."

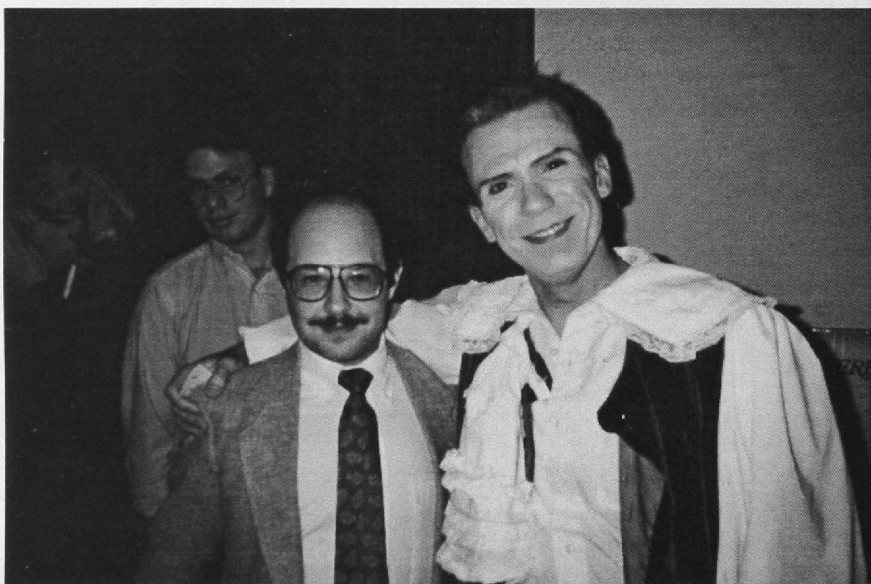
There was a FUMGASS-sponsored afterglow for this show, possibly the first.

Ticket prices now ranged from \$7.00 to \$9.00.

See Ralph Katz's notes in the appendix for the adventure of the runaway cadenza.

Energetic new recruit: Holly Ackerman (who is still with us).

Aufwiederschen: Lynn Tousey (after nine shows).



Happy reunion after the 1987 Patience. Marc Shepherd and Peter-John Hedlesky (Bunthorne).

Photo by Dave Goldberg, from his private collection.

The Gondoliers

Lydia Mendelssohn Theatre
April 6-10 and 14-17, 1988

Director/choreographer: Peter-John Hedlesky
Set designer: Steve Krahnke
Assoc. set designer: Scott DeChant
Asst. director: Maureen Kirkwood

Music director: James C. Nissen
Costume designer: Kathleen McCall
Lighting designer: Tim Snyder
Production stage manager: Betsy Smith

Dramatis Personæ

(In order of appearance)

FIAMETTA.....	SHARON RATTEREE
FRANCESCO.....	MITCH GILLETT
GIULIA.....	MELISSA ETIENNE
ANTONIO.....	KEVIN MURRAY
GIORGIO.....	ALAN WINEMAN
VITTORIA.....	KIM MACKENZIE
ANNIBALE.....	TIMUR KOCAK
MARCO PALMIERI.....	JEFF SMITH
GIUSEPPE PALMIERI.....	ERIC GIBSON
TESSA.....	CLARE STOLLAK
GIANETTA.....	JANE SCHOONMAKER RODGERS
DUKE OF PLAZA-TORO.....	REID ROZEN
DUCHESS OF PLAZA-TORO.....	MARY ANNE NEMETH
CASILDA.....	LYNN TOUSEY
LUIZ.....	TERENCE MCGINN
DON ALHAMBRA DEL BOLERO.....	BEVERLEY POOLEY
INEZ.....	BARBARA HILBISH

Contadine

HOLLY ACKERMAN
SUSAN FILIFIK
KRISTINE KELLEY
CAROLYN KING
LEAH LAGIOS
LAURA LEHMAN
PATTY MORRISON
ANNETTE PRATT
MARGIE WARRICK

Gondolieri

JOHN ALEXANDER
PETER CHRISTIAN
SCOTT DECHANT
DAVID JESSEN
JACKSON MORRIS
PHILLIP RHODES
MICHAEL WARD
DAVID ZINN

The Orchestra

Violin

Dilip Das
Erin Furbee*
Keith Johnson
Cindy Katsarelis
David Knapp
Leo Liang

Viola

Thomas Irvine
Gillian Noe

Cello

Laura Kenney
Andrew Rubin

Bass

Tim Patalan

Flute

Kristin Lynes
Annette Sievert

Oboe

Laura Reynolds

Clarinets

Ralph Katz
Mark Powell**

Bassoon

Fred Hoops
Robert Jordan

Horn

David Goldberg
Michelle Stebleton

Trumpet

Dave Pollachek
Dave Scott

Trombone

Robert Albritton
Bruce Chrisp
Dave Jackson

Percussion

John Pennington

**Concertmaster*

***Orchestra Manager*

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Professor and Mrs. Edward Stasheff
Professor and Mrs. Alan Wineman
Professor and Mrs. Rudi Lindner
Professor and Mrs. Richard Lempert
Dean Paul Boylan

PRODUCTION

Assistant Director: Maureen Kirkwood

Rehearsal Accompanists: Eric Gibson, Bob Pazur, Jackie Miller, Mark Sikkila

Technical Director: Mike Daleiden

Set Crew: Steve Krahnke (Designer), Scott DeChant (Associate Set Designer) Jim Barnes (Master Carpenter) Charles Culp, Annette Pratt, Holly Ackerman, Mitch Gillett, Robin Cohen, Jeff Smith, Betsy Smith, Lee Gallagher, Eileen Potts, Mark Matossian, Gordon Barnett, Jennifer Barnett, Sharon Ratteree, Eric Janasov, Mike Baker, Danya Hoffman, Carolyn King, Leah Lagios, Maureen Kirkwood, David Zinn, Jackson Morris, David Jessen, Reid Rozen, Clare Stollak, Alan Wineman, Daniel Wineman

Lighting Crew: Tim Snyder (Lighting Designer), Don Devine, Garth Dickie, Dave Jessen, Kristine Kelley, Eileen Potts

Running Crew: Betsy Smith (Production Stage Manager), Kathleen McCall (Ass't Stage Manager), Jim Barnes, Gordon Barnett, Robin Cohen, Charles Culp, Mike Daleiden, Martin Greiner, Mark Matossian, Christina Liu

Costume Crew: Kathleen McCall (Designer), Jane Burger, Laura Lehman, Jill Beeson, Doreen Jesson, Betsy Smith, Holly Ackerman, Margie Warrick, Patty Morrison, Leah Lagios, Carolyn King, Kristine Kelley, Melissa Etienne, Sharon Ratteree, Kevin Murray, Clare Stollak, Jane Schoonmaker Rodgers, Lynn Tousey, Mary Anne Nemeth, Suzanne Viviano, Lenore Angeli, Mike Ward

Make-Up: David Zinn

Tickets: Gregory Kalfas, Peter Christian (manager), Laura Lehman, Christina Liu, Mitch Gillett, Melissa Etienne, Holly Ackerman, John Alexander, Susan Filipiak, Leah Lagios, Carolyn King, Kim Mackenzie, Terry McGinn, Sharon Ratteree, Margie Warrick, David Zinn

Box Office Manager: David Owens

Head Usher: Jane McEneaney

Program: Reid Rozen, Maureen Kirkwood, Jane McEneaney, Robert Reizner, David Zinn, Charles Culp

Photography: Bill Harder, David Goldberg

Poster Design and Program Cover: David Zinn

T-Shirt Design: David Zinn

Publicity: Timur Kocak, Kristine Kelley, Jane McEneaney, Eileen Potts, David Zinn

Properties: John Ellison

Video Production: David Lau

Llama Trainer: Fred Rico

1997 Post Script:

Peter-John Hedlesky (director/choreographer) had been involved in our last three productions of *Gondoliers* so he clearly knew what he was about. He was teamed with a new music director, Jim Nissen, who was a born comedian and kept the troops amused with his wit. A graduate of Indiana University, Jim had an international education, having studied in Paris and Madrid as well as in Bloomington.

The role of Francesco was taken by a true G&S scholar, Mitch Gillett, who quickly became one of our most fervent participants.

Fred Rico did his usual fine job as llama trainer.

Marianne Danks Rudnicki (*AA News*) wrote a mixed review. She found good singing, but some poor acting.

New talent: Michael Daleiden.

Adieu to Steve Krahnke (after 21 shows!), Jane Schoonmaker Rodgers (7) and Reid Rozen (7).

A SENTIMENTAL PASSION

Summer 1988

Director: Mary Anne Nemeth*
Music director: Linda Milne
Costume coordinator: Laura Lehman

THE CAST

Douglas Brown
Julia Broxholm
Peter Christian
Scott DeChant
Melissa Etienne
Mitchell Gillett
Matt Grace
Barbara Hilbish
Julie Jacobs
Jay Kaplan
Kristine Kelley

John Kelly
Nancy Koch
Christina Liu
Laura Lehman
Linda Nadeau
David Owens
Annette Pratt
Phillip Rhodes
Jeffrey Strong
Don Taylor
Eva VanLeer

PRODUCTION STAFF

AccompanistsIrene Kong,
Mary Ann Van Poelvoorde
Placard:D.S. Zinn
Set DesignersRich, Evans,
Deb Mexicott
Set Construction Crew Jim Barnes, Douglas
Brown, Scott DeChant, Rich Evans,
Mitch Gillett, Matt Grace, Linda Milne,
Mary Anne Nemeth, Phillip Rhodes,
Don Taylor
Sound EngineerRoger Arnett
Program.D.S. Zinn

*The director gratefully acknowledges the staging and choreographic assistance of Peggy Benson, Peter-John Hedlesky, Mary Locker, and Linda Milne.

1997 Post Script:

This was another concert made up of miscellaneous selections from the Savoy operas. It was presented under the auspices of the Ann Arbor Summer Festival.

Farewell to John Kelly (after 21 shows!) and Julia Broxholm (6).

EXECUTIVE BOARD

PresidentMaureen Kirkwood
Vice-presidentPhillip Rhodes
SecretarySuzanne Viviano
TreasurerEric Gibson
Pooh-BahMitch Gillett
Pish-TushD.S. Zinn
Company PromoterTimur Kocak



Brightly dawns our wedding day. Phil Rhodes (Nanki-Poo), Laura Lehman (Yum-Yum), Nancy Koch (Pitti-Sing) and Matt Grace (Pish-Tush) in 1988 Top of the Park summer show, A Sentimental Passion.

Photo by Dave Goldberg, from his private collection.



Death to the invader (from Princess Ida). Women's chorus in 1988 summer show, A Sentimental Passion.

Photo by Dave Goldberg, from his private collection.

UTOPIA (limited)

Lydia Mendelssohn Theatre
December 7-11, 1988

Director/choreographer: Mary Locker
Asst. music director: Jeff Smith
Costume designer: Kathleen McCall

Music director: Timothy D. Hoover
Set designer: Rich Evans
Stage manager: Doug Brown

DRAMATIS PERSONAE

KING PARAMOUNT THE FIRST, *King of Utopia*MATT GRACE
SCAPHIO, *Judge of the Utopian Supreme Court*DAVID JESSEN
PHANTIS, *Judge of the Utopian Supreme Court*DON DEVINE
TARARA, *the Public Explorer*TIMUR KOCAK
CALYNX, *the Utopian Vice-Chamberlain*ALAN WINEMAN

LORD DRAMALEIGH, *a British Lord Chamberlain*JEFF SMITH
CAPTAIN FITZBATTLEAXE, *First Life Guard*DAVID TROIANO
CAPTAIN CORCORAN, *K.C.B., of the Royal Navy*GREGORY ROACH
MR. GOLDBURY, *a Company Promoter*KEVIN MURRAY
SIR BAILEY BARRE, *Q.C., M.P.*MITCH GILLETT
MR. BLUSHINGTON, *of the County Council*PETER CHRISTIAN

THE PRINCESS ZARA, *Eldest Daughter of the King*KAIA MONROE
THE PRINCESS NEKAYA, *Zara's Younger Sister*AMY McEWEN
THE PRINCESS KALYBA, *Zara's Younger Sister*SUSAN DUDERSTADT
THE LADY SOPHY, *their English Gouvernante*BARBARA HILBISH
PHYLIA, *a Utopian Maiden*JULIE JACOBS
SALATA, *also a Utopian Maiden*KIM MACKENZIE
MELENE, *yet another Utopian Maiden*LAURA LEHMAN

THE FIRST LIFE GUARDSMITCH GILLETT
JAMES HEKMAN
DAVID MOORE
DAVID ZINN

UTOPIAN MAIDENSHOLLY ACKERMAN
MELISSA ETIENNE
LEE GALLAGHER
ANNETTE PRATT
JUDIE SPICKER
SUZANNE VIVIANO
MARGIE WARRICK

UTOPIAN GENTLEMENGORDON BARNETT
STEVE BRODSON
SCOTT DeCHANT
JOHN ETIENNE
JAY KAPLAN
DAVID OWENS
NIEL RISHOI
MICHAEL WARD
DAVID ZINN

UTOPIAN CHILDRENKATHERINE HUNT
JENNIFER BARNETT

THE ORCHESTRA

VIOLIN Julie Bates Monica Das Stacey Heisler Sarah Knutson Christina Liu* Cheng-Mei Sun Andrew Wise	BASS Tim Patalan	BASSOON Rick Dapprich Dean Zimmerman	OBOE Todd Barnhart
TROMBONE Bruce Chrisp Greg Lanzi Jeanie Lee	FLUTE Deborah Scott Katz Jonathan Sills	HORN David Goldberg Michelle Stebleton	PERCUSSION Al Clark
	PICCOLO Deborah Scott Katz	TRUMPET Julia Goldreich Christine Karl Phil Rhodes Jeffrey Sandstrom	CELLO Nathaniel Chaitkin Jennifer Crowell
	CLARINET Ralph Katz Mark Powell		VIOLA Patty Brown Kasia Grzeskowiak

* indicates orchestra manager

UMGASS EXECUTIVE BOARD

President: Scott DeChant	Vice President: Phillip D. Rhodes
Secretary: Suzanne Viviano	Treasurer: Michelle Trame
Company Promoter: Timur Kocak	Pool-Bah: Mitch Gillett
Fish-Tush: David S. Zinn	Sergeant at Arms: Fred Rico

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Professor and Mrs. Beverley Pooley
Professor and Mrs. Edward Stasheff
Professor and Mrs. Alan Wineman
Professor and Mrs. Rudi Lindner
Professor and Mrs. Richard Lempert
Dean Paul Boylan

PRODUCTION

Technical Director: Michael Daleiden
Assistant Stage Manager: Michelle Trame
Set Crew: Rich Evans, Jim Barnes, Dan Kohls, Scott Kohls, Paul Bury, Annette Pratt, Scott DeChant, Alan Wineman, Steve Brodson, Mitch Gillett, Gordon Barnett, Jennifer Barnett, Jeff Smith, Niel Rishoi, Christina Liu, John Etienne, Matt Grace, Harry and Betty Benford, Susan Duderstadt, Michelle LaLonde
Lighting Crew: Tim Snyder, Kris Kelley, Nancy Koch, Eileen Potts, Doug Brown
Costume Crew: Laura Lehman, Patricia Moore, Jane Burger, Suzanne Viviano, Doreen Jessen, Ruth Schultz, Holly Ackerman, Judie Spicker, John Etienne, Michael Ward, Cynthia Lempert, Betsy Smith, Julie Jacobs, Kathleen Nolan, Niel Rishoi, Peter Christian, Ruth Lehman, Lee Gallagher, Myrna Ward, Donna Funk, Dolores Jacobs
Make-Up: Mitch Gillett, David Zinn, Diana Hunt
Tickets: Mitch Gillett, Peter Christian (Ticket Chairman), Laura Lehman, Kim Mackenzie, Melissa and John Etienne, Suzanne Viviano, Susan Duderstadt, David Owens, David Jessen, Steve Brodson
Box Office Manager: Betty Benford
Head Usher: Eva VanLeer
Program: David Zinn, Kristine Kelley, Timur Kocak, Jay Kaplan, Doug Brown, David Owens
Photography: Bill Harder
Poster Design/Program Cover: David Zinn
T-Shirt Design: David Zinn
Publicity: Timur Kocak, Kristine Kelley, Jennifer Barnett, Kaia Monroe, Doug Brown
Properties: Kate Morris Curtin, Mike Bressler, Lara Wineman, Jim Barnes, Emileigh Curtin, Patty Moore, Kristie Smillie
Explosives Consultant: Sir Bolivar Kegnastie



A king of autocratic powers we. Matt Grace as King Paramount in 1988 Utopia.

Photo from UM Bentley Historical Library, Bennish collection.

1997 Post Script:

Having directed our second production of *The Grand Duke*, Mary Locker thought it appropriate to tackle this, our second airing of that other all-but-forgotten Savoy opera. She points out in her notes that, like *The Grand Duke*, this opera needs trimming. In so doing, she had eliminated parts that added nothing to the rich vein of political satire that enlivens the work. Matt Grace made an impressive King Paramount, well matched with Barbara Hilbish as Lady Sophy.

Edith Leavis Bookstein closed her review with these words: "Don't look for any plot and don't expect a fast-paced first act. But sit back, relax and enjoy the wonderful cast. The second act is well worth the wait."

Beth Colquitt (*Daily*) thought the whole show was wonderful.

Ticket prices continued to ratchet up. They were now \$7.50 to \$10.

Three newcomers among the principals were Kaia Monroe (Zara), Amy McEwen (Nekaya), and Susan Duderstadt (Kalyba), each more charming than the other.

The chorus was enlivened by a delightful couple: John and Melissa Etienne, who brought proof that Spartans can be both nice and talented

Possibly violating OSHA rules, much of the cast dashed about the stage barefoot.

The set builders featured Gordon Barnett's daughter, Jennifer, who was then about six years old, and a willing worker. We dare say her carpentry skills were the equal of many a chorus member's.

Adieu to Ralph Katz (after 17 shows).

The FUMGASS officers were:

David Goldberg: President
John Alexander: Vice-president
Jean Lynn Barnard: Keeper of the rolls
Cynthia Haidostian Hudgins: Treasurer
GASBAG editors; Rudi & Molly Lindner, with much extracurricular help from David Goldberg
Mail Master: Charles Hudson.

It was at this time that Dave Goldberg's awakening expertise in desk top publishing led to GASBAG coming out in much improved format. It now became an impressive booklet in place of the former bedraggled, second-rate, stapled-in-the corner look.

the mikado

Director/choreographer: Linda Milne
Asst. director: Doug Brown

Lydia Mendelssohn Theatre
April 12-22, 1989

Music director: Jim Nissen
Set designer: Jim Barnes

Stage managers: Scott DeChant, Doug Brown

DRAMATIS PERSONAE

THE MIKADO OF JAPAN LARRY HENKEL
NANKI-POO, *his son, disguised as a minstrel* JEFFERY TROVINGER
KO-KO, *Lord High Executioner of Titipu* PETER-JOHN HEDLESKY
POOH-BAH, *Lord High Everything Else* BEVERLEY POOLEY
PISH-TUSH, *a Noble Lord* KEVIN MURRAY
YUM-YUM, *ward of Ko-Ko* KAREN SWAN
PITTI-SING, *also ward of Ko-Ko* MELISSA ETIENNE
PEEP-BO, *yet another ward of Ko-Ko* ROBIN LOUNSBURY
KATISHA, *an elderly Lady of the Court* RUTH DeBOER

GENTLEMEN OF JAPAN PETER CHRISTIAN
DON DEVINE
MITCH GILLET
MATT GRACE
BOB HERRON
TROY HOLLAR
JAY KAPLAN
TIMUR KOCAK
DAVID OWENS
NIEL RISHOI
JEFF SMITH
THOR THORSON
ALAN WINEMAN
DAVID ZINN

LITTLE LADIES AMY SARA CLARK
SUSAN DUDERSTADT
KRISTEN GWALTNEY
JULIE JACOBS
KRIS KELLEY
MAUREEN KIRKWOOD
NANCY KOCH
AUDREY LaVELLE
LAURA LEHMAN
PATTY MORRISON
KATHY PEGOUSKE
JOANNE RIPLEY
SUZANNE VIVIANO
MARGIE WARRICK

THE ORCHESTRA

VIOLIN Monica Das* Susan French Melissa Robbins Jeanne Su Andrew Wise	FLUTE Margaret Hurbis Annette Sievert	BASSOON Mark Clague
VIOLA Kasia Grzeskowiak Michelle Moffitt	OBOE Laura Reynolds	HORN David Goldberg Michelle Stebleton
CELLO Jennifer Crowell Andrew Ruben	CLARINET Andrew Jordan Mark Powell	TRUMPET Chris Karl Dave Polacheck
BASS Mike Lelevich Tim Patalan	* Concertmaster ** Orchestra Manager	TROMBONE Robert Albritton Bruce Chrisp**
		PERCUSSION Roger Braun

UMGASS EXECUTIVE BOARD

President: Scott DeChant	Company Promoter: Timur Kocak
Vice-President: Phillip D. Rhodes	Pooh-Bah: Mitch Gillett
Secretary: Suzanne Viviano	Pish-Tush: David Zinn
Treasurer: Michelle Trame	Sergeant at Arms: Fred Rico

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Professor and Mrs. Beverley Pooley
Professor and Mrs. Edward Stasheff
Professor and Mrs. Alan Wineman
Professor and Mrs. Rudi Lindner
Professor and Mrs. Richard Lempert
Dean Paul Boylan

PRODUCTION

Rehearsal Accompanists: Eric Gibson, Bob Pazur, Jon Jarrett, Larry Garvin
Set Crew: Chris Gagnon, Stephen Moorman, Brian Webb, Felicia S. Tatum, John Etienne, Jeffrey Osborne, Terence McGinn, Ronnie Shapiro, Don Devine, Bob Herron, Jay Kaplan, Mark Tessmer, Mike Daleiden, Christina Liu, Kristine Kelley, Margie Warrick, Audrey LaVelle, Jennifer Barnett, Annette Pratt
Running crew: Gordon Barnett, John Etienne, Jeffrey Osborne, Felicia S. Tatum
Lighting Crew: Doug Brown, Scott DeChant, John Etienne, David Jessen, Kristine Kelley, Nancy Koch, Christina Liu, Eileen Potts
Costume Crew: Jane Burger, Betsy Smith, Nancy Koch, Kristine Kelley, Kristen Gwaltney, Patty Morrison, Laura Lehman, Susan Duderstadt, Maureen T. Kirkwood, Suzanne Viviano, John Etienne, Melissa Etienne, Niel Rishol, Jay Kaplan, Margie Warrick, Robin Lounsbury
Make-Up: Fred Zinn, David Zinn, Mitch Gillett
Tickets: Mitch Gillett, Peter Christian (Ticket Chairman), Peter-John Hedesky, Audrey LaVelle, Thor Thorson, Alan Wineman, Daniel Wineman, Kristine Kelley, Karen Swan, Phil Rhodes, JoAnne Ripley, Suzanne Viviano, Doreen Jessen, Laura Lehman, Melissa Etienne, John Etienne, Maureen Kirkwood, Amy Sara Clark, Robin Lounsbury, David Owens, Linda Milne, Doug Brown, Timur Kocak
Head Usher: Annette Pratt
Program: David Zinn, Suzanne Viviano, Jay Kaplan, Kristine Kelley, David Owens, David Goldberg, Maureen Kirkwood, Phil Rhodes, Mary Locker
Photography: Bill Harder, Audrey LaVelle, Rich Evans
Poster Design/Program Cover: David Zinn
Straight Man to the Lord High Gilly-Gaupus: Sir Bolivar Kegnastle
T-Shirt Design: David Zinn
Publicity: Timur Kocak, Doug Brown, Thor Thorson, Kristine Kelley, Eileen Potts, Susan Duderstadt, Patty Morrison, Amy Sara Clark, Jay Kaplan, Linda Milne
Properties: Michael Ward, Steven Lovely, Beth Wriggert, Kate Morris Curtin, Emileigh Curtin, Suzanne Viviano
Rehearsal Fans: Rich Evans, Thor Thorson, Doug Brown

The Society would like to acknowledge Jennifer Brown for her careful research, the Ann Arbor Music Company for the loan of the trombone case seen in Act I, and Sandy Cadotte of *Dragon's Lair Futons* for her generous props donation, for which the cast's knees are truly grateful.

1997 Post Script:

The versatile Linda Milne was director, and this was her first stab at leading a full-scale production. She was described in the program as the fairy godmother of UMGASS. She had a stable of experienced talent to back her up and a talented cast to carry out her wishes. Small wonder it was a great show! But it was her thirteenth and final UMGASS show.

David Reynolds (*AA News*) wrote: "In particular, the chorus . . . must be singled out . . . for the extraordinarily luxurious sound that blossomed in every number in which it participated. This group easily matched (or even excelled) the choral singing to be heard on many professional recordings of Gilbert and Sullivan operas."

Beth Colquitt (*Daily*) wrote of Ruth DeBoer: "Alone and yet alive [was] so beautifully delivered it almost brought tears to my eyes - truly."

As usual with UMGASS, the chorus was strengthened by the return of several former leads such as Timur Kocak, Susan Duderstadt, Mitch Gillett, Alan Wineman, Jeffrey Smith, Don Devine, Peter Christian, David Zinn, and Matt Grace.

Fresh faces: Ruth deBoer and Robin Lounsbury.

Adieu to Kristine Kelley (after 8 shows), Maureen Kirkwood (15), Timur Kocak (8), Bob Pazur (12), Mark Powell (8) and Michelle Stabelton.



Your revels cease! Ruth DeBoer as Katisha in 1989 Mikado.

Photo from UM Bentley Historical Library, Bennish collection, Box 6.

the
SORCERER

Lydia Mendelssohn Theatre
December 7-10, 1989

Director: Eric Gibson
Music director: Goron Staxang

Choreographer: Susan Filipiak
Set designer: Steve Moorman

Costume designer: Karen Goodburne Voss

DRAMATIS PERSONAE

SIR MARMADUKE POINTDEXTRE, *an Elderly Baronet* TOM PETIET
ALEXIS, *of the Grenadier Guards, his son* BARRY NAYBACK
DR. DALY, *Vicar of Ploverleigh* MATTHEW GRACE
NOTARY DON DEVINE
JOHN WELLINGTON WELLS, *of J. Wells & Co.* JOHN HAMMOND
ANABELLA SANGAZURE, *a Lady of Ancient Lineage* SUZANNE VIVIANO
ALINE, *Her Daughter* LEAH FITSCHEN
ZORAH PARTLET, *A Pew Opener* PATRICIA PETIET
CONSTANCE, *Her Daughter* LYNN BENNETT

ARISTOCRATS

Susan Duderstadt	Thorvald Thorson
Frances Norton	David Bentley
Judie Spicker	Doug Rogez

MIDDLE CLASS

Julie Jacobs	Troy Hollar
Kathy Pegouske	Alan Wineman
Marie Powell	Jay Kaplan

VILLAGERS

Holly Ackerman	Jeff Chrisope*
Jennifer Ayers	Scott DeChant
Amy Sara Clark	Mitch Gillett
Susan Filipiak*	Erik Hildinger
Pam Kaplan	David Owens
Jennifer Watson*	Adam Sank
Margie Warrick	David Zinn

* spectres

THE ORCHESTRA

VIOLIN Sarah Knutson Kevin Anidon Virginia Sorrentino Katherine Brown Susan French Stacey Heisler Laura Jacobsen Lance Calbk	HORN Kathy Bean David Goldberg	BASS Marilyn Fung Michael Lelevich
VIOLA Elisabeth Dickey Giovanna Pagano Shawn Verfallie	TRUMPET Julie Matthews John Marchianado	FLUTE Hali Fieldman Annette Sievert
CELLO Amy Cooper Rachel Francisco	TROMBONE Jeanie Lee Joshua Meckler	OBOE Kristin Wiedenmann
	PERCUSSION Cara Weissman	BASSOON Mark Clague
		CLARINET Hilary Field Richard Hawkins

UMGASS EXECUTIVE BOARD

Company Promoter: Thor Thorson	Pooh-Bah: Mitch Gillett
Treasurer: Christina Liu	Secretary: Matthew D. Grace
President: Scott DeChant	Vice-President: Nancy Dynes
Push-Tush: Troy Hollar	

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Professor and Mrs. Harold Haugh
Professor and Mrs. Beverley Pooley
Professor and Mrs. Edward Stasheff
Professor and Mrs. Alan Wineman
Professor and Mrs. Rudi Lindner
Professor and Mrs. Richard Lempert
Dean Paul Boylan

PRODUCTION

Rehearsal Accompanist: Andrew Anderson

Dance Coach: Jennifer Watson

Set Crew: Keith Amidon, Gordon Barnett, Jennifer Barnett, Mike Daleiden, John Etienne, Lee Gallagher, Matt Grace, Christina Liu, Steven Moorman, Jeffrey Osborne, Annette Pratt, Beth Shippey, Jason Smith, Brian Webb, Cindy Cramer

Lighting Crew: Tim Snyder. Really.

Costume Crew: Nancy Dynes, Robin Lounsbury, Melissa Etienne, Christina Liu, Doreen Jessen, Kathy Pegouske, Susan Duderstadt, Michael Ward, Suzanne Viviano, Judie Spicker, Jennifer Watson

Make-Up: Edrianna Buonarroti

Tickets: Mitch Gillett, Maureen Kirkwood (chairperson), Adam Sank, Amy Clark, Thor Thorson, Peter John Hedlesky, Margie Warrick, David Bentley, Doug Rogez, Jennifer Ayers, Matt Grace, Pam Kaplan, Lynn Bennett, Judie Spicker, Marie Powell, Doreen Jessen, Fran Norton, Gordon Barnett, Jennifer Watson, Charlie Culp, Suzanne Viviano

Box Office Managers: Maureen Kirkwood, Charlie Culp

Head Ushers: Melissa and John Etienne

Program: Troy Hollar, David Zinn, Jay Kaplan, Suzanne Viviano, Julie Jacobs

Photography: Bill Harder, Doug Rogez, Audrey LaVelle

Publicity: Thor Thorson, Timur Kocak, Troy Hollar, Adam Sank, David Zinn, John Hammond, Suzanne Viviano

Properties: Jim Barnes, Shannon Dobson, Holly McNulty, Laura Staich

1997 Post Script:

This show brought in three new directors. Eric Gibson and Susan Filipiak teamed up for stage and choreographic direction. Our music director was Goran Staxang, a Swede who was new to G&S, but who quickly learned the ropes and the fun. The nimble fingered Andy Anderson assisted Goran and served as rehearsal accompanist.

