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

There has been 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 tell 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.
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.
Our Main Attraction

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 Browne
Pishi-Tushi .... John Thomson
Poo-Bah .... Jay L. Singer
Ko-Ko .... Dick Roussir
Yum-Yum .... Ann Schubring
Peep Bo .... Cohleen Jensen
Pitti-Sing .... Ruth Campbell
Katsina .... Dorothy Duncan
The Mikado of Japan .... Lester McCallum
Guards .... Arnold Gerali, Bill Flemming, Frank D. Montague
Frederick Lee Scheffe
Tumblers .... Fred Thompson, Mark Nevill

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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. Rie for their invaluable advice and cooperation; Mrs. Ruth T. Callahan and Mrs. Alice K. Reynolds for continuous cooperation and friendly interest.

CHORUS OF SCHOOL-GIRLS

Janet Barber
Dodie Clark
Gloria E. Dubov
Mary Lou Ewing
Mary Lu Fratcher
Florence Freedman
June Freitag
Zena Friedland

Bill Flemming
Arnold Gerali
Gary M. Hicks
Paul H. Jones
Jimmie Lobaugh

Lester McCallum
Bill Matheson
Frank D. Montague
Richard Newman
Frederick Lee Scheffer

Betty Robinson
Elizabeth Robinson
Arlyn Rosen
Florence Rosen
Iris Schuham
Phyllis Schulman
Phebe Williams

CHORUS OF GENTLEMEN

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.
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 UBERHORST, President  
GLORIA KATLAN, Secretary  
BENJAMIN HAZARD, Business Manager

Faculty Advisors  
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.
On a tree by a river: Dick Roussin and Dorothy Duncan.
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.
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, Boatwain's Mate................................................Howard Bevis
BOB BECKET, Carpenter's Mate..............................................Jimmie Lobaugh
LITTLE BUTTERCUP, 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
Florence Freedman
June Freitag
Gene Finlayson
Janet Gildersleeve
Barbara Grimm
Ran Hobart

Gloria Katlan
Marie McPhail
Mary McPhail
Deora Nelson
Janet Osborn
Rosemary Owen
Gloria Hile

CHORUS OF SAILORS

Harold Bisel
Jim Davies
James Doolittle
Gary Hicks
Earl Langlois

Jimmie Lobaugh
Dick Miller
Dick Norling
Robert Samulowitz

VIOLIN
Elizabeth Green,
CONCERTMISTRESS
Peter Aquilina
Michael Avsharian
Robert Kosan
David Margolin
Jeanne Rupert
Herbert Tanney
VIOLA
David Ireland
Robert Miller

CELLO
Phyllis Butterfield
ALTERNATE
Thomas Leland
Alice Sano
BASS
Harold Daum
Edward Skidmore
FLUTE
Hambarson Bogosian
Patricia Merritt

ORCHESTRA

OBOE
Harriet Falls
CLARINET
Albert Johnson
BASSOON
William Weichlein
HORN
Carla Kautz
TRUMPET
Robert Buddenberg
PERCUSSION
William Kopp

ACCOMPANISTS

Anita Denniston
Jimmie Lobaugh
Ann McKinley

Ruth Stein
Ruth Oberholtzer

Elizabeth Robinson
Alice Sano

PRODUCTION STAFF

Stage Manager.................................................................Donald Stiebel
Setting..................................................................................William Allison
Lighting.................................................................................George Drechsler, Barbara Hamel
Stage Crew—Barbara Hamel, Mary Bradford, Doris Gardiner, 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.................................................................Jim Schneider, Martin Suber
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. Caffahan 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.
Were I thy bride: Joyce Edgar (Phoebe) and Jim Ueberhorst (Wilfred Shadbolt).
Photo from UM Bentley Historical Library.

Dark danger hangs upon the deed! Richard Norling (Leonard Meryll), Albert Johnson (Sergeant Meryll) and Joyce Edgar (Phoebe Meryll).
Photo from UM Bentley Historical Library.
The Yeomen of the Guard

Pattegill Auditorium
December 7–9, 1948

Director: Maynard Klein
Asst. Musical Director: Thomas Wilson
Asst. Dramatics Director: Donald Decker

CAST

In order of their appearance

Phebe Meryll, Sergeant Meryll's daughter .................. Joyce Edgar
Wilfred Shadbolt, Head Jailer and Assistant Towerer .... 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, his son ..................................... Richard Norling
Colonel Fairfax under sentence of death ............. Rowland McLaughlin
Sir Richard Cholmondeley, Lieutenant of the Tower .... Roger Appleby
Jack Point a Strolling Jester .............................. Robert Lounsbury
Elsie Maynard a Strolling Singer ......................... Donald Autore
First Citizen .................................................... John A. Schmidt, Jr.
Second Citizen ................................................ Ned Miles
First Yeoman ..................................................... James Doolittle
Headman ......................................................... Earl G. Schwenon
Print ............................................................. Robert Pitts
Kate Dame Carruther's niece ................................. Doris Eyres

CHORUS OF CITIZENS

Joyce Irving .................................................. Marie Port
Betty Jordan .................................................. Portia Prestie
Gloria Kean .................................................. Alice Seguin
Pat Kelly ....................................................... Beatrice Shapiro
Elizabeth Kinkaid ........................................... Anne Slow
Barbara McBride ............................................. Nancy Smith
Judith McMinn ................................................ Shirley A. Smith
Marie McVail ................................................ Ruth Ann South
Mary Mayo ....................................................... Nina Spurr
Sally Murray .................................................. Harriet Stober
Janet Osborn .................................................. Phoebe Williams
Rosemary Owen ............................................... Patricia Williamson
Elaine Parker .................................................. Marylyns Wiggers

CHORUS OF YEOMEN

Sid Goldberg .................................................. David L. Nicol
Gary Hicks ...................................................... Fred Scheiffer
Earl Langlois .................................................. Jim Scherer
Robert Logan .................................................. John A. Schmidt, Jr.
Carl Lomeston ................................................ Jim Schuster
Robert W. Mayerson ...................................... Arthur Schwartz
Ned Miles ....................................................... Daniel Stepniewski
John Nauland ................................................. Bill Tow
John F. Nehman, Jr. ......................................... Richard Webber

CHORUS OF YEOMEN

Joan Gryffiths .................................................. Marie Port
Delores Post .................................................... Portia Prestie
Gloria Kean .................................................. Alice Seguin
Pat Kelly ....................................................... Beatrice Shapiro
Elizabeth Kinkaid ........................................... Anne Slow
Barbara McBride ............................................. Nancy Smith
Judith McMinn ................................................ Shirley A. Smith
Marie McVail ................................................ Ruth Ann South
Mary Mayo ....................................................... Nina Spurr
Sally Murray .................................................. Harriet Stober
Janet Osborn .................................................. Phoebe Williams
Rosemary Owen ............................................... Patricia Williamson
Elaine Parker .................................................. Marylyns Wiggers

ORCHESTRA

Violin ......................................................... Elizabeth Green
Concertmistress ............................................. Dorothy Shaler
Dorothy MacMillan .......................................... Herbert Tanney
Herman Merle ................................................ George Sbricoff
Gerald Lefee ................................................ Amos Kanper
Vida ............................................................. David Ireland
Grant Beglarian ............................................. Lillian Bartlett
Cello .............................................................. Joseph Jelinek
Jennie Julincek ............................................... Ethel R. Pye
Daphne Porter ................................................ Mary Lu Fratcher

Mary Gilbertson ............................................. Arthur H. Kennett

Mary S. Poole ............................................... Elizabeth Robinson

ORCHESTRA

Bass ............................................................. Edward Skidmore
Tenor ............................................................ Donald Price
Flute ............................................................... Jeanne Kellar
Oboe ............................................................... Paul Miller
Clarinet .......................................................... William Boyer
Clarinet .......................................................... Harriet Piers
Clarinet .......................................................... Charles Monson
Clarinet .......................................................... John Miller
Piano ............................................................. Jimmie Lobaugh
Accompanists .................................................. Doris Eyres

PRODUCTION STAFF

Sets designed and executed by Felix Reiss
Stage Manager—Fred Scheiffer
Production Chairman—Robert Grimsley
Program Cover Design—Benjamin Hazard
Rehearsal Assistant—Jimmie Lobaugh

Costumes
Marilyn Averill (C) ........................................... William A. Morgan
Roslyn Langendorf .......................................... Irene Rogers
Ellen Lynam .................................................... Arthur Simeck
Nina Marah .................................................... Jimmie Lobaugh

Make-Up
Jimmie Lobaugh (C) .......................................... Eva Kellogg (C)
Jackie Harris .................................................. Mary Kellogg
Mary Kellogg .................................................. Phebe McBerty
Eva Kellogg .................................................... Grace Wyman
Noela Munger ................................................... Beverly Bradford
Jim Uebberhorst ............................................... Doris Eyres

Ushers
Harold J. Feldman (C) ........................................ Doris Gardiner
Marian Chasey .................................................. Lydia Creed
Lydia Creed ...................................................... Jack Hardie
Jane Hardie ..................................................... Jane VanSise
Jean VanSise .................................................. Doris Gardiner
Erin Rogers ...................................................... Mary Mayo
Randolph V. Guerin ......................................... John Nehman

Lighting
George DeChalte (C) ......................................... Grace Wyman
Conductor ...................................................... Carlisle Marshall
Clarke H. Stevenson ........................................ Clarke H. Stevenson

Properties
Grace Wyman (C) ............................................. Doris Gardiner
Lydia Creed ...................................................... Margaret Strand
Marian Chasey .................................................. John B. Tipton
Grace Wyman .................................................. Pat Holmes

CONCERTMASTER

Walter Gershman ............................................ Joseph Jelinek

Wildlife Bird and Animal Sound Effects

Our Main Attraction
ACKNOWLEDGEMENTS

The Gilbert and Sullivan Society wishes to express its gratitude to the following:
Mr. Schreiber, Mr. Bals, 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 newspa-
pers. 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 facul-
ty 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.