We had commissioned special music for this production and Susan Filipiak choreographed some wild dances.

During the intermission the curtain remained up, leaving the audience to admire the sprawled out villagers and to observe how Mr Wells arranged to have the social upper crust removed to more respectable locations.

The archives contain a note to president Scott DeChant to the effect that the other two student groups crammed into the tiny UMGASS office were about to be evicted. That was the culmination of several years of effort by one of the faculty advisors.

Edith Leavis Bookstein gave the show high grades. She thought the orchestra was not as polished as usual, but overall found it “a magical evening.”

After dutifully building sets for 19 of our shows, Jim Barnes was put in charge of properties, although we are not sure that was a promotion. Bill and Nancy Dynes, two of our most faithful back-stagers continued to lend their talents, too. Indeed, if we start citing all the wonderfully loyal workers, we'd soon run out of ink.

The FUMGASS officers were now:

President: David Goldberg

Vice-president: John Alexander

Keeper of the Rolls: Jean Lynn Barnard

Treasurer: Cynthia Haidostian Hudgins

GASBAG Editors: Rudi & Molly Lindner

(plus Dave Goldberg)

Mail master: Charles Hudson.



Then they are — my aunts! Barry Nayback as Strephon in 1990 Iolanthe.

Photo by Mitch Gillett, from his private collection.

IOLANTHE

OR THE PEER AND THE PERI

Lydia Mendelssohn Theatre
April 12-15, 1990

Director/choreographer: Peter-John Hedlesky
Asst. director: Audrey LaVelle
Rehearsal accompanist: Rebecca D. Davis
Stage manager: Kim Lingenfelter
Asst. stage manager: Carolyn Kley

Music director: James C. Nissen
Set/lighting designer: Steve Moorman
Costume designer: Karen Goodburne Voss
Properties: Steven Lovely

Technical directors: Michael Daleiden & Bill Dynes

DRAMATIS PERSONAE

THE LORD CHANCELLOR.....	Beverley Pooley
LORD MOUNTARARAT.....	Eric Gibson
LORD TOLLOLLER.....	Jeffrey Smith
PRIVATE WILLIS, OF THE GRENADIER GUARDS.....	Matthew Grace
STREPHON, AN ARCADIAN SHEPHERD.....	Barry Nayback
QUEEN OF THE FAIRIES.....	Ruth DeBoer
IOLANTHE, A FAIRY, STREPHON'S MOTHER.....	Nicole Naeve
CELLA, A FAIRY.....	Sue Booth
LEILA, A FAIRY.....	Lynn Bennett
FLETA, A FAIRY.....	Robin Lounsbury
PHYLIS, A SHEPHERDESS AND WARD IN CHANCERY.....	Julie Wright

FAIRIES

Amy Sara Clark
Susan Duderstadt
Melissa Etienne
Leah Lagios
Mary Anne Nemeth
Angela Peterson
Anne Schneider
Martha Stewart
Krista Stillings
Suzanne Viviano
Margie Warrick

PEERS

David Bentley
Kevin Branshaw
Peter Christian
Scott DeChant
Don Devine
Troy Hollar
Jason Smith
Thorvald Thorson
Michael Ward
Peter Wick
Alan Wineman
David Zinn

THE ORCHESTRA

JAMES C. NISSEN, Ph.D., CONDUCTOR

VIOLIN Monica Das Susan French Stacey Heisler Jeanne Su* Andrew Wise Andrew Wu	TRUMPET Sue East Dave Polacheck	FLUTE Sherrill Bennett Michele Groff
VIOLA Jovamena Pagano Shawn Verfaillie	OBOE Jennifer LeBoeuf	CLARINET Richard Hawkins Andrew Jordan
CELLO Laura Kenney Smith Tim Smith	PERCUSSION Pat Roulet	TROMBONE Ken Kroesche Jeanie Lee
BASS Mike Lelevich	*Concertmistress	BASSOON Mark Clague
		HORN Dave Goldberg Molly Laughlin

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President: Scott DeChant
Secretary: Matthew D. Grace
Company Promoter: Thor Thorson
Pish-Tush: Troy Hollar

Vice-President: Nancy Dynes
Treasurer: Christina Liu
Pooh-Bah: Mitch Gillett
Sergeant at Arms: S. B. Kegnastie

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Professor and Mrs. Beverley Pooley
Professor and Mrs. Edward Stasheff
Professor and Mrs. Alan Wineman
Professor and Mrs. Rudi Lindner
Professor and Mrs. Richard Lempert
Dean Paul Boylan

PRODUCTION

Assistant Stage Manager: Carolyn Kley
Rehearsal Accompanist: Rebecca D. Davis
Set/Lighting Crew: Keith Amidon, Gordon Barnett, Jennifer Barnett, Mike Daleiden, Bill Dynes, John Etienne, Lee Gallagher, Matt Grace, Christina Liu, Steven Moorman, Jeffrey Osborne, Marie Powell, Annette Pratt, Beth Shippey, Jason Smith, Brian Webb, Kevin McKennon, Jim Lochhead, Lyn Anslow, Pat Hancox, Holly McNulty, Jim Barnes, Susan Duderstadt, Anne Schneider, Krista Stillings, Suzanne Viviano, Kay Trent, Marie Krawczyk, Douglas Rogez, Jeffrey Smith, Jill Gallon, Niki Naeve
Costume Crew: Karen Goodburne Voss, Laura Christian, Peter Christian, Christina Liu, Susan Duderstadt, Kim Lingenfelter, Mitch Gillett, Judie Spicker, Peter Wick, John Etienne, Mike Ward, Jim Barnes
Make-Up: Fred Zinn, David Zinn, Mitch Gillett
Ticket Manager: Laura Christian
Tickets: Peter Christian, David Goldberg, Mitch Gillett, Peter-John Hedlesky, Audrey LaVelle, Thorvald Thorson, Angela Peterson, Krista Stillings, Troy E. Hollar, Laura Christian, Kevin Branshaw, Lynn Bennett, Suzanne Viviano, Julie Jacobs, Gordon and Jennifer Barnett, John and Melissa Etienne, David Owens, Michael Ward, Peter Wick, Margie Warrick, Julie Wright-Costa, Ruth DeBoer, Laura Christian, Marie Powell
Box Office Managers: Laura and Peter Christian
Head Ushers: Melissa and John Etienne
Captain Shaw By: Stephen Lovely, Michael Ward, David Zinn
Captain Shaw's Wardrobe By: Fred Rico
Program: David Zinn, Troy Hollar, Julie Jacobs, Suzanne Viviano, Audrey LaVelle, David Owens, Cindy Kramer
Photography: Audrey LaVelle, David Goldberg, Bill Harder
Publicity: David Zinn, Thor Thorson, Timur Kocak, Troy Hollar, Audrey LaVelle, Cindy Kramer
Properties: Steven Lovely, Michael Ward
Artistic Coordinator: David Zinn

1997 Post Script:

We had an experienced team of directors and plenty of talent, both new and old, in the cast. Not surprisingly, this was another outstanding production. Ruth DeBoer was properly imposing as the queen of the fairies, Julie Wright was a charmingly beguiling Phyllis. Indeed, the talent and teamwork were truly outstanding.

Edith Leavis Bookstein's review discusses the history of *Iolanthe*, and outlines the plot. Not a word is said about the production. (Leads one to wonder if she were really there.)

Regretfully, our old director and faculty advisor Maynard Klein, died about the time of this production.

The files contain a newspaper story about how we provided a chorus to complement former D'Oyly Carte performers (Ken Sandford, Geoff Shovelton, Lorraine Daniels, Patricia Cope, Alistair Donkin and David Mackie) in a concert in the Michigan Theater.

New arrivals: Jason Smith (still plugging) and Stephen Lovely. Steve's name later appears in only three more programs, but he collected tickets for half a dozen shows while confined to a wheel chair, for which he deserves special credit.

Departing talent: Mary Ann Nemeth (after 7 shows).



Young Strepchon is the kind of lout With Strepchon for your foe, no doubt. (Finale of the first Act, 1990 Iolanthe.)
Photo by Mitch Gillett, from his private collection.

PRINCESS IDA

Lydia Mendelssohn Theatre
December 1990

Director/choreographer: Eric Gibson
Choreographer: Susan Filipiak
Costume designer: Karen Goodburne Voss
Lighting director: Randall Zaipek
Properties: Steven Lovely

Music director: Michael Hoffman
Set designer: Steve Moorman
Technical director: Michael Daleiden
Stage manager: Michael Ward
Rehearsal accompanist: Andrew Anderson

Cast of Characters

King Hildebrand	Rupert Whitaker
Prince Hilarion	Mitch Gillett
Cyril	Jeffrey Smith
Florian	Curtis Peters
King Gama	Charles Sutherland
Arac	Mark Brenner
Guron	Reuben Guerra
Scynthus	Erich Jungwirth
Princess Ida	Sara MacBride
Lady Blanche	Linda Nadeau
Lady Psyche	Leah Fitschen
Melissa	Christina Clark
Sacharissa	Robin Lounsbury
Chloe	Frances Norton
Ada	Tara Pettit
Young Prince Hilarion	Gretchen Toth-Fejeh

Women of Adamant

Amy Bogetto
Laura Christian
Susan Duderstadt
Julie Jacobs
Leah Lagios
Kim Mackenzie
Heather Olson
Angela Peterson
Suzanne Viviano
Margie Warrick
Janet Williams

Warriors of Hildebrand

Kevin Branshaw
Peter Christian
Scott DeChant
Don Devine
Daniel Herman
Troy Hollar
Stuart Pinsky
Phillip Rhodes
Jason Smith
Brian Webb
Peter Wick
Alan Wineman
Steve Wood
David Zinn

The Orchestra

Michael Hoffman, Conductor

VIOLIN *Shi-Lin Zhou Andrew Wise Bing-Kuang Fang Stacey Heisler Jeanne Su Tim Kopf Kathleen Brauer	CLARINET Michael Sullivan Janet Pinto	VIOLA Hual Zhi Chen Shawn Verfaillie
FLUTE Allison Potter Kim Schmude	HORN David Goldberg Scott Pendleton	CELLO Joan Hovda Amy Kuras
OBOE Lorraine Duso	TRUMPET Mary Bargiel Todd Craven	BASSOON Dan Stone
*Concertmaster	TROMBONE Jeannie Lee John Ziggorsky	PERCUSSION Gerald Cleaver
		BASS Michael McNeil

Executive Board

President	Troy Hollar
Vice-president	Jeff Smith
Secretary	Michael Ward
Treasurer	Christina Liu
Company promoter	Susan Duderstadt
Pist-Tush	Julie Jacobs
Pooh-Bah	Peter Christian

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Professor and Mrs. Harry Benford
Professor H.D. Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Beverley Pooley
Professor and Mrs. Edward Stasheff
Professor and Mrs. Alan Wineman
Professor and Mrs. Rudi Lindner
Professor and Mrs. Richard Lampert
Dean Paul Boylan

Production

Assistant Stage Managers: Jim Barnes, Lee Smith
Ticket Manager: Laura Christian
Box Office Manager: Marie Powell
Rehearsal Accompanists: Andrew Anderson, Patricia Ju
Head Ushers: Eva VanLeer, Both Shippey
Assistant to the Conductor: Jason Smith
Master Carpenter: Jim Barnes
Assistant Technical Director: Brian Webb
Costume Assistant: Christina Liu
Make-up: Julia Haywood, David Zinn
Poster and T-Shirt Design: David Zinn
Photography: Bill Harder, David Zinn, Audrey LaVelle
Assistant Fish: Suzanne Viviano **Assistant Tush:** David Zinn
Act III Fight Choreography Assistant: Jeff Skevington
Set Crew: Keith Amidon, Lyn Anslow, Gordon Barnett, Amanda Flies, Pat Hancox, Jonathan Kaufman, Robin Lounsbury, Marie Powell, Annette Pratt, Phil Rhodes, Eric Ryder, Jason Smith, Myke VanDyke, Alex Williams
Lighting Crew: Jim Armbruster, Shannon Bigler, John Sample with thanks to Gary Decker, Richard Nelson, Henry Reynolds
Costume Crew: Laura Christian, Amanda Flies, Doreen Jessen, Jonathan Kaufman, Renee McKinney, Fran Norton, Lisa Reynolds, Phil Rhodes, Sheila Speights, Rebecca Sylvester, Janet Williams, Eric Gibson
Properties Assistants: Steven Morino, Shirley Philbin, Karen Voss, Michael Ward, Beth Wiggert
Ticket Crew: Kevin Branshaw, Susan Duderstadt, David Goldberg, Dan Herman, Charles Hudson, Robin Lounsbury, Linda Nadeau, Tara Pettit, Marie Powell, Phil Rhodes, Beth Shippey, Suzanne Viviano, Margie Warrick, Peter Wick
Publicity: Susan Duderstadt, Amy Sara Clark, Matt Grace, Troy Hollar, Julie Jacobs, Phil Rhodes, Doug Rogez, Michael Ward, Peter Wick, and thanks to the cast & crew
Program: Julie Jacobs, David Zinn, Suzanne Viviano, Audrey LaVelle, Robin Lounsbury, Linda Nadeau, Megan Rubiner, Fred Zinn, David Owens, David Goldberg, Eric Gibson
Stage Mom: Sandy Toth-Fejel



Now hearken to my strict command. Rupert Whitaker as Hildebrand in 1990 Princess Ida.

Photo from UM Bentley Historical Library, Bennish collection, Box 9.

1997 Post Script:

Our new music director, Michael Hoffman, was a graduate of USC who had spent a year of study in Sweden. He was then studying trumpet at our School of Music, but had come into demand as a music director with other local groups.

The imaginative Eric Gibson introduced some effective innovations in this production. Behind a scrim, during the overture, a pantomime show told the story of how Hilarion and Ida came to be wed in babyhood. That was one example. Another came at a touching and dramatic moment at the end, when Lady Psyche (Leah Fitschen) consoled the vanquished Princess Ida (Sara MacBride).

The veteran Charlie Sutherland returned after a long absence. He was cast in the role of the miserable King Gama, although once long ago he had played King Hildebrand. Charlie is too nice a gentleman to be thought of as Gama, but he was convincingly disagreeable, nonetheless.

The thankless role of Lady Blanche was taken by Linda Nadeau, an imposing figure with voice to match. Linda is still around.

Julie Komorn (*Daily*) wrote a review that was one hundred percent praise. (Speaks well for her powers of observation.)

The archives contain a letter from one of the faculty advisors to UMGASS president Maureen Kirkwood. The letter concerns the issue of asking the audience to sing “God Save the Queen.” (There had been some complaints by such stalwarts as Phyllis Karr about the practice; but there were symmetric complaints when we didn’t sing it.) The writer recommended substituting these words as a reasonable suits-all-tastes compromise:

All hail their noble works,
Nice notes and verbal quirks,
Hail Geeandess!
Long may our stage shine bright
In their reflected light,
And may they be done just right,
Our Geeandess!

The Pretty Committee at this point was managed by Julie Jacobs, with Patricia Ju as accompanist and Fred Rico as Head Gaffer. The ensemble comprised Scott DeChant, Ruth DeBoer, Jay Kaplan, Doug Rogez, Lisa Schrader, Ken Shepherd, Judie Spicker, and Suzanne Viviano.



Death to the invader! Women's chorus in 1990 Princess Ida.
From UM Bentley Historic Library, Bennish collection, Box 9.



*I have been wrong — I see my error now. Sara MacBride
(Ida) and Leah Fitschen (Psyche).*
Photo from UM Bentley Library, Bennish collection, Box 9.



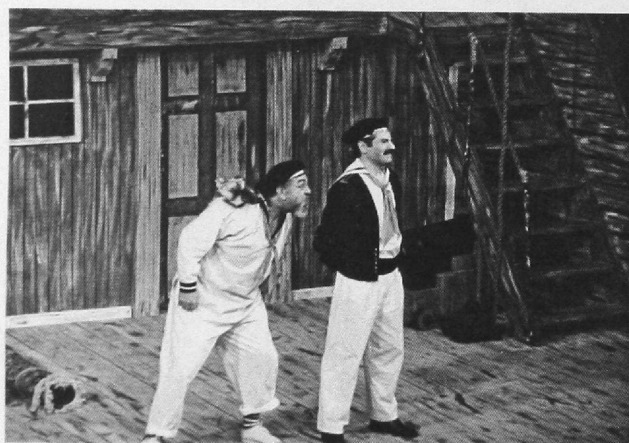
I've snuff and tobacco, and excellent jacky. Linda Nadeau as Buttercup in 1991 Pinafore.

Photo from UM Bentley Historical Library, Bennis collection.



Ring the merry bells on board-ship. Karen Thompson (Josephine), David Keosaiian (Corcoran) and Bev Pooley (Sir Joseph)

Photo from UM Bentley Historical Library, Bennis collection.



Kind Captain, your young lady is a-sighing. Alan Wineman (Deadeye) and David Keosaiian (Corcoran).

Photo from UM Bentley Historical Library, Bennis collection.

H.M.S. PINAFORE

Lydia Mendelssohn Theatre
April 11-14 and 18-21, 1991

Director: Audrey LaVelle
Set designer: Scott DeChant
Costume designer: Karen Goodburne Voss
Lighting designer: Steve Moorman
Costumer: Laura Christian
Accompanist: Scott VanOrnum

Music director: Jim Nissen
Choreographer: Margie Warrick
Technical director: Bill Dynes
Stage manager: Kim Lingenfelter
Properties: Steven Lovely
Graphics: David Zinn

Cast of Characters

Captain Corcoran	David Keosaian
Sir Joseph Porter, K.C.B.	Bev Pooley
Ralph Rackstraw	Darryl Taylor
Dick Deadeye	Alan Wineman
Boatswain	Matthew Grace
Carpenter's Mate	Mark Brenner
Josephine	Karen Thompson
Buttercup	Linda Nadeau
Cousin Hebe	Ruth DeBoer

Sisters, Cousins and Aunts

Amy Bogetto
Susan Duderstadt
Nancy Dynes
Kathy Faber
Julie Jacobs
Leah Lagios
Robin Lounsbury
Tara Pettit
Marie Powell
Marni Rachmiel
Krista Stillings
Ginni Summers
Suzanne Viviano
Margie Warrick

Sailors

Kevin Branshaw
Scott DeChant
Don Devine
Mitch Gillett
Troy Hollar
Mark Ligeski
Bob Reizner
Phillip Rhodes
Jeff Smith
Michael Ward
Peter Wick
Steve Wood
David Zinn

Executive Board

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Vice presidentJeff Smith
SecretaryMichael Ward
TreasurerChristina Liu
Company promoterSusan Duderstadt
Pish-TushJulie Jacobs
Pooh-BahPeter Christian

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Professor and Mrs. Alan Wineman
Professor and Mrs. Rudi Lindner
Professor and Mrs. Richard Lempert
Dean Paul Boylan

The Orchestra

VIOLIN Meg Bragle Monica Das Susan French Stacey Heisler Vanessa Leong Jeanne Su*	Mike Sullivan Roy Zajac
VIOLA Jessica Nance Shawn Verfaillie Lembi Veskimets	BASSOON Maria Siewert
CELLO Laura Christian Joan Hovda	HORN DeLain Bomer David Goldberg
BASS Jonathan Zigman	TRUMPET Dave Polacheck Mike Meretta
FLUTE Kristie Fournier Annette Sievert	TROMBONE Robert Albritton Jeanie Lee
OBOE Lorraine Duso	PERCUSSION Cara Weissman
	ORCHESTRA MANAGER Dave Polacheck
	*Concertmistress

Production

Assistant Stage Managers: Carolyn Kley
Ticket Manager: Laura Christian
Head Usher: Annette Pratt
Assistant Technical Director: Jason Smith
Gunsmith: Brian Webb
Master Riggers: John Etienne, Melissa Etienne
Figurehead: Mrs. Bolivar Kegnastie
Anchor Weigher: Fred Rico
Makes-Up: David Zinn, Fred Zinn
Poster and T-shirt Design: David Zinn
Photography: Bill Harder, David Zinn
Assistant Fish: Suzanne Viviano **Assistant Tush:** David Zinn
Set Crew: Daniel Herman, Mike Daleiden, Christina Liu, Lyn Anslow, Steve Moorman, Amanda Flies, Alex Williams, Gordon Barnett, Ann Kucera, Doreen Jessen, Chris Nelander, Marie Powell, Jonathan Kaufman, Frank Thaxton, Steve Ceccio, Jennifer Sudman, Chris Fuerstmau, Pat Hancox, Jim Barnes, Mark Yeh, Holly Ackerman, Rachel Thompson, Laura Christian, Peter Christian, Karen Tipton, Charles Leggette, Matt Grace, Peter Wick
Audio/Visual: Mike Daleiden, Pat Hancox, Gordon Barnett, Ann Kucera, Jason Smith
Costume Crew: Christina Liu, Lyn Anslow, Amanda Flies, Ruth DeBoer, Ellen Wetmore, Pat Peters, Eric Gibson, Mary Jo Clapsadle, Ginni Summers, Flo Bell, Denise Dehnboitel
Properties Assistants: Claire Pferdner, Susan Filipiak, Mary Jo Clapsadle, Michael Ward, Eric Gibson
Ticket Crew: Alan Wineman, Carol Wineman, Gordon Barnett, Jennifer Barnett, Kevin Branshaw, Marni Rachmiel, Peter Wick, Mark Ligeski, Krista Stilling, Marie Powell, Robin Lounsbury, Ruth Lehman
Publicity: Cast and Crew
Program: Julie Jacobs, David Zinn, Suzanne Viviano, Audrey LaVelle, Chuck Lever, Robin Lounsbury, Linda Nadeau, Megan Rubiner, Fred Zinn, David Owens, David Goldberg
Surrogate Principal/Sailor/Female Relative: Michelle Trame

1997 Post Script:

This was Audrey LaVelle's first (but highly successful) attempt at directing. She came to us with an MFA from Chicago's Goodman School of Drama, and other good experience on the stage.

The enterprising and energetic set designer, Scott DeChant, had somehow managed to acquire several reels of old rope and to fashion some convincingly hefty shrouds for the stage set. With rope to spare, he and his crew had some lines stretched overhead in the auditorium. They even had an annex of the hull set up in the lobby, complete with a nifty figurehead. During intermissions the patrons in the lobby were entertained by members of the women's chorus play-acting, with older ones scolding younger ones for running about where they didn't belong.

Our Ralph Rackstraw, Darryl Taylor, became ill just before the opening performance. Fortunately, Jeff Smith happened to be in the chorus. He knew the show, and easily stepped into Darryl's shoes. Another one of those last-minute rescue operations for which UMGASS is justly famous.

Beth Colquitt (*Daily*) gave it a B+.

At some point along about 1987 or perhaps slightly earlier, the university's theatrical community shifted the standard schedule, so that we now started opening on Thursday (rather than Wednesday) evening, and added a Sunday matinee to close the run of the show.

Fresh talent: Ginni Summers (still active).

Bon voyage to Christina Liu (after 8 shows) and Jeff Smith (8).

There were now nearly 150 paragons of patronage and about 75 patrons.



Love levels all ranks, 1991 Pinafore.

Photo from Mitch Gillett's private collection.

THE YEOMEN OF THE GUARD

Lydia Mendelssohn Theatre
December 5-8, 1991

Director: Kyle Marrero
Asst. director: Susan Filipiak
Set designer: Michael Daleidan
Technical director: Brian Webb
Stage manager: Troy Hollar

Music director: Scott Jensen
Choreographer: Kathy Marrero
Costume designer: Laura Christian
Lighting designer: Jaz Jaslow
Properties: Claire Pferdner

Graphics: David Zinn

CAST OF CHARACTERS (IN ORDER OF APPEARANCE)

Phoebe Meryll	Ruth DeBoer
Wilfred Shadbolt	Scott DeChant
Dame Carruthers	Liza Wirtz
Sergeant Meryll	Kevin Casey
Leonard Meryll	Michael Thompson
Lieutenant Cholmondely	David Zinn
Colonel Fairfax	Jonathan Cogswell
Elsie Maynard	Tricia Klapthor
Jack Point	Don Devine
Kate	Jen Smith
1st Yeoman	David Jessen
2nd Yeoman	Alan Wineman
3rd Yeoman	Kevin Branshaw
4th Yeoman	Brian Haab
1st Citizen	Scott Horstein
2nd Citizen	Jack Shaefer

YEOMEN

Peter Christian
Jeffry Herman
David Owens
Brian Webb
Steve Wood

TOWNSPEOPLE

Holly Ackerman	Steve Lambes
Gordon Barnett	Beth Shippey
Daniel Herman	Christine Smith
Amy Bogetto	Jason Smith
Susan Duderstadt	Judie Spicker
Jennifer Hargett	Michael Thompson
Dana Jessen	Karen Tipton
Doreen Jessen	Margie Van Tuyl
Lea Jessen	Suzanne Viviano

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 Professor and Mrs. Beverley Pooley
 Professor and Mrs. Edward Stasheff
 Professor and Mrs. Alan Wineman
 Professor and Mrs. Rudi Lindner
 Professor and Mrs. Richard Lempert
 Dean Paul Boylan

THE ORCHESTRA

*Denotes Concertmaster

VIOLIN Daniel Anderson* Laura Cinat Susan French Christina Liu Jeremy Williams Andrew Wise	CLARINET Heather Logemann Hillary Vrooman
VIOLA David Kaufman Debbie Stearns Katrin Varner	BASSOON Katherine Oliver Maria Siewert
CELO Amy Kuras Beth Vandervennet	FRENCH HORN Kathy Beam David Goldberg
BASS Michael McNeil	TRUMPET Phillip D. Rhodes Jeff Sandstrom
FLUTE Michele Groff Kris Kashubosky	TROMBONE Damen Archer Jeanie Lee
OBOE April Smith	PERCUSSION Jim Allison
	ORCHESTRA MANAGER April Smith

PRODUCTION CREDITS

Assistant Musical Director: Amanda Jensen	Accompanist: Mark Salters
Make-up: Dovid Adler	Headman: Fred Rico
Set Crew: Mike Daleiden, Brian Webb, Chris Nelander, Daniel Herman, Jeffrey Herman, Gordon Barnett, Jennifer Barnett, Millie Griffin, Scott Horstein, Amanda Files, Jennifer Sudman, Steve Moorman, Ann Kucera, Christina Liu, Jason Smith, Patrick Hancox, Alex Williams, Don Devine	Poster/T-shirt Design: David Zinn
Master Carpenter: Jim Barnes	Photography: Bill Harder, David Zinn
Ticket Manager: Laura Christian	Publicity: David Zinn, Michael Ward, Tara Pettit, Troy Hollar, Patrick Hancox, and the cast & crew
Ticket Crew: Jack Shaefer, Harry Shaefer, David Goldberg, Holly Ackerman, Scott DeChant, Nancy Dynes, Daniel Herman, Judie Spicker, David Owens, Jonathan Cogswell, Liza Wirtz, David Jessen, Ruth DeBoer, Peter John Hedlesky, Tricia Klapthor, Beth Shippey, Gordon Barnett, Margie VanTuyl, Marie Powell, Jennifer Barnett	Assistant Pish: Suzanne Viviano Assistant Tush: David Zinn Program: Julie Jacobs, David Zinn, Suzanne Viviano, Robin Lounsbury, David Owens, David Goldberg Costume Crew: Holly Ackerman, Doreen Jessen, Amanda Files, Allison Frame, Gordon Barnett, Tricia Klapthor, Liza Wirtz, Margie VanTuyl, Michael Ward, Peter Christian, Ruth DeBoer, Ruth Lehman, Suzanne Viviano, Karen Tipton, Jennifer Barnett, Beth Shippey Audio/Visual: Pat Hancox, Mike Daleiden

Please note the following additions to our orchestra:

Cello: Wendy Stewart
Bass: Brad Phiel
Trumpet: Holly Korzilius

1997 Post Script:

This was the show that GASBAG reviewer Marc Shepherd ripped to shreds. In truth, although Marc was unnecessarily severe, this was not one of our better shows. We had enthusiastic, yet inexperienced, directors. Their good nature and dedication were not enough to avoid some pitfalls, one of which was in the set. It featured a balcony running across the back of the stage. It was at such a level that people in the theater's balcony could not see the heads of the actors situated on said stage balcony.

After years in the chorus, Don Devine reveled in the juicy role of Jack Point.

Edith Leavis Bookstein called the show unpolished [as was her spelling it "Yeoman"].

New recruits: Liza Wirtz and Tricia Klapthor (both still around). A most welcome returner was Kevin Casey (as Sergeant Meryll), whom we had not seen since 1976.

At this point David Owens had come into his own as a super-reliable proof reader of the programs.

Aufwiedersehen: Mike Daleiden (after 6 shows) and Suzanne Viviano (13).

the PIRATES of PENZANCE

Lydia Mendelssohn Theatre
April 9–19, 1992

Director: Eric Gibson
Choreographer: Susan Filipiak
Set designer: Tobin Ost
Lighting designer: Matt Lacey
Technical director: Alex Williams

Music director: James Nissen
Asst. director: Kennera Mullin
Costume designer: Nancy Pipkin
Asst. costume designer: Karyl Newman
Props manager: Claire Pferdner

Accompanist: Mark Salters

CAST OF CHARACTERS

Frederic	Robert Mirshak
Major-General Stanley	Bev Pooley
Pirate King	Matthew Weber
Sergeant of Police	Kevin Casey
Samuel	Steven Wood
Mabel	Lisa Romero
Edith	Ruth DeBoer
Kate	Susan Duderstadt
Isabel	Jennifer Hargett
Ruth	Linda Nadeau

DAUGHTERS
Susan Balowski
Julie Bartholomew
Amy Bogetto
Meg Bragle
Laura Christian
Caroline defauw
Kate Fitzpatrick
Jennifer lade
Stephanie Lanning
Krista Stillings
Eliko Sumi

POICE
Mark Brenner
Peter Christian
Don Devine
Jackson Morris
Robert Reizner
Dale Simmerman
Michael Ward
Alan Wineman

PIRATES
Mark Brenner
Jamie Clements
Don Devine
Barnaby Fry
David Jessen
Stephen Lambes
Robert Reizner
Phillip Rhodes
Jason Smith
John Stroeh
David Zinn

THE ORCHESTRA

Violin	Flute	Horn
Sarah Knutson	Kristy Fournier	Rob Douglas
Jeanne Su*	Michelle Groff-Kelly	David Goldberg
Betsy Suger		
May Sun	Oboe	Trumpet
Jeremy Williams**	Nick Hart	Mike Meretta Jeff Sandstrom
Viola	Clarinet	Trombone
Jessica Nance	Dan Henig	Robert Albritton
Katrin Vamer	Eric Tishkoff	Jeanie Lee
Bass	Bassoon	
Jonathan Zigman	Kathy Oliver	*Concertmaster **Orchestra Manager

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Company promoter Susan Duderstadt
Pish-Tush Julie Jacobs
Pooh-Bah Peter Christian

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Professor and Mrs. Alan Wineman
Professor and Mrs. Rudi Lindner
Professor and Mrs. Richard Lempert
Professor and Mrs. Paul Lehman
Dean Paul Boylan

PRODUCTION CREDITS

Stage Manager: Janet Keller

Make-up: David Adler

Master Carpenter: Jim Barnes

Set Crew: Dan Herman, Brian Webb, Millie Griffin, Mike Daleiden, Gordon Barnett, Jennifer Barnett, Jennifer Sudman, Sheri Bacon, Jason Smith, Sheri Zablotzky, Heidi Roloff, Jim Barnes, Kristen Gibbs, Amanda Flies, Chris Yarg, Phillip Rhodes, Harvey Krage, Paul Tarris, Tobin Ost, Matt Lacey, Heather Yerrick, Anita Holszynska

Ticket Manager: Laura Christian

Ticket Crew: Kate Fitzpatrick, Allison Frane, Holly Ackerman, Dave Jessen, Laura Christian, Peter Christian, Phillip Rhodes, John Stroeh, David Goldberg, Ruth DeBoer, Eric Gibson, Gordon and Jennifer Barnett, Margie Van Tuijl

Poster/T-shirt Design: David Zinn

Head Usher: Beth Shippey

Photography: Bill Harder, David Zinn

Publicity: David Zinn, Susan Duderstadt, Kennera Mullin, Jason Smith, Gordon Barnett, Amy Bogetto, Steve Wood, Troy Hollar, Ruth DeBoer

Assistant Fish: Suzanne Viviano

Assistant Tush: David Zinn

Program Crew: Julie Jacobs, David Zinn, Suzanne Viviano, David Goldberg

Cutter: Deb Yegelehner

Costume Crew: Holly Ackerman, Sheri Bacon, Florence Bell, Allison Frane, Amanda Flies, Beth Gilford, Doreen Jessen, Christina Liu, Mary Meade, Beth Shippey, Anne Stabler, Ginni Summers, Karen Thompson, and the cast.

Costume Testers: Fred Rico
Props Crew: Steven Lovely, Michael Ward, Jim Barnes, Chris Smith, David Adler, Karen Thompson, Jonathan Cogswell, Amanda Flies, Allison Frane

1997 Post Script:

Director Eric Gibson chose to move the time frame to the mid-1920s, which allowed him to dress the women as flappers and to have them enliven their initial entry by dancing the Charleston. The pirates wore traditional picaresque outfits in the first act, but had switched to American gangster fashions in the second. We doubt that the innovations will be repeated any time soon.

Director Eric Gibson had the women looking hot, tired, bickering and out of sorts during their initial entry. Then, as they soaked up the pleasant atmosphere, they regained their good nature.

A cultural note: The UM alumni association arranged another enrichment program for this show. They also put on similar programs for The School of Music's *Barber of Seville* and the Theater Department's *Pal Joey*. The attendance figures were as follows:

Barber of Seville	42
Pal Joey	about 55
Yeomen	89

Edith Leavis Bookstein misspelled Frederic's name and complained that the show lacked energy. She termed it "a little too genteel." She also said "This was well behaved Gilbert and Sullivan and a little dull." [Perhaps she dozed off during the girls' entrance.]

The demanding role of Mabel was ably handled by Lisa Ann Romero, a newcomer to Ann Arbor, enrolled in the DMA program at the School of Music. Bev Pooley did an exceptionally fine job as Major General Stanley, but that was only to be expected; this was his third go at the role and a good warm-up for his doing it again during the big fiftieth year celebration.

The Pretty Committee was now directed by Kyle Marrero, assisted by Troy Hollar as manager and Mark Salters as accompanist. The singers were Tricia Klapthor, Scott DeChant, Amy Bogetto, Don Devine, Jonathon Cogswell, and Ruth DeBoer.

The duties as GASBAG editor were now shared by Rudi Lindner, Dave Goldberg, and Julie Tanguay Hoover.

David Zinn continued his years of designing posters, program covers, and T-shirts, an activity in which he still excels.

A potent newcomer: Alex Williams, a second-generation UMGASSer and accomplished set builder who is still going at it.

The list of faculty advisors now included for the first time Dean Paul Lehman and his wife, Ruth. In these parts they are chiefly famous as being the parents Laura Lehman Christian, but they had appeared in UMGASS shows decades ago.

RUDDIGORE

Lydia Mendelssohn Theatre
December 3-6, 1992

Director: Mary Ann Stevenson
Choreographer: Ann Stevenson
Costume designer: Nancy Pipkin
Props manager: Claire Pferdner
Costume assistant: Amanda Flies

Music director: Ben Cohen
Set designer: Monika Essen
Lighting designer: Nicole Baker
Stage manager: Jeff Zupan
Technical director: Alex "Flex" Williams

Accompanists: Andrew Anderson & Liz Olsen
Graphics: David Zinn

CAST OF CHARACTERS

(IN ORDER OF APPEARANCE)

Zorah Jennifer Hargett
Ruth Susan Duderstadt*
Dame Hannah Liza Wirtz
Rose Maybud Andrea Markowicz
Robin Oakapple David Zinn
Old Adam Alan Wineman
Richard Dauntless Jonathan B. Cogswell
Mad Margaret Audrey Becker
Sir Despard Murgatroyd Kevin Casey
Sir Roderic Murgatroyd Mark Brenner

BRIDESMAIDS

Holly Ackerman*
Amy Bogetto*
Laura Christian*
Suzy Fink
Jennifer Johns
Maurine McCourry
Susan O'Harris
Stephanie Piro
Marni Rachmiel
Beth Shippey
(* indicates lady-toasts)

BUCKS, BLADES, & ANCESTORS

Andrew Anderson
Peter Christian
Don Devine
Marshall Forstot
Chris Fuerstnau
David Owens
Harry Shaefer
Jack Shaefer
Jason Smith
Michael Ward

ORCHESTRA

Violin

Adam Ferguson
Phil Ficsor
Betsy Fuger
Laura Jacobson*
Janie Slager
Jeremy Williams**

Viola

Katrina Warner
Timario Wilkins

Cello

Stefan Armarson
Rachel Francisco

Bass

James Alberts

Flute

Annette Meschling
Kerin Schweitzer

Oboe

Sarah Downe

Clarinet

Vivian Garcia
Kathy Hines

Bassoon

Cheryl Huddlestone

Horn

David Goldberg
Jennifer Oliva

Trumpet

Kris Kwapis
Tom Pfothenauer

Trombone

Aaron LaVere
Natalie Mannix

Percussion

Evan Hause

*Concertmistress

**Manager

The Society would like to take this opportunity to thank its faculty advisors, without whom the grand tradition of UMGASS wouldn't be nearly so grand.

Professor and Mrs. Harry Benford

Professor H.D. Cameron

Professor and Mrs. Harold Haugh

Professor and Mrs. Beverley Pooley

Professor and Mrs. Edward Stasheff

Professor and Mrs. Alan Wineman

Professor and Mrs. Rudi Lindner

Professor and Mrs. Richard Lempert

Professor and Mrs. Paul Lehman

Dean Paul Boylan

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President Liza Wirtz
Vice-president Holly Ackerman
Secretary Beth Shippey
Treasurer Amanda Flies
Company promoter Susan Duderstadt
Pish-Tush Doreen Jessen
Pooh-Bah Allison Frame

The Gondoliers

Lydia Mendelssohn Theatre
April 15–18, 1993

Director/choreographer: Mary Locker
Asst. music director: Claire Levacher
Set designer: Scott DeChant
Lighting designer: Therle Dregansky III
Stage manager: Amanda Flies
Asst. stage manager: Lynn Anslow
Accompanist: Andrew Anderson

Music director: Jean Ronald LaFond
Choreographer: Diana Hunt
Costume designer: Sandra K. Wiley
Properties manager: Michael Ward
Technical director: Alex “Flex” Williams
Makeup: Mitch Gillett
Graphics: David Zinn

Dramatis Personae

in order of appearance

Fiametta Toni Krachenberg
Francesco David Jessen
Giulia Laura Christian
Antonio Phillip Rhodes
Giorgio Alan Wineman
Vittoria Julie Bartholomew
Marco Palmieri Curtis Peters
Giuseppe Palmieri David Zinn
Tessa Liza Wirtz
Gianetta Julie Jacobs
Duke of Plaza-Toro Beverley Pooley
Duchess of Plaza-Toro Linda Nadeau
Casilda Tricia Klapthor
Luitz Mitch Gillett
Don Alhambra del Bolero Kevin Casey
The Scribe John Alexander
Inez Ginni Summers

CONTADINE
Holly Ackerman
Kate Morris Curtin
Amanda Kalaydjian
Jessica Kaplan
Carolyn Koch
Stephanie Lanning
Marni Rachmiel
Beth Shippey
Ginni Summers
Margie Warrick

GONDOLIERS
Gordon Barnett
Joshua Blunt
Peter Christian
Scott DeChant
Don Devine
Liam Hoekenga
Randy Kurstin
Jackson Morris
David Owens
Jason Smith

Executive Board

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Vice-president Holly Ackerman
Pish-Tush Doreen Jessen
Pooh-Bah Allison Frame
Secretary Beth Shippey
Company promoter Marni Rachmiel
Treasurer Amanda Flies

Orchestra

Violin
Johanna Beaver
Laura Rowe *
Janie Slager
Meg Bragle
Alfonso Lopez
Stephen Rassi

Viola
Karin Varner
Timario Wilkins

Cello
Stefan Amarnson
Adam Petty

Bass
Jim Alberts

Flute
Jennifer Ansel
Alison Potter

Oboe
Nicole Austrins

Clarinet
Suzanna Dennis
Vivian Garcia

Bassoon
Cheryl Huddleston
Katherine Oliver

Horn
Rob Douglass
David Goldberg

Trumpet
Kris Kwapis
Tom Pfothenhauer

Trombone
Damon Gupton
Greg Ingles
Aaron Levere

Percussion
Ben Thomas

*concertmaster

Addenda

Cello Amy Cooper
First Violin Jeremy Williams
Clarinet Don Henig

Faculty Advisors

Professor and Mrs. Harry Benford
Dean Paul Boylan
Professor H.D. Cameron
Professor Harold Haugh
Professor and Mrs. Lehman
Professor and Mrs. Richard Lempert
Professor and Mrs. Rudi Lindner
Professor Beverley Pooley
Edward Stasheff
Professor Alan Wineman

Production Credits

Costume Crew: Holly Ackerman, Susan Campbell, Laura Christian, Peter Christian, Kate Curtin, Marilyn Gouin, Liam Hoekenga, Julie Jacobs, David Owens, Marni Rachmiel, Beth Shippey, Ginni Summers
Lighting Crew: David Forstot
Pigeon Wrangler: Fred Rico
Properties Crew: Ralph Lange, Steve Lovely, Claire Pferdner, Suzanne Viviano, Beth Wiggert
Master Carpenter: Jim Barnes
Set Crew: Lynn Anslow, Jeff Dine, Erica, Amanda Flies, Jane Francoeur, Don Francoeur, Daniel Herman, Julie Jacobs, David Jessen, Doreen Jessen, Jessica Kaplan, David Kernedy, Carolyn Koch, Phil Rhodes, Alan Wineman
Enunciator: Sir Bolivar Kegnastie
Head Usher: Claire Schwartz
Photography: Bill Harder, Holly Ackerman, Doreen Jessen, David Zinn
Poster/ T-shirt Design: David Zinn

Assistant Pish: David Zinn
Assistant Tush: Beth Shippey
Program Crew: Julie Jacobs, Doreen Jessen, David Owens, Phil Rhodes, Beth Shippey, Suzanne Viviano, David Zinn
Publicity: Gordon Barnett, Jennifer Barnett, Laura Christian, Peter Christian, Allison Frame, Liam Hoekenga, Doreen Jessen, Jessica Kaplan, Marni Rachmiel, Beth Shippey, Phil Stuart, David Zinn, and "The Mad Posterers"
Ticket Manager: Laura Christian
Ticket Crew: Holly Ackerman, Gordon Barnett, Jennifer Barnett, Laura Christian, Peter Christian, Amanda Flies, David Jessen, Jessica Kaplan, Carolyn Koch, Toni Krachenberg, Stephanie Lanning, David Owens, Marni Rachmiel, Phil Rhodes, Beth Shippey, Ginni Summers, Margie Warrick, Alan Wineman, Liza Wirtz

1997 Post Script:

Our new music director, Jean Ronald LaFond, was a native of Haiti and a DMA candidate in voice performance. He came to us with an impressive background as an opera singer with gigs in Rome and the Netherlands.

Our director, Mary Locker, likes to add a little spice to Gilbert's work by slipping in an extra character on occasion. In this case she introduced an official scribe to follow the Grand Inquisitor about and write down his every pronouncement. The role was ably handled by John Alexander, who loved the part because he was required neither to dance nor to learn lines. The others in the cast were seasoned veterans, as well. The only newcomer was Toni Krachenberg, the daughter of former UMGASS star Brenda Benks.

The archives have an eye-catching poster showing three UMGASS characters with wide-opened mouths. In large letters: "We're looking for new faces," then in smaller letters: "Big mouths are optional."

Edith Leavis Bookstein's review has a typically snide headline: "Gondoliers stays afloat — mostly."

Ticket prices continued to rise, ranging now between \$8.00 and \$12.

Aufwiedersehen to: Jackson Morris (after 11 shows).



The soldiers of our Queen. Dragoon Guards in 1993 Patience. Kevin Casey (Colonel Calverley), John Alexander (Major Muratroyd) and Scott Piper (Duke of Dunstable).

Photo by Mitch Gillett, from his private collection.

COX & BOX

TRIAL by JURY

Trueblood Theater
July 8-11, 1993

Director: Mitch Gillett
Set designer: Fred Rico
Technical director: Alex Williams
Asst. technical director: Lynn Anslow

Music director: Ben Cohen
Costume designer: Holly Ackerman
Lighting designer: Steve Krawcke

THE CAST Cox & Box

BouncerDon Regan
Mr. CoxMichael Ward
Mr. BoxDavid Troiano

MUSICIANS

Piano
Liz Olsen

Viola
Timario Wilkins

French Horn
David Goldberg

Violinists
Jeremy Williams
Kazno Seta

Cello
Nat Chaitkin

THE CAST Trial by Jury

UsherKevin Lee Branshaw
Edwin (Defendant)Steve Pierce
The Learned JudgeDavid Zinn
Counsel for PlaintiffHarry Shaefer
Foreman of the JuryDaniel Herman
First BridesmaidJulie Jacobs
Angelina (Plaintiff)Robin Lounsbury

Public

Lynn Anslow, Cheryl Clarkson, Scott Mitchell, Lori Kathleen Gould, Jessica Kaplan, Liza Wirtz

Jury

Bill Colson, Liam Hoekenga, Ken Merte, Erik Olsen, Jim Robinson

Bridesmaids

H.J. "Catfish" Ackerman, Suzy Fink, Tricia Klaphthor, Victoria Scott, Beth Shippey



*Ab, how we loved, that child and I! Duet in 1993
Patience. Liza Wirtz (Lady Angela) and Tricia
Klaphthor (Patience).*

Photo by Mitch Gillett, from his private collection.

PRODUCTION

Ticket manager	.....	Jessica Kaplan
Stage manager	.....	David Kennedy
House manager	.....	Claire Schwartz
Graphics designer	.....	David Zinn
Properties managers	.....	Claire Pferdner, Steven Lovely
Rehearsal accompanist	.....	Liz Olsen
Gavel tester	.....	S.D. Chant
Primo ballerino	.....	Bolivar Kegnastie
Running crew	.....	Alex Williams
Set construction	.....	Alex Williams, Lynn Anslow, Dan Herman, David Kennedy, Tricia Klapthor, Erik Olsen, Robin Lounsbury, Alan Lounsbury, Ken Merte, Laura Merte, Beth Shippey, Mitch Gillett, Marni Rachmiel, Gordon Barnett, Jennifer Barnett
Costume construction	.....	Holly Ackerman, Cynthia Lempert, Victoria Scott, Julie Jacobs, Mitch Gillett, Lori Gould, Beth Shippey, Liza Wirtz, Jessica Kaplan, Polly Ester
Ticket crew	.....	Jessica Kaplan, Peter and Laura Christian, Cheryl Clarkson, Erik Olsen, Keven Branshaw, Holly Ackerman, Marni Rachmiel, Dan Herman, Victoria Scott, Lori Gould
Publicity	.....	Marni Rachmiel, David Zinn, Jessica Kaplan, CAST
Program/Lobby Display	.....	Beth Shippey, David Zinn

1997 Post Script:

There is a rumour going around about a ringer or two in the cast. "Scott Mitchell," for example is thought to be director Mitch Gillett in deep disguise to spy on the rest of the cast.

New talent: David Kennedy.



Hold! Unhand me. or I scream! Eric Gibson (Archibald) and Tricia Klapthor (Patience) in 1993 Patience.

Photo by Mitch Gillett, from his private collection.

PATIENCE

Lydia Mendelssohn Theatre
December 2-5, 1993

Director: Mary Locker
Asst. music director: Scott Parkman
Costume designer: Cynthia Lempert
Lighting designer: Steve Krawcke
Properties: Michael Ward

Music director: Claire Levacher
Set designer: Alex Williams
Technical director: David Kennedy
Stage manager: Amanda Flies
Accompanist: Lynn Kompass

Graphics: David Zinn

CAST OF CHARACTERS

Lady Angela Liza Wirtz
Lady Ella Rebecca Whiteford
Lady Saphir Julie Jacobs
Lady Jane Linda Nadeau
Patience Tricia Klapthor
Major Murgatroyd John Alexander
Colonel Calverley Kevin Casey
Lieut. The Duke of Dunstable Scott Piper
Reginald Bunthorne David Zinn
Archibald Grosvenor Eric Gibson
Solicitor Jim Barnes

Rapturous Maidens

Beth Abbott
Holly Ackerman
Jennifer Freese
Denise Jobin
Kimberley Johnson
Jessica Kaplan
Kathy Meyer
Marni Rachmiel
Beth Shippey
Ginni Summers
Pamela Vachon
Anne Walker

Dragon Guards

Gordon Barnett
Bill Colson
Frank DeMita
Don Devine
Liam Hoekenga
Jim Marsh
Jason Miller
David Owens
Robert Reizner
Jim Robinson
Jason Smith
Michael Ward

Executive Board

President Liza Wirtz
Vice-president Holly Ackerman
Treasurer Amanda Flies
Pooh-Bah Jessica Kaplan
Company promoter Marni Rachmiel
Secretary Beth Shippey
Pish-Tush Doreen Jessen
Matter-of-Fact young man Fred Rico

ORCHESTRA

Violin Alison Hoogerwerf *Bryan Johnston Stephen Qassi Daniel Roumain Song-Hea Sackrider Robert Yang	Double Bass Joel Knutson	Horn Robert Douglass David Goldberg
Viola Julia Gray-Lion Lin Yi-Chen	Flute Jin Ta Kristine Parker	Trumpet Mike Austin Christopher Hart
Cello Aria DiSalvio Carolyn Mead	Oboe Jennifer Gabrysh	Trombone Aaron LaVere Christopher Nigrelli
	Clarinet Carey Bell Suzanna Dennis	Percussion Evan Hause
	Bassoon Matthew Harvell	*Concertmaster

We would like to take this opportunity to thank our stalwart Faculty Advisors, without whose loyal support we would not be Empyrean, Della Cruscan, or even Early English.

Professor and Mrs. Harry Benford
Dean Paul Boylan
Professor H. D. Cameron
Professor Harold Haugh
Professor and Mrs. Paul Lehman
Professor and Mrs. Richard Lempert
Professor and Mrs. Rudi Lindner
Professor Beverley Pooley
Professor Edward Stasheff
Professor Alan Wineman

PRODUCTION CREDITS

Assistant Costume Designer: Tam Prentice

Act II Millinery Unit: Steven Lovely, Michael Ward

Aesthetic Jewelry: Linda Nadeau

Costume Crew: Beth Abbott, Holly Ackerman, Wide Bear, Glen Cooley, Amanda Flies, Cris Fosselman, Julie Jacobs, Doreen Jessen, Steven Lovely, Kathy Meyer, Linda Nadeau, Beth Shippey, Ginni Summers, Pam Vachon, Michael Ward

Grosvenor Body Double: Mitch Gillett

Master Electrician: Jen Osborn

Mystery Date: Mitch Gillett

Lighting Crew: Dan Duran, Andy Kozicki, Maura McDermott, Fuenté Ovahuna

Properties Crew: Barb Kramer, Suzanne Viviano Lange, Steven Lovely, Barb Thunell, Beth Wiggert, David Zinn

Master Carpenter: Jim Barnes

Set Crew: Lynn Anslow, Jennifer Barnett, Aubrey Beardsley, Frank DeMita, Jeff Dine, Amanda Flies, Lyell Haynes, Liam Hoekenga, Denise Jobin, Mike Powell, Jason Smith, Anne Walker

House Manager: Claire Schwartz

Illuminator: Sir Bolivar Kegnastie

Make-up: Sarah Baum, Elizabeth Wooley, Ginni Summers

Photography: Bill Harder, David Zinn

Program Editor: Doreen Jessen

Program Crew: Jessica Kaplan, David Owens, Beth Shippey, David Zinn

Publicity: Marni Rachmiel

Ticket Manager: Jessica Kaplan

Ticket Crew: Beth Abbott, Holly Ackerman, Gordon Barnett, Laura Christian, Peter Christian, Liam Hoekenga, Trish Klapthor, Denise Jobin, Cynthia Lempert, Jim Marsh, Linda Nadeau, David Owens, Marni Rachmiel, Don Regan, Jim Robinson, Beth Shippey, Ginni Summers, David Zinn



Sad is that woman's lot. Linda Nadeau as Lady Jane.

Photo by Mitch Gillett, from his private collection.

The pain that is all but a pleasure. The calm before the storm near the end of first act, 1993 Patience.

Photo by Mitch Gillett, from his private collection.

1997 Post Script:

Our music director, Claire Levacher, was a Parisian with a master's degree in philosophy from the Sorbonne and several musical honors, most notably a first prize at the Conservatoire National Supérieur de Paris. She was at UM to study conducting, and we found her an exceptionally able and popular exponent of that art.

The Grand Old Man of the set crew, Jim Barnes, was finally granted his most cherished wish and was given the role of the solicitor. More than that, Mary Locker expanded the part so that Jim partook of plenty of action on stage — but no spoken lines. And so Jim's faithful work on two or three dozen sets was at last rewarded.

Gerald Brennan (*AA News*) started his review: "Sweet and wicked satire, brought to life with a rowdy grace and good humor, made an evening of superlative opera." [A refreshing improvement over ELB's ever-worsening reviews.]

David Shepherdson (*Daily*) found it, "a thoroughly enjoyable evening."

A particularly talented newcomer was Scott Piper, who played the role of the Duke. He's not been back since, but we are still hoping.

Another welcome newcomer: Pam Vachon.

By this time the presidency of FUMGASS had fallen to the capable Margie Warrick. The other officers continued as before:

Vice-president: John Alexander
Keeper of the rolls: Peter Christian
Treasurer: Laura Christian
GASBAG editor: David Goldberg
Mail master: Charles Hudson



THE MIKADO

Lydia Mendelssohn Theatre
April 6–10, 1994

Director: Eric Gibson
Asst. director: Margie Warrick
Costume designer: Cynthia Lempert
Lighting designer: Peter Davis

Music director: Ben Cohen
Asst. music director: Brad Pfeil
Production stage manager: Alex Williams
Set designer: Scott DeChant

Technical director: David Kennedy
Graphics: David Zinn

CAST OF CHARACTERS

in order of appearance

Nanki-Poo	Alexander Brown
Pish-Tush	Daniel Neer
Pooh-Bah	Peter-John Hedlesky
Ko-Ko	John Alexander
Yum-Yum	Kate Fitzpatrick
Peep-Bo	Suzy Fink
Pitti-Sing	Stephannie Piro
Mikado	Bev Pooley
Katisha	Linda Nadeau

GENTLEMEN
 Frank DeMita
 Don Devine
 Gene Kim
 Jim Marsh
 Tom McMurtrie
 Jason Miller
 Ed Morin
 Chris Pearce
 Jason Smith
 John Stroeh
 Stefan Treatman
 Alan Wineman

LADIES
 Amy Anderson
 Kelly Gillespie
 Kathryn Hart
 Jessica Kaplan
 Stephanie Lanning
 Carol Otto
 Marni Rachmiel
 Julie Reinish
 Beth Shippey
 Ginni Summers
 Pam Vachon
 Kelly Wamke

ORCHESTRA

VIOLIN
 Elizabeth Rust *
 Daphne Eller
 Jenny Thompson
 Robert Yang

VIOLA
 Caroline Lee
 Katrin Varner

CELLO
 Laura Christian
 Aria Di Salvo

DOUBLE BASS
 Chad Kuypers

FLUTE
 Keren Schweitzer
 Frances Tate

OBOE
 Sarah Dow

CLARINET
 Carey Bell
 Don Henig

BASSOON
 Cheryl Huddleston

HORN
 David Goldberg
 Todd Mitzuda

TRUMPET
 Chris Bubolz
 Phil Rhodes

TROMBONE
 Brookes Barnes
 Chris Osinski

PERCUSSION
 Scott Parkman

*Concertmaster

Executive Board

President	Beth Shippey
Vice-president	Holly Ackerman
Pish-Tush	Doreen Jessen
Treasurer	Amanda Flies
Secretary	Ginni Summers
Company promoter	Marni Rachmiel
Pooh-Bah	Jessica Kaplan
Stalwart	Sir Bolivar Kegnastie

FACULTY ADVISORS

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 Dean Paul Boylan
 Professor H.D. Cameron
 Professor and Mrs. Harold Haugh
 Professor and Mrs. Paul Lehman
 Professor and Mrs. Richard Lempert
 Professor and Mrs. Rudi Lindner
 Professor and Mrs. Beverly Pooley
 Professor and Mrs. Edward Stasheff
 Professor and Mrs. Alan Wineman

PRODUCTION CREDITS

Accompanists: Sean Fleming, Liz Olsen

Asst. Costume Designer: Tam Prentice

Costume Crew: Beth Abbott, Jennifer Barnett, Laura Christian, Glen Cooley, Jeff Dine, Amanda Flies, Sandy Goodflesh, Peter Greenquist, Stephanie Lanning, Carol Otto, Phil Rhodes, Beth Shippey, Jane Soranno, Ginni Summers, Pam Vachon, Sonja Waite, Alex Williams, Liza Wirtz

House Manager: Claire Schwartz
Assistant Lighting Designer: Jeff Dine

Lighting: Amanda Flies, Russ Hagen, Fred Rico

Properties Crew: Peter Davis, Scott DeChant, Jeff Dine, Eric Gibson, Sandy Goodflesh, Doreen Jessen, Jessica Kaplan, Cynthia Lempert, Steven Lovely, Michael Ward, Alex Williams
Make-up: Elizabeth Axelson, Jane Soranno, David Zinn

Photography: Bill Harder, David Zinn
Program Editor: Doreen Jessen

Program Crew: Holly Ackerman, Lucius Junius Brutus, Jessica Kaplan, David Owens, Beth Shippey, David Zinn

Publicity: Marni Rachmiel

Asst. Technical Director: Liam Hoekenga

Master Carpenter: Jim Barnes

Set Crew: Lyn Anslow, Gordon Barnett, Jeff Dine, Brian Haag, Lisa Headings, Gene Kim, Jeff Singman, Sonja Waite, Alex Williams, Alan Wineman, David Zinn

Asst. Stage Manager: Amanda Flies

Ticket Manager: Jessica Kaplan

Ticket Crew: Holly Ackerman, John Alexander, Gordon Barnett, Jennifer Barnett, Peter Christian, Laura Christian, Peter-John Hedlesky, David Owens, Beth Shippey, John Stroeh, Ginni Summers, Stefan Treatman, Pamela Vachon, David Zinn

1997 Post Script:

This was Eric Gibson's final fling with us before going off to study directing at Indiana University. In his ten terms with us he had filled many responsibilities, all with enthusiasm and imagination.

Our Nanki-Poo, Alex Brown, was a young man of many talents. That he had a lovely tenor voice you might have guessed. But perhaps more surprising is the fact that, coming out of high school, he had been a much sought-after quarterback. The Wolverines wanted him, but the School of Music (and UMGASS) won him over.

The three little maids: Kate Fitzpatrick, Suzy Fink, and Stephanie Piro made a remarkably well-matched trio. To top it off, Stephanie, in the role of Pitti-Sing looked like the twin of Jessie Bond, the Savoyard who created the role.

The set, we fear, was too stark for our tastes.

Marni Raith (*Daily*) wrote that, "this 'Mikado' was a fantastic introduction to the magic of Gilbert and Sullivan." Her concluding statement called it, "a phenomenal evening of theatrical entertainment."

At this point the FUMGASS High Command had created a yet-more-exalted rank of membership: Peerless Philanthropic Paladin, KCB. Entry requirements are extremely stiff, but if you send \$100, they waive all other requirements.

Goodbye to: Scott deChant (after 18 shows).

The Pretty Committee at this time was directed and managed by Beth Shippey, with help from Scott DeChant, Mitch Gillett, Jessica Kaplan, Don Devine, Julie Jacobs, Tricia Klapthor, and David Zinn.