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:
“As an excellent chorus and a fine orchestra, directed by
Maynard Klein, rounded the operetta into a near-profes-
sional 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 UMGASS 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.
Our Main Attraction

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 SAPHER, a Rapturous Maiden ...................... Mary Alice Reed
THE LADY ELLA, a Rapturous Maiden ......................... Marie Roth
THE LADY JANE, a Rapturous Maiden .......................... Harriett 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 Fleshly Poet .......................... James Ueberhorst
ARCHIBALD GROSVENOR, an Idyllic Poet ..................... Albert C. Johnson

CHORUS OF RAPTUROUS MAIDENS

Marjorie Berry
Shirley Brosnon
Nancy Bylan
Anne Clark
Lorraine Davis
Joyce Derison
Mary R. Dodge
Gene Findley
Barbara Hart
Ran Hobart
Jane Ingersoll
Joyce Irving
Betty Jordan
Marie McPhail
Janet Osborn
Eleanor Penfield
Helen Schimkat
Nina Spurr
Ina Susman
Phebe Williams
Betty Winterle

CHORUS OF DRAGOON GUARDS

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

CHORUS OF DRAGOON GUARDS

Elizabeth Green
concert mistress
Ann Ramger
Sanford Shanblauet
Dorothy Shuler
Herbert Tanney
Phyllis Tetzal
Joe Zinnen
David Ireland
Wallace Bjorke
Alice Sano
Mary Brice
Phyllis Butterfield
Charles Houser
William Penn
 Advertisement

ORCHESTRA

Violins
Flutes
Trumpet
Elizabeth Green
Paul Leighton
James Burns
Paul Miller
George Enloe
Ann Ramger
Sanford Shanblauet
Dorothy Shuler
Herbert Tanney
Phyllis Tetzal
Joe Zinnen
David Ireland
Wallace Bjorke
Alice Sano
Mary Brice
Phyllis Butterfield
Charles Houser
William Penn
Paul Sizer
James Burns
George Enloe

Oboe
Glover Schiltz
William Janton
Ted Post

Clarinet
Durward Robertson
Margaret Strand

Trombone
Joe Miller

Bassoon
John Beck
Percussion
Bill Kopp

French Horn
Julia Humrick

Basses
Harry Hansen
Paul Kramer

Piano
Mary Gilbertson

ACCOMPANISTS

Chorale Jensen
Arthur H. Kennett

Sets designed and executed by Felix Reiss assisted by Marie Post
Dance Director—Jimmie Lobaugh

Costumes
Betty Borgen (C)
Marilyn Averill

Lighting
Marie Post (C)
George Dreschler

Painting
Marie Post (C)
Martha Kelting
Marilyn Bates
Mary Axtamere
Edna Foster
Neita Musser
Irene Rogers

Construction
Felix Reiss (C)
John Frisie
George Dreschler
Dale Stevenson
Bill Morgan
Donald Davis
Elliot Organick
Bill Burkett

Properties
Grace Wyman (C)
Jane Van Slye
Elna Fritz
Peggy Wood
Joe Engels
Joyce Hale
Marian Bean
Betty French

Make-Up
Jimmie Lobaugh
Cherry Richards
Mickey Davis
Sally Sell

Publicity
Paul Brentlinger (C)
Rosemary Owen (C)
William Coates
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 Rowes 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

Director: Donald Decker  
Chorus master: Gilbert Vickers

Rackham Auditorium — Detroit, Michigan  
December 3, 1949

Conductor: William Boyer  
Choreographer: Jimmie Lobaugh

---

**CAST**

In order of their appearance

**SAMUEL — Lieutenant to the Pirate King**  
Bob Elson

**THE PIRATE KING**  
Don Hostetler

**FREDERIC**  
Reid Shelton

**RUTH**  
Shirley Perloff

**EDITH**  
Fran Hanelovsky

**VIOLETS**  
Celeste Pryor

**MARIEL**  
Carol Neilson

**MAJOR-GENERAL STANLEY**  
Bertram Gable

**SERGEANT OF POLICE**  
Clarence Stephenson

**VIOLINS**

Peter Aquilina  
Alice Crandell  
David Klein  
Phyllis Butler  
Hazel Shirley  
Pat Welden

**STRING BASS**

Charles Pryor  
Beverly Short

**FLUTE**

Nancy Weitknecht

**HORN**

Leland Bartholomew  
Donald Button

**CLARINET**

Richard Eltinger  
Robert Kinder

**TROMBONE**

Jerry Van Syoc

**PERCUSSION**

William Stonebraker

**VIOLINCELLOS**

Diane Heger  
Daphne Ireland

**BASSOON**

Joyce Baker  
Elizabeth Gates

**ACCOMPANISTS**

Colette Jablonski  
Bruce McIntyre

**STAGE CREW**

Dale Stevenson—Stage Manager  
Elaine Bauer  
David Edwards  
Al Eglash  
Mary Fell  
Joyce Hale  
Jim McConnellee

**LIGHTING**

Marie Post — Special Effects

**STAGE CREW**

**PUBLICITY**

Richard Webber — Chairman  
Paul Brentlinger  
Ray Deckar  
Jim Scheu

**PRODUCTION STAFF**

Stage Manager — Dale Stevenson  
Program Cover Design — Benjamin Hazard

**MAKE-UP**

Jimmie Lobaugh — Chairman  
Betty Borgen  
Phyllis Pedenthal  
Rosemary Owen

**REHEARSAL ACCOMPANISTS**

Colette Jablonski

**CHORUS OF PIRATES AND POLICEMEN**

Jerard Jacobson  
*Dave* Johnsman  
William Jones  
*Earl* Longlois  
*Jim* Lobaugh  
*David* Murray  
*Rob* Nowman  
*Jack* O'Neal  
*John* Perry  
*Police*men

**CHORUS OF GENERAL STANLEY’S WARDS**

Joyce Baker  
Betty Borgen  
Denise Buffalo  
Helen Baker  
Helen Baker  
Florence Freida  
Elizabeth Gates  
Sally Hansen  
Jane Ingersoll  
Joyce Irving  
Lillian Johnson  
Phyllis Keal  
Marilyn Kollenberg  
Judith McLinnell  
Helene McPhail  
Norma Manley  
Mary Matherson  
Non Neihert  
Ruth Nordlinger  
Rosemary Owen  
Mary Jo Patenbauer  
Helene Reynolds  
Helen Schmikat  
Alice Seguare  
Nina Spurr  
Mary Stephenson  
Carol Tiemaear  
Marjorie Trysett  
Vera Urechec  
Phebe Williams  
Betty Winterle  
Joan Young  
Bluma Mae Zilber

**CHOREOGRAPH**

Jimmie Lobaugh  
— Chairman

**PROPERTIES**

Joyce Hale — Chairman  
Marian Beam  
Lora Franklin  
Barbara Johnson

**STAGE CREW**

Dale Stevenson—Stage Manager  
Elaine Bauer  
David Edwards  
Al Eglash  
Mary Fell  
Joyce Hale  
Jim McConnellee

**LIGHTING**

Marie Post — Chairman

**STAGE CREW**

**PUBLICITY**

Richard Webber — Chairman  
Paul Brentlinger  
Ray Deckar  
Jim Scheu

**MAKE-UP**

Jimmie Lobaugh — Chairman  
Betty Borgen  
Phyllis Pedenthal  
Rosemary Owen

**CHORUS OF PIRATES AND POLICEMEN**

Jerard Jacobson  
*Dave* Johnsman  
Robert Johnstone  
William Jones  
*Earl* Longlois  
*Jim* Lobaugh  
*David* Murray  
*Rob* Nowman  
*Jack* O'Neal  
*John* Perry  
*Police*men

**CHORUS OF GENERAL STANLEY’S WARDS**

Joyce Baker  
Betty Borgen  
Denise Buffalo  
Helen Baker  
Helen Baker  
Florence Freida  
Elizabeth Gates  
Sally Hansen  
Jane Ingersoll  
Joyce Irving  
Lillian Johnson  
Phyllis Keal  
Marilyn Kollenberg  
Judith McLinnell  
Helene McPhail  
Norma Manley  
Mary Matherson  
Non Neihert  
Ruth Nordlinger  
Rosemary Owen  
Mary Jo Patenbauer  
Helene Reynolds  
Helen Schmikat  
Alice Seguare  
Nina Spurr  
Mary Stephenson  
Carol Tiemaear  
Marjorie Trysett  
Vera Urechec  
Phebe Williams  
Betty Winterle  
Joan Young  
Bluma Mae Zilber

**CHOREOGRAPH**

Jimmie Lobaugh  
— Chairman

**PROPERTIES**

Joyce Hale — Chairman  
Marian Beam  
Lora Franklin  
Barbara Johnson

**STAGE CREW**

Dale Stevenson—Stage Manager  
Elaine Bauer  
David Edwards  
Al Eglash  
Mary Fell  
Joyce Hale  
Jim McConnellee

**LIGHTING**

Marie Post — Chairman

**STAGE CREW**

**PUBLICITY**

Richard Webber — Chairman  
Paul Brentlinger  
Ray Deckar  
Jim Scheu

**MAKE-UP**

Jimmie Lobaugh — Chairman  
Betty Borgen  
Phyllis Pedenthal  
Rosemary Owen

**PROPERTIES**

Joyce Hale — Chairman  
Marian Beam  
Lora Franklin  
Barbara Johnson

**STAGE CREW**

Dale Stevenson—Stage Manager  
Elaine Bauer  
David Edwards  
Al Eglash  
Mary Fell  
Joyce Hale  
Jim McConnellee

**LIGHTING**

Marie Post — Chairman
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.
Our Main Attraction

IOLANTHE

Pattengill Auditorium Rackham
May 12–14, 1950

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

Choreographer: Vivien Milan

CAST

In order of their appearance

CElia .............................................................. Sheila Siler
LEila .............................................................. Betty Della-MorettA
FLeta .............................................................. Barbara L. Johnson
QUEEN of the FAIRIES .......................... Gloria Gonan
IOLANTHE—A FAmily, Strephon's MoTHEr ............ Joan Zapf
STREPHON—An ARcadIAN ShePherd .......... Jacque Norman
PHILLIS—An ARcadIAN ShePherdess and Ward in Chancery ........................ Vivien Milan

LORD TOlIOLLER .............................................. Reid Shelton
THE LORd CHANCELLOR ...................................... James Uberhorst
LORD MOUNTARARAT ...................................... Kelley Newton
PRIVATE WILLIS—Of the Grenadier Guards .................. David Murray, Jr.