FUMGASS now had a newly created level of giving for well-heeled admirers: Peerless Philanthropic Paladins. The level of giving was set at \$100, and there were nineteen entries on the initial list.

THE SORCERER

Lydia Mendelssohn Theatre
December 1-4, 1994

Director/choreographer: Mary Locker
Asst. director: Diana Hunt
Set designers: Michael Ward, Alex Williams
Stage manager: Linda Nadeau
Props: Lynn Anslow

Music director: Tim Hoover
Costume designer: Glen Cooley
Technical designer: David Kennedy
Asst. technical designer: Alex Williams
Lighting: Jeffrey Dine

Graphics: David Zinn

CAST OF CHARACTERS

Sir Marmaduke Pointedextre (an Elderly Baronet) Robert Sherrane
Alexis (of the Grenadier Guards, his son) Alexander Brown
Dr. Daly (Vicar of Ploverleigh) Charles Sutherland
Notary Alan Wineman
Lawyer Dan Model
John Wellington Wells (of J. Wells & Co., Family Sorcerers) David Zinn
Lady Sangazure (a Lady of Ancient Lineage) Anne Walker
Aline (her daughter, betrothed to Alexis) Kate Fitzpatrick
Mrs. Partlett (a Pew Opener) Ginni Summers
Constance (her daughter) Tricia Klapthor
Gardener David Owens

Chorus of Villagers Holly Ackerman, Gordon Barnett, Elizabeth Blakely,
Mark Brenner, Charles Cares, Laura Christian,
Walden Chu, Bill Colson, Don Devine, Amanda Flies,
Angela Fong, Stacey Harrington, Liam Hoekenga,
Diana Hunt, George Hunt, Katherine Hunt, Virginia Hunt,
Jessica Kaplan, Chelsea Kummer, Jeff Middents, Jason Miller,
Liz Mitchell, Dan Model, Marni Rachmiel, Bob Reizner,
Phil Rhodes, Elizabeth Robinson, Jim Robinson, Claire Schwartz,
Beth Shippey, Jason Smith, Pamela Vachon, Traci Wenner
Jack Schaefer

Executive Board

President Jason Miller
Vice-president Holly Ackerman
Treasurer Amanda Flies
Secretary Claire Schwartz
Pish-Tush Ginni Summers
Company promoter Pamela Vachon
Pooh-Bah Beth Shippey

1997 Post Script:

One important newcomer was Robert Sherrane (Sir Marmaduke), a grad student in library science, a G&S scholar, and a talented performer to boot.

There were three generations of Hunts in the chorus: Ginny, her son George, George's wife Diana, and their ten-year old daughter Katherine. Each had more fun than the other.

ORCHESTRA

VIOLIN	BASS	BASSOON
Adam Ferguson	Chad Kuypers	Eric Varner
Betsy Fuger		
Xiang Gao	FLUTE	HORN
Angela Griffith	Susan Bozell	Dave Goldberg
Daniel Roumain	Chang Lu	Todd Mitsudo
Song-Hea Sackriter		
Bob Yang *	OBOE	TRUMPET
	Jessica Boelter	Brian Gill
VIOLA		Dan Savolskis
Eileen Beckett	CLARINET	TROMBONE
Tim Wilkins	Carey Bell	Natalie Mannix **
	Don Henig	Robert Myers
CELLO		PERCUSSION
Abby Alwin		Al Clark
Erin Himrod	* Concert Master	
	** Orchestra Manager	

PRODUCTION CREDITS

Accompanist: Ling-Ju Lai
Costume Crew: Elizabeth Blakely, Amanda Flies, Lisa Headings, Joan Krueger, Barbara Levine, Tam Prentice, Beth Shippey, Ginni Summers, Sonja Waite, Anne Walker
House Manager: Claire Schwartz
Assistant House Managers: Cathy Chow, Lisa Headings, Kathi Reister
Lighting: David Kennedy
Properties Crew: Michael Ward, Cynthia Lempert, Steven Lovely, Alex Williams
Make-up: Fred Rico, Sir Bolivar Kegnastie
Photography: Bill Harder (poster and studio photography), David Zinn
Program Editor: Ginni Summers
Program Crew: Jessica Kaplan, Phil Rhodes, Beth Shippey, Victoria Scott, David Zinn
Publicity: Pamela Vachon
Resident Conjurer: John R. Pullum

Assistant Technical Director: Alex Williams
Set Crew: Jim Barnes, Jennifer Barnett, Michael Burek, Frank DeMita, Mark Fisher, Lisa Headings, Liam Hoekenga, Bill Johnson, Cynthia Lempert, Jason Miller, Steven Lovely, Steven Stewart, Raj Suri, Lisa Waite, Sonja Waite, Alex Williams
Banquet Presser: Imogene Happ
Ticket Manager: Beth Shippey
Beth's Ticket Pal: Jessica Kaplan
Ticket Crew: Holly Ackerman, Gordon Barnett, Jennifer Barnett, Bubbles Blakely, Diana Christian, Laura Christian, Peter Christian, Amanda Flies, Liam Hoekenga, Jessica Kaplan, Cynthia Lempert, Cuddles Middents, Jason Miller, David Owens, Phil Rhodes, Elizabeth Robinson, Robert Sherrane, Jason Smith, Ginni Summers, Alan Wineman



Now to the banquet we press. The 1994 Sorcerer's happy ending.
Photo by Mitch Gillett, from his private collection.

H.M.S. PINAFORE

Lydia Mendelssohn Theatre
April 6-9 and 13-16, 1995

Director/choreographer: Margie Warrick
Asst. to the director: Amanda Flies
Set designer: David Kennedy
Stage manager: Amanda Flies

Music director: Tim Hoover
Costume designer: Julie Hoover
Costume director: Tam Prentice
Props: Lori Kathleen Gould

Technical director: Sara Tracy
Graphics: David Zinn

CAST OF CHARACTERS

Josephine	Rebecca Whiteford
Ralph Rackstraw	Curtis Peters
Captain Corcoran	Matthew Grace
Little Buttercup	Barbara Smith Hilbish
Sir Joseph Porter, K.C.B.	Beverley Pooley
Dick Deadeye	Don Regan
Cousin Hebe	Kandy Harris
Boatswain	Michael Ward
Carpenter's Mate	Peter Christian

SAILORS

Michael Appel
Charles Cares
Don Devine
Liam Hoekenga
Josh Marmor
Jim Marsh
Dan Model
Phil Rhodes
Jason Smith
Alan Wineman



SISTERS, COUSINS AND AUNTS

Holly Ackerman
Cheryl Clarkston
Robyn Denson
Lissa Goldberg
Stacey Harrington
Jessica Kaplan
Mary Locker
Liz Mitchell
Rebecca Peters
Claire Schwartz
Beth Shippey
Mari Smookler

Executive Board

President	Jason Miller
Vice-president	Holly Ackerman
Treasurer	Amanda Flies
Company Promoter	Pamela Vachon
Pooh-Bah	Beth Shippey
Pish-Tush	Ginni Summers
Secretary	Claire Schwartz

ORCHESTRA

VIOLIN Adam Ferguson Betsy Fuger Xiang Gao Angela Griffiths Daniel Rouman Song-Hea Sackriter Bob Yang *	BASS Chad Kuypers	BASSOON Eric Varner
VIOLA Eileen Beckett Tim Wilkins	FLUTE Susan Bozell Chang Lu	HORN Dave Goldberg Peter Hui
CELLO Abby Alwin Laura Christian	OBOE Jessica Boelter	CORNET Tom Brown Pete Gibbons
	CLARINET Carey Bell Don Henig	TROMBONE Natalie Mannix ** Robert Myers
	* Concert Master ** Orchestra Manager	PERCUSSION Lee Buckhorn

Addenda

Lighting designer	Scott Westphal
Additional costume crew	Robyn Denson, Lissa Goldberg
Additional set crew	Lynn Anslow, Alex Williams

1997 Post Script:

Margie Warrick was in her first directorship, but she showed herself to have a talent for it, indeed multi-talent. At the same time she continued as ultimate leader of FUMGASS, while holding down her full-time job as director of student affairs at the UM School of Public Health. Verily, a wonder woman who never lost her sweetness.

At one of the performances, as the audience rose to sing “God save the Queen,” Lila and Bob Green, in their simulations of QE II and Prince Philip, stepped out from behind the curtain to lead the singing. Everyone was properly impressed.

Proving that perseverance pays, Matt Grace found himself in the role of Captain Corcoran, whereas he had been merely the boatswain in our previous Pinaforian production.

Ann Sharp (*AA News*) had this to say: “Warlock and her cast and crew capture the arch yet rowdy spirit of Gilbert perfectly.”

PRODUCTION CREDITS

TICKET MANAGER: Beth Shippey
TICKET CREW: Holly Ackerman, Lynn Anslow, Mike Appel, Gordon Barnett, Jennifer Barnett, Diana Christian, Laura Christian, Peter Christian, Cheryl Clarkston, Amanda Flies, Liam Hoekenga, P.J. Jenkinson, Jessica Kaplan, Ruth Lehman, Cynthia Lempert, Mary Locker, Jeff “Cuddles” Middents, Liz Mitchell, Dan Model, David Owens, Rebecca Peters, Marni Rachmiel, Don Regan, Phil Rhodes, Ginni Summers, Pam Vachon, Alan Wineman
ASSISTANT TO THE COSTUME DIRECTOR: Holly Ackerman
COSTUME CREW: Holly Ackerman, Laura Christian, Peter Christian, Amanda Flies, Beth Shippey
REHEARSAL ACCOMPANIST: Jean Schneider
MASTER ELECTRICIAN: Jeff Dine
SET CREW: Jim Barnes, Phil Rhodes, Steve Stewart
SET ARTIST: Cynthia Lempert
PROPERTIES CREW: Michael Ward, Steven Lovely
ASSISTANT STAGE MANAGER: Elizabeth A. Robinson
PHOTOGRAPHY: Bill Harder (studio photography), David Zinn (candid)
PROGRAM EDITOR: Ginni Summers
SUIT PRESSER: Imogene Happ
ASSISTANTS TO THE PROGRAM EDITOR: David Zinn, Victoria Scott
PROGRAM CREW: Jessica Kaplan, Phil Rhodes, Beth Shippey, Robert Sherrane
PUBLICITY: Pamela Vachon
DRAMATURG: Fred Rico
HAMATURG: Bolivar Kegnastie
BOX OFFICE MANAGER: Marni Rachmiel
HOUSE MANAGER: Claire Schwartz
ASSISTANT HOUSE MANAGERS: Jeff “Cuddles” Middents, Lisa Headings
DANCE CAPTAINS: Holly Ackerman, Don Devine
RUBBER BAND TASTER: Junipurr the Cat

In this case our production was reviewed near the top of the first page of the April 12 *New York Times*. This was a day or two after Newt Gingrich had made a speech about his Contract with America over national TV. The *Times* happened to have a reporter covering a meeting of Michigan Republicans in Ypsilanti. The question came up, “How many had watched Newt?” Almost none had, and Peter Fletcher, who was presiding, “announced without apology that he had taken in a particularly fine performance of ‘H.M.S. Pinafore’ at the University of Michigan, in Ann Arbor.”

At about this time Cynthia Haidostian Wilbanks turned over her FUMGASS treasurer duties to Laura Christian. Cyndy had held the position for twenty thankless years. Can Laura think of doing anything less?

Don Devine’s name now appears as GASBAG editor in place of the long-suffering David Goldberg. Dave was given special recognition at the UMGASS/FUMGASS afterglow party. In response Dave, wiping a tear from his eye, said, “I’m touched — but then you knew that.”

THE GRAND DUKE

Lydia Mendelssohn Theatre
December 7-10, 1995

Director: Mary Locker	Music director: Tim Hoover
Asst. director: Marni Rachmiel	Choreographer: Laura Christian
Set designer: Alex Williams	Technical director: Cynthia Lempert
Costume designer: Mitch Gillett	Costumer: Tam Prentice
Lighting: Damian A. Caza-Cleypool and Adam Driver	
Graphics: David Zinn	

CAST OF CHARACTERS

in order of appearance

Ludwig, <i>Lead Comedian of the Company</i>	David Zinn
Lisa, <i>a Soubrette</i>	Rebecca Peters
Olga.....	Liza Wirtz
Elsa.....	Beth Shippey
Gretchen.....	Niki Dickerson
Bertha.....	Laura Christian
Martha.....	Jessica Kaplan
Notary.....	Tom Petiet
Ernest Dummkopf, <i>a Theatrical Manager</i>	Mitch Gillett
Julia Jellicoe, <i>an English Comedienne</i>	Tricia Klapthor
Rudolph, <i>Grand Duke of Pfenning Halbpfenning</i>	Robert Sherrane
The Baroness von Krakenfeldt.....	Barbara Smith Hilbish
Herald.....	Don Regan
The Prince of Monte Carlo.....	Matthew Grace
The Princess of Monte Carlo.....	Megan Loomis
Duke of Riviera.....	Michael Ward
Viscount Mentone.....	Alan Wineman

ACTORS, ACTRESSES & TOWNSPEOPLE:

Leslie Austin	Stacey Harrington	Harry Shaefer
Peter Christian	Liam Hoekenga	Jack Shaefer
Cheryl Clarkson	Josh Marmer	Luke Shaefer
Don Devine	Angela Milarch	David Sirkin
Amanda Flies	David Owens	Jason Smith
Ron Fracker	Robert Reizner	Leslie Smith
Allison Frame	Elizabeth Robinson	Kathryn Taylor
	Charles Roth	

CHAMBERLAINS & RENTED NOBLES:

Gordon Barnett	Jeff Middents
David Chin	Claire Schwartz
Bill Colson	Victoria Scott
Cynthia Lempert	Woo Jin Shim

Executive Board

President	Robert Sherrane
Vice-president	Elizabeth Robinson
Treasurer	Angela Fong
Pish Tush	Jason Smith
Company promoter	Stacey Harrington
Secretary	Gordon Barnett
Pooh-Bah	Amanda Flies

Faculty Advisors

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Dean Paul Boylan
Prof. H.D. Cameron
Prof. and Mrs. Harold Haugh
Prof. and Mrs. Paul Lehman
Prof. and Mrs. Rudi Lindner
Prof. and Mrs. Berverly Pooley
Prof. and Mrs. Edward Stasheff
Prof. and Mrs. Alan Wineman

ORCHESTRA

VIOLIN I
Tim Christie
*Adam Ferguson
Carolyn Lucancic
Song-Hea Sackriter

VIOLIN II
Betsy Fuger
Angela Griffiths
Dan Roumain

VIOLA
Eileen Beckett
Isha Lee

CELLO
Nicole Charboneau
Rachel Francisco

BASS
Chad Kuypers

FLUTE
** Susan Bozell
Jill Vander Scheer

OBOE
Jessica Boelter

CLARINET
Carey Bell
Don Henig

* Concertmaster
** Orchestra Manager

BASSOON
Eric Varner
Lynn Hileman

HORN
Dave Goldberg
Heather Wells

CORNET
Kris Ingles
Steve Wenig

TROMBONE
Mike Harkins
Aaron La Vere
Rob Myers

PERCUSSION
Steve Aho

PRODUCTION CREDITS

REHEARSAL PIANIST: Jean Schneider

COSTUME CREW: Ann Anderson, Vicki Botek, Pam Grace, Cynthia Lempert, Tam Prentice, Sandy Wiley

PUBLICITY: Pam Grace, Stacey Harrington, Jason Smith

TICKET MANAGER: Amanda Flies

TICKET CREW: Gordon Barnett, Jennifer Barnett, Peter Christian, Laura Christian, Diana Christian, Cheryl Clarkson, Don Devine, Niki Dickerson, Allison Frame, Liam Hoekenga, Jessica Kaplan, Megan Loomis, Josh Marmer, Jeff "Cuddles" Middents, Becky Peters, Marni Rachmiel, Elizabeth Robinson, Jack Shaefer, Robert Sherrane, Beth Shippey, Leslie Smith, Alan Wineman, Alex Williams.

SET CREW: Holly Ackerman, Leslie Austin, Jennifer Barnett, Niki Dickerson, Marc Gerstein, Liam Hoekenga, Jessica Kaplan, David Kennedy, Cynthia Lempert, Eleanor Linn, Simon Linn-Gerstein, Mac Mackenzie, Marni Rachmiel, Phil Rhodes, Charles Roth, Victoria Scott, Beth Shippey, Liza Wirtz

MASTER CARPENTER: Jim Barnes

PHOTOGRAPHY: Bill Harder(studio photography), Robert Sherrane (candid)

PHOTO STOMPER: F. R. Izbee

PROGRAM EDITOR: Jason Smith

DEA PROGRAMMAE: Victoria L. Scott

PROGRAM CREW: Holly Ackerman, Amanda Flies, Stacey Harrington, Jessica Kaplan, Marni Rachmiel, Charles Roth, David Owens, Robert Sherrane, Beth Shippey, David Zinn

SAUSAGE ROLL CATERING: Imogene Happ

HEAD USHER: Claire Schwartz

PARSON: Rev. Fred Rico

UMGASS would like to acknowledge its Faculty Advisors: Harry and Betty Benford, Dean Paul Boylan, Prof. H.D. Cameron, Prof. and Mrs. Harold Haugh, Prof. and Mrs. Paul Lehman, Prof. and Mrs. Rudi Lindner, Prof. and Mrs. Beverly Pooley, Prof. and Mrs. Edward Stasheff, Prof. and Mrs. Alan Wineman.

1997 Post Script:

This was Mary Locker's second experience at directing *The Grand Duke*. How many of your friends can make that claim? She had a veteran cast and no one was surprised that the show was well received.

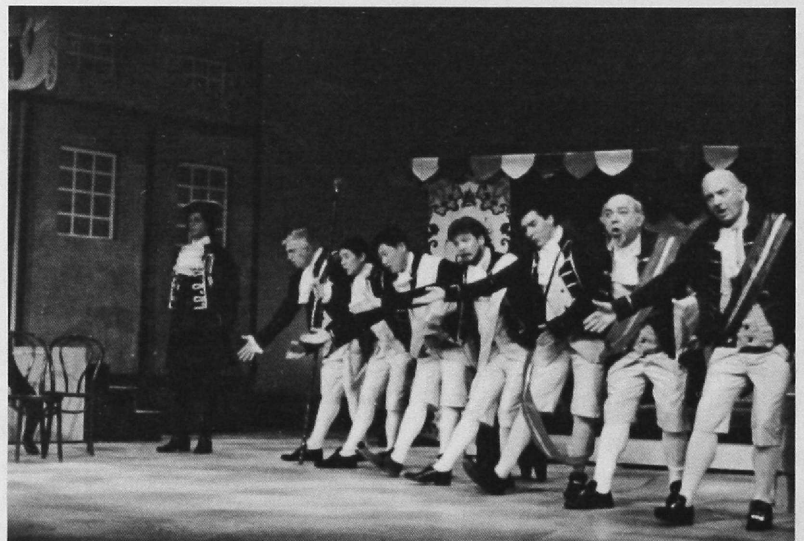
Bruce Martin (*AA News*) headlined: "Duke grand fun, but a tune-up would help." (This carried out the old tradition of, given any excuse, adding something snide to every reviewer's headline)

Sadly, this turned out to be chorus member Jessica Kaplan's final UMGASS production. She was always an enthusiastic and good natured performer and a dedicated member of the executive board.

Other farewells, but perhaps not for long: Tom Petiet (after 18 shows), Don Regan (9), Robert Reizner (16) and Mike Ward (16).

He's nothing but a miserable prig. From the left: Robert Sherrane (Grand Duke Rudolph), Gordon Barnett, David Chin, Woo Jin Shim, Mike Ward, Jeff Middents, Alan Wineman and Bill Colson.

Photo by Mike Gillett, from his private collection.



IOLANTHE

Lydia Mendelssohn Theatre
April 11-14, 1996

Director: Mitch Gillett
Asst. director/Choreographer: Stacey Harrington
Technical director: Cynthia Lempert
Asst. technical director: Scott Westphal
Costume assistant: Tam Prentice
Props: Charles Roth

Music director: Mitchell Williams
Asst. music director: Adam Ferguson
Lighting designer: Scott Westphal
Costume coordinator: Pam Grace
Stage manager: David Kennedy
Asst. stage manager: Allison Frame

Graphics: David Zinn

DRAMATIS PERSONAE

Lord Chancellor.....Robert Sherrane
Lord Mountarat.....Beverley Pooley
Lord Tolloller.....Bob Douglas
Strephon, *an Arcadian shepherd*.....Matt Grace
Private Willis, *of the Grenadier Guards*.....Kevin Casey
Queen of the Fairies.....Linda Nadeau
Iolanthe, *a Fairy, Strephon's mother*.....Kandy Harris
Phyllis, *a shepherdess and Ward in Chancery*.....Katie Hart
Celia, *a Fairy*.....Becki Peters
Leila, *a Fairy*.....Niki Dickerson
Fleta, *a Fairy*.....Victoria Scott

PEERS

Gordon Barnett, David Chin, Don Devine, Ron Fracker,
James Robinson, Jason Linder, Phil Rhodes, Jason Smith, Philip Wilson

FAIRIES

Leslie Austin, Cheryl Clarkson, Bronwen Ferguson,
Stacey Harrington, Mary Locker, Liz Mitchell, Elizabeth Robinson,
Vicki Shabo, Beth Shippey, Pamela Vachon

ORCHESTRA

VIOLIN Tim Christie Jay Lee Carolyn Lukancic Philip Payton Lisa Snyder Alejandra Urrutia *Claudia Watson Kirsten Yon	BASS Kristen Bruya	BASSOON Peter Unterstein
VIOLA Megan Loomis Robert Meyer Judy Tay	FLUTE **Susan Bozell Roma Duncan	HORN Dave Goldberg Michael Lipham
CELLO Michaela Loughman Ben Salisbury	OBOE Jessica Boelter	TRUMPET Bill Skiba Tom Brown
	CLARINET Carey Bell Julia Mahan	TROMBONE Lea Gernhardt Mike Harkins
	* Concertmaster ** Orchestra Manager	PERCUSSION Steve Aho Lee Bockhorn

Executive Board

PresidentRobert Sherrane
Vice-presidentElizabeth Robinson
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Pish TushJason Smith
Company promoterStacey Harrington
SecretaryGordon Barnett
Pooh-BahAmanda Flies

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Prof. and Mrs. Harold Haugh
Prof. and Mrs. Paul Lehman
Prof. and Mrs. Rudi Lindner
Prof. and Mrs. Beverley Pooley
Prof. and Mrs. Edward Stasheff
Prof. and Mrs. Alan Wineman

PRODUCTION CREDITS

REHEARSAL ACCOMPANISTS: Eunah Koh, Eva Young
COSTUME CREW: David Chin, Lee Gallagher, Pam Grace, Tam Prentice, Beth Shippey
MAKE-UP DESIGNER: Stephanie Pascaris
PUBLICITY: Tim Curby, Stacey Harrington, Mary Massaron, Jason Smith, Karen Wiesenauer
TICKET MANAGER: Amanda Flies
TICKET CREW: Gordon Barnett, Cheryl Clarkson, Don Devine, Bronwen Ferguson, Stacey Harrington, Katie Hart, Rebecca Peters, Don Regan, Phil Rhodes, Elizabeth Robinson, Beth Shippey, Jason Smith, Pamela Vachon, Phil Wilson
SET CREW: Lynn Anslow, Elizabeth Axelson, Jim Barnes, Jennifer Barnett, Tricia Borenstein, Amanda Flies, Marc Gerstein, David Kennedy, Simon Linn-Gerstein, Eleanor Linn, Keith MacKenzie, Ed Morin, Jim Robinson, Jack Schaefer, Philip Wilson, Michelle Vissler, Michael Ward, Anna Scodel, Dick Thomson, Kass Thomson, Scott Westphal, Alex Williams, Mitch Williams
PROPS MANAGER: Charles Roth
PROPS CREW: Cynthia Lempert, Charles Roth, Michael Ward
MASTER CARPENTER: Jim Barnes
PHOTOGRAPHY: Bill Harder (studio photography), David Zinn (candids)
PROGRAM EDITOR: Jason Smith
DEA PROGRAMMAE: Victoria L. Scott
PROGRAM CREW: Ron Fracker, Matt Grace, Imogene Q. Happ, Phil Rhodes, Beth Shippey, David Zinn
HEAD USHER: Claire Schwartz
FAIRY EFFECTS BY: Bolivar Kegnastie
FAIRY WAND FETCHER: F.R. Isbie

Addenda

PagesLee Gallagher, Katherine Hunt
 Additional lights crewDon Devine, Allison Frame, Cynthia Lempert
 Additional costume crewNancy Mohr

1997 Post Script:

Our new music director, Mitch Williams, was a grad student in musical performance, with considerable experience (both directing and performing) with groups in Indianapolis.

By this time the count of Peerless Philanthropic Paladins had grown to sixty. There were about 150 Paragons of Patronage, and nearly as many Patrons. The GASBAG mailing list carried about 900 names.

David Zinn's attractive poster and program cover showed in profile an almost-naked fairy. How that ever passed the Lord Chamberlain's office we'll never know.

Mitchell Katz (*Daily*) had words of praise all around. Among other nice things, he said, "Mitch Williams conducted with a steady hand, and the musicians were able to flesh out all of Gilbert and Sullivan's classic melodies. Colorful sets designed by Cynthia Lempert gave the proceedings a light and cheery look."

Two attractive new faces: Dick and Kass Thomson.

Farewell, for now: Kevin Casey (after 13 shows) and Claire Schwartz (5). It was also Stephen Lovely's last show. His name appears in only four programs, but for another four shows he tore tickets at the door while confined to a wheel chair. Give him an A for heart.



David Zinn's program cover for 1996 Iolanthe. Voted UMGASS's most erotic poster since Jim Ueberhorst's famous shocker of 1948.

The Yeomen of the Guard

Director: Mary Locker

Asst. director: Linda Nadeau

Set designers: David Kennedy & Alex Williams

Stage manager: Allison Frame

Asst. stage manager: Kass Thomson

Lydia Mendelssohn Theatre

December 5-8, 1996

Music director: Steve Bizub

Costume designers: Cynthia Lempert & Tam Prentice

Lighting designer: Scott Westphal

Props: Diana Hunt

Graphics: David Zinn

DRAMATIS PERSONAE

Sir Richard Cholmondely, *Lieutenant of the Tower*.....Mitch Gillett
 Colonel Fairfax, *under sentence of death*.....Matthew D. Grace
 Sergeant Meryll, *of the Yeomen of the Guard*.....Charles Sutherland
 Leonard Meryll, *his Son*.....Liam Hoekenga
 Jack Point, *a Strolling Jester*.....Robert Sherrane
 Wilfred Shadbolt, *Head Jailer and Assistant Tormenter*David Zinn
 Elsie Maynard, *a Strolling Singer*.....Bronwen Rae
 Phoebe Meryll, *Sergeant Meryll's daughter*Patricia Klaphor
 Dame Carruthers, *Housekeeper to the Tower*Liza Wirtz
 Kate, *her Niece*Juliet Bourdeau
 The Headsman.....Alex Williams
 Solo Yeomen.....Don Devine, Phil Rhodes, Jason Smith

YEOMEN OF THE GUARD

Gordon Barnett, Bill Colson, Don Devine, Sol Metz, David Owens,
Phil Rhodes, Jason Smith, Alan Wineman

TOWNSPEOPLE

Jim Barnes, Niki Dickerson, Karen Furuhejm, Stacey Harrington,
Marie Howard, Katharine Hunt, Simon Linn-Gerstein,
Sheldon Jones, Angela Milarch, Elizabeth Robinson,
Victoria Scott, Ginni Summers, Luke Shaefer,
Kathryn Taylor, Debra Tucker, Andrew Waltman

ORCHESTRA

VIOLIN Cynthia Goetz Ben Baumann John Littlejohn Carolyn Lukancic Beth Kirrain Emily Palen Jirshim Boey	BASS Kristen Bruya	HORN Dave Goldberg Julie Seidel
VIOLA Judy Tay LaTonya Woods Chi-Chung Ho	FLUTE Susan Bozell Emily Petryman	TRUMPET Mark DeGoti Paul Bhasin
CELLO Monica Fry Ben Salisbury Cheryl Darden	OBOE Carla Paroti	TROMBONE Robert Myers Lea Gernhardt Matin McDonald
	CLARINET Melissa Johnson Micah Heilbrun	PERCUSSION Eli Shapiro
	BASSOON Connie Kelly Jonathan Leik	

The 1996 - 1997 UMGASS Executive Board

President: Stacey Harrington

Secretary: Kandy Dowds

Vice President: Matthew Grace

Pooh-bah: Scott Westphal

Treasurer: Angela Fong

Pish-tush: Jason Smith

Company Promoter: Pamela Grace

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Prof. and Mrs. Harold Haugh

Prof. and Mrs. Paul Lehman

Prof. and Mrs. Rudi Lindner

Prof. and Mrs. Beverley Pooley

Prof. and Mrs. Edward Stasheff

Prof. and Mrs. Alan Wineman

PRODUCTION CREDITS

REHEARSAL ACCOMPANISTS: Mia Im, Bradley Martin, Danielle Deswert, Margaret Counihan

COSTUME CREW: David Chin, Karen Furuhejm, Marie Howard, Bronwen Rae, Ginni Summers

TICKET CREW: Carol Barnett, Gordon Barnett, Jennifer Barnett, Bill Colson, Don Devine, Niki Dickerson, Stacey Harrington, Sol Metz, David Owens, Victoria Scott, Robert Sherrane, Jason Smith, Ginni Summers, Alan Wineman

SET CREW: Jim Barnes, David Kennedy, Dick Thomson, Alex Williams

LIGHT CREW: Don Devine, Allison Frame, Cynthia Lempert

PROPS MISTRESS: Diana Hunt

PROPS CREW: Victoria Scott

MASTER CARPENTER: Jim Barnes

PHOTOGRAPHY: Mitch Gillett

PROGRAM EDITOR: Jason Smith

DEA PROGRAMMAE: Victoria L. Scott

PROGRAM CREW: Gordon Barnett, Angela Fong, Stacey Harrington, David Owens, Phil Rhodes, Robert Sherrane, David Zinn

BOX OFFICEMANAGER: Marni Rachmiel

BLOCK MAINTENANCE: F.R. Isbee

ASSISTANT TO MR. SHADBOLT: Imogene Happ

1997 Post Script:

Now Mary Locker was able to put two faithful old set builders in the cast. Jim Barnes played the role of a strong, silent, but befuddled elderly citizen, while Alex Williams played the headsman. Of course those on-stage duties gave neither of them any excuse to slack off on their usual set-building duties.