CHORUS OF FAIRIES

Julaine Ames
Betty Borgen
Denise Buffington
Florence Freedman
Elisabeth Gates
Ruth Griggs
Joyce Irving
Barbara Hart
Barbara L. Johnson
Marilyn Kollenberg
Gene Finlayson
Florence Freedman
Elisabeth Gates
Ruth Griggs
Joyce Irving
Barbara Hart
Barbara L. Johnson
Marilyn Kollenberg
Caroline Nix
Alice Segare
Nina Stapp
Eva Vogt
Philea Williams
Siri von Reis

CHORUS OF PEERS

Harvey Bjornlie
Clarence Brownfield
Charles Dafoe
Henry Elmes, Jr.
James Emign
Keith Frey
Melton Green
Robert Haddock
Gary Hicks
Earl Langlois
George Laroussis
Samuel Luborsky
Conrad Mason
Robert Moon
Aaron Meinin
Robert Peck
Robert Robinson
Frederick Scheffler
David Summers
Erik Thonneman
Richard Webber
Robert Zwickey

ORCHESTRA

VIOLINS
Miriam O'May
David Klein
Peter Aquilina
Phyllis Rutter
Don Morris
Barbara Watson

VIOLAS
Theodore Powell
Wallace Bjorke

VIOLONCELLOS
David Baumgartner
Daphne Irland

VIOLAS
Theodore Powell
Harvey Van Dyke

BASSOON
David Baumgartner

TROMBONE
Theodore Post

TRUMPET
Julia Hancick

BASS
Jim Mackie

HORN
Julia Hancick

FLUTES
Jim Mackie

ORES
Nancy Wecknecht

GEVLEN
Grove Schults

PERCUSSION
Barbara McCoey

BASS
John Sore

REHEARSAL ACCOMPANIST—Betty Ellis

PRODUCTION STAFF

Production Manager—Dale Stevenson
Program Cover Design—Benjamin Hazard
Set Design—Donald Linden

STAGE CREW
Jim McCann—Stage Carpenter
Joyce Hale—Set Manager
Helen Camie—Stage Carpenter
Steve Anderson—Stage Manager
Lewis Palmer—Stage Manager
Louise Dunn

LIGHTING
Dave Edwards—Chief Electrician
Jim Snow
Frank Vogenzit

PROPERTIES
Barbara Johnson—Chairman
Lora Franklin
Marion Bean
Alice Gill
Cleo Taylor
Ruth Hart
Jane Clabescho

MAKE-UP
Jimmie Loboua—Chairman
Betty Winterfield
Marie McPha
Gene Finlayson
Joanne Stratten
Phyl Kessel

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.
Our Main Attraction

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 Stephens
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
CHARLOTTE ARKIN
BETTY BERGEN
MARY LOU BRENT
DENISE BUFFINGTON
NANCY BYLAN
JEANNE CARIS
DOROTHY CARSTENS
BARB COOK
JOAN COUTTS
RUTH DIXON *
BARB FINE

GONDOLIERS

STEVE ANDERSON
CALVIN ARNOLD
HARVEY BJORNLIE
CLARENCE BROOKFIELD
JAMES CRAVEN
PHIL EMBURY
MACLELLAN EMWSWILBER
LLOYD EVANS
BEN FREIDMAN
KEITH FREY
GARY HICKS *
DAVE JANISHMAN *

SHIRLEY FORSYTH *
SUE HUBBARD *
JOYCE IRVING *
JUNE KERNS
ISABEL KING
MARY LAFIER
ELIZABETH MILLER
ALICE MOLINA
MARY PARSONS
DORCAS STRONG *
JUNE VOLKATH
CAROL WILKE

SAM LUIROSKI *
EARL LANGLOIS *
GEORGE LAROUNIS *
CONRAD MASON
CHET MILLER
BOB MOON
BILL REID
FRED SCHIEFFLER
DAVE SUMMERS
ERIK THOMASSON
GEORGE ZA ZANIS

* Members of dancing chorus.

ORCHESTRA

Violins
DON MORRIS
DAVID KLEIN
JIM BOUDOURIS
MRS. MAYNARD KLEIN
PHYLLIS RUTTER
DIANA STEVENSON
GENEVIEVE SHANKLIN

Violas
LILIAS WAGNER
DAVID IRELAND

Violonecellos
BRUCE KLINKERGL
ALICE SAND
ANNE STEVENSON

Base
BEVERLY SPERA

Flute
NANCY WEITKNECHT
PAT MANN

Oboe
GROVER SCHILT

Clarinet
ROBERT KINDER
JOHN HUGHES

Bassoon
JOHN BECK

Trombone
THEODORE POST

Percussion
BARBARA McGOEY
PAUL MILLER

Accompanists
HELEN KARG
CORNELLIA PAINTER

EXECUTIVE COUNCIL

President
GARY HICKS
Vice-President
BETTY BORGEN
Secretary
DENISE BUFFINGTON
Treasurer
JOHN HUGHES

STAGE CREW

JIM McCONNELEE, Manager
JACK SCHWANKE, Stage Design

JIM ENSIGN, Stage Design

JIM ENSIGN, Business Mgr.
JOHN BECK, Production Mgr.
DAVID MURRAY, Stage Design

PRODUCTION STAFF

Executive Council
GARY HICKS, President
BETTY BORGEN, Vice-pres.
DENISE BUFFINGTON, Sec'y
NANCY BYLAN, Treasurer
JOYCE IRVING, Librarian
JIM ENSIGN, Business Mgr.
LEWIS PALMER, Production Mgr.
DAVID MURRAY, Publicity

Faculty Advisors

PROF. & MRS. H. Z. NORTON
PROF. & MRS. MAYNARD KLEIN

Stage Crew
JIM McCONNELEE, Manager
JACK SCHWANKE, Stage Design

JIM ENSIGN, Stage Design

BURLINGTON, Sec'y

TROMBONE

THEODORE POST

TRUMPET

BECKY SHORT

MALCOLM GRAY

BARBARA JOHNSON, Choirrnon

ALFRED FUNDORA

ELIZABETH GATES

JOAN KARVER

SHIRLEY PIQUET

LOIS SMITH

CAROL WILKE

SALLY SMITH, Wardrobe Mistress

BARBARA BELL

MATILDE SAGHIR

JOANNA STRETTON

CLAIRE ROSENKOFF

JIMMIE LOBAUGH

VIVIAN MILAN

BETTY WINTERLE

JO SPENCER

LT. COL. LEWIS PALMER

LIEUTENANT COMMANDER DAVID EDWARDS

27
Gloria Gonan (Duchess) and Jim Ensign (Duke of Plaza Toro).
Photo from UMGASS archives, now in UM Bentley Historical Library

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

High School Auditorium
Hillsdale
May 11, 1951

Director: James Ueberhorst
Assistant director: Clarence Stephenson

THE MIKADO

THE CAST
(IN ORDER OF THEIR APPEARANCE)

Nanki-Poo.................................Clarence Stephenson
Pish-Tush....................................Donald Stout
Poo-ah........................................David Murray
Ko-Ko........................................James Fudge
Yum-Yum.....................................Mary Jo Jones
Peep-Bo......................................Barbara Louise Johnson
Pitti-Sing....................................Vivien Milan
Katishe.......................................Frances Morse

THE MIKADO OF JAPAN..................David Tolon

STANDARD BEARERS....................Sherman Kopelson,
                                     Ron Chart, Robert Stakenas, Richard Pereles

CHORUS OF SCHOOL GIRLS

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

CHORUS OF JAPANESE NOBLES

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

COX AND BOX

WITH

Rackham Auditorium
Detroit
May 12, 1951

Conductor: William Boyer
Assistant conductor: Will Perry

COX AND BOX

The Cast
(IN ORDER OF APPEARANCE)

Cox...........................................Frank Porretta
Bouncer.....................................Jimmie Louhaugh
Box...........................................Jim Ensign
(Bringonists..................Cornelia Painter)

(Or order to insure the necessary flexibility for this
production, piano accompaniment has been incorporated)

Orchestra

William Boyer, Conductor
Jim Bourdouris, Concertmaster

Viola
Lilias Wagner

Violin
Jim Bourdouris
Diana Stevenson
Mrs. Maynard Klein
Marjorie Vaughan

Cello
Bruce Klingbiel
Anne Stevenson

Bass
Beverly Spora

Flute
Margery MacLain
Pat Mann

Oboe
Ann Shelley

Accompanists
David LeClair
Justine Votyeka

Production Staff

Assistant to the Director......................Joyce Irving
Stage Manager and Lighting..................George Wallace
Set Designer..................................J. Shelton Murphy
Stage Crew..................................Ebera Rambor,
                                 Joan Kerner, Barbara Herrider, Joan Wedge, Paula Rizo,
                                 Carol Klapjord, George Muselman, Max Broun.