We had a nice, illustrated pre-show article in the *Ann Arbor News* a few days before opening.

Emily Sandler (*AA News*) reported that the audience liked the performance better than she did. She admired the stage action, but thought such action often made the performers forget to sing loud enough for the audience to catch the words. Does that perhaps explain why she spelled it “Yeoman.”? In any event, the headline once more stressed the reviewer’s complaint, noting that the production “needs to fortify voices.”

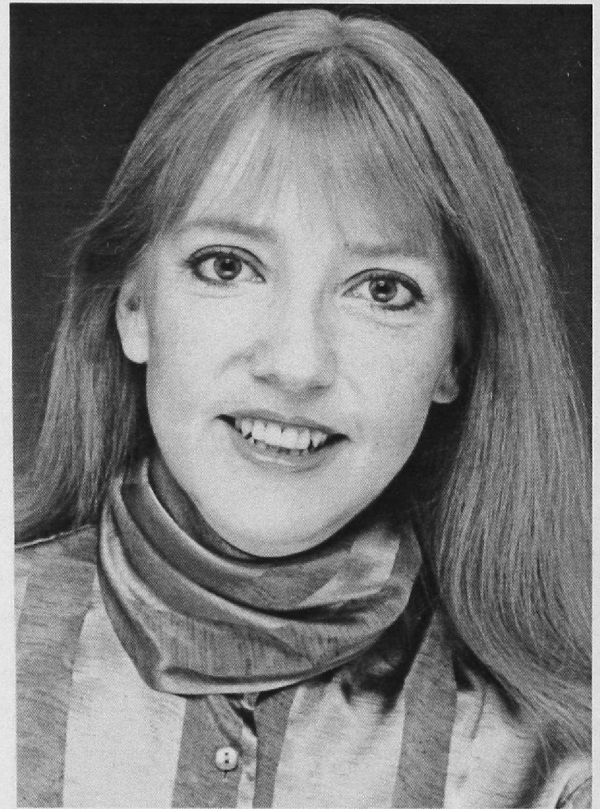
Ticket prices were now ranging from \$10 to \$14.

This was the 35th UMGASS show in which Mary Locker had played a part. She has been a frequent chorus member, member of the board, FUMGASS officer, and one of our most popular and admired directors of all time. We await her next directorship with pleasant anticipation.

If we have counted it right, this was the 66th show in which David Goldberg had played horn in the orchestra.

Farewell, for now to Tricia Klaphor (after 7 shows).

An important administrative change occurred between this show and the next: Responsibility for handling ticket sales was turned over to the University’s Theatre & Drama Department.



Our own Mary Locker, the quintessential Geeandesser. Long life to her!

Photo by Mitch Gillett, from his private collection.

The Pirates of Penzance

Spring 1997
Lydia Mendelssohn Theatre

Director: Robert Sherrane
Set designer: Alex Williams/David Kennedy
Costume designers: Cynthia Lempert/
Tam Prentice/Holly Ackerman/Pamela Grace

Music director: Mitch Williams
Lighting designer: Scott Westphall
Graphic designer: David Zinn
Props manager: Jim Barnes

Dramatis Personae

Major-General StanleyBev Pooley
The Pirate KingDavid Zinn
SamuelTom Cooch
FredericGerald Aben
Sergeant of PoliceCharles Sutherland
MabelHeather Albrecht
EdithKimberly Wagner
KateKerry Bailey
IsabelLindsay Calhoun
RuthBarb Hilbish

Executive Board

PresidentStacey Harrington
Vice-presidentMatthew Grace
TreasurerAngela Fong
SecretaryAllison Frame
Pooh-BahScott Westphal
Pish-TushJason Smith
Company PromoterPamela Grace

Chorus of Pirates, Police, and General

Stanley's Daughters

(in no particular order)

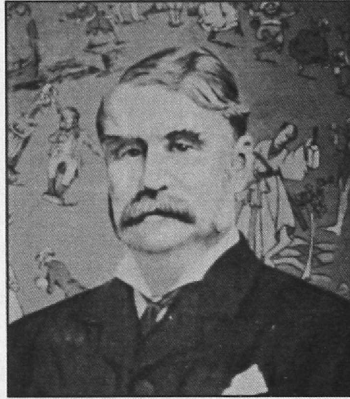
Sarah Packard, Tanis Allen, Tania Ensign,
Kathryn Taylor, Jason Smith, Phillip Rhodes,
Jack Shaefer, Josh Marmer, Adam Schwartz,
Steve Rosoff, Sheldon Jones, Brent Lefgren,
Pamela Vasquez, Phil Wilson, Carolyn Space,
Amanda Flies, Stacey Harrington, Mindy
Greenblatt, Alan Wineman, Andrew Waltman,
Jason Gluck, Aaron Reifler, Aric Mutchnick,
Beth Shippey, Liam Hoekenga, Ruth Kalinka,
Aleta Melville

1997 Post Script:

What you have here is the preliminary roster of the production coincident with the society's fiftieth anniversary celebration.

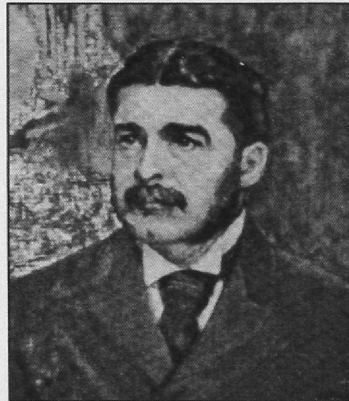
Today the ticket prices range from \$12.00 to \$14, in contrast to the early years' prices of 90 cent to \$1.20. As for the alumni enrichment program, its current cost comes to \$49 per person, which contrasts with the \$20 price in 1985.

We want all of you visiting alumni to know that we are gratified and flattered with your interest, your support, and the inspiration we derive from the traditions you have handed down. We trust we shall not disappoint.



**William
Schwenck
Gilbert**

November 18, 1836
May 29, 1911



**Arthur
Seymour
Sullivan**

May 13, 1842
November 22, 1900

This inspirational page is brought to you by

FUMGASS

Friends of the University of Michigan
Gilbert and Sullivan Society

Portraits of Gilbert & Sullivan in Mendelssohn Theater lobby.

Our Curtain Calls

Ten years ago in observation of our fortieth anniversary, David Goldberg compiled a massive collection of reminiscences collected from more than three dozen former active members of the society. (If you can find a copy, they are published in GASBAG Vol. XVIII, No.4, Issue #158, March/April 1987.) We have bravely essayed to bring you the highlights of those memoirs in this appendix. Exigence of economy has forced us to chop out much of what was collected, but we have tried to retain those parts that record pertinent history, or that serve to convey some of the intangible strengths of the society.

We give place of honor to recollections by Prof. Kenneth Rowe. He and his wife, Helen, were our first faculty advisors. In March 1987 Jean Lynn Barnard sat down for an interview with the old gentleman and caught his reminiscences on a tape. Kenneth then edited her transcript and his approved version is what appeared in GASBAG. It must be considered the definitive account of the earliest days of the UMGASS. What follows here, however, is a lightly edited and condensed version.

Kenneth Rowe

Random Rememberings

I'll begin at the beginning of my relation to the Gilbert and Sullivan Society and the beginning of the Gilbert and Sullivan Society itself, and the beginning was Gloria.

The beginning for me was a telephone call that proved to be from Gloria Katlan. She simply stated that she was undertaking to organize a G&S society and that a faculty advisor was necessary and would I be one. I remember I just spontaneously said: "I think that's a great idea!" and she has frequently mentioned how it made her feel when that voice came over the telephone: "I think that's a great idea!"

Later on I learned why she felt as she did when she got that immediate answer: Gloria had grown up in New York City with a G&S society, and it never occurred to her that anyone could live without Gilbert and Sullivan.

She came out here as a freshman, and stood it as long as she could through that first year. When she returned as a sophomore in the fall of 1946, she had determined that Michigan must have a G&S Society.

There was a University rule that every extracurricular organization had to have a faculty advisor. Not knowing many faculty members, she turned, in a faculty directory, to the Theatre Division of the Speech Department as the most logical area, and started down the list alphabetically, with the same negative answer from everyone. She next tried the School of Music, but to no avail. So she decided the mammoth English Department would be the next likeliest place and did the same thing there, with the same result until she got to the name Rowe. The name Rowe was quite a ways down. I can see how she felt when someone, without any question about it, just right off said that was a great idea. We made an appointment to meet at my office early the following morning. And that was how I came to have a part in the beginning of the University of Michigan Gilbert and Sullivan Society.

Gloria arrived at the office the next morning accompanied by a tall nice-looking graduate student named Ben Hazard, apparently her first recruit. Ben proved to be an invaluable addition for his dependability and wise counsel, and was, if I remember correctly, elected our first president.

In 1946, while women were seldom on the faculty, they were considered suitable for advisory duties. Husband and wife teams were frequent, and the wives' signatures officially recognized for approving and signing budgets and all publicity, such as advertisements and posters. I had talked with Mrs Rowe the night before and she was, as I anticipated, responsive. By good fortune, she had completed one project and was ready for another. Also, like Gloria, she had grown up with a G&S society in her home town. I told my visitors my wife and I would be happy to be their advisors, and explained I would do all I could, but that my wife would do much more for them in regularity of presence at meetings and rehearsals, and on call for the unexpected. That first meeting gave me an enduring memory of Gloria's glowing eyes and determined chin, which made Gilbert and Sullivan a part of the University of Michigan.

A formal organizational meeting was called with advance publicity inviting everyone interested in producing G&S operas to attend. I had a conflicting meeting, but received a report on the G&S meeting from Mrs Rowe. There was a substantial turnout. The business over, it was proposed they get down to work practicing G&S choruses. Pianists were available, but how about a conductor? There was no volunteer. My wife had been noticing a retiring young man, half hidden behind the curve of the grand piano. She maintained she did not know what prompted her, but she went over to him and put the baton in his hand and asked him if he would make a try at conducting. He came to life. The rest of the evening was a success.

The young man was Rex Wilder, and we had acquired our conductor for the first few productions, while Rex was finishing his course in the School of Music. I was told, not by Rex, that he had asked for opportunity to practice conducting and was told he wasn't ready for it, that practice began in the third year, to forget about it until then. Rex, however, was a natural conductor; he was extraordinarily talented, and his conducting was one of the notable aspects of the Society for the period he was with them. He worked hard to understand the composer's intent in a score and how to release it. He was soon to demonstrate his mastery of the complexities of orchestra, choruses, individual parts, and non-musical dramatic stage business. He was a perfectionist, his editing, his interpretation, the way his cast followed him and felt about him, in every way he was a great conductor. So that was another of those pieces of great luck at the beginning of the Society.

The first year closed without a public production. It was agreed they were not yet ready to do justice either to themselves or for a paying audience. The Society then proceeded to show its mettle. In the spring of 1947, they produced for themselves, for practice and experience, *Trial By Jury*; and they did as good and finished a job as their talents, preparation, and hard work could accomplish, and they had a grand time doing it.

The first public production, in the fall of 1947, was *The Mikado*, one of the more difficult of the G&S operas. The UM G&S Society attracted good fortune like a magnet. They had an outstanding conductor in Rex Wilder. Just in time for *The Mikado*, our old friend Harry Allen returned to Ann Arbor on release from the army following WW II. He had graduated from Michigan in theater arts, but switched to architecture for graduate study, and still had two years to go for his degree. There was probably no more talented and experienced stage

director for G&S in the country. He had a wide and varied experience with musical theater, especially G&S, including directing music drama in summer theater in Salt Lake City. He also had an effective personality with students. He always appeared relaxed and was as much a perfectionist underneath as Rex. As one student remarked, "You can't flap him." They called him Mr. A. As soon as we learned of his return to campus, we told him about the G&S Society, and he was happy to take it on as his recreation. He and Rex were contrasted, yet congenial, and a great team.

In the fall of 1948 the posters announcing the organizational meeting for the first production produced what may have become a collector's item, like a flawed postage stamp or coin. The original copy signed by Mrs. Rowe read across the top in bold letters, MEN, WOMEN, DO YOU LIKE TO SING? Then, underneath, information on the time and place of the mass meeting.

Early the next morning Mrs. Rowe received telephone calls from the dean of women, the dean of men, and some higher official, possibly a vice-president. Jim Ueberhorst, one of the founders of the Society, had access to some office with printing equipment he had made the copies of the poster. He said his thumb, without his noticing it, covered up the G in SING, and all sixty posters bore Mrs. Rowe's signature! It was budget time in Lansing, and a delegation of legislators was due at ten o'clock for a tour of the campus. The theme of the phone calls was to threaten dire consequences if every poster were not down by ten o'clock. The disreputable posters were dutifully taken down, but not before they had produced the hoped-for results. The Society had been hoping for good male voices, and there was some influx from the Men's Glee Club, of course attributed to Jim's masterstroke.

With a fine cast throughout, there was a baritone, Dick Roussin, who was special for any company. Although attractive enough for romantic leads, he always chose comedy roles. He had a voice like velvet, with absolute pitch and sense of rhythm and timing. He was completely at home on the stage, and in any performance was likely to interpolate some piece of business. He did not worry either Rex or Harry because he never missed a beat and was always on the spot for delivery of a line where he was supposed to be. No one ever missed a cue because of him. As the Captain in Pinafore, instead of descending to the stage from the deck by way of a gangway, he swung out and down by an a rope dangling from the flies. But he landed on the beat at the spot where he was supposed to be for his next line.

Harry Allen's unflappability was put to a severe test at the final rehearsal. The production was in Pattengill Auditorium in what was then the Ann Arbor High School. By circumstances entirely outside Harry's control or foreseeing, when the cast arrived the stage was a shambles. With almost no off-stage space, the scenery was strewn all over the stage, and none erected. Some of the students were so dismayed they didn't see how they could open the next night. Incidentally, they had no previous access to the stage for rehearsals, and the special function of this rehearsal was for adjustment to the different dimensions. Harry Allen, as unperturbed and cheerful as always, moved quickly and efficiently about giving directions to the cast for stacking and arranging to clear the floor space, and was soon chalk-marking the floor for the expanded action pattern. With some, but not overwhelming delay, a rehearsal was in progress. He had them come just early enough next night to review the new distances. The opening night was a triumph.

While by this time the Society had acquired a big membership, what they were short on was any solid commitments for orchestra members. At that time, all extra-curricular activities that needed musicians had a hard time; any instrumentalist at the university could make money playing for dances on weekends. Rex, almost up to the day of the first performance, was waylaying and buttonholing music students as they came out from classes. Rex knew their class schedule, and was stopping all orchestra potentials. He got his orchestra complete about two or three days before opening. How he could pull a group of under-rehearsed players together was phenomenal.

At the other end of the production of *The Mikado*, the closing night prank was inaugurated. During the encore, which Rex was conducting with all of his absolute perfectionism and control, something like a stuffed duck thumped to the middle of the stage floor from the flies. That was not funny to Rex; he was furious. His face was set and I can still remember how he stepped up the tempo to an incredible pace. I never heard anything quite like the way he had them finish that encore. He had so perfectly outlined it to continue as a rising response to the production musically, and this nearly ruined his finale.

All the effort that went into *The Mikado* was rewarded when a letter from a Detroit banker was read. He wrote that he was a G&S buff, and that whenever he knew of a significant production anywhere in the country he went to it. *The Mikado* had never been one of his favorites, but their production had made it so.

The best story I know is not a funny one. It must have been for *Pinafore*, I know it wasn't for *The Mikado*. The time came when it was essential to have the scores in hand, but they hadn't yet arrived from Schirmer's, which generated a fair bit of excitement. Rex had reached my wife and told her about it. This was luck again. She told him that I was in New York for a meeting, and that she would call me and see what I could do about it there. This was Saturday night, and I was coming back by train the next day. I was chairman for a meeting that wasn't over until after midnight. When I went to my room I found a message to call home as soon as I got in. I did, and my wife told me about the problem. Rex had told her to tell me what to do. Rex was a close friend of Robert Shaw, whose Chorale was on the air that night, so he would be at the broadcasting studio until four a.m. I was to call him there, so I did. Rex also knew that Robert Shaw was a close friend of the head of Schirmer's, who would be at his country place on the weekend. Robert Shaw telephoned his friend, who came into town, and the three of us met outside Schirmer's. When we met, Robert Shaw's friend was in his country tweeds, and his keys were still in his town clothes pocket. I looked up the side of the building, saw a half-open window, and asked the head man where it went. He said it was his office; he was supposed to close and lock the window when he left at night, but he often forgot. I had studied the facade, and decided I could get up there to the second floor and do a little second-story work, so I did, then came down to let them in. So I secured the scores, and they were in Ann Arbor the next morning. Someone asked Rex, wasn't he nervous and worried until the scores got to him? Rex just said: "Not at all. I called Mrs. Rowe and told her about it, and Prof. Rowe was in New York, and she got in touch with him. It will be all right." I felt that was a nice accolade on our usefulness as faculty advisors.

Getting Felix Reiss for scene design for *The Yeomen of the Guard* and *Patience* was equally good fortune. He was a chemical researcher whose hobby was stage design and he was truly skilled at it. So we had three unusually talented directors: Rex, Harry and Felix.

Something that characterized the Society from the beginning that I think was a great contribution of Harry Allen's: He told everyone connected with the production: "Approach it as though there has never been a previous production. Forget the D'Oyly Carte or any other style. Maintain absolute respect for what is Gilbert's and Sullivan's, the text and the music, but otherwise use your own free approach to production with any fresh or original ideas you may have."

The frequency of good fortune in the beginning years of the Gilbert and Sullivan Society was something better than accident. Good fortune needs an open door to enter. The welcoming door for us was the spirit of Gloria Katlan Bennis, her joyous devotion and dedication to arduous and unflagging effort.

Morton Achter

Dave Goldberg reported as follows: “We chatted with Morton Achter recently. Mort was musical director for three productions for UMGASS: *Yeomen*, *Pirates*, and *Ruddigore*, 1965-1966. Old-timers will remember the magic of the Achter-Schreiber shows — one beautiful production after another. Mort remembers the pleasurable times working with Al and with Judy Dow (as choreographer), as golden days which have not since been equaled. He recalls the auditions being jammed with talented people, making choosing difficult, but also making it easy to arrive at a strong cast.

“Mort is now chairman of the music department at Otterbein College, in Westerville Ohio. Since arriving in 1975, he has directed *Pirates* and *Gondoliers*. “

John Alexander

Somehow I was cast into the chorus of *Patience* (I think) and have since enjoyed being on stage and a part of the Society.

Over the next few years I experienced and survived the setting and running of lights with Bomberger and Cutler (ABC lighting crew), parties lasting two or three days, and a brutal repaint of Castle Adamant the night before move in. Let me enlarge on that. The cast and crew arrived in the scene shop about 10 a.m. to put the finishing touches on the set. We completed painting the detail work, shadowing, etc., on the stones of the castle and the ivy growing up her imperignable walls.

At 3 p.m., after pizza, we had a short rehearsal to get the feel of the set, then everyone went home to rest for Sunday's move-in and tech rehearsal day. That is, almost everyone.

Tom Ault, set designer extraordinaire, was standing on the landing above the set, pensively looking down at his creation. I, and several others, were cleaning up the shop. We heard Tom muttering to himself. Eventually, in an all too clear voice, “It's not right, the color is all wrong, the

#@\$)*@! thing is the wrong color!” So, we who remained in the area took the entire night to repaint from the base coat out each and every stone of Castle Adamant, all the shadowing, all the ivy growing up her now puce walls. But it was worth it. There were hordes of surprised faces Sunday when those who had escaped in time returned for the move-in work party.

Sometime in the late 60s, I was living in the “G&S house” with Mike Gilmartin, Susan Morris, Nancy Hall, et al. On Saint Patrick's Day, my birthday, Susan baked a green birthday cake for me. We're talking about a green, green birthday cake, a cake so heavily green and so solid, so dense a cake that there has never been a duplicate - never. And I'm glad. It's illegal to say more about that cake. So was born the “Ugly Cake Contest” and party. By the following week we had developed rules for that contest of wit and skill, a philosophy to guide me through the judging, and some great ideas for “winning” designs.

Cast as Samuel, my first step out of the ranks, I wasn't certain I could actually sing alone on stage. I had always felt so safe buried in the chorus. Roger Wertenberger had seen me in true form at some party or other, and so had blocked me where I could be the brunt of some of his “greatest” bits.

Large quantities of stage beer were poured over me, requiring the use of grease make-up, a joy to apply and remove. A great deal of time was spent in a rather small steamer trunk with David Gilmartin and wine was sloshed in on me, deftly aimed by Charlie Sutherland a.k.a Major General Stanley.

During a last rehearsal before move-in, just before my first line, telling of Fred's impending freedom, my feet became confused, tossing me to the first landing - one flight of stairs down. Very funny, I guess. Everyone laughed. Roger loved it, so with some practice, we kept it in, and a tradition of Alexander, the G&S Beanbag, was born.

Gondoliers — whiplash.

Iolanthe — three broken ribs from an unnatural dive into the frog laden swamp.

Another *Iolanthe* — five inch gash in thigh.

Ida — great crack on head from Gerry Horan's spear.

Among other things, Roger gave me lots of bits in the shows he directed which helped me stand out from the crowd. From his patronage, I developed a stage presence and

a confidence that has helped me every day since. I owe him much, and miss his wild imagination.

All those pratfalls, aches and pains, long hours away from textbooks, learning lines, have been worth it because of the variety of skills learned, the warm memories, and especially the fine friends made, even John Kelly.

UMGASS is a terrific group, and over the twenty years I've been around, the faces have come and gone (getting younger every year, too) but the group spirit is unchanged, still as strong as when I first hammered my thumb into the set of *H.M.S. Pinafore*.

And let's face it, we love it out there on the boards. Now, if I could only learn to read music ...

Jean Lynn Barnard

On Friday, November 9, 1962 I attended a most memorable performance of *Princess Ida*. The show had opened on Wednesday, with Nancy Hall in the title role. On Thursday shortly before curtain time, Nancy was admitted to Health Service with mononucleosis. As usual, there was no understudy. If the show had been forced to close, and refund the money for the remaining four performances (three in Ann Arbor and one in Detroit), the Society would probably have been bankrupt.

Fortunately, one student's dedication to G&S saved the show: Lavetta Loyd, who had been in two previous shows, but had not tried out this term because of her class load, responded to the desperate call for help, and dropping everything else, stepped into the unfamiliar role. As I remember, Gershom Morningstar, the dramatics director, told me that he just barely had time to walk her through the blocking before the curtain went up, a little late. That first night she carried a script, but by her second night, the show I attended, it was in no way apparent that she had not been rehearsing for weeks. (There are, of course, some scenes where *Princess Ida* is carrying a book, and there may have been a script concealed in it - but if so, the audience was not aware of it.)

Harry Benford

Back in the late sixties, being aware of growing community enthusiasm for the G&S Society, Betty and I became convinced that the time was ripe to organize a friends group. John Allen, then our poor-student-in-residence and an UMGASSer of many years standing, concurred in our view. Better yet, he volunteered to help.

In order to get a range of views on functions and procedures for the proposed organization, we arranged a lunch for a few fans. (Among these was Jean Lynn Barnard.) Based on their advice and encouragement, we went ahead with the plan. In mid-1969 we mailed out a form letter to everyone we could think of who might want to join the club — which we decided to call FUMGASS. The levels of membership, based on admiration-to-poverty ratio, were set at \$3 for Friends, \$10 for Good Friends, and \$25 for Patrons. Our very first response came from Harold and Anne Haugh, who did the Right Thing by signing up as Patrons, bless 'em!

The October 1969 issue of GASBAG (about which estimable journal more eftsoons) announced that two dozen members were already enrolled. It explained the FUMGASS political structure, which was (and remains) based on the Utopian plan: absolute despotism tempered with dynamite. John Allen was our first absolute despot; Betty and I were wisemen.

During those early days the three of us ran the whole show; but as membership increased, we found other willing workers to keep the rolls, handle the financial accounts, and mail out the GASBAGS.

Now it's time to dwell a bit on the start of GASBAG, which originated as a modest little in-house newsletter for UMGASS. The initiative came from two charming and devoted members of the women's chorus: Kathy McKevitt and Colby Schneider. They enlisted me as a production expediter because I could get the thing duplicated in the Big U's copy centers. Within a few months, and equal number of issues, both young ladies set their editorial duties aside in favor of matters matrimonial. (By a nice coincidence, both were wed on the same day, right here in Ann Arbor, but not to one another.) That left me as chief factotum, which job I held until I retired from the faculty some thirteen years (and more than a hundred issues) later.

GASBAG, as we all know, is an acronym for Gilbert & Sullivan Boys & Girls. What you may not know is that the word was originally conceived several years before Kathy and Colby adopted it for their journal. It was a take-off of

MUSKET: Michigan Union Show Ko-Eds Too, the successor to the old Michigan Union (all-male) operas.

In any event, GASBAG, which started out as a modest in-house gossip sheet, shortly became a leading journal of general interest to Gasniks all over the English-speaking world. It still serves that function and is the Big U's chief claim to fame in many corners of the globe.

Jerry Bilik

A significant event — one of great drama and trauma (at least to me) is the horrendous “collapsing cot affair” that occurred during a production of *Cox and Box*, featuring Dude, myself, and our then-faculty adviser, Sid Straight. Now, while I may have provided some assets during my tenure as director, an acceptable singing voice was not one of them. Dude had a beautiful tenor and Sid a mellifluous baritone, but I must be described as a “consistent croak.” Nonetheless, our mini production was a true smash hit night after night — until there was a literal true smash, as the cot onto which Dude reclined gave up the ghost on stage in a cloud of dust.

Now, the show is supposed to go on, but Dude decided he might laugh or giggle were he to speak his next line, and rather than face such embarrassment he lay back on the collapsed couch, smiled this sheepish grin, and let me try to figure out what to do next. I looked in the wings. Sid was doubled over in hysterics. I looked in the pit; the orchestra members were convulsed. I looked at Dude again; he was turning purple trying to stifle a total breakdown.

In desperation I repeated my last line, hoping Dude would backtrack and go on. Nope! That idiotic grin, but not a word! In inspiration, I sang out: “Bouncer! Oh Bouncer!” (in my commendable croak).

In the wings, Sid Straight went into spasms and further convulsions. Of course, by this time, the audience was pretty well out of control witnessing the total dissembling of the directors and adviser. However, somehow, from the pit, came the tinkling introduction to “Rataplan,” and from the wings, the couch and the set (onto which I had collapsed) came the giggling gaggling calls; “Rat-a-pla-ha-ha-ha-ha-ha—etc,” Tho’ it seemed a lifetime had passed, we somehow got things rolling again, and became as a result of all this, the absolute toast of the cast party that night; but, of course, in our days, anything could become the toast of any party!

I’m still actively engaged in live theatrical presentations, and Gilbert and Sullivan remain among my greatest heroes, so the warm and wonderful memories of those Ann Arbor productions hold a special place in my heart; and whenever I see a folding metal cot, that refrain comes back to haunt me once again: Rat-a pla-ha-ha-ha-ha-ha-haan!

Bradley Bloom

Bradley Bloom remembers,

1. Starting rehearsals at 7:14, before the invention of digital watches.
2. Roger Wertenberger thinking of ways to “outbit” Dude Stephenson. Roger had so much going for him, but most of the memories he created were pretty controversial. No that’s not the right word. They come right out of Roger’s temper, because he had a real dark side about him. I remember my initiation to theater was through Roger, and I inferred the way to direct a show and to get attention was to scream as loud as I could at the cast (but not the orchestra). I remember that Roger was really, deep down beneath his explosive temper, a pretty kind-hearted individual, who really cared about the quality of the production. He was attentive to detail. He did everything, from painting sets to orchestrating the DeBelleville song, in *Iolanthe*. I really liked Roger; it’s just hard to find really complimentary things to say about him. I remember his passion. I remember the two of us sitting up until about 3:00 in the morning, having to go to the ashtray and smoke cigarette butts, while we debated what we were going to do in the next scene.
3. Betty and Harry Benford always being there when we needed them most.
4. Trying to drive to a church performance after a Saturday night cast party in my apartment. By the looks of the congregation I think I forgot to brush my teeth. Could it have been Horan and Gilmartin that were still there as I left?
5. Don Cameron, trying to count the finalé of *Pinafore* by sticking out his tongue.
6. Giving Bev Pooley his first bass part to sing and deciding it was much better for him to mouth the words.

7. David Goldberg trying to play softly and blaming his horn if he couldn't, or was it the resonant wall of the theater?
8. Glenn Litton and the UTO (University Theater Orchestra). It basically started with an idea that Glenn and I had in terms of forming personnel to be shared among G&S, Musket and Civic Theatre, so that we weren't always scrambling to find musicians to play in those shows. We developed a pool of between forty and fifty that could be shared between the organizations. I think it worked well, but lasted only about two or three years. After Glenn and I left the scene, the UTO died through lack of leadership.
9. Ashley Putnam playing the flute, before playing Yum-Yum, before her rise to stardom.
10. Nancy Gilmartin's *Ruddigore*, as one of my favorite all-time shows. It was a show that was conceived really well. It was one of the first times that I experienced G&S that it wasn't overly "bitted." It was mainly a nicely-approached show, and was fun to do.
11. Gerald Wigdortz and the infamous story of "Da Plant." Some people will know that story.
12. The invaluable experience and the long-lasting friendships.

Lenore Ferber

Really, I can stretch my gray cells back 25 years to the wonderful Sir Joseph Porter that my brother Evan Ferber did for UMGASS. My one and only twenty-two year old memory of my very first U of M G&S production, *Pirates of Penzance* in 1965, is that of our taffeta chorus costumes; yards and yards and yards of hot and slithery taffeta for men and women both, that creased at a glance and had to be ironed before every performance. Imagine a female chorus person in 1987 being responsible for ironing her partner's smelly mess of a costume each night? I'm amused and dismayed to remember that we were and we did.

I remember Roger Wertenberger's *Ida* which had skyscraper sets that refused to stay bolted together, probably owing to the over ambitious dances being done on them (I think I was the choreographer), which were of little effect anyway, since the sets were so tall that the choruses' heads were up in the light poles and could not be seen. As I recall, there was an emergency all-night bolting session to make

sure that all performers stayed whole. That was also the set that had to be walked from the shop across campus to the theater because it was too grandiose to fit on the truck. Fortunately, it didn't rain. My last memory of that production is of costumes made of rubber backed curtain fabric. A treat for the eyes perhaps, but not for the nose.

I remember Peter-John Hedleskey's *Ruddigore* opening on April 22 in 82 degree heat with no air conditioning in Lydia. I remember a show almost closing because the Mendelssohn theater manager, a humorless person, found liquor in the men's dressing room. I remember being a chorus member hollered at by a choreographer, whom I shall protect with anonymity, to do 3 and 5 step patterns to 4 beat measures. She was asked to two-step aside three weeks before opening and Judy Dow Alexander patched what she could. I remember in another *Mikado* donning enormous rug yarn wigs and never hearing very much of anything else after that. We would wait in the wings listening for our cue with the wigs askew, then jam them straight as we made our entrance. If I'm not mistaken, that was the show that would have been difficult to follow under the best of circumstances since it was under the baton of John "the hummingbird" Planer, as we affectionately dubbed him. I remember still another *Mikado* in which I played Yum-Yum, wearing a wig that refused to stay forward. Posterity can now see me all bulked out in a drapery fabric kimono with two hairlines. Peter John Hedlesky and Kevin Casey were kind enough to tell me years later that they were able to forget what I looked like once I sang the first solo. Posterity can also hear me mess up as Rose Maybud. Although they taped three different performances, I never got the words straight on that first solo, as the record now shows.

Gene Finlayson

Although I was not a founding member of UMGASS, I came aboard so to speak soon after in the chorus of the first *H.M.S. Pinafore*. One of my recollections about that show was Rex Wilder's despair over the women's chorus. He found the voices sounding shrill, particularly as we rehearsed our first entrance. His common counsel was for us to spend more time at the Pretzel Bell drinking beer to mellow the quality.

The choruses at least, in those days lacked the professional training that seems more apparent today, but we did have a lot of enthusiasm. And sometimes we were present in large numbers. Maynard Klein directed the first *Yeomen of the Guard* and he was popular. The chorus was an absolute mob scene, but we did enjoy ourselves, as did the audiences.

Larry Garmin

The *Iolanthe* of April 1984 was stuffed with talent. I need only mention Bev Pooley, John Alexander, Linda Milne, Steve Krahnke, Beth Spencer, and Monica Donakowski to illustrate. In spite of this, I played Private Willis. In the Saturday matinee, after the Lord Chancellor says, "... and I may consider myself engaged to Phyllis," I (choose one):

- a) did a good mock-faint and slid into a sitting position;
- b) did a lousy mock-faint and slid into a sitting position;
- c) actually fainted and slid into a sitting position;
- d) got bored and fell asleep in a sitting position;
- e) all of the above.

The correct answer is c), but let me explain. In the grand UMGASS tradition, I had stayed up late the night before. Out of the grand UMGASS tradition, I got up early the next morning to do a Pretty Committee show, but late enough that breakfast was not among those present. I wore a hot woolen costume with a lovely black busby designed to collect heat efficiently and funnel it to the noggin. And I took a whopping great slug of allergy medicine before sauntering on (hay fever, y'know). Those of you compiling a checklist have probably figured out that I did everything I could, apart from giving blood onstage, to ensure that I would spend part of the second act less than vertically.

What happened? Did the unsuspecting audience catch on? The suspense must be killing you. Well, get off those ten-terhooks. Things went pretty well in the audience, at least (or so I'm told — my testimony is not what it might be). Since I went down at a punchline, the audience thought it droll and laughed. An accepted wit has only to say, "Pass the mustard." If you feel duped, don't worry. Among those suckered were, I'm told, Harry Benford and Charlie Sutherland, so you're in good company. The director, after deciding that I hadn't added my own schtick to her well-crafted show, had a few anxious moments. This was nothing compared to what happened backstage,

Now, what would you do if someone decided to try acting the second act without benefit of consciousness? Opinion was divided. Some wanted to ring down the curtain. The majority prudently decided not to, reasoning a) he'll get up soon; b) if he doesn't, we'll be on soon to chivvy him about and generally make things oojahcum-spiff; and c) I hope someone remembers his lines. This last worried Linda

Milne, the Fairy Queen, not a little. Willis may not have many lines, but without them, *Iolanthe* becomes *Götterdämmerung*.

Fortunately for them, I assembled my wits in time. Coming to during the second verse of *Iolanthe's* tearful plea, I found myself propped inside my sentry box. After a moment or two, I brilliantly concluded that there was a show going on, indeed the one with the fairies. Anyhow, I nodded to the conductor, whose relieved grin was most gratifying. I then applied my still-sluggish cerebrum to the question of when to rise. I decided to do so when the fairies re-entered and even managed to do so. Despite a few wobbly moments, I delivered my lines with more than the usual quaver, drawing a very nice laugh as a result, and danced my way through the finale with my customary ataxic grace. Afterwards, I drew several compliments on my realistic pratfall. As I recall, I modestly attributed it to practice. In fact, I drew more compliments after that performance than after any other. Hmm

Ed Glazier

My earliest UMGASS memories are of the two shows I saw in Ann Arbor when I was still an undergraduate at MSU. I came to see *Princess Ida* in 1968 because a former MSU roommate, Terry Blackburn, was in the chorus. It was a wonderful show, and was the first time I saw Nancy Gilmartin and Susan Morris on stage,

The next show was the Wertenberger/Bloom *Gondoliers* in 1968. The single thing that stands out in my mind from that show was the first of Cindy Hill's three appearances as Inez. She did the role on her knees, dressed in black, and resembled a walking lampshade. Although Inez has few lines, that took a long time to deliver because this Inez had numerous physical handicaps, including, as I recall, a hare-lip, a palsied arm, sleeping sickness, and coughing fits. She kept falling asleep in the middle of sentences and Don Alhambra would kick her to wake her up. The final revelation was interrupted several times by a lengthy coughing fit. The result was in exceedingly bad taste, but hysterically funny.

I finally auditioned for the 1971 *Mikado* and was in the chorus of that and the next several shows. I remember that most of the musical numbers in *Mikado* had to be restaged only a couple of weeks before opening, because the blocking was deemed unacceptable. I could name names here, but I'll refrain. Most of the cast did not enjoy being in this production, although the principals: Cameron (Ko-Ko),

Bryan (Nanki-Poo), John Allen (Pooh-Bah) and Ashley Putnam (Yum-Yum) were excellent. Two memories stand out: Chris Eastwood was unhappy with her audition and came back with a wig and freckles painted on her face to audition as another person. The directors liked both girls and couldn't decide which to call back for Pitti-Sing.

In the 1972 *Gondoliers*, I played my first UMGASS role: one line as Francesco. I remember Ashley Putnam's exuberance as Gianetta, especially during the cachucha. At the final curtain call Mike Gilmartin came out on stage dressed as a pizza delivery man. He spotted Cindy Hill (again as Inez) and cried out "Mama!" and rushed to embrace her.

I appeared in only one UMGASS show after that as Bunthorne in the 1977 *Patience*, although I continued to audition almost every semester until I left Ann Arbor. I have many pleasant memories of *Patience*. Pat Rector and I stopped the show with "So go to him and say to him." That was an exciting experience, even though we had no encores. The production with the aesthetic maidens in black and white gowns was striking. Pat Rector wore a stuffed dove perched on her shoulder for the entire show. During the last curtain call, Pat returned to the stage with the dove in her hands. She released it and it "flew" away. A gunshot rang out, followed by a flurry of feathers and a falling rubber chicken.

David Goldberg

De Profundis, or, From the Pit

My first production was the 1963 *Mikado*. We opened on Wednesday, closed on Thursday. John Kennedy was assassinated on Friday afternoon, and the whole country closed. I can't think of *The Mikado* or the assassination separately. Whenever *The Mikado* comes up I hope for the best. The next couple of *Mikadi* were unfulfilling, as UMGASS experienced financial, political, or artistic distress and produced somewhat bald and unconvincing narratives. The 1963 *Mikado* was further memorably marred for four of us musicians who were also members of the University Orchestra. It happened that the U Orchestra had a rehearsal on opening night of *The Mikado*, and the conductor, aware of our overlapping commitment, announced to the entire orchestra that anyone who missed the rehearsal would flunk. Naturally, and without much collusion, we all played the opening night *Mikado*. There just wasn't any question about what had to be done. After the orchestra concert (which didn't suffer from our missed rehearsal), the conductor apologized and no harm came to us. This lumpy

beginning helped cement my relationship with UMGASS and caused my eventual GASian upfall.

At times, the orchestra — sedentary, serious souls as we are, could not resist getting in on the action. In *Iolanthe*, 1984, as Lord Mountarat (Bev Pooley) grieved that Strepthon did not die, he snapped a large tear-soaked handkerchief, spraying the vicinity. Saturday night, the dastardly horn section put up umbrellas for protection. In *The Mikado*, 1983, when the Mikado (Bev Pooley) demanded Nanki-Poo's whereabouts, Ko-Ko (John Alexander), would look nervous and scan the vicinity for help. Saturday night, we helped. As his glance fell upon the pit, the orchestra snapped open fans and hid under them.

Roger Wertenberger gave me the only singing line in my life. In *Pirates*, 1970, the Major General (Charlie Sutherland), stuck for a rhyme for "lot o' news," eventually looked my way. I raised my hand, he called on me, and I stood up and sang "with many cheerful facts about the square of the hypotenuse." This brought home to me that I am destined to remain below stage for the rest of my days.

Yeomen, 1987: Elsie (Julie Wright) wore a dress with pink ribbons tied at the waist, hanging straight down. Once, during her sad, searching "'Tis done! I am a bride!" one ribbon caught on a stump she sat on, and as she then moved away, it unraveled, revealing a taut thread which stretched and gradually encompassed her as she turned. Finally, as she left, it snapped and wafted to the stage. Fortunately for Julie, she was unaware this was happening until told about it later. Only everyone in the audience saw it. The orchestra was well behaved, under the circumstances.

Old *Mikadi* (these memories are culled from an ancient GASBAG):

Fall 1963: The first G&S appearance of Kathy Kimmel, Charlie Sutherland, Tom Petiet, Susan Morris (in a lead role), Bob Miller and me. All the leads used the usual Japanese fans, except Pooh-Bah (James W. Brown), whose fan was monstrous, heavy and three-foot long. In Act 2, the Mikado questions Pitti-Sing, Ko-Ko and Pooh-Bah concerning the whereabouts of Nanki-Poo. The three become agitated when asked to produce him, as does Katisha, suspecting that something is amiss: KoKo: "It's quite easy, that is, it's rather difficult. In point of fact, he's gone abroad!" Mikado: "Gone abroad! His address."

Anxious looks, back and forth. At this point, Katisha and the three nervously snap open their fans, in order: Snap! Snap! Snap! Fa-l-o-o-o-M ...

Fall 1971: Ashley Putnam, ex-flutist, as Yum-Yum. Bradley Bloom, musical director. Don Cameron as KoKo, John Allen as Pooh-Bah, Mark Goldberg as PishTush. A steamy Saturday night, as Ko-Ko soliloquizes: "There she goes ... oh, matrimony ...," etc. At this point, enter Pooh-Bah and Pish-Tush, and as Pooh-Bah descends, it becomes apparent that his rubber thong sandal has broken and is making his arrival difficult. He stops, removes the sandal, glances at the sole, and says: "Wouldn't you know, it says 'made in America!'" Unending gales of laughter, making UMGASS ad-lib history. Eventually (audience not quite recovered yet): Pish-Tush: "I am the bearer of a letter from his majesty the Mikado." Ko-Ko: "A letter from the Mikado! Really, that's quite anticlimactic!"

Our wasted audience, still gasping, is once again relieved of its collective self-control. Mikadolepsy. Thanks to John and Don for the moment, and thanks to Don for recalling every syllable.

I introduced a short-lived and little-known UMGASS tradition. It was little-known because most of the audience was gone when it occurred, and it was short-lived as explained below.

Disguised as semi-perennial French hornist, I took it upon myself to improve upon the final note of the exit music, that is, the music played after the final bows, as the audience leaves the theater. The trick was to end the piece after the final performance on a minor seventh chord, so as to symbolize the recurring nature of this business — as if to say — "Come again next production," or perhaps more simply put, just to have a moment of meaningless fun.

This went on for about two years until April 1972, when Eric Stern conducted *Patience*. Upon hearing the seventh chord Eric became so incensed that he broke his baton on his music stand, sending pieces flying through the orchestra, which was otherwise much relieved to be finished after a full week.

I apologized profusely afterward and promised never to do it again, which promise has been kept, despite considerable temptation and the now infrequent egging-on of a few highly memoried old timers. In any case, the aforementioned conductor, on hearing the apology and simultaneously discovering who did it, damn near gave me a sausage. That is so like a band.

At Harry Benford's suggestion about a sesquidecade ago, my fellow French hornist and I unfailingly (at times) hie ourselves to the proximity of the powder room in the theater lobby whereupon we blast the innocent theatergoers

with a fanfare. The purpose of this decibellious outrage is to convince them that they are safer within the theater proper, and not to stand upon the order of their going, but to go at once. When time permits, I have composed fanfares based on tunes from the current production, mixed with motives from other classics such as *Aida*, *Bugler's Holiday*, *The Nickelodeon Song*, *Nestles* (makes the very best), etc. Watch (out) for us. Enough said.

Harold Haugh

After referring to the program of my one trespass in the sacred precincts of UMGASS (Sorcerer, Trial, 1964) I remember most two things: the vicissitudes of getting a cast and orchestra together, and my surprise at getting through the Saturday matinee. The Ohio State game in Columbus decimated our wind section and there were radios all over back-stage. Those radios got more attention than anything that was happening on stage. I remember announcing the score at the beginning of *The Sorcerer* and before the second act curtain. I don't remember how that cosmic game came out, but it almost did me in! I also remember that one Dave Goldberg was the rock on which UMGASS was built. More power to him!

Peter John Hedlesky

Probably the most near-disastrous incident in which I was involved occurred during a production of *Patience* in which I was playing Grosvenor. After the Act II duet with Bunthorne, I danced off into the wings and, with the assistance of a few chorus members, began the fast costume change necessary at that point. Suddenly, with the applause for the song still lingering, I heard the orchestra start up for an encore, and I froze. The people helping me change likewise stopped what they were doing. We all exchanged looks of horror and confusion. Out on stage, Bunthorne began singing "When I go out of door," and doing God-knows-what. After a moment he appeared in the wings, a scowl on his face. "Why didn't you come back out?" he hissed at me. Then noted that I was wearing no pants. With a murmured "Oh," he went back out on stage to proceed with the dialogue. Of course, this incident was rather more troublesome for him than for me, but it's as close as I ever hope to get to being part of a "legendary" theatrical disaster.

Gary Hicks

There were no tryouts for the first few productions of UMGASS. We welcomed anyone who came along. In our first show the fellow in the role of the Mikado sang in the chorus during the first act to give us an added body and keep us in tune. But within two years, we were well-enough known to have had over fifty show up for our first *Yeomen*. The stage was too full, but the thought of turning someone down had not been discussed.

As I was then president, I called a board meeting to discuss tryouts for the next semester. I had mixed emotions about this as I cannot read music or for that matter carry much of a tune, so I thought I was cutting off my own head with this suggestion; but we did pass the motion, and the following semester Jim Ueberhorst (drama director) and our music director had the first tryouts.

When my turn came, Jim just looked at me and said, "Please don't ruin my day — we have to let you in, but that does not mean I have to listen to you sing — get out of here." And so for the rest of my stay in Ann Arbor, I did not try out, but was "grandfathered" into the chorus.

As we started our second year of productions, I went to the board and asked permission to explore the possibility of doing a road show in Detroit. I had no idea how I was going to proceed except that I thought that the Alumni Association in Detroit was my starting point. The Board made me an ex-officio member for road shows, and off I went.

"My amazement — my surprise — you could tell by the expression of my eyes," as I went to both Men's and Women's Alumni Associations in Detroit only to be turned down flatly - even though I offered each of them all of the profits if they would just sponsor us. No soap!

I then went directly to The Rackham Auditorium, and met the staff — and they were terrific. Yes they would love to have us and if we did the promotion, the only cost to us would be janitor service — not a penny in rental and all profits to be ours. There was only one catch, they did not have the authority to make the decision — their boss in Ann Arbor (head of extension) Mr. E.J. Soop must approve. I stayed that night with my mother, and told her of my success and that I had to meet a Mr. Soop the next day. Well, it turned out that my parents and Mr. Soop were friends, so that smoothed my path with him. He said, "Let's try one show and see what happens." And so *Pirates* became our first road show.

I was fortunate to get the help of the drama critic of *The Detroit News* (who loved G&S), and he gave us several articles and a picture and we had a mailing list from Rackham, and with only a couple of hundred dollars spent, we had 989 people (Rackham only held 1044) pay for our *Detroit Pirates*. A standing ovation for a great show made the evening one I shall never forget, and after the show, as we were coming out into the audience in costume to meet the audience, the first person I ran into was Mr. Soop who was coming looking for me to tell me what a great show we had, and that the audience loved it, and would we consider coming back each semester?

Would we? You bet, and "the money attached to it" — you bet! Within a week I had two phone calls — one from the Women's Alumnae Association offering to sponsor our future shows - and take "the money attached to it." I never had such fun telling people to go to hell in my life!

Also we went back to Detroit each semester for many years, and kept the profits. When we did *Iolanthe*, we forgot the orchestra lights and left them in Ann Arbor, and the cast (in costume) was out in the parking lot as people arrived asking for flashlights. We got enough and taped them to orchestra stands. During intermission we returned them as our lights had arrived by that time. The same thing happened to the programs the next semester and they were passed out between the acts.

In 1951, we opened our production of *The Mikado* in Hillsdale (my home town). The orchestra had only one rehearsal and spent the entire day while sets were being put up learning their music, and it paid off with a fine performance, and the profits went to the high school for new band uniforms.

Going "on the road" was exciting!

We had a strict rule against encores and it held up for a couple of years until our first *Pirates*. The policeman's chorus had a very funny "gavotte" chorus line routine, and on the last night (and unknown to us) our music director decided to give us an encore. As we waited for the next music to come on and the audience to stop clapping, and still trying to keep our one leg raised high in the air holding pose, down came the repeat music. We reacted well although one chorus member let out a cheerful yell (which can be heard on the record very clearly), and did it again.

The first principal's encore came the next semester when Reid Shelton, as one of the pompous lords, waited until a thunderous applause had stopped and then walked in regal style downstage, and told the director to "please turn back to letter D; we want to do an encore." The audience roared its approval, and there went our rule against encores.

Cynthia Hill

Despite my attempts to break the record of consecutive portrayals of Inez, I understand that my true contribution to UMGASS history is as foundress of the Saturday morning brunch, which is now an institution. It all began with hostessing a Thursday night cast parry. I made a large vat of vegetable soup. It was a hit! People were making comments like, "This is the first bite of food I've had all week that isn't a potato chip."

The Saturday morning brunch also began as an attempt to save the show from being destroyed by the cast parties. Who could ever forget those glorious days? There were the games. And the dances: one an Irish jig, to see if forty of us hopping and stomping could make the floor collapse.

By *Patience* of 1972, we had truly reached the apex of cast parry celebration and raucous revelry. Most of us had pawed our way back into the theater for the Saturday matinee almost directly from the night before. By the evening performance, we, and the show along with us, were quite dead. Following the first chorus entrance, co-director Susie Morris came back to the green room aghast at the energy level. Some were roused from their slumbers. The rest slept on until our next entrance.

It was a show soon thereafter that I first invited cast, crew, and orchestra to my home for brunch before the matinee. Even when I wasn't in the cast, hostessing the brunch was always a wonderful way of vicariously being part of the show. By 1976, I was merely providing a place for it to happen. The brunch had blossomed into a banquet, with competitive quiches, more eggs than I've ever seen in my life, a shared feast! If I started it all and it's an institution that's brought pleasure, then perhaps I've given back a fraction of the pay I've received throughout the years from being a part of UMGASS.

Gerald Horan

My first show was *Ida* in 1968. Roger Wertenberger was the director, and Brad Bloom had the orchestra. My fondest memory of *Ida* was a confrontation during dress rehearsal. The entire cast was on stage, the orchestra was playing "dah, dum" and then King Hildebrand is supposed to come out and sings something like "release Hilarion then, or be his bride," and so on. It was a pretty exciting moment, and in front of a fairly large audience of invitees (including Bob Miller's grade school class). But, no Hildebrand appears. I still remember the sick look on Brad's face and his peering fruitlessly into the wings. Finally our Hildebrand comes stalking on, totally out of character, and screaming, "Where's my scepter!?" So the orchestra stops playing and we all look aghast, and from the back of the theater a greatly agitated Roger Wertenberger comes charging down the aisle, screaming at the top of his lungs, runs up the stage and takes his huge three-ring binder and throws it to the floor, papers are flying everywhere, and then Roger and King Hildebrand had a major confrontation, which Brad Bloom typically managed to mediate so the show could go on.

The next day Miller came and said that he had asked his class what their favorite part of the show was and just about every student enjoyed the part where the king and the fellow with the notebook were yelling at each other. It was the high point of the show. And I think from an artistic standpoint, we should have left it in.

I remember Roger was big on cleavage. It was really critical that we have lots of cleavage. Men, women, anything on stage had to show a lot of cleavage, and he insisted that there be massive cleavage pancake. That was one of Roger's quirks.

In 1970 we did *Yeomen*. It was special for me because it was the one and only time in my G&S career that I had a solo. I was one of the yeomen. I remember practicing for hours and hours on what I considered to be the definitive solo in this particular role and an important contribution to the literature of G&S. But Dave Gilmartin timed my solo at nine seconds. So that was my nine seconds of glory in G&S.

But most of the things I remember are the parties and getting together with people during the years I was with the society. The ugly cake contests were brilliant. I remember John Alexander would dress up in the Lord Chancellor costume for the judging. And there were some pretty amazing cakes at these parties, some of which were edible, some of which were highly inedible. The one I worked the

hardest and longest on was a culinary creation titled “Prefrontal Lobotomy,” which was an entry tasteless in both concept and execution. And then there were the cast parties which for obvious reasons I only vaguely remember.

I remember there was a crew leader whose name escapes me. But, searching one day for some props, we were in this loft where we kept sets. We discovered that some fellow had a cot, an old television set and a little refrigerator. He had spent the entire summer living in that cozy hideaway. He was one of the many bizarre and wonderful characters from UMGASS. He’s probably an accountant somewhere today.

Ralph Katz

Take note of the many people who have worn multiple hats in the several productions in which I have been involved. Steve Krahnke (chorus, principal, tech. director, set designer), and Tim Locker (set designer, tech. director, costumer, chorus), are notable renaissance persons. Within my memory, however, there are few orchestra persons who have played more than one instrument in the pit. Mary Kruzas is the only one I can recall who played three different instruments in three different G&S pit orchestras, to wit: clarinet (*Ruddigore* ‘71), oboe (*Mikado* ‘71) and bassoon (*Yeomen* ‘70). Mary was a clarinetist working on her music degree in woodwind performance, who (fired by an over-abundance of clarinets and stimulated by the challenge of performing on instruments she had just learned) did an admirable job. I still remember her beautiful solos in the overture to *Mikado*.

Patience is noted (at least to players of that instrument), for having not one, but two (count ‘em) two clarinet cadenzas in the score. Now here was grist for our mill: usually the soloist selects the cadenza. The conductor of that production did not accede to my desire to substitute cadenzas. Nonetheless, I added an unexpected but lengthy trill at the end of one of the cadenzas during the matinee. Mary Lou Zuelch, a small and rather bubbly *Patience*, took her breath expecting to come in, only to be somewhat delayed. Afterward, we passed in the hall and in a sonic assault such as only a soprano can muster, she said to me: “WHAT DID YOU DO!?!?!?” (My ears are still ringing even today.)

John Kelly

With the exception of meeting my wife, on stage, many of my fondest memories contain what I refers to as “Cosmic Laffs,” such as when I labeled a tin of guacamole dip “makeup remover,” and which found its way into the chorus women’s dressing room. Also included are the many “Porcelain Pranks” of placing silver fulminate caps on W.C. seats, causing the initiate to suddenly assume the vertical when nature demanded a more recumbent endeavor. On stage I have been known to transfer a bolus of petroleum jelly to the fist of Debby Kulber, just as I left the stage and the women had a protracted stay before the audience’s scrutiny. There was nothing to do with such a quantity, so it required her to deftly carry it around until the chorus finally withdrew.

Steve Krahnke, Rex Wilder, Neilson Dalley, David Johnson

Steve’s contribution was confined to a discussion of how the hokey pokey was danced at UMGASS parties. It has only marginal pertinence to this historic exposition, so we omit it here. Rex Wilder and Neilson Dalley’s contributions are largely duplicated by others; Dave Johnson’s wonderful yarn is embodied in Our Main Attraction. Interested readers are referred to the issue of GASBAG from which these gems were derived.

Richard LeSueur

My most vivid memory of my association with the Society was of our touring performance of *Sorcerer* and *Trial By Jury* in Coldwater. The performances took place in a beautifully restored theater. Unfortunately, the local group which brought us in had done very little to publicize this performance and at the matinee there were more people on stage than in the audience. We must have done something right, however, because we had nearly a full house that evening. This only goes to prove that we must give our all to any performance even if we are depressed over the turnout.

Jimmie Lobaugh

Tried out for the first production, *The Mikado* because Dorothy Duncan-Appleby had said it would be a lot of fun. I'd gone up to The National Music Camp for a lot of summers before 1947 so I knew a lot of the kids in the show, Dorothy mainly, though. As she had said, *The Mikado* was a lot of fun. I ended up doing a lot of the makeup, I've no idea why, but I guess that it was just a matter of there being no one else with more experience. At the first rehearsal I met all the pioneer regulars, Gloria and Gary, I think. We really were a strange lot, as I look back on it. We had undergrads, grads, returning GI's of all description and people connected with the University. Phoebe Williams was one of those. I've no idea what we sounded like, we looked pretty good though. Our costumes and wigs were rented. We had enthusiasm and blind faith. Boy, was it fun!!

Pinafore came along next and I got a P*A*R*T. George Boucher was Sir Joseph, Vivien Milan was Hebe and she was so beautiful... oooh. Jim Ueberhorst was Dick Deadeye, and I was Bob Becket. Frankly, the only thing I remember about the show was that our director had me parading back and forth across the stage like some kind of strange cheerleader while I was singing "He is an Englishman." It must have worked, but I can't think why. Also, this was the one and only show I've ever heard of in which Little Buttercup danced the entire part through on her toes. She was quite an accomplished toe dancer and, I believe, our director thought it gave the part a certain something. Once again, I had something to do with the makeup. So, since I had just seen the Ballet Russe de Monte Carlo at the Michigan Theater, I made her up to look like Alexandra Danilova, complete with mauve eyelids going half way up her forehead. And I still remember the marvelous cast party.

The next show was *Yeomen*, and that remains my favorite of those early productions, probably because Maynard Klein directed it. I regret that he never directed any further shows; he was such a nice person and a grand musician. I was the second yeoman. There is nothing special about that part, but it was fun. Those rented red Tudor uniforms were something to see.

I do remember when we were doing *Patience*, I was Major Murgatroyd. When I jumped out on stage in my velvet knee britches, the back seam gave way from the crotch to the waist. The sound was something I'll always remember, but the cold blast of air that greeted my derriere was a signal that guided my every action through the rest of that

scene with five of us singing and dancing "If Saphir I choose to marry."

When I came back from the Army, I was cast as Bunthorne in *Patience*. Al Crofoot was the Duke, Ara Berberian was the Colonel, Sophie Fedonis was Jane and the rest of the cast was admirable. Ara, Al and I were quite a trio. Ara stood six foot four; Al weighed 350 pounds, and I was a chubby ex-GI. Those two guys, both friends, always made me feel five feet tall weighing 150 pounds. Both of them went on to the Metropolitan Opera Company, and so did Russ Christopher.

Then there was the world premier of *Thespis* by Bilik/Sullivan. Jerry kept in "Climbing over rocky mountain," but the rest of the music was his. I was Mercury. They wanted my brown hair dyed gold. I used a lot of gold hair spray and it looked beautiful. It produced a peculiar reaction on my scalp. As a matter of fact it turned Kelly green! It all washed off, but it caused quite a sensation and made my pillow case a colorful sight to see.

Along with *Thespis* we did *The Sorcerer*. I was J.W. Wells, Ara was Marmaduke, Al was Dr. Daley, Dude was Alexis; and I got a chance to work with Marian Mercer as Lady Sangazure. My! she was fun. She was all dressed to go on stage opening night and she decided that she should wear lace elbow length gloves, so she got out an eyebrow pencil and drew on a pair. I still remember the three-flash teapot. The tech people had rigged up a huge teapot with switches and photographer's flashbulbs down inside. I called "Number One!" F*L*A*S*H. It was a really great stage prop. As J.W. yields his soul, I stepped back into Marmaduke's front door. Four (count 'em) four fire extinguishers sprayed ice cold clouds all over me. I still think I had to pick pieces of frozen sweat off my face.

If I had it to do all over again, I'd certainly join the G&S Society. It gave me some of my greatest times and some of my best friends; it gave me a wonderful hobby that I still enjoy. As a matter of fact I am still performing in G&S. Moreover, I've watched a new generation of people join the Society. My niece Laura Lehman is currently in the Society, my brother and sister-in-law, Paul and Ruth Lehman, have been in the society, and two of my pupils from Port Huron were also members: Jack Hart and Carl Shurr.

Mary Locker

When Dave Goldberg sent out the call for long-time members of UMGASS to come up with anecdotes, it gave me a chance to do something I don't think of doing very often, but something that's so delightful, now that I've gone through it, I wish I had done it more often. And that was to dig out my old UMGASS programs and consider my history with the Society, show by show, trying to let the memories come back of those amusing things that David thought people might want to hear about. There's certainly many of them. And they started from the very first show with which I was involved.