Costumes.....................................Marion Beam, chairman,
                                 Carolyn Little, Marys Wester

Properties..................................Elizabt Gate, chairman,
                                 Barbara A. Johnson, Janina Frankas, Shirley Piguet, 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

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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

充俳句 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

Our Main Attraction

CAST
IN ORDER OF APPEARANCE

ZORAH ................................................. Frances Hanslovsky
RUTH .................................................... Nancy Bird
DAME HANNAH ........................................ Mary Jo Pfeffenhauer
ROSE MAYBUD ........................................ Lois Wasserman
OAKAPPLE .............................................. David Murray
OLD ADAM GOOD ...................................... Russell Christopher
RICHARD DAUNTLESS ................................. Frank Porretta
SIR RUTHVEN MURGATROYD (Disguised as Robin) ..............................................

FISHERMEN
Jerry Kent
William Sickrey
Fred Schaffer

FISHERWOMEN
Phyllis Bailey
Barbara Greenblatt
Jean Goddsky
Wanda Michaels
Suzanne Zeeck

BRIDESMAIDS
Nanette Allen
Leona Becker
Bette Borgen
Allie Benson
Brenda Brush
Barbara Cook
Lois Gauger
Joyce Irving
Jean Kersteman
Erie Kuhl
Mary Lafter
Despina Logan
Donna Reifer
Elist Simon
Donna Stephenson
Mary Stephenson
Rosalie Tjois

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

BUCKS AND BLADES
Stephen Anderson
Clarence Brownfield
Harry Basom
Charles Emery
John Geralt
Bruce Grados
Herbert Jennings
Sam Lubovsky
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

VIOINS
Jean Waltz
Patricia Phillips
Carl Burkland
Roland Jones

VIOLA
Andrew White
Camilla Heller
Charles Turner

CELLO
Beverly Spora

FLOTE
Darlene Rhoden
Sally Remschler

OBX
Barbara Perelman

CLARINET
Edward Banghart
Nancy Simmons

NEW RECRUITS: John Geralt, Edward Banghart and Barbara Marcus.

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 Blik, 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.

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
John Wedge

SEF DESIGN AND PAINTING
James Basign

LIGHTING
George Wallace

STAGE MANAGER
Ken Ross

Crew

Darlene Briston
Carolyn Kriegbaum
Isabel Simms
Max Brown
Don Wilson
John Harris

Our Main Attraction

Rackham Auditorium
November 23, 1951

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

Orchestra

DAVID KLEIN, Conductor

BAROON
Gerald Corey

FRENCH HORN
Neilson Dailey
David Dow

TRUMPET
Judy Haskell

TROMBONE
David Eiteman

PERCUSSION
Jerry Blik

ACCOMPANISTS
Jerry Blik
Lily Fox
Helm Karg
Justine Vorepska
Lois Gauger
Catherine Hitchins
Jean McFarland

NEW RECRUITS: John Geralt, Edward Banghart and Barbara Marcus.

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 Blik, 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.
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

Dramatic director: Kenneth Rosen

Musical director: Paul Miller

Assist. to the director: Lois Wasserman

THE CAST

(ORDER OF APPEARANCE)

PHOEBE MERYLL (Sergeant Meryll’s daughter) Vivian Milan
WILFRED SHADBOLT (Sailor and Assistant Tormentor) Richard Stillinger
DAME CARRUTHERES (Housekeeper to the Tower) Esther McGlothlin
SECOND YEOMAN (Under sentence of death) Jay Thompson
LEONARD MERYLL (his son) Les Bennett
COLONEL FAIRFAX Lloyd Evans

ORCHESTRA

PAUL MILLER, Conductor

VIOLIN David Klein, Patricko Phillips
CELLO Bruce Biddle
CELLO Barbara Penniman
FLUTE Sally Bennett
OBOE Edward Bangert
CLARINET Dave Dow and Gerald Casey
BASSOON Steve Selbert and James Campbell
TROMPET Ann Courtight

ACCOMPANISTS

Justine Voytko Pam Boeckel
Lois Gauger Sally Davis
Margaret Kipland Francis Honsoby
Francis Haus Fred Purser
Helen Zorg Arlene Fineman Bruce Graden

PRODUCTION STAFF

EXECUTIVE COUNCIL

President
DREnda Brusch
Vice president
LOIs GauGER
Secretary
WANDA MICHAELS
Treasurer
STEPHEN ANDERSON
Librarian
ELIse SIson
Production Manager
HARRY EASOM, GRANT HARRIS
Publicity
HERB INNINGS
Business Manager
AMES TETREAULT

STAGE CREW

Joan Wedge, Wanda Michaels, Itoa Irving

CONTRE MUSIQUE

Joan Wedge (director), Johanna Beslow, Jim Libby

CONSTRUCTION and SCENERY

Wanda Michaels, Itoa Irving

PAINTING

Joan Wedge, Johanna Beslow, Jim Libby

MAKE-UP

Bueth Ross, Jo Collins, Wanda Henschel, Grant Hildebrandt

CONSTRUCTION and SCENERY

George Gates, Bruce Laughery

Set design and execution
Joan Wedge

Props
El Berg (technical), Jo Collins, Bobie Pinot, Bruce Laughery, Sandra Rotenberg, Art White, Edith Weiss

Lighting
George Wallace (technical), Dave Plante, Max Brown, Elizabeth Gjelshuss

Costumes
Wanda Michaels, Itoa Irving

Painting
Joan Wedge (Chairman), Johanna Beslow, Jim Libby

Make-up
Bret Ross, Jo Collins, Wanda Henschel, Grant Hildebrandt

CONSTRUCTION and SCENERY
George Gates, Bruce Laughery

Chuck Corwin, Jo Collins, Steve Anderson, Richard Rotenberg, John Bower, Don Polkow

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 “wobbled its way through the score, managing to come out at the end without disaster.”

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 lady. 1952 Yeomen. l to r: Richard Stillinger (Shadbolt), Vivien Milan (Phoebe), Lloyd Evans (Fairfax), Dawn Waldron (Elsie), Konrad Matthaei (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 Stillinger (Shadbolt).

Photo from UMGASS archives, now in UM Bentley Historical Library.
**H.M.S. PINAFORE**

Pattengill Auditorium
Ann Arbor
May 6–9, 1953

Director: Jerry Bilik

**TRIAL BY JURY**

Rackham Auditorium
Detroit
May 16, 1953

Musical director: David Klein
Asst. to the director: Lois Wasserman

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**The Cast**

**TRIAL BY JURY**

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

**H.M.S. PINAFORE**

SIR JOSEPH PORTER, K. C. B................................. William Means
(Captain of the Admiralty)
CAPTAIN CORCORAN ................................................. John Geraldi
(First Lord of the Admiralty)
RALPH RACKSTRAW .................................................. Robert Moore
DICK DEADEYE ...................................................... Richard Stillinger
BILL BOBSTAY (Boatswain’s Mate) ......................... David Dow
BOB BECKET (Carpenter’s Mate) .............................. Thomas Tuttle
JOSEPHINE ............................................................ Dawn Woldron
Cousin Hebe (Sir Joseph’s First Cousin) .................... Harriet Bennett
LITTLE BUTTERCUP (A Portsmouth Bumboat Woman) ... Ann Rohrbach

---

**ORCHESTRA**

1st Violin.............................. String Bass ................. Bassoon
George Papage Credit ......... Eugene Wycoff............ Gerald Corey
Betty Beebe.......................... French Horns .............. Edward Knob
David Seebach ......................... Nielsen Dalley .......... Sanford Norian
Marilyn Schwaner ................. Beverly Luce ............. John Davis
2nd Violin.............................. Percussion ............ Trombone
Carolyn Lentz ......................... Jo-An Rohleder ........
Janet Streiker ......................... Flute ....................... David Green
Viola ........................................ Sally Bennett......... Accompanists
Grace Cool ........................................ Barbara Perelman...
Cello ........................................... Oboe .................. Arlene Fineman
Phyllis Rhode ......................... Clarinet ................... Carol Drake
Pat Klein ........................................ Edward Banghart....

---

**Executive Board**

President ....................... Brenda Brush
Vice-president .............. Herb Jennings
Secretary ...................... Wanda Michaels
Treasurer ......................... Harry Easom
Business Manager ........ Eli Simon
Production Manager .... Eli Berge
Publicity ......................... Grant Harris

---

**Faculty Advisors**

Professor and Mrs. Maynard Klein
Mr. Sidney Straight

---

**GILBERT AND SULLIVAN “at work”**

GIirlS’ CHORUS
Irma Bailit
Nancy Bartholomew
Sally Berberian
Marie Blum
Brenda Brush
Anne Fench
Kay Freisenthal
Wendalis Henshaw
Joyce Irving
Rita Inbitts
Joan Karnatz
Martha Kiel
Tony Marchand
Mary McCabe
Wanda Michaels
Renie Plant
Glizia Prusinsky
Betty Jo Richter
Pat Roelofs
Ellie Simon
Sue Thiemann
Lois Wasserman
Laura Weible
Jean White

MEN’S CHORUS
Neil Berenstein
Marshall Byrnes
Merwin Crouch
Dave Dow
George Gates
Frank Greene
Grant Hislebrand
Don Kirkpatrick
John Kolb
Mervyn Manning
Moust Mason
William Moore
Robert Portnoy
William O. Sont
Howard Shapiro
Larry Sperling
Stuart Sperling
Tom Turtle
Raymond Wright

---

**Girls’ Chorus**

Irma Bailit
Nancy Bartholomew
Sally Berberian
Marie Blum
Brenda Brush
Anne Fench
Kay Freisenthal
Wendalis Henshaw
Joyce Irving
Rita Inbitts
Joan Karnatz
Martha Kiel
Tony Marchand
Mary McCabe
Wanda Michaels
Renie Plant
Glizia Prusinsky
Betty Jo Richter
Pat Roelofs
Ellie Simon
Sue Thiemann
Lois Wasserman
Laura Weible
Jean White

---

**Organizers**

President ........ Brenda Brush
Vice-president .... Herb Jennings
Secretary ........ Wanda Michaels
Treasurer ........ Harry Easom
Business Manager ... Eli Simon
Production Manager ... Eli Berge
Publicity ........ Grant Harris

---

**Faculty Advisors**

Professor and Mrs. Maynard Klein
Mr. Sidney Straight

---

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H.M.S. Pinafore & Trial By Jury – 1953

PRODUCTION CREW

STAGE CREW
John Bowen, Chairman
Joan Wedge
Steve Anderson
Dave Goldstein
Mimi Goldstein
Jo Collens
Dick Hoheb
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 H.M.S. PINAFORE and her running mate, TRIAL BY JURY.)