That was the *Gondoliers* which Susan Morris and Nancy Gilmartin co-directed back in 1972. Oooohhhohoho ... There were many remarkable things about that show to me, not the least of which was that I got to be in a show with Charlie Sutherland, whom I had greatly admired on stage for years. The other was that there was this truly delightful, thrilling young soprano named Ashley Putnam, who was doing *Gianetta*. And she was about as full of fun and sass as anyone could possibly be. There was a tremendously imaginative choreographer for that show. And just the overwhelming fun of spending the first semester getting to know what a zany and marvelous place UMGASS was to be. It culminated in one particular rehearsal that I remember as one of the high points of that whole experience for me. For some reason, maybe because we were feeling a little overrehearsed, the whole rehearsal just went deliciously awry. But so wackily awry, that neither director seemed to have any inclination to bring it back onto track, and it was one of the most enjoyable evenings I've ever spent. I don't know who started it, but somewhere along the line somebody got the idea that one of the things that they were doing should be just a little bit bigger, a little bit crazier, a little bit loonier, than was the norm for that particular scene. And it just caught fire. Chorus members did the cachucha with silk roses in their teeth, dialogue was overdone, gestures were overdone, people were flinging themselves at other people around the stage, and the entire thing was just full of immense energy, a ton of creativity, and a lot of joy. It was just the kind of spontaneous zaniness for which UMGASS is truly famous, the kind of energy simmering under the surface of all the controlled performances that people see on the stage, and it made a wonderful beginning to a long and loving association.

After that, we tackled *The Grand Duke* for the first time. It was a truly wonderful experience, because we were finally breaking that barrier of there being Savoy operas that were just not to be done. And there was a great deal of care and

energy put into that production. A lot of fun went along with it.

We departed from our usual practice and made a recording in a studio so as to preserve the final product as close to perfection as possible. I think we should have been better off to stay with the kind of recording we usually do, because the one thing that loses in the translation when you don't have the audience there, is that marvelous electricity that happens between people who are having a wonderful time doing what they love to do on stage and people who are enjoying watching them do just that.

Susan Morris's beautiful *Iolanthe*, with the oversized flowers, and toad stools and teeny little fairies on stage, followed. I remember best the incident of the fairy with the cracked wing. While we were on stage, in costumes at one of the tech rehearsals, some stage weight had not been put back in its proper place, and was left in the tunnel, right in the dark, right in the path of our own Nan Worthington, who went flying right over it after her toe got caught on it, and did something wretched to her wrist. Troupier that she was, nurse that she was, Nan managed to get herself fixed up, get bandaged-up, get her wings put back on, and flew through the rest of that show without dropping a step or moaning a moan.

I recall the splendid technical work for the 1976 *Sorcerer*. In the finale Glen Santiago as J. W. Wells is supposed to yield himself up to Ahrimanes. Tim Locker (our set builder) had arranged a quick-acting trap door through which Glen could be dropped just as flash pots went off and hid him in smoke. It worked so well that some fundamentalist-leaning women in the audience hurried out because that was surely the work of the devil.

A potential catastrophe was saved by a quick-thinking member of the chorus in the 1978 *Gondoliers*. In Act II, there's a moment when all the ladies have come across the sea to join their gondoliers, and Giuseppe, in a spirit of tremendous joy and generosity, says to the assembled men, "Gentlemen, will you allow us to offer you a magnificent banquet?" To which the entire male chorus replies, "We will!" And then the ladies are asked, what would they say to a dance?

Well, this particular night, Giuseppe just got things messed up and said, "Gentlemen, what do you say to a magnificent banquet?" All of the chorus men stopped, froze for half a second, because "We will" certainly isn't an appropriate response. And then the quick-thinking Eric Hubbs, piped up, "Why not?" And the catastrophe was averted.

I recall another great save in a *Gondoliers* that Julie Tanguay directed. Alan Wineman, who was portraying Don Alhambra, lost his father just before the show opened. Alan knew that he could make opening night, but then wouldn't be available to finish the run. A frantic set of calls went out, and Julie came up with Dave Johnson, a long time stalwart in G&S who hadn't been active for about nine years. He graciously agreed to take over the part, came in and put in some tremendous extra rehearsal time, and in a couple of days, had everything down pat, committed to memory. He went on stage Thursday night and gave a flawless performance. The audience was most enthusiastic, the cast was ecstatic. He just fit in beautifully. We in the ladies' chorus organized a little tribute at the curtain call. We had taken our roses white and roses red back on stage with us for chorus bows and when he came out to take his bow, we, as a group, flung our roses at his feet in tribute to a job well done.

There are other tales to tell. I'm thinking of Linda Milne, totally laden with bronchitis, managing to do truly incandescent work as Julia in *The Grand Duke*, working her way through the part with the energy and focus and devotion it required, just as if she hadn't spent most of the day in bed, trying desperately to recover her voice. That entire show was pretty miraculous because it was the sickest show, as far as the general health of the company went. The rest of the cast was working through various strep throats, viruses, flus, laryngitises. Everybody was loading up on vitamin C and trying to do the best they could. But even the memories of the time of illness can be tremendously pleasant when dealing with things that have to do with UMGASS.

It has been a pleasure to dip into this storehouse and dust off these thoughts and remembrances. I've been delighted to share them, and hope they've brought as many smiles to the people reading this as they have to me. I look forward to many more years, in one capacity or another, building more memories to dust off the next time we have a big blow-out anniversary.

Conrad Mason

Joined G&S in January, 1950 when I was a second semester freshman. Back then, Mother University were not allowed to participate in extracurricular activities, so I missed out on the fun at first. At that time the Society was desperate for males. My roommate (Henry Elsner) and his best friend (Eric Thomassen) were in the group and prevailed on me to join. I had never been involved in anything even remotely resembling theatrical activity, but

joining G&S quite literally changed my life; and I'm still involved in amateur theatrics.

My first show was *Iolanthe* and I can still remember the thrill I felt when the peers made their entrance. And I can also remember getting so carried away in the confrontation with the fairies ("Go away, Madam") during a performance one night that I just forgot where I was - it was all too real! Since that time I have espoused "technique" over "method" as an actor.

One of the best features of *Iolanthe* was the costumes. To advertise the show, the peers were encouraged to wear their capes to classes. Mine was a deep, rich purple with a lemon yellow lining. Talk about an attention getter.

We were really pressed for money in those days and it was a hand-to-mouth existence. To make money, we would take the show to Detroit every semester and perform in the Rackham Building. Set building problems were compounded by having to design for two different stages but that kept the sets simple (sometimes too simple!) and affordable. One year there was a thunderstorm that knocked out power to the theater, so we had to cancel a performance and pay a refund to the ticket holders. Talk about disappointment and anguish. Some cast members wanted to go on so badly that they suggested doing the show by flashlight! A lot of people just cried. That incident almost meant the end of the Society because we ended up so far in the red we were certain the University would ax us. But somewhere, somehow wiser heads prevailed and the University actually loaned us the money to keep going.

As the years went by, however, our financial picture improved and we even had enough money to start giving it away! Yup, we established a scholarship amounting to \$100 per semester. (Back then, \$100 was a lot of money!). I was the first Scholarship Chair and it was my job to select the right person based on need and academic achievement. I worked with Dean Walters to do this and, as I recall, the first recipient was Elise Simon. Later on, we were able to lend money to a new group that wanted to start doing musical productions on campus; they called themselves MUSKET.

Jane McLeod

My Life as an UMGASS Member

or

Nice Girls Finish Last

My story begins at the end of the 1981 “My Valentine is Better than Your Valentine” party. Conceived by Steve Field, the then-vice-president, the MVBYV party represented the winter term counterpart to the fall term Ugly Cake Party. There were five entry categories:

1. Nancy Reagan “Love Your Valentine” Award for excellence in design related to the traditional valentine theme (a.k.a. the prettiest);
2. Bob Reizner “Really, it’s edible” Award for excellence in the area of edible valentines;
3. “I don’t believe you did that!” Award for excellence in offense;
4. “I love *Yeomen of the Guard*” Award for the best valentine associated with the current show;
5. Sue Swaney “What is that ?!” Award for best animated valentine.

Being a newcomer to UMGASS in 1981, I decided to throw myself into the spirit of the occasion by entering my valentine into the third category — the award for excellence in offense. This seemed to me a sure-fire way to become one of the “in” crowd at UMGASS. I called the local Farmer Jack and arranged to purchase a beef heart. I then traveled to Kiddieland on the west side of Ann Arbor and purchased a large arrow. Not being very creative, I simply rammed the arrow through the heart and brought this organic sculpture as my entry. Needless to say, I won the prize for the most offensive valentine. Triumphant and exhilarated, I joined in the party merry-making.

My story does not end there, however. My initial pleasure at beating John Kelly in a contest for offense was soon tempered by the realization that none believed that I created the beef heart sculpture. Every last partygoer attributed the sculpture to my future husband, Steve Krahnke. No amount of pleading on my part could convince the partygoers that I was responsible for the entry. I still remember their taunts as if it were only yesterday: “You are too sweet to do something as horrible as that”; “Only Steve has the gall to ram an arrow through a beef heart.”

Susan Morris

Memories of UMGASS are for me significant chapters in the last 24 years of my life. I count 32 productions in which I have participated as director, or in some other capacity; so I have spent a lot of TIME doing G&S; and I have been strongly influenced by my experiences, both artistically and personally. I have learned a great deal about acting, directing and stagecraft; a lot about British comedy, culture and history; and quite a bit about human nature!

I have a lot of memories. Some mark important milestones in our history. The most terrible came on a Friday in November of 1963. I was double-cast with Kathleen Kimmel (Strang) in the part of Pitti-Sing in *The Mikado*. Each of us had done one performance, but we were to do no more. President Kennedy had been killed, and we canceled the rest of the run.

I remember a Sunday night in the early 60’s sitting outside the rehearsal room and all of us feeling sorry that we had to be at G&S that night, because an exciting new group, called The Beatles, were making their American debut on TV. It wasn’t long before the nature of G&S parties underwent a permanent change. Up until the mid-60’s, parties consisted primarily of drinking, pursuing romantic adventures, and singing songs (mostly G&S) around the piano. By the end of the decade things had turned around: parties consisted of drinking, pursuing romantic adventures, and dancing to rock music with strobe lights flashing. The transition was not terribly smooth. I recall a party at which some of us reactionaries were trying to sing songs around the piano, which was situated in the dining room next to the table of what in those days passed for refreshments: potato chips, Wonder Bread, Velveeta, salami and bologna. At the same time some of the young whipper-snappers had imported a strobe light and some records and wanted to dance. Hostilities broke out. We called them the “strokes” and they dubbed us the “lunchmeats.” No agreement was reached, but they eventually won out by sheer force of volume. Before many months, we were happily converted; but I must say I was pleased that at the final party for *Yeomen* last semester, there was a healthy contingent of lunchmeats singing away, and I was delighted to join them!

I remember some real DISASTERS: For a long time we thought that *The Mikado* was jinxed. It began, of course, with the Kennedy assassination. Then there was a *Mikado* where the director was inexperienced and came up with so many bizarre ideas that a large number of the principals broke into open rebellion. Some persons, of course, sided

with the director, and quite a lot of unpleasantness ensued. There was another *Mikado* where the choreographer — a nice woman and an excellent dancer, but inexperienced in theater — was fired three weeks before the performance; and three of us (Lenore Ferber, Nancy Gilmartin, and I) restaged the entire show in those three weeks! Finally, in the spring of 1983, David Kitto directed a beautiful production with apparently little difficulty (although David himself was a nervous wreck!). I hope the spell is broken!

Princess Ida productions have been plagued with difficulties as well. I remember a *Princess Ida* (my first production) where the *Ida* (Nancy Hall) came down with mononucleosis after opening night, and had to be replaced in one day. Lavetta Loyd, who had sung *Patience* the previous year, stepped in. She had sung another role in *Ida* at Interlochen the summer before, so she was familiar with it, and she carried a book with her on stage (something *Ida* certainly might do), in which she had her words written. She sang like an angel and got through it all without a hitch. We were all terribly impressed, even though we missed Nancy and felt bad for her.

There was another *Ida* in which it was discovered shortly before the second performance that somehow the bolts holding a parapet in place had disappeared. I was most grateful that Tom Ault was in the habit of carefully checking his set each night, because it was I, in the role of *Ida*, who had to walk out on that parapet in the finale, standing above a double row of rather nasty halberds held by the men's chorus! In an *Ida* I directed in 1973, we moved into the theater to discover that the set designer (who had assured me all was going well) had not faced or painted anything; and that the costume designer (who also had not indicated any need for assistance) had completed 11 of the 68 required costumes. We had to cancel both the Sunday and Monday dress rehearsals, while the cast worked frantically day and night to get everything done. We made it, but it was a little too close for comfort!

There was, of course, the financial disaster which followed upon the second non-G&S summer production, *Paint Your Wagon*. For a variety of reasons, the show was a financial failure, and the society found itself virtually bankrupt at the end of it. We had to really scramble (doing *Pinafore* and *Pirates* in the same year, both on a shoestring budget) to recuperate. It was, however, that disaster (I believe) that prompted Harry Benford to found FUMGASS, which has brought numerous blessings to the society over the years, not the least of which has been freedom from serious financial worries. If Harry Benford had never done anything else for our organization (which of course is not the

case!), for the establishment of FUMGASS alone he ought to be sainted!

I remember some pretty funny stuff: I remember a performance of *Iolanthe*, when Judy Dow Riecker was playing the Fairy Queen, and suddenly, during "Oh foolish fay," her slip came sliding down to the floor. She delicately stepped out of it, without missing a beat, and the fairies decorously kicked it off stage. It is possible that most audience members never noticed!

There was a *Patience* where Charlie Sutherland was Grosvenor and I was Angela. On his line "Remember the fable of the magnet and the churn!," he had been directed to make a false exit. I was to holler my line after him: "But we don't KNOW the fable of the magnet and the churn!," ~ and he was to re-enter saying "You don't? Why then I'll sing it for you!" At the final performance, he gave his line and made his exit. To my dismay, as I yelled my line after him, I watched him disappear into the wings. How in the world, I thought to myself, could he have FORGOTTEN that he has a song here? What can I do? Do I know all the words to this song? Shall I try to sing it? Well! I was a singer, and Angela is a rather small part, so I decided to take the bull by the horns. I was opening my mouth to say "Oh, I've just remembered that story! I'll sing it for you!" when I heard the panting Mr. Sutherland announce from the other side of the stage, "You don't!" He had run clear around the back of the stage and come in on the other side! It seems Charlie and John Allen (the director) had decided that it would be a funny bit (which it was), and that it would be even funnier if they didn't tell me what was going on (which it was for them, but not for me!). I don't think I've ever had a more frightening moment on stage.

I remember one March, Nancy Hall and I decided to bake a cake for John Alexander's birthday. Since it fell on, or near to, St. Patrick's day, we thought we'd make a green cake. Well, neither of us was good at making layer cakes, and the resulting confection was a real monstrosity. The top layer kept slipping off. We tried to secure it with toothpicks, but all they did was to reduce the hideous green mess to sticky crumbs. John told some others about our gift, and it was decided to have a contest to see who could bake him the ugliest cake! I guess most of us know what that led to!

I remember a certain production, directed by Roger Wertenberger. Nancy Gilmartin was choreographer and sat in on the auditions. When it was time to choose the cast, Roger said that he wanted to give a certain young woman one of the minor roles. Nancy said, "You WHAAAT?! She was awful!" Roger said, "You're crazy,

she was very good, plus she had a Very Good Body.” (Roger had a sharp eye for female beauty, and frequently marked VGB on the tryout sheets of those women he thought had something significant to add to the production.) Nancy said, “Well you’re wrong, but you’re the director!” And so she was cast. At the first rehearsal, Roger was watching the group assemble. At one point he leaned over to Nancy and said, pointing to the woman in question, “Who is THAT?” Nancy said, “That’s the girl you cast as !” Well, it seems that Roger was wrong, and during every performance he and Nancy sat in the audience cringing whenever that particular young woman appeared. After that, Roger always took a Polaroid camera to auditions and photographed everyone he didn’t know, attaching the picture to the auditioner’s tryout sheet.

Roger’s shows were unfailingly delightful. He is sorely missed.

I met some pretty famous people here, too! I had the pleasure of directing the fabulous Ashley Putnam in four productions. She was a natural talent, hard working and reliable, terribly funny, and a great beauty. I appeared in our first non-G&S summer production (*Oliver*) with Thomas Hulce, when he was 15 years old. He was an absolutely amazing boy, gifted and disciplined in a way you never expect from someone that age, and with a personal appeal that had absolutely everyone mesmerized! And of course Eric Stern, who recently conducted the very successful Sondheim show, *Sunday in the Park with George*, on Broadway, got his start in our group. I directed five shows with Eric, who is still a beloved friend.

John Planer

In the spring of 1965 I was considering graduate schools. I included UM in my tour of Midwestern universities, stayed with David Goldberg, and attended a rehearsal of the G&S Society. Although there are many good ways to pick a graduate school, the real reason I chose UM was the G&S Society. And as I reflect upon that choice, I note that it was as good a reason as any! Not only did I enjoy the music and productions (they were an excellent antidote to the heavy doses of eight- and fifteenth-century music that I was studying), but best of all, I enjoyed the friendships.

I sang in three productions and served as musical director for two more — *Patience* and *Mikado*. Although my painful memories of interpersonal conflicts during the *Mikado* production are nearly twenty years old, they still sear. Several days after that traumatic production, I failed my

doctoral oral prelim and had to retake that examination during the summer. The spring of 1968 was no delight!

Yet I treasure many good memories, such as contests among the tenors to sing (scream) the highest, which ended somewhere around e or f above “high c.” I recall getting a haircut the evening of a performance of *Pinafore*, being scalped, and spraying my bald pate with brown shoe polish. I recall an argument whether it was artistry or musical prostitution to imitate D’Oyly Carte interpretations. I recall how a glass of wine (only ONE glass — honest!) before dinner of a performance affected the tempos three hours later. And the parties — the parties! (Perhaps the less said about those wonderful parties the better.)

From my experiences with G&S I learned three important lessons. (1) the most critical element of the production is the pacing of the stage action and music. (2) the audience’s delight in the production resides not so much in the polish as in the enthusiasm and joy of the performers. Therefore, (3) a director must foster good interpersonal relationships among the cast, or risk disaster. For those reasons, the friendships, and the sheer fun, I remain profoundly grateful.

David Pollitt

A smile of warmth, optimism and friendship guided my days at the helm of the G&S ship. A smile from the first moment of inquiry, into the long periods of rehearsal and through the many shows, a smile that I later learned had pervaded the joyous G&S history from its inception, a smile that I was fortunate to receive and hold dear, a smile that now remains deep within — the smile of dearest Gloria Bennish.

Mark Powell

Reminiscence of a Pine Tree Wonder

Just what are Pine Tree Wonders? Well, being one of the duly sworn members of that elite group, I can tell you. They are those who have shown themselves to be genuine troupers (that means everybody) during the rehearsals and performances of high school G&S productions at the National Music Camp at Interlochen, Michigan. These gems of theatrical stagecraft are produced every summer by the combined talents of Dude Stephenson and Mel Larimer. I was sworn into the order by Dude Stephenson the evening I performed as a member of the 35th Dragoon Guards in Interlochen’s 1984 pro-

duction of *Patience*. I had always known and loved G&S, but being with those two wonderful people gave my first real stage experience that little bit of magic. And it is that bit of Interlochen magic that made me try out for my first UMGASS show. It was Mary Locker's *Grand Duke*. What a show to make my Michigan Savoyard debut! While we were plagued from the very beginning by falling sets (sorry, Scott) and sick leading ladies, the show came off beautifully. Three shows have gone by since then, and the magic that started for me as a Pine Tree Wonder continues as I work with (and continue to meet, every semester, mind you!) some of the best people it has ever been my pleasure to know.

Fred Scheffler

I recall my five and a half years of total absorption in G&S at Michigan from 1947 to 1954 (including terms as president and business manager). In particular I remember three events that were unique to me. In an economics class in the fall of 1947, Jim Schneider suggested that I come to a G&S rehearsal at the League that night. Never having heard of Gilbert & Sullivan at the time, I wondered why I should want to do such a thing. Being open to suggestions at the time, I went to see what it was about, and to my dismay found a circle of nine or ten men rehearsing innocuous lines about "heaving a capstan round" and "where our patriotic banners may be planted." After two hours of this, I became totally unenthused, and could hardly believe they were talking about another rehearsal like this the following week. Still curious, I decided to have one more look a week later and was astounded to find an entire women's chorus, which in itself interested me, plus talented soloists and some talk that a 16-piece orchestra that might arrive on opening night.

That was the *Mikado*, the beginning show in December, 1947, organized by Jim Ueberhorst, Gloria Katlan and Ben Hazard, and from then on it was for me the most enthusiastic reason for being in college.

I graduated in June, 1950 and obtained a finance job at Kaiser Fraser at Willow Run for the following year, which meant staying in my fraternity house, having a car on campus, having enough money to spend on whatever I wanted, never having to go to classes, and another great year (judged to be the best) of G&S shows.

In June of 1951, I had to go into the army and it looked like the end of college activities and G&S. But "what to my wondering eyes should appear" but a two-week leave in early November, while I was enroute to Korea. Stopping by

Ann Arbor on my way to Detroit with loaded duffel bag, I found a G&S rehearsal in progress, and all of the old gang. "Too bad you won't be here in two weeks so you can be in *Ruddigore*," said Jim Ueberhorst. "But I will be here" I said, "my plane to Seattle doesn't leave till the morning after the last Saturday night show." "Great," said Jim, "here's a score for *Ruddigore*, and you will be in the show."

So I spent my leave at rehearsals, drinking beer at the Old German restaurant, visiting my parents in Detroit, living again at the old fraternity house, and being in another successful and talented G&S show. It all concluded with a final day with my parents at an afternoon football game, dinner at the old Farm Cupboard, singing in *Ruddigore*, the usual party after the show and a 2 a.m. airplane departure from Willow Run, which was attended by a dozen or more from the *Ruddigore* show.

Sitting in Korea six months later, I received the program for the spring 1952, show and there was listed "Frederico Scheffler," a member of the men's chorus, and again in the program for a later year while I was away.

It was a memorable beginning and a terrific forty years of growth and planning with thousands of students and Ann Arbor residents taking an enthusiastic part. I was excited to be a charter member and when I hear UMGASS mentioned in the media, I recall the beginning days and admire how the troupe has developed forty years later.

Marc Shepherd

At the end of this book you'll find an up-to-date version of the "Table of Shows and Directors." Look at the first page and notice the orderly patterns evident in the two right hand columns: often, the same two directors' names are repeated semester after semester. Now look at the second page. The same patterns are not evident. In fact, especially toward the bottom, there are no patterns at all.

For the first twenty-five years or so we chose directors by following a simple rule: find a team that works and stick with it. Except for two oddball seasons, (1952-53, 1961-62), we usually stuck with the same directors many semesters in a row. The dominant name on the first page is Dude Stephenson, who directed dramatics for ten consecutive semesters, thirteen in all, and often did the tenor lead, as well. A freshman in 1953 or 1954 could have spent his entire career at UMGASS with only one dramatics director: Dude Stephenson.

Although Dude was the extreme, he was not the only one who directed multiple shows consecutively. After Dude left, his brother, Jim Bob, directed four shows in a row. Altogether, we had seven consecutive years of Stephenson's. Later on, there were two and a half consecutive years of Allen Schreiber productions and, later still, three straight years of Roger Wertemberger productions.

For the first twenty years, we stayed close to Gilbert and Sullivan. In fact, our only non-G, non-S exclusion was *Richley Rewarded* in 1959, whose words and music were written by a couple of UMGASSers. *Richley Rewarded* was, however, paired with a G&S work. In the summer of 1968, we for the first time mounted a production that had nothing whatever to do with G&S: the musical *Oliver!*. That was enough of a success to prompt us to attempt musical theater again the following summer with *Paint Your Wagon*, one of the most disastrous productions we ever undertook.

I expect that the *Paint Your Wagon* debacle is covered elsewhere in this issue, but I bring it up for another reason. The *Pinafore-Pirates* "season of recovery" that followed *Paint Your Wagon* marked the end of UMGASS's policy of sticking with the same directors show after show. Before that time, as I noted above, there were only two seasons in which we did not either establish or perpetuate an ongoing association with a dramatics director.

Since 1969-70, the opposite has been true: only twice have we used the same dramatics directors for two shows in a row (and there has not, since then, been an instance of three-in-a-row). It's not that UMGASS hasn't found directors it likes; scanning the list over the last fifteen years, we find numerous names that occur multiple times: Susan Morris, Peter-John Hedlesky, Mary Locker and Julie Tanguay, to name a few. Rather, we simply changed our policy. If the watchword of the first twenty five years was "pick a team and stick with it," the watchword of the last fifteen has been "make sure everyone gets a turn."

Though I have no basis for comparison, I am compelled to believe that productions are better when directors know that they do not have a "lifetime contract." I have all the respect in the world for Dude Stephenson. It is to him, more than any other person, that I owe my love and appreciation of G&S. Yet, of the thirteen productions he directed, some had to have been better than others and perhaps one or two were downright mediocre. Nevertheless, the job was his to keep essentially as long as he wanted it. Today, to be hired a second semester in a row, a director must be practically God-like. Of this pressure to succeed, our audi-

ences are the obvious beneficiaries, though more than one dramatics director has been driven near the brink of insanity in the process.

In its selection of musical directors, the policy has been slightly different. I mentioned that about fifteen years ago, we stopped selecting the same dramatics director semester after semester. On the musical side, however, the old policy remained in force much longer. Only in the last five years or so has there been significant turnover in musical directors, and it is too early to tell if it is a long-term trend.

Why would there be a difference in policy between selection of dramatics and musical directors? This argument may draw some criticism, but I believe the difference is that dramatics direction is an art and musical direction is a science. In G&S opera, we do not seek creativity from our musical directors. What we seek is someone who knows how to get the singers and orchestra to perform as an ensemble. To be sure, a few musical directors have managed to elicit substantially more than "just" ensemble, but what we seek most is simply that the music sounds "together" to a trained ear. Once we have found a musical director who knows how to achieve this, we will probably keep him as long as he wants to stay.

Dramatics direction, by comparison, is an intensely creative activity. Far more is required than simply that the actors know their lines and move as an ensemble. Both audience and performers have to enjoy themselves, too. This is a tall order and directors achieve it, albeit with varying degrees of success, using techniques that are as personal and unique as a fingerprint or a signature. A Julie Tanguay production and a Mary Locker production may both rank 10 on a scale of 1 to 10, but they will nonetheless be radically different. After even the best Mary Locker production (for example), the board normally will try to select another director simply to vary the production style from one semester to the next.

I saw my first UMGASS production in 1977. Since that fall production of *Patience*, I have either been in or seen every UMGASS production. It is 1987 now, so I have been with the group a decade — one fourth the time it has existed. A few personal observations on the period are in order:

- Artistic standards have, for the most part, risen during the last ten years. In particular, musical preparation is now much more professional than it once was.
- Competition for chorus roles is much keener than it used to be. In the 1978 *Ida*, we had only eighteen chorus mem-

bers (and we had to scrounge to get that many). In recent semesters, it has not been uncommon to turn away two or three times as many as we cast.

- Programming has become far more conservative than it once was. Between 1951 and 1961 we presented nine double-bills (e.g. *Trial* and *Pinafore*). It has only been done twice since then. I believe this is attributable to the high cost of production coupled with the high quality standards to which we have grown accustomed.

- The office operation has grown far more professional. Before 1977, we:

- Did not have our own telephone.
 - Did not have our own bank account.
 - Did not make videotapes of our productions.
 - Did not have a professional-looking pre-production flyer.
 - Did not have a publicity director.
 - Did not charge higher prices for better seats.
- All of these omissions have been corrected in the last ten years.

One thing that has not changed is the *esprit de corps*. UMGASS is, and as far as I know, has always been, more than just a theater group. It is a family. We share each other's joys and sorrows, fall in love, get married, and watch each other's children grow up. We don't just put on productions together, we party together, have fun together, socialize together.

The key to UMGASS's success is its unique blend of students and non-students. UM regulations require that our president and treasurer, plus at least half of everyone else, be students. As important as student participation is, however, the average student leaves Ann Arbor after three or four years. It is the "townies" — the Julie Tanguay John Kelly Mary Locker David Goldberg Susan Morris John Alexanders of this world — who provide the continuity. Their presence guarantees that UMGASS will remain a vibrant organization.

I plan to save this article and revisit it in 1997, when UMGASS will celebrate its golden anniversary. Nobody knows yet what shows will be done that year or who the participants will be, but UMGASS, good-old UMGASS, beloved UMGASS, will be there. You can bet on that.

Dude Stephenson

[1997 Post Script: Dude's first paragraph has been rewritten to conform with David Newman's contemporary article in the *Michigan Daily*.]

One of our near-disasters centered on the role of Little Buttercup. Bonny Glasgow, who was cast in the part, left the rehearsal early because she "felt funny." The next morning she called the director, Dude, from the Health Service to say she had pneumonia. Dude and music director, Bob Brandzel, decided Bonny's best replacement would be Alice Dutcher, who had sung contralto lead in previous shows. Alice agreed to step in, so that morning they showed her the blocking. They cut some of her lines and wrote the rest on slips of paper that she could carry in her basket. One problem remained: Alice was in the School of Music, and to keep her out of trouble the directors thought they'd better get permission from the dean, who apparently had some snobbish attitude toward G&S. They succeeded, but only after two hours of fervent pleading, and with the understanding that Alice could appear only on opening night (Thursday). She gave a perfect (if curtailed) performance, but now a second replacement had to be found. Dude and Bob drafted another veteran contralto, Ann Olsen, and had her lined up for an emergency rehearsal; but that morning (Friday) Lynn Tannell (Josephine) called in to say she had the mumps and couldn't go on. More frantic phone calls went out until Margaret Whinery agreed to take the role (and again with slips in a basket). The directors brought in the entire cast for an afternoon rehearsal with the two substitutes, and all went well that evening. The next morning Margaret phoned Dude, who turned pale when he heard her start out, "Oh, Dude, I've got (pause) I've got to get two tickets for my parents for tonight's show."