(If you want to know who we are,
We respond without delay,
That happily coupled are we,
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.

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PATIENCE

Lydia Mendelssohn Theatre
Ann Arbor
November 5–7, 1953

Dramatic director: Dude Stephenson

Rackham Auditorium
Detroit
November 13, 1953

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.......................................Alan Crofoot
MAJOR..................................................Ara Berberian
LADY JANE..........................................Sophia Fedonis
SOLICITOR............................................George Wallace

GIRLS’ CHORUS
Rebecca Badger
Natalie Grodnik
Susan Sobol
Rita Ishits
Thelma Kavanau
Susan Hethington
Martha Kisel
Lenoo Macey
Toni Marchand

MEN’S CHORUS
Frank Greene
James Harris
Grant Hildebrand
George Kling
Doug Looftens
Ned Miller
Dick Mills

BARBARA MILLBROOK
Geraldine Posen
Lenore Rattner
Arlene Rybac
Renee Silverman
Virginia Vencel
Sandy Waserstein

1st Violin
George Papich,
Concertmaster
Elizabeth J. Richter
Margaret Mary Koykka
Janet Streicher
Carolyn Lentz
Ella Henshaw
Lynn Tannel
Katy Micou
Jimmie Lobaugh
David Dow
Alan Crofoot
Ara Berberian
Sophia Fedonis
George Wallace

Bass Viol
Joseph Hanchrow
Edward Banghart
Flute
Sally Rentschler
Oboe
Sally Rentschler
Bassoon
Edward Knob
Trumpet
Carl Balduf

Trombone
Brude Whitener
French Horn
Robert Reynolds
Carol Cunningham

ORCHESTRA

EXECUTIVE BOARD

HARRY EASOM.....................................................President
ELISE SIMON.....................................................Vice-President
FRANK GREENE................................................Treasurer
WANDA MICHAELS........................................Secretary
MERVYN MANNING........................................Business Manager
JOHN HARRIS................................................Production Manager
GEORGE GATES........................................Publicity
BALIG BERBERIAN........................................Librarian
MARTHA KISEL........................................Scholarship Chairman

MARIE BLUM........................................Assistant to the Director
JOAN WEDGE........................................Set Designer

Faculty Advisors

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

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."


Farewell to Lois Wasserman (after 7 shows).
Our Main Attraction

**THESPIS and THE SORCERER**

**Lydia Mendelssohn Theater**
Ann Arbor
April 15-17, 1954

Music director: Jerry Bilik

**THE SORCERER**

**Rackham Auditorium**
Detroit
April 24, 1954

Dramatic director: Clarence Stephenson

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**"THESPIS"**

Written by W. S. Gilbert
Composed by Jerry Bilik

<table>
<thead>
<tr>
<th>Role</th>
<th>Actress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apollo</td>
<td>Dave Dow</td>
</tr>
<tr>
<td>Diana</td>
<td>Mary Ann Belin</td>
</tr>
<tr>
<td>Jupiter</td>
<td>Ara Berberian</td>
</tr>
<tr>
<td>Daphne</td>
<td>Joanne Wilson</td>
</tr>
<tr>
<td>Mercury</td>
<td>Jimmie B. Lobaugh</td>
</tr>
<tr>
<td>Mars</td>
<td>Sidney Straight</td>
</tr>
<tr>
<td>Thespis</td>
<td>Alan Crofoot</td>
</tr>
<tr>
<td>Niremis</td>
<td>Dawn Waldron</td>
</tr>
<tr>
<td>Sparkeion</td>
<td>John Geralt</td>
</tr>
<tr>
<td>Preteia</td>
<td>Katy Micou</td>
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<tr>
<td>Sillimon</td>
<td>Robert Brandzel</td>
</tr>
<tr>
<td>Timidion</td>
<td>Richard Booth</td>
</tr>
<tr>
<td>Preposteros</td>
<td>Ralph Wolfstein</td>
</tr>
<tr>
<td>Stupidas</td>
<td>Katy Micou</td>
</tr>
<tr>
<td>Cymon</td>
<td>Neil Hillerman</td>
</tr>
<tr>
<td>Tipseion</td>
<td>George Gates</td>
</tr>
</tbody>
</table>

Chorus of Stars and Mortals

**"THE SORCERER"**

Written by W. S. Gilbert
Composed by Arthur Sullivan

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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</thead>
<tbody>
<tr>
<td>Sir Marmaduke Pointdexter (an Elderly Baronet)</td>
<td>Ara Berberian</td>
</tr>
<tr>
<td>Alexis (of the Grenadier Guards--his son)</td>
<td>Clarence Stephenson</td>
</tr>
<tr>
<td>Dr. Daly (Vicar of Ploverleigh)</td>
<td>Alan Crofoot</td>
</tr>
<tr>
<td>Notary</td>
<td>Sidney Straight</td>
</tr>
<tr>
<td>John Wellington Wells (of J. W. Wells &amp; Co.)</td>
<td>Jimmie Lobaugh</td>
</tr>
<tr>
<td>FAMILY SORCERERS</td>
<td></td>
</tr>
<tr>
<td>Lady Sanganure (a Lady of Ancient Lineage)</td>
<td>Marion Mercer</td>
</tr>
<tr>
<td>Aline (her daughter--betrothed to Alexis)</td>
<td>Lyn Tannel</td>
</tr>
<tr>
<td>Constance (her daughter)</td>
<td>Nancy Witham</td>
</tr>
</tbody>
</table>

Chorus of Townspeople

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**EXECUTIVE BOARD**

FRANK P. GREENE ........................................ President
MARYJANE ERNST ........................................ Vice-President
DAVE DOW .................................................. Treasurer
BALIG BERBERIAN ........................................ Secretary
ROBERT G. PORTNOY .................................... Business Manager
DAVE MARKOWITZ ....................................... Production Manager
MERVYN MANNING ....................................... Publicity
BARBARA MILLBROOK .................................. Librarian
GEORGE GATES ......................................... Scholarship Chairman

---

**FACULTY ADVISORS**

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

Lydia Mendelssohn Theatre
Ann Arbor
November 17–20, 1954

Dramatic director: Dude Stephenson

Rackham Auditorium
Detroit
November 27, 1954

Musical director: Jerry Bilik

THE PIRATES OF PLENZANCE

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 Lens
Bessie Loe
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

EXECUTIVE BOARD

FRANK P. GREENE ..................................President
MARYJANE ERNST ..............................Vice-President
BARBARA MILLBROOK ..........................Secretary
DAVID MARKOWITZ .............................Treasurer
HOWARD SHAPIRO .............................Business Manager
JOHN BIXBY ....................................Production Manager
GEORGE GATES .................................Publicity
REBECCA BADGER ...............................Librarian

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

FACULTY ADVISORS

Professor and Mrs. Maynard Klein
Mr. Sidney Straight
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).
# IOLANTHE WITH COX AND BOX

**Lydia Mendelssohn Theater**  
Ann Arbor  
April 13–16, 1955  

**Dramatic director:** Clarence E. Stephenson  
**Music director:** Jerry Bilik

**Rackham Auditorium**  
Detroit  
April 23, 1955

**Set designer:** Albert Senter

## THE CAST

### IOLANTHE

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>CELIA</td>
<td>Kate Micou</td>
</tr>
<tr>
<td>LEILA</td>
<td>Beatrice Berger</td>
</tr>
<tr>
<td>FLETA</td>
<td>Janet Wormley</td>
</tr>
<tr>
<td>QUEEN OF THE FAIRIES</td>
<td>Marion Mercer</td>
</tr>
<tr>
<td>IOLANTHE - A Fairy, Strephon's Mother</td>
<td>Lynn Tannels</td>
</tr>
<tr>
<td>STREPHON - An Arcadian Shepherd</td>
<td>John Geralt</td>
</tr>
<tr>
<td>PHYLLIS - An Arcadian Shepherdess and Ward in Chancery</td>
<td>Joan Holmberg</td>
</tr>
</tbody>
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### COX AND BOX

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>COX</td>
<td>Clarence Stephenson</td>
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<tr>
<td>BOUNCER</td>
<td>Sidney Straight</td>
</tr>
<tr>
<td>BOX</td>
<td>Jerry Bilik</td>
</tr>
</tbody>
</table>

**Accompanist:** Doris Linton

**Musical Numbers**

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

**CHORUS OF FAIRIES**

- Thelma Kavanau
- Margaret Koehler
- Alice Koval
- Helene Lenz
- Margaret Schreiber
- Nancy Snyder
- Martha Hazen

- Lynne Towle
- Patricia Wright
- Elizabeth Abbott
- Arline Berhad
- Margaret Dusling
- Lois Pelaschow
- Marilyn Schirmier

- Suzanne Turner
- Janet Wormley
- Mary Lou Conant
- Leslie Ann Dietz
- Judy Hamman
- Kety O'Hara
- Isell Koenig

**CHORUS OF PEERS**

- Paul Cohn
- Dave Morgan
- Dick Arnest
- George Gates
- Eugene Moore

- Howard Shapiro
- John Ferris
- Albert Senter
- Dick Booth
- Grant Bidebrand

- Gerahom Morningstar
- Stewart Gordon
- George Finkol
- John McLaughlin
- David Newman

---

### 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

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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.
Our Main Attraction