The situation was just appalling, but as so often happens, it was one of those things that brings everybody together. And I think that *Pinafore* was one of the strongest shows we ever did. But, at the time it was just terrifying, because we didn't know who might catch the mumps next, and the men wondered if they might not end up sterile.

David Newman played Deadeye in that performance. He has since gone on to be a highly acclaimed screen writer in Hollywood.

Way back in 1948 or 9, I remember we were posing for a publicity shot for *Pirates of Penzance*, and a girl named Vivien Milan was playing one of the minor leads in the thing. I was playing the part of the Sergeant of the Police, and I had this billy club and I was trying to twirl the thing

like Charlie Chaplin, and I hit Vivien on the head. I think I may have knocked her out, but we did the picture anyway, and if you find it in the archives, Vivien is the one who's closest to the camera and you'll know why she looks like she's in a great dreamy state.

I remember Jimmy Lobaugh in *Patience* playing the part of Bunthorne. Jimmy was the best Bunthorne I have ever seen, professional or amateur. He was utterly amazing in that part, but he had a lot of trouble with the lyrics in the song, "When I go out of door, Of damozels a score, (All sighing and burning, And clinging and yearning) Will follow me as before" and so forth. He kept getting the lyrics mixed up, and I remember one night he was singing along and something came out "Zippety zappety, crippety crappety," Nobody blinked an eye. For some reason, that lyric, "Crippety, crappety" still sticks in my mind.

I well remember the night we were doing *The Mikado* in Detroit. I was playing Nanki-Poo, Jim Fudge was playing Ko-Ko, and a girl named Mary Jo Jones was playing Yum-Yum. We were at that point where Yum-Yum learns that marrying Nanki-Poo will condemn her to burial alive, only she forgot what came next. So there we were in front of the audience, and nobody was saying anything. We all looked at each other, and finally I said, "Well, just a moment, I'm going to consult Fredrico." And I started off stage. I remember Fudge turning to Mary Jo and saying, "Fredrico? Who's Fredrico?" and she's saying "I don't know, I've never heard of him," and they went on talking about Fredrico. I was backstage looking for our prompter, a fellow named Louie Stern. Well, Louie had evolved a romance with a girl in the chorus named Naomi Shulman, and as I ran around I moved the little side curtain and there was Louie wrapped in a very intimate embrace with Naomi. So I said "Where the hell are we?" and they came out of it saying "Huh? What? What?" I said, "Oh, never mind," and started back on stage. Just as I got back to Jim and Mary Jo, I remembered the song, so I looked the orchestra conductor in the eye, and said, "Here's a how-de-do!". The conductor was Bill Boyer, and he was sitting there smiling all the time. Now, he had the book in front of him, and could have given us the lines. For some reason, I don't know why, he didn't; but he just sat there smiling, and I guess he was wondering who Fredrico was, too. But anyway, when I said "Here's a how-de-do!" he suddenly jumped up and began beating any old time, wildly, and the orchestra members began coming in one at a time. Finally, they all got together and we got through the song somehow. It was just one of those awful moments, when you think you'd rather be anywhere but on stage.

But, truth to tell, I didn't invent Fredrico. I picked that up from a talented, but flighty, actor named Robert Q. Lewis. Years before, I was in a youth theater group and was in a play in which Lewis (then a UM student) had a lead part. He seldom had his lines down pat, so whenever he needed help his standard gimmick was to trot offstage saying, "I need to consult Fredrico!" And so that was the first thing that came into my head there during *The Mikado*. Now you know where I came on Fredrico; where Lewis picked it up, I know not.

I remember a certain *Cox and Box*. A fellow named Jim Ensign was playing the part of Bouncer. Frank Poretta (who went on to sing with the NY City Opera Co. and was in a lead role in the movie *Song of Norway*) was a wonderful tenor and had one of the parts. It got to be curtain time, and no Jim. I was just about to go on and do the basket bit again, when, finally, he came in, but drunk as a lord. He was really in no shape to perform, but we pushed him out there, and he sloshed his way through some way or other. I have a tape of that performance. It is just remarkable, because all the tempos are about half speed. Ninety percent of the lyrics are unintelligible. But, he got through the thing, and poor Frank — I've never seen anybody look sicker after a performance, because he was sober but had to rework all his lines to conform with Jim's erratic delivery.

I remember John Klein (Maynard son). He was a wonderful performer — had a lot of spirit. He was a joy to play with on stage, to be with on stage because he gave you so much. He had a lot of stage energy. (It was tragic that he died so young.) He was playing Cyril, I was playing Hilarion, and we had the big fight with the three stupid brothers at the end of the play. It was very stylized, and we had wooden swords. Toward the end of the battle royal, one of those brothers hit Johnny's sword and snapped it in two. But, it didn't fall apart, it just hung there at a right angle. At that moment the brothers were supposed to fall and we three good guys were to put the tips of our swords to their throats, and look triumphantly heroic, with one foot on each of their chests. But, here's Johnny's sword ridiculously bent at a right angle; and he looked at it and began to laugh. Then I began to laugh. And I think it was Gershom Morningstar who was playing Florian also began to laugh, and the three hulking guys in the pile began to laugh, and that pile shook like a bowl full of jelly. And then the whole chorus broke up. I've never seen a total breakup on stage like that one. Again, somehow, we got it under control. It was just one of those moments that you never forget.

Eric Stern

Dave Goldberg wrote, “We spoke recently with Eric Stern, musical director for five productions running from April 1972 thru April 1974. Eric lives in New York, and reports that he stays busy directing productions on Broadway. While we chatted with him, he recalled a bit of friction that he had with the music school.”

(What follows is the gist of what Eric had to say.)

The music school did not particularly relish the time I spent with G&S, even though my grades were good. They finally called me into the dean’s office, and I told them if they would give me an orchestra to conduct, I would spend more time in the music school. And of course, they didn’t — and I didn’t — and I spent the last two years in Ann Arbor doing nothing but theater, including G&S, and not going to school.

When we did *Iolanthe*, the orchestrations we received from Tams-Witmark were not the Sullivan originals, so two weeks before we opened I started orchestrating off the phonograph record. I basically used my ear and wrote down what I was hearing, and I did about half the show, including the overture, and finished the percussion parts to the overture opening night in the box office. That was a thrilling moment. I’ve always been a little heavy, and don’t really run or sprint, and that’s the closest I remember to having an actual physical photo finish in my life.

Kathleen Strang

My most vivid memory of UMGASS came at the beginning of my association with the group. Susan Morris and I were grad voice students and friends, and Susan had already joined UMGASS. She urged me to see the 1963 *Gondoliers*. I did and I was hooked! We both auditioned for *Mikado*, the 1963 Fall show, and were double-cast as Pitti-Sing. The show opened on Wednesday Nov. 20; Susan and I each did one performance. Then, on Friday, Nov. 22 Kennedy was assassinated and the run of the show was canceled. We all gathered at Gersh Morningstar’s home Friday night, cast and crew, for by then we were “family” and needed to be together to help each other through the shock and sadness of the experience. I was glad that I belonged to such a great group of people, especially during that difficult time.

There followed four years of wonderful experiences onstage in several roles and productions, of which I have the happiest memories. My UMGASS friends and associ-

ates remained my “family” through my years as a graduate student at UM, far from the hills of Pennsylvania, my home.

During recent years the Battle Creek community chorus has begun mounting G&S productions and my husband, Orville, and I have had the pleasure of being paired up in *Pinafore* (Buttercup and Corcoran), *Sorcerer* (Lady Sangazure and Sir Marmaduke), and *Iolanthe* (the fairy queen and Private Willis). Lots of people in our community chorus had never had anything to do with G&S before our first production (in 1982), but now there are many G&S fans here in Battle Creek. By last December when we organized a theater party from the community chorus to see UMGASS’s production of *Yeomen of the Guard*, we had 35 people sign up and come! Yes, Harry, Gilbert and Sullivan are alive and well in Battle Creek, Michigan!

One last item: Orville and I saw the Stratford production of *Gondoliers* a few years ago. It was the one in which Douglas Chamberlain played the Duchess of Plaza-Toro (yes, the Duchess) in drag. I’ve always wanted to play that role but never had the opportunity. Now, Orville wants to play it too — in drag! If we ever audition for *Gondoliers* I know my competition for the role of the Duchess will be my husband. Oh well, that’s show business ...

Thank you, UMGASS, for making a life-long G&S fan out of me. And thank you Susan, for getting me involved in such a wonderful theatrical pastime with such lovely, fun people. I wish you many, many more years of bringing happiness to audiences and performers alike. God bless you!

Charlie Sutherland

When I think of my G&S times I think of the people I encountered, people who seemed too wonderfully talented, witty and alive. It is the plays themselves that brought this amazing mixture of actors and musicians together. Every inch of the G&S shows brims with wit, vivacity and beauty. I have flashes of the wonderful people and times.

My first show had John Allen, Susan Morris, Kathleen Kimmel, Judy Dow Alexander, Lois Alt and Gershom Morningstar involved. John Allen seemed to live his role: the G&S funnyman. He was one of the most charming, fun to be with people ever. His wit and invention as an actor were unparalleled. Susan Morris was always the most graceful, beautiful actor/singer.

We used to sing at parties! People used to do solos or whole choruses of every description. One party became a feast of rounds. And of course the singing was magnificent. Look at the caroling parties - all are astounded at the sound.

Personality snippets:

Stephen Straight doing mime, improvising with a broom. Taking Lucy Becker to her church job after the closing party of *Ruddigore*, delivering her to the door of her church, giggling in a black cocktail dress. Homemade ice cream at Whitmore Lake. Dee Noeske Martin, the most beautiful, spirited Elsie, ever. Julie Amato, a former Miss America contestant as Mad Margaret, six months pregnant.

The wonderful Nick Batch, who gave new meaning to "in this alarming costume." I remember him best dressed in a used madras sport coat with acid burns, playing *Humoresque* on an eight-inch plastic violin, and then playing tuned glasses of water.

The beautiful Julia Lacey dressed in a green sheath dress singing Gaelic songs, playing the Irish harp. This was at a party at Jane Hassinger's and Colby Schneider's as we decked a Christmas tree.

Jerry Wigdortz, whose nickname was "star" because of his summer career singing *The Impossible Dream* in a New Jersey Shore Nightclub. His boisterous confidence and flashing teeth and gorgeous voice made Dick Dauntless and the captain a treat. Jim Bryan: are there really tenors who look like that? Nancy Hall Gilmartin - actress, dancer, singer, director. Another free-spirited, beautiful, hearty woman whose productions with Susan Morris were the pinnacles of my G&S experience.

The tours to Flint — riding the bus with the orchestra. Joe Beitel, who would do anything for the show. Steve Krahnke, so marvelous on stage and behind the scenes.

John Alexander winning fame in the "bean bag" roles — being dropped on his head each night by Jane Hassinger, as Duke and Duchess. Remember Jane at 18 in *Oliver*?

Jim Posante serving apprenticeship (under Nancy and Susan), whose quick study and fleetness of foot got him started as theater director, performer, choreographer.

Sandy Hudson (who can do anything) and her remarkable string of Dame Hannahs. David (Turkey) Johnson with

the big voice and smile. Greg Isaacs, whose musicianship and energy and tenor voice were all so powerful.

Ann Correll — "The bigger the role, the bigger the costume" — putting Susan in a rubber backed brocade robe for *Ida*. Taffeta costumes for ten shows. Kevin Casey: irreverent big baritone, tall, skinny vegetarian. Ashley Putnam, flute major, whose coloratura was so precocious and whose height and beauty are so overwhelming. Ellen Wetherbee, the botanist-cello player.

The ugly cake party with the cake fight. Judy Becker's party with the BYO punch and the pie fight in the yard. Real pies. Did you ever try to get pineapple off your ear?

H. Don Cameron, who was lured into the society after years on the side lines. The delightful Bev Pooley — born for "those roles."

Kathy McKeivitt, chorus beauty who made many a chorus boy swoon. "Kathy McBlonde." Elliott Sigman — whose name was given to an award for klutziest male chorus member who lost the award to someone else in *Ruddigore*. John Kelly, chorus cutup, who always was strongest on stage.

Jim Newton ("Mr. Newton, the most dangerous man alive"). The best dancer in many shows, learned by doing, as Jim Posante did.

Jim Drew, the most amazing King Gama ever. Lenore Ferber: singer, dancer, actress, choreographer. Enchanting giggle, wonderful Casilda, Rose, best Psyche ever. Tom & Patty Petiet remember the riot on the volleyball court?

Gene Sager: playful, cheery, rag doll of a tenor who played and partied and sang so wonderfully "Haughty lady." He often was carried upstairs, but wouldn't stay there for long with a party going on. The Gilmartin brothers, all or singly — Michael, David, Stephen. Oh, the word games and story telling and rowdy practical jokes with Gerald (Monly) Horan! Remember when they purposely set out to bore someone in conversation by playing "Who do you like better?" It ended up with the enraged victim throttling Horan on the floor.

Remember the *Pirates* with Constance Barron and Beverley Pooley? Remember the guy whose name became a verb encouraging people not to emulate his behavior of incessantly singing G&S loudly at the piano? Remember the Friday night party at which the soprano, baritone and concert mistress partied so hard as to cause concern?

Wonderful Roger Wertenberger, who gave vent to wild invention by staging unorthodox G&S differently from the way it was before. The “Classical” *Iolanthe*. The mate-swapping *Gondoliers*. The Easter Egg *Pirates*. Remember the reconstituted DeBelleville song? My best loved show was the *Pinafore* to save the society from bankruptcy, with Roger, Brad Bloom and Tom Auk. The Tom Ault *Mikado*. The Jim Fellows’ Art Nouveau *Patience* set with the brown burlap hangings and the round Greek temple.

Ann Temple, the funniest Casilda. The handsome Michael Reinhart, so eager, who died so young. Joan Susswein, whose beauty, poignancy, and boisterousness and talent at 18 were amazing.

Henry Naasko, tenor extraordinaire. Diane Aron Cahoun, my first romantic interest, stage kiss, etc. Just as lovely now as she was then.

Eric “Bassoon” and Wanda “Make-up.” Eric Stern: musical prodigy, accompanist, conductor, composer. Ever hear “The Vaseline Rag”?

Susan Morris, when on faculty at Eastern was referred to by a chorus boy student as “Miss Morris Baby.” Richard Ferguson Wagstaffe, wild and eager boy wildly talented as set designer and chorus boy.

Jim Linton, Skip Kruse, Joe Costick, Jerry West, Mike Gordon: fraternity brothers of mine. We just took over the society.

Painting a *Yeomen* ground cloth for Jim Fellows. Nancy G. giving up and rubbing paint on with her hands.

The *Ida* disaster. Fun night was canceled and the whole cast went over to the set shop to finish the set until 3 or 4. Ashley Putnam, Jim Bryan, Gene Sager.

Keith Brown: fabulous as Bunthorne, with Mary Lou Zuelch. David Keosaian: why did you shave off that magnificent mustache? Never mind, I know why, but we all appreciated it.

Chris Grapentine: skinny high school tenor becomes 6 ft 7-in. baritone in three years. Rich Roselle: eager, energetic chorus boy. Returned as “flower of progress” in *Utopia* (very) Ltd. Jim Almdale: tall, blonde, handsome, and sings too?

Mary Drew Locker. The perfect G&S chorine beauty, grace and womanly alto voice. Julie Tanguay: the most

beautiful poster designs ever. Beautiful and most energetic on stage.

The real Japanese guy in the chorus of *Mikado*. We sang traditional “Mi-ya-sa-ma” his way. Best Japanese pronunciation ever. Diane Beauchamp, my first G&S chorus partner. Married “townie.” Sue Crippen, cutest chorister.

Gersh Morningstar’s computerized blocking for *Yeomen*. Nancy Gilmartin not wanting to be a soprano any more, rehearsed Gianetta an octave down, then performed it in right octave but never a soprano again. She has played *Ida*, *Psyche*, and *Blanche*. Susan Morris playing *Ida* despite death threats.

The so-called “new-blood” review of a show. The “rotten apple” harangue. The “when I say I hate you, it’s not just the group as a whole, but each of you personally” speech.

Gerry West (legally blind) playing G&S under an assumed name because his grades were so bad. G.W. redecorating a director’s wife’s dress at a “Singapore Sling” party.

Gerald Horan’s ugly cake “Sunrise on Lake Erie.” Susan Morris’ “Spiro Agnew in BasRelief,” “Bile-filled ant,” “Severe Rhinorrhea,” the Runny Nose.

Pat Willerton

Everyone brings a unique background and interest to the G&S experience, and mine is no exception. I had a strong professional and personal interest in Soviet studies when, as a graduate student completing prelims and preparing for a year stay in the Soviet Union, I discovered G&S. There is something rather ironic about linking up an interest in the two in that the Soviet Union is probably the one place where G&S are almost completely unknown.

My G&S connection began with my first ever audition, for a chorus slot in the 1981 *Utopia*. Two Russian folk songs apparently compensated for a high level of anxiety (which was only to be matched in intensity, if not in length, by my Ph.D. prelims), and I secured a place among the baritones. A year later, I was emboldened to prepare a piece for the annual society entertainment party, and UMGASS’s “Russian Ambassador” was born (with special thanks noted to Jim Newton, whose English translations of the ambassador’s comments were always flawless). The ambassador’s socialist realist critiques of various G&S operas served to guide the laboring theatrical masses on for several years, though I confess I never saw any real changes in the pro-

ductions after the ambassador's definitive comments had been offered. Soon afterwards, I found myself in the USSR on an exchange program, and UMGASS recordings and other G&S paraphernalia stood me in good stead as the canon made a belated entrance into Soviet society. Having subsequently returned and visited Musovite friends, I know that the G&S niche carved out a few years ago is firmly secure. Finally, the Soviet connection provided me the insight necessary to deal effectively with the Byzantine politics of chairing an UMGASS board, especially in dealing with a vice president who, as board members will recall, was forever plotting palace coups against me.

Now, while no longer an active UMGASSer, I'm an active FUMGASSer who loves to return for UMGASS productions. I'm afraid the "Soviet side" of the equation has dominated my activities the past couple of years, but an ongoing connection with UMGASS and constant exposure to the operas has helped me maintain sanity as I deal with the often apparent "insanity" of contemporary Soviet politics. From my perspective, G&S and Soviet studies are very complementary. But then, I can only wonder what can't be compatible with G&S?

Epilogue

Table of Shows and Directors

1947-1986

Chronological Tabulation of Productions Staged by
The University of Michigan Gilbert and Sullivan Society

Date	Show	Dramatics	Music
Fall 1947	Mikado	Harry Allen	Rex Wilder
Spring 1948	Pinafore	Harry Allen	Rex Wilder
Fall 1948	Yeomen	Donald Decker	Thomas Wilson
Spring 1949	Patience	Donald Decker	Thomas Wilson
Fall 1949	Pirates	Donald Decker	Wm. Boyer
Spring 1950	Iolanthe	Jas. Ueberhorst	Wm. Boyer
Fall 1950	Gondoliers	Jas. Ueberhorst	Wm. Boyer
Spring 1951	Mikado & Cox&Box	Dude Stephenson	Wm. Boyer
Fall 1951	Ruddigore	Dude Stephenson	David Klein
Spring 1952	Ida	Dude Stephenson	David Klein
Fall 1952	Yeomen	Kenneth Rosen	Paul Miller
Spring 1953	Pinafore & Trial	Jerry Bilik	David Klein
Fall 1953	Patience	Dude Stephenson	Jerry Bilik
Spring 1954	Thespis & Sorcerer	Dude Stephenson	Jerry Bilik
Fall 1954	Pirates	Dude Stephenson	Jerry Bilik
Spring 1955	Iolanthe & Cox&Box	Dude Stephenson	Jerry Bilik
Fall 1955	Gondoliers	Dude Stephenson	Robert Brandzel
Spring 1956	Mikado	Dude Stephenson	Robert Brandzel
Fall 1956	Ruddigore	Dude Stephenson	Robert Brandzel
Spring 1957	Ida	Dude Stephenson	Robert Brandzel
Fall 1957	Trial & Sorcerer	Dude Stephenson	Robert Brandzel
Spring 1958	Pinafore & Cox&Box	Dude Stephenson	Robert Brandzel
Fall 1958	Patience	Jim Bob Stephenson	Robert Denison
Spring 1959	Pirates & Richley Rewarded	Jim Bob Stephenson	Frank Mueller
Fall 1959	Yeomen	Jim Bob Stephenson	Frank Mueller
Spring 1960	Iolanthe & Bab Ballads	Jim Bob Stephenson	Frank Mueller
Fall 1960	Mikado	John Barrett	Frank Mueller
Spring 1961	Trial & Ruddigore	John Barrett	Frank Mueller
Fall 1961	Pinafore	Tom Jennings	Felix Papalardi
Spring 1962	Patience	Roger Staples	Felix Papalardi
Fall 1962	Ida	Gersh Morningstar	Rosella Duerksen
Spring 1963	Gondoliers	Gersh Morningstar	Rosella Duerksen
Fall 1963	Mikado	Gersh Morningstar	Wm. Donahue
Spring 1964	Iolanthe	Allan Schreiber	Wm. Donahue
Fall 1964	Trial & Sorcerer	Allan Schreiber	Harold Haugh
Spring 1965	Yeomen	Allan Schreiber	Morton Achter
Fall 1965	Pirates	Allan Schreiber	Morton Achter
Spring 1966	Ruddigore	Allan Schreiber	Morton Achter
Fall 1966	Pinafore	John Allen	Timothy Adams
Spring 1967	Patience	John Allen	John Planer
Fall 1967	Mikado	Jas. Holm	John Planer

A Pudding Full of Plums

Date	Show	Dramatics	Music
Spring 1968	Ida	Roger Wertemberger	Bradley Bloom
Summer 1968	Oliver!	Roger Wertemberger	Roger Wertemberger
Fall 1968	Gondoliers	Roger Wertemberger	Bradley Bloom
Spring 1969	Iolanthe	Roger Wertemberger	Bradley Bloom
Summer 1969	Paint Your Wagon	Kathy McGill	David Robbins
Fall 1969	Pinafore	Roger Wertemberger	Bradley Bloom
Spring 1970	Pirates	Roger Wertemberger	Bradley Bloom
Fall 1970	Yeomen	Gersh Morningstar	David Jorlett
Spring 1971	Ruddigore	Nancy Gilmartin	Bradley Bloom
Fall 1971	Mikado	Herbert Motley	Bradley Bloom
Spring 1972	Patience	Nancy Gilmartin & Susan Morris	Eric Stern
Fall 1972	Gondoliers	Nancy Gilmartin & Susan Morris	Eric Stern
Spring 1973	Ida	Susan Morris	Eric Stern
Fall 1973	Grand Duke	James M. Drew	Eric Stern
Spring 1974	Iolanthe	Susan Morris	Eric Stern
Fall 1974	Pinafore	Jim Posante	Barbara Born
Spring 1975	Yeomen	Susan Morris	Clark Suttle
Fall 1975	Pirates	Jim Posante	Clark Suttle
Spring 1976	Ruddigore	Peter-John Hedlesky	Clark Suttle
Fall 1976	Sorcerer	Mary Jo Tanguay	Clark Suttle
Spring 1977	Mikado	Susan Morris	Carl Daehler & Debby Kulber
Fall 1977	Patience	Peter-John Hedlesky	Carl Daehler & Debby Kulber
Spring 1978	Gondoliers	Mary Jo Tanguay	Carl Daehler & Debby Kulber
Fall 1978	Ida	Peter-John Hedlesky	Carl Daehler & Debby Kulber
Spring 1979	Pinafore	Cher Sussman	Mark Brandfonbrener & Debby Kulber
Fall 1979	Iolanthe	Robert Miller	Mark Brandfonbrener & Tom Pederson
Spring 1980	Pirates	Kathy Platzman	Leif Bjaland & Paul Klemme
Fall 1980	Ruddigore	Mary Locker & Tim Locker	David Pollitt
Spring 1981	Yeomen	Tim Locker	David Pollitt
Fall 1981	Utopia	Terry Mathies	David Pollitt
Spring 1982	Patience	Julie Tanguay	Tim Hoover
Fall 1982	Gondoliers	Julie Tanguay	Eric Becher & Julia Broxholm
Spring 1983	Mikado	David Ditto	Tim Hoover & Jim Weible
Fall 1983	Sorcerer	Susan Morris	Eric Becher & David Phelps
Spring 1984	Iolanthe	Mary Locker	Eric Becher & Hana Maletz
Fall 1984	Ida	Susan Morris	Robert Pazur
Spring 1985	Pinafore	Julie Tanguay	Tim Hoover
Fall 1985	Grand Duke	Mary Locker	Jon Krueger
Spring 1986	Pirates	Steve Krahnke	Francis Cianfrocca & Edward Lundergan
Summer 1986	Cox & Box	Mary Locker	Francis Cianfrocca
	Trial By Jury	Linda Milne	Francis Cianfrocca
Fall 1986	Yeomen	Susan Morris	Edward Lundergan
Spring 1987	Ruddigore	David Freiman	Douglas Morrison
Summer 1987	Here's A Howdy Do	Steven Krahnke	Edward Lundergan
Fall 1987	Patience	Mary Anne Nemeth	Francis Cianfrocca
Spring 1988	The Gondoliers	Peter-John Hedlesky	James C. Nissen
Summer 1988	A Sentimental Passion	Mary Anne Nemeth	Linda Milne
Fall 1988	Utopia	Mary Locker	Timothy D. Hoover
Spring 1989	Mikado	Linda Milne	James C. Nissen
Fall 1989	The Sorcerer	Eric Gibson	Goron Staxang
Spring 1990	Iolanthe	Peter-John Hedlesky	James C. Nissen

Date	Show	Dramatics	Music
Fall 1990	Ida	Eric Gibson	Michael Hoffman
Spring 1991	H.M.S. Pinafore	Audrey LaVelle	James C. Nissen
Fall 1991	Yeomen	Kyle Marrero	Scott Jensen
Spring 1992	Pirates	Eric Gibson	James C. Nissen
Fall 1992	Ruddigore	Mary Ann Stevenson	Ben Cohen
Spring 1993	Gondoliers	Mary Locker	Jean Ronald LaFond
Summer 1993	Cox & Box and Trial By Jury	Mitch Gillett	Ben Cohen
Fall 1993	Patience	Mary Locker	Claire Levacher
Spring 1994	Mikado	Eric Gibson	Ben Cohen
Fall 1994	Sorcerer	Mary Locker	Tim Hoover
Spring 1995	Pinafore	Margie Warrick	Tim Hoover
Fall 1995	Grand Duke	Mary Locker	Tim Hoover
Spring 1996	Iolanthe	Mitch Gillett	Mitch Williams
Fall 1996	Yeomen	Mary Locker	Steve Bizub
Spring 1997	Pirates	Robert Sherrane	Mitch Williams

By opera, the count is:

Mikado	11
Pinafore	11
Pirates	10
Yeomen	10
Patience	10
Iolanthe	10
Gondoliers	9
Ruddigore	9
Ida	8
Sorcerer	7
Trial	6
Cox de Box	5
Grand Duke	3
Utopia	2
Thespis	1
Oliver!	1
Paint Your Wagon	1
Richley Rewarded	1

(Not included: informal variety shows and the Small Company's *Thespis* and *Haste to the Wedding*.)

Crew Prank

(Don't look for this in the table of contents)

Ugly Cake Contest Rules

1. The subject of the cake should have some connection with the current show, although this will not constitute grounds for disqualification. The judge may, however, take this into consideration at the time of judging.
2. All parts of the cake must be edible, although it may not be the most desirable thing to do. A one-minute gag rule will be enforced: the creator(s) of the cake must be able to keep any pan of the cake in his (her, its, their) stomach(s) for at least one minute when so directed by the judge. In addition, entries in category 4 (worst smelling cake) must be able to be tolerated by their creators for five minutes when locked together in a closet (the creator and his creation, that is).
3. The judge for the Ugly Cake Contest will be the current president of the society. All decisions of the judge will be final. The judge is required to provide one cake that would finish favorably in category 7 (best tasting cake) if so entered, although the judge is prohibited from entering any cake into the actual contest.
4. A person may enter more than one cake, and more than one person may work on a single cake. A cake may qualify for more than one category, and win in more than one category.
5. The rules may be modified in any way by a majority vote of the UMGASS board except where such actions will be of direct benefit to the entry or entries of the board members.
6. If the judging of any event should fall to the vice-president, any entry of the vice-president's in that category shall be disqualified. If the vice-president should be unable to take over any duties as stated in categories #2 and #4, then the line of succession shall be Pooh-Bah, treasurer, secretary, company promoter and Pish-Tush. All rules pertaining to the conduct of the president shall pertain to whomever takes over.
7. UMGASS shall not be responsible for any injuries or health problems caused or aggravated by the Ugly Cake Contest.

Categories

1. **UGLIEST CAKE:** Ugliness, of course, is in the mind of the beholder (in this case, the judge), however, this category also covers such qualities as grossness. This could be the rendition of something that is not necessarily ugly but of such a nature as to be wholly inappropriate for a mixed group or to be expressed in such a medium as cake.
2. **MOST OFFENSIVE USE OF COLOR:** If the president should be color-blind, judging of this event shall pass to the vice-president.
3. **WORST TASTING:** In order to judge this event, the president must actually taste the entries. The one-minute gag rule will be strictly enforced on the creators of the entries, but not on the judge.
4. **WORST SMELLING:** If the president should lack the sense of smell, either naturally or through the agent of a severe cold, the judging shall be done by the vice-president. The five minute closet rule (see rule #2 above) will be strictly enforced.
5. **BEST REPRODUCTION OF SOMETHING OTHER THAN A CAKE IN THE MEDIUM OF CAKE:** The title of this category is more than sufficient to explain the category.
6. **BEST PUN:** Although the title appears to be a contradiction in terms, the pun must be taken from the current show, either from the text or from the inevitable "inside" jokes of the cast.

A Pudding Full of Plums

7. **BEST TASTING CAKE:** This category is only to be used for persons with no imagination, whose house burned down just before the contest, or whose dog ate their entry to the other categories. UMGASS will not be held responsible for the loss of any pets.
8. **BEST PERFORMING CAKE:** This category is left to speak for itself.