THE GONDOLIERS

Lydia Mendelssohn Theater
Ann Arbor
November 16-19, 1955

Music director: Robert Brandzel

Rackham Auditorium
Detroit
November 26, 1955

Dramatic director: Clarence E. Stephenson

THE CAST

THE GONDOLIERS

The Duke of Plaza-Toro (a Grandee of Spain) ................. David Newman
Luis (His Attendant)............................................ David Dow
Don Alhambra Del Bolero (the Grand Inquisitor).............. John McLoughlin
Marco Palmieri................................................. John McNeil
Marshall Hill
Antonio................................................................. Fred Rice
Francesco............................................................. Fred Rice
Giuseppe............................................................. Fred Rice
The Duchess of Plaza-Toro..................................... Mary Pohly
Casilda (Her Daughter).......................................... Joan Holmberg
Gianetta............................................................... Nancy Waltham
Tessa................................................................. Mary Waltham
Flametta........................................................................ Margaret Bell
Vittoria........................................................................ Sarah-Jane Weston
Gloria............................................................................ Nancy Shulman

CHORUS OF "CONTADINE"

Marjorie Hammond
Betty Staehell
Margaret Wetherell
Marianne
Cynthia Convey
Martha Haxen
Judith Blum
Ann Olson
Nancy Lester
Judith Gilden

Leslie Diets
Barbara Mitchell
Sandra Edelman

CHORUS OF GONDOLIERS

David Morgan
Peter Cartwright
Rugosa Moore
Pat Smith
Richard Booth
George Finkel

John Hickman
Richard Arents
Don Cameron
John Hansenrichter
Gene Correll

Robert Schults
Larry Green
Don Baze
Grant Hildebrand
George Gates
Grant Bowbeer

GILBERT AND SULLIVAN ORCHESTRA

Robert Brandzel, Conductor

VIOLIN
Jane Stolts
Marianne
Cynthia
Martha
Judy
Ann
Nancy
Judith

Wanda Perelli
John Boyd
Betty Beebe
Kathleen Kush
Marilyn Knaggs
Don Wolter
Brenda Ackermann

CELLO
Joanne Smalla

Joan Hanchrow
Ed Drew

MARTA

Eleanor Wales
Eleanor Becker
Richard Oslie

BASS
Joseph Hanchrow

Ed Drew

FLUTE

Robert Schults
Larry Green
Don Baze
Grant Hildebrand
George Gates
Grant Bowbeer

BASSOON

Janet Mason

EO

John Christie

PERCUSSION

Harry Henshaw

PIANO

Doris Linton

Executive Board

President.................................Richard Booth
Vice President..........................Gerashom Morningstar
Secretary.................................Rebecca Badger
Treasurer.................................Shirley Burkholder
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
Soloveg 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 Torsleff

ALUMNI SEC’Y
Leslie Dietz

PROGRAM
Richard Arentz
Lynette Peters
Margaret Bell

ORCHESTRA MGR.
Bruce Jacobson

DANCE CONSULTANT
Beth Greene

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).
Our Main Attraction

THE MIKADO

Lydia Mendelssohn Theater
Ann Arbor
April 13–14, 1956

Rackham Auditorium
Detroit
April 21, 1956

Musical director: Robert Brandzel

THE CAST

THE MIKADO

ROBERT COTTON

NANKI-POO The Mikado's son, in love with Yum-Yum
DAVID DOW

POOR-BAB Lord High Everything Else
WILLIAM TAYLOR

PITTI-SING Three Sisters, Wards of Ko-Ko
JANET STREICHER

KATISHA An Elderly Lady in love with Nanki-Poo
ALICE DUTCHER

THE MIKADO of Japan
Margaret Leghand

NANKI-POO The Mikado's son, in love with Yum-Yum
David Dow

POOR-BAB Lord High Everything Else
William Taylor

PITTI-SING Three Sisters, Wards of Ko-Ko
Janet Strehcher

KATISHA An Elderly Lady in love with Nanki-Poo
Alice Dutcher

GILBERT AND SULLIVAN ORCHESTRA

VIOLIN

Jane Stoltz

Betty Beebe

Margaret West

Clarence C. Stephenson

CLARINET

John Bauer

Robert Reynolds

BASS

Janet Mason

Robert Sapiro

FRENCH HORN

Betty Beebe

Ruth Epstein

TRUMPET

Margaret Leghand

Carmen Spadero

TROMBONE

Jane Stoltz

Bruce Jacobson

BASSOON

Margaret Leghand

Robert Schulz

PERCUSSION

Janet Mason

Ralph Wolfe

EXECUTIVE BOARD

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

Faculty Advisors

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

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PRODUCTION

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

SETS

<table>
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<tr>
<th>SETS</th>
<th>MAKE-UP</th>
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<tr>
<td>Priscilla Torsleff</td>
<td>Kathie Henke</td>
<td>Marlene Weinstock</td>
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<td>Art Simon</td>
<td>Marge Erickson</td>
<td>ALUMNI SEC'Y</td>
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<td>Gail Grippen</td>
<td>Chris Knaggs</td>
<td>Judith Blum</td>
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<td>Rose Greenfield</td>
<td>Bessie Loye</td>
<td>ORCHESTRA MGR.</td>
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<td>Margaret Dussling</td>
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<td>Mona Shute</td>
<td>Barbara Weiss</td>
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<td>Nancy Bluestone</td>
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<td>Ann Olson</td>
<td>Judith Gilden</td>
<td>LIBRARIAN</td>
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<td>Pat Barnes</td>
<td>Gloria Sparber</td>
<td>Ruth Oppenheim</td>
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<td>Fred Rico</td>
<td>Paul Cohen</td>
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<td>Naomi Shulman</td>
<td>Tom Taylor</td>
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<td>Bobbie Hayman</td>
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<td>Ruth Oppenheim</td>
<td>Carol Sapp</td>
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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 Mendelsohn Theatre
Ann Arbor
December 8–10, 1956
Musical director: Robert Brandzel

Rackham Auditorium
Detroit
November 16, 1956
Dramatic director: Clarence E. Stephenson

THE CAST

RUDDIGORE
Sir Ruthven Murgatroyd (Disguised as Robin Oakapple, A Young Farmer).........................John Reid Klein
Richard Duntless (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 Tamel
Mad Margaret....................................................................Marian Mercer
Dame Hannah (Rose’s Aunt)............................................Kathryn Leo
Zorah ....................................Professional Bridesmaids........Sarah-Jane Weston
Ruth ..............................................................Professional Bridesmaids ..........Sandra Reid

Professional Bridesmaids
Gloria Antebi
Sharon Claxton
Mary Coedy
Maryann Dolinsky
Joan Donovan
Rosalind Farris
Maxine Herman

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

Toby Stern
Sally Stockwell
Sandra Suino
Judi Tendlar
Alice Umemoto
Ruth Yakes
Sandra Zinamaster

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 Toraleff
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
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 Vavroch
Florian ............................................. Gereon Morningstar
King Gama ........................................... David Newman
Arec ................................................................ Fred Rico
Scythius .............................................. Tom Sexworth
Princess Ida (Gama's Daughter) .................... Lynn Tannel
Lady Blanche (Professor of Abstract Science) .... Judy Taham
Lady Psyche (Professor of Humanities) ......... Sarah-Jane Weston
Scythius .............................................. Spaeth
Chloe ................................................... Cynthia Conway
Ada ...................................................... Rosalind Farris

PRINCESS IDA

King Hildebrand .................................. Robert Denison
Hilarion (His Son) .................................. Clarence Stephenson
Cyril .................................................. John Vavroch
Florian ............................................. Gereon Morningstar
King Gama ........................................... David Newman
Arec ................................................................ Fred Rico
Scythius .............................................. Tom Sexworth
Princess Ida (Gama's Daughter) .................... Lynn Tannel
Lady Blanche (Professor of Abstract Science) .... Judy Taham
Lady Psyche (Professor of Humanities) ......... Sarah-Jane Weston
Scythius .............................................. Spaeth
Chloe ................................................... Cynthia Conway
Ada ...................................................... Rosalind Farris

PRINCESS IDA

King Hildebrand .................................. Robert Denison
Hilarion (His Son) .................................. Clarence Stephenson
Cyril .................................................. John Vavroch
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Lady Psyche (Professor of Humanities) ......... Sarah-Jane Weston
Scythius .............................................. Spaeth
Chloe ................................................... Cynthia Conway
Ada ...................................................... Rosalind Farris

VIOLIN

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

CLAIRENT

Patricia Noffstinger
Southard Busdicker

BASS

Robert Quayle

FRENCH HORN

Jackie Mindlin
David Dow

TRUMPET

Bruce Jacobson
Walter Cheesnit

BASS

Robert Wolf

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 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.
Princess Ida – 1957

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

Musical director: Robert Brandzel

Rackham Auditorium
Detroit
December 7, 1957

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

Sylvia Obert

Cynthia Conway

Peter Cartwright
Paul Cohn
Gene Correll

James Currie
George Finkel
William Horner

Rosalind Farris
Jill Freedman
Judy Gilden
Charles Hulseberger
Sherry Hutto
Carol Jones
Paul Lehman
Ruth Lehman
Nancy Lind
Gerald Manning

The Jury

George Mack
Norman Miller
Charles Menges

The Public

Dale Mayers
Edmund Merriman
Jayne Miller
Helen Murray
James O'Brien
Suzanne Osborne
Ann Polak
Elsa Ruedy
Alice Scafide

Villagers

James Anderson
Ruth Badenell
David Blackburn
Carla Cargill
Mary Coey
Paul Cohn
Allan Collins
Cynthia Conway
Gene Correll
James Currie
Rosalind Farris

George Finkel
Jill Freedman
Judy Gilden
Charles Hulseberger
William Horner
Sherry Hutto
Carol Jones
Paul Lehman
Ruth Lehman
Nancy Lind
George Mack
Gerald Manning

Dale Mayers
Charles Menges
Jayne Miller
Norman Miller
Eugene Moore
Helen Murray
Sylvia Obert
James O'Brien
Ann Polak
Philip Power
Catherine Quick
Buckley Robbins

Elsa Ruedy
Alice Scafide
Robert Schulz
Donald Seltz
John Smead
Sandra Sino
Bette Tomola
Alice Unemoto
David Williams
Dan Wolter
Jo Zagray

59
Trial By Jury and The Sorcerer – 1957

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
Robert Wolff

FLUTE
Carol Stavash
Eleanor Tibbals

OBOE
Kay LaDouceur

Clarinet
Southard Busdicker
Patricia Noffsinger

BASSEON
Russell Bedford

FRENCH HORN
Robert Reynolds
David Dow

TRUMPET
Carl Balchf
Bruce McCormick

TROMBONE
David Van Fleet
John Christie

PERCUSSION
Fred Steinbaugh

PIANO
Jane Hirschmann

President ................................................ Ann Olson
Vice-President ..................................... Jerry Davies
Secretary ............................................. Mary Coedy
Treasurer ............................................. Charles Menges
Production Coordinator ...................... Priscilla Montgomery
Publicity ............................................ Sandra Zinamaster

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).
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 Eleta
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 Tanel
Cousin Hebe, Sir Joseph's First Cousin.........................Rosemary Palen
Little Buttercup, A Portsmouth Bumboat Woman..............Bonnie Glasgow

H.M.S. PINAFORE

Cox and Box

James John Cox, A Hatter.............................................Robert Brandzel
John James Box, A Printer.........................................Clarence Stephenson

Sailors, Cousins, and Aunts

Carolyn Beall................................................................
Sandra Becker..............................................................
Karen Chann...............................................................Judy Beric
Barbara Christensen..................................................
Marianne Davidson..................................................Sherry Butts
Sherry Butts.................................................................
Carole Karp................................................................

Jane Lauer.....................................................................Cynthia Shore
Nancy Lind.................................................................Alta Singer
Dale Mayers...............................................................Sally Stockwell
Suanne Osborne.......................................................Sandra Beale
Ann Polak ......................................................................Louise Rose
Cynthia Shore.............................................................Ann Polak
Rachelle Rosen..........................................................Eli Ruedy

Sailors

Richard Bauman..................................................Charles Menges
Peter Cartwright....................................................Tyrone McConnel
Paul Cohn..................................................................Norman Miller
Allan Collins............................................................Eugene Moore
Dave Correll............................................................Philip Power
James Corrano..............................................................
David Dammoh.........................................................Eugene Moore
Robert Denison.....................................................Dave Newman
William Horner.......................................................Bob Becket
Mark Lagone..............................................................
George Mack.............................................................

Charles Menges.......................................................Dave Newman
Tyrone McConnel.....................................................Eugene Moore
Norman Miller............................................................
Eugene Moore............................................................
Philip Power.............................................................
Eugene Moore............................................................

GILBERT AND SULLIVAN ORCHESTRA

Robert Brandzel, Conductor

チオらコンシュタ

LEONORE SHARON

VIOLIN

Lenore Sherman.................................................Patricia Nolteiger
Patricia Howes..................................................Southard Busdicker
Marilyn Knaggs...................................................Ellen Pasnich
Doris Posner....................................................
Dale Seaback....................................................

VIOLA

David Jordan.....................................................Russell Bedford
Joanne Smala.....................................................

CELLO

Robert Rizzo.........................................................
Linda Kessler.......................................................John Hitchock

BASS

Roberta Woff.............................................................

FLUTE

Eleanor Tibbals......................................................
Janet Gardner......................................................

OBOE

Kay LaDoucer........................................................

CLARINET

Charles Menges.....................................................

FRENCH HORN

Vince Schneider...................................................

TRUMPET

Carl Baldorf............................................................

TROMBONE

Kenneth Miesgen...................................................

PERCUSSION

John Christie..........................................................

PIANO

Bruce Jacobson........................................................

Executive Board

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

Technical Directors
J. Marshall Kievel
Jan S. Willoughby

Properties
Jan Tweit, Chmn.
Terry Rodgers

Programs
Joe Weiss, Chmn.
Alan Wineman, Chmn.

Wardrobe
Ann Willard, Chmn.
Betty Vel
Carolyn Brunt

Publicity
Robert Schul, Mgr.
Harry Copenhaver

Production Manager
Harriet Gluckstein

Production Secretary
Mona Morningstar

Publicity Secretary
Judy Gilden

Make-Up
Freda Rice, Chmn.

Production Assistant
Leslie England

Prompter
Mona Morningstar

Photographer
Philip Power

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).
Our Main Attraction

PATIENCE

Lydia Mendelssohn Theatre
Ann Arbor
November 20-22, 1958

DeVibiss 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

Flute
Fat Martin
Sandy Mount

Oboe
Elaine Sublette

Clarinet
Bill Donahue
Bob Stakenas

Bassoon
Jerry O’Connor

Trumpet
Bruce Jacobson
Dave Bates

Percussion
Calvin Langejans

EXECCUTIVE BOARD

President........................... Peter Cartwright

Vice-President...................... Marshall Kievit

Secretary............................ Judy Gilden

Treasurer........................... Jim Currie

Publicity............................ Ann Polak

Faculty Advisors

Mr. and Mrs. Sidney Straight
Mr. and Mrs. Maynard Klein
Mr. and Mrs. Harry Benford
The Department of Speech
Patience – 1958

PRODUCTION

Production Manager ..................... Jan Willoughby
Stage Crew ................................... Linda Davison, Harriet Gluckstein, Edith Goldstein, Al Jirasek, Mary Leppala, Ed Mahler, Douglas McLain, Linda Miller, Doug Schroeder, George Sporzyński, Bill Weimer, Al Wineman

Set Designer ................................. Edith Goldstein
Lighting ........................ Marshall Kievit, 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 Schultz, Sherry Stasheff, Patrick Chester, Michael Wentworth
Tickets ................................. Mona Morningstar
Publicity ................................. Ann Polak, Chmn.; Robert Schultz, 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 finale 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 Ad 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

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

Major-General’s Wards
Jean Barr
Sandra Becker
Carla Cargill
Linda Davison
Beverly Garber
Virginia Hill
Paula Johannes
Barbara Lanehart
Sherry Lewin
Nancy Lind
Alternate: Susan Huggard

Joan Lucas
Marcia Milanowski
Sue Osborne
Ann Polak
Elsa Ruedy
Alice Scaife
Miriam Singer
Sally Stockwell
Alice Umemoto
Sharon Wolf
Lucky Stephenson

Sir Algernon Flitt ............. David Schwartz
Sir Rodney Childeblande ........ John Klein
Sir Cholmondeley Cholmondeley .... Paul Zweifel

Pirates and Policemen
Pat Chester
Allan Collins
David Damouth
Robert DeVries
Edward Dickenson
Robert Dunlap
Roger Honkenen
Donald Hovey
John Madeley
John Maxwell

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 he 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).
Our Main Attraction

YEOMEN OF THE GUARD

Lydia Mendelssohn Theatre
Ann Arbor
November 18-21, 1959

Rackham Auditorium
Detroit
November 28, 1959

Music director: Frank Meuller

THE CAST

In order of their appearance

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

Chorus of Townspeople

COFFICE BAILEY SANDRA BECKER LAUREL BENN JULIE BOODY SUSAN CARRINGTON ILENE COHEN EUGENIE CORBELL SHIRLEY DAVIS ANNE DUNNISMORE MARTHA GLOMSET HARRIET GLUEKSTEIN MARJORIE KALM JUDITH KROEL SHERRY LEWIN JEANIE LUCAS INA LYNCH J. DOUGLAS MADELEY CLYDE MCVICAR JULIUS MEYERS SUSANNE DISCOMBE PHYLLIS PETERS JEAN SAYRE FRED SHIPPEY FRED RICO

CHORUS OF YEOMEN

PATRICK CHESTER ROBERT DONLAP JERRY HAKES DAVID KILPATRICK NORMAN MILLER DAVID MINIKEL BUD MOORE DAVID SCHWARTZ

Conductors: FRANK MEULLER, TY MCCONNELL

Dramatic director: Jim Bob Stephenson

GILBERT AND SULLIVAN ORCHESTRA

FRANK MEULLER, Conductor

Violin
STUART BLOOM
BARBARA HENDERSON
ELAINE HYMAN
CAROL JEWEL
VONGSUCKI MAREITAN
JEAN PANN
DALE SEEBACK
JIM SCHAFFER
JOHN KELINGS

Oboe
KARL ZINN
ALICE CAMP

Clarinet
VIVIAN FINLEY
DOUG ISAACSON
DELIGHT LEWIS
LARRY SHAW
ROBERT GARRELS

Cello
JOANN ADAMS
LINDA KESSLER

Bass
JERRY BRINKER
SUB TANNER

Flute
KAY GARDNER
SANDRA MOUNT
DAVE SMITH

CHILDREN
NANCY LUTHERAUS
BETSEY PLANT
JOHN STEPHENSON
LUCY STEPHENSON

Percussion
LAURIE EPSTEIN
THERESA LOPEZ
BOB POZAR

BASSOON
DAN SMITH

HORN
JOHN BRISBIN
LINDA KESSLER

TRUMPET
STAN MOJELNICK
BYRON PEARSON
JIM McKIMM

TROMBONE
DAVE MAGE
DICK YORK
GARY WALDO

-executive board

President ....................... MONA MORNINGSTAR
Vice President .................. DAVID SCHWARTZ
Secretary ........................ SANDRA BECKER
Treasurer ........................ TY MCCONNELL

Faculty Advisors

Mr. and Mrs. Sidney Straight
Mr. and Mrs. Maynard Klein
Mr. and Mrs. Harry Benford
The Department of Speech
The Yeomen of the Guard – 1959

PRODUCTION
Production Managers ......... Edith Goldstein, Terry Rodefer
Set Designers ............... Russell Thayer, Edith Goldstein
Stage Crew ................. Sandra Dallas, Gail Kuvianek, Gay Laguere,
                        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 Minkel
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.
Our Main Attraction

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 ........................................... TV MCCONNELL
Phyllis ............................................... VIRGINIA HILL
Lord Tolloller ..................................... PETER SMITH
Lord Mountararat ................................ KENNETH HUDSON
The Lord Chancellor ......................... TOM JENNINGS
Private Willis .................................... PAUL ZWEIFEL
First Train Bearer ............................. JOHN STEPHENSON
Second Train Bearer ............................ EVELYN STEPHENSON

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

Chorus of Fairies

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

Chorus of Peers

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

EXECUTIVE BOARD

President.......................... EUGENE MOORE
Vice President ......................... TYRONE MCCONNELL
Secretary ................................. LAUREL BENN
Treasurer ................................. JULIUS MYERS
Technical Directors ...................... EDITH GOLDSTEIN
                                    TERRY RODEFER

Faculty Advisors

Prof. and Mrs. Maynard Klein
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

Violin
PENELOPE LINT
CAROL JEWELL
ELAINE HYMAN
ALBERTA COHEN
JOHN KELINGOS

Viola
SUSAN MCKINNEY
SUSAN STRAUSSE
FELIX PAPPALARDI
FRED FRICO

Cello
ELLEN WEATHERBEE

Bass
SUE TANNER

Flute
KAY GARDNER
KAREN HILL
NAOMI PASTER

Oboe
ALICE CAMP
MRS. JOHN BRISBIN

Clarinet
ROSS POWELL
MAC DANFORTH
DOUGLAS ISAACSON
BERNARD SELLING
KAREN FREEVOL
BOB GARRELS
LARRY SHAW

Bassoon
WILLIAM SCRIBNER

Horn
VINCENT SCHNEIDER
JOHN BRISBIN
GEORGE DUNN

Trumpet
BYRON PEARSON
JACK MCKIMMY

Trombone
GARY WALDO
DAVE MAGE
DICK YORK
ARDEN Miesen

Ensemble For The Bob Ballads

Flute
KAREN HILL

Oboe
LOUISE SHELDURP

Clarinet
ROSS POWELL

Horn
VINCENT SCHNEIDER

Percussion
HAROLD JONES
WILLIAM CURTIN
LAURIE EPSTEIN

Piano
CONSTANCE BAILEY

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

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

Music director: Frank Mueller

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
Katsuo ..................................... 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 EBER .................................. 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
IAN HURSBURGER ............................ CAROLE THOMAS
SHEEREN HUTTE .............................. ERNA WEINER
LOUISE KAO .................................. EUGENIA WESTOW
SHEILA KWIT .................................. MAGGIE ZEIGER

CHORUS OF JAPANESE NOBLES

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

GILBERT AND SULLIVAN ORCHESTRA

FRANK MUELLER, Conductor

Violin
Penelope List
Nancy Kerr
Ruth Seifert
Sharon Dierking
Ellie Rubin
Alberta Cohen

Clarinet
Bob Garrels
Larry Yurdin
Carol Ober

French Horn
Chuck Marks
Dave Elliot

Trumpet
Dave Wolter
Bob Everett

Cello
Mary Anne Lentz

Trombone
Dick York
Dave Mage

Flute
Anne Speer

Percussion
Bud Ronsaville
Harold Jones

Oboe
Alice Everett

Piano
Carolyn Adams

Bassoon
Ellie Binhammer

Executive Board

President .................. Julius Meyers
Vice-president .......... Cecile Weinstein
Secretary ................. Mim Singer
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
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. Félix 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.
### Trial by Jury

**Lydia Mendelssohn Theatre**  
Ann Arbor  
March 16–18, 1961

**Ruddigore**

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

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>The Judge</td>
<td>Peter Smith</td>
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<tr>
<td>The Plaintiff</td>
<td>Anna Shaw</td>
</tr>
<tr>
<td>The Defendant</td>
<td>Jerry Hakes</td>
</tr>
<tr>
<td>Counsel for the Plaintiff</td>
<td>Julius Myers</td>
</tr>
<tr>
<td>Usher</td>
<td>Felix Pappalardi</td>
</tr>
<tr>
<td>Foreman of the Jury</td>
<td>Ron Sabacek</td>
</tr>
<tr>
<td>Bridesmaids</td>
<td>Nancy Kerr, Lynne Lee, Marina Mallis, Elena Redley, Julie Stockwell</td>
</tr>
<tr>
<td>Jury</td>
<td>Fred Rico, Bob Moss, Tom LeMieux, Steve Blanding, Dave Kilpatrick, Clark Smith, Clyde McVicar</td>
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</tbody>
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**Chorus of Townspeople**

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Tony Bilotti</td>
<td>Bill Smith</td>
</tr>
<tr>
<td>Jay Cranston</td>
<td>Allisande Staples</td>
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<tr>
<td>Bob Dahlie</td>
<td>Ben Steiner</td>
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<tr>
<td>Martha Fry</td>
<td>Carole Thomas</td>
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<tr>
<td>Joan Glueckman</td>
<td>George Vande Bunte</td>
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<td>Kirsten James</td>
<td>Elena Radley</td>
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<tr>
<td>John Maier</td>
<td>Karl Williams</td>
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<tr>
<td>Carole Plamp</td>
<td>Elinor Winn</td>
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<tr>
<td>Ann Shryock</td>
<td>Sandra Zisman</td>
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<tr>
<td>Mimi Singer</td>
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#### Ruddigore

**Ruddigore Cast**

<table>
<thead>
<tr>
<th>Role</th>
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<tbody>
<tr>
<td>Sir Ruthven Murgatroyd</td>
<td>Roger Staples</td>
</tr>
<tr>
<td>Richard Dauntless</td>
<td>Jack Hart</td>
</tr>
<tr>
<td>Sir Despord Murgatroyd</td>
<td>Mike Robbins</td>
</tr>
<tr>
<td>Old Adam Goodheart</td>
<td>Mike Baad</td>
</tr>
<tr>
<td>Rose Maybud</td>
<td>Lavetta Loyd</td>
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<tr>
<td>Mad Margaret</td>
<td>Kay Smith</td>
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<tr>
<td>Dame Hannah</td>
<td>Janet Harshburger</td>
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<tr>
<td>Zorah</td>
<td>Laurel Benn</td>
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<tr>
<td>Ruth</td>
<td>Nancy Lind</td>
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<tr>
<td>Sir Raderic Murgatroyd</td>
<td>Carl Scharr</td>
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<tr>
<td>Ghosts</td>
<td></td>
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**Chorus of Bridesmaids**

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<tr>
<td>Tony Bilotti</td>
<td>Ann Shryock</td>
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<tr>
<td>Martha Fry</td>
<td>Kathleen Simpliner</td>
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<td>Kirsten James</td>
<td>Julie Stockwell</td>
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<tr>
<td>Lynne Lee</td>
<td>Carole Thomas</td>
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<tr>
<td>Marina Mallis</td>
<td>Eugenia Weslow</td>
</tr>
<tr>
<td>Carole Plamp</td>
<td>Elinor Winn</td>
</tr>
<tr>
<td>Elena Radley</td>
<td>Sandra Zisman</td>
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</table>

**Chorus of Bucks & Blades**

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<thead>
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<th>Role</th>
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</thead>
<tbody>
<tr>
<td>Jay Cranston</td>
<td>Ron Sabacek</td>
</tr>
<tr>
<td>Bob Dahlie</td>
<td>Clark Smith</td>
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<tr>
<td>John Maier</td>
<td>Ben Steiner</td>
</tr>
<tr>
<td>Bob Moss</td>
<td>George Vande Bunte</td>
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<td></td>
<td>Karl Williams</td>
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**Alternate Girls Chorus**

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<th>Role</th>
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<tbody>
<tr>
<td>Rita Trager</td>
<td></td>
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<tr>
<td>Ricky Johnstone</td>
<td></td>
</tr>
<tr>
<td>Susan Siegel</td>
<td></td>
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<tr>
<td>Paula Siegel</td>
<td></td>
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</table>

### Executive Board

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>President</td>
<td>Julius Myers</td>
</tr>
<tr>
<td>Vice-president</td>
<td>Nancy Lind</td>
</tr>
<tr>
<td>Secretary</td>
<td>Ann Olsen</td>
</tr>
<tr>
<td>Publicity</td>
<td>Dave Kilpatrick</td>
</tr>
</tbody>
</table>

**Publicity**

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob Moss</td>
<td>George Vande Bunte</td>
</tr>
<tr>
<td></td>
<td>Karl Williams</td>
</tr>
</tbody>
</table>

### Faculty Advisors

- Prof. and Mrs. Maynard Klein
- Mr. and Mrs. Sidney Straight
- Prof. and Mrs. Harry Benford
- Prof. and Mrs. Ward Edwards
**GILBERT AND SULLIVAN ORCHESTRA**

**Violin**
- Marcia Korwin
- Judy Meyer
- Bonnie Robbins
- Ruth Seifert
- Eleanor Rubin

**Clarinet**
- Mike Malkin
- John Morgan

**Bassoon**
- Alice Everett

**French Horn**
- George Dunn
- Chuck Marks

**Vibra**
- Mike Malkin
- John Morgan

**Flute**
- Marcia Korwin
- Alice Everett

**Viola**
- Judy Meyer
- Bonnie Robbins
- Ruth Seifert
- Eleanor Rubin

**Bass**
- Dan Levine
- Marcia Korwin
- Alice Everett

**Trombone**
- Jan Huie

**Percussion**
- Monette Holmes
- Laurie Opstein

**Oboe**
- Gertrude Bradley
- Elaine Ploshnick

**Piano**
- Carolyn Adams

**PRODUCTION**

**Assistants to the Directors:**
- Felix Pappalardi, Allan Collins, Carl Schurr

**Technical Directors:**
- Terry Rodsler

**Scene Designer and Artist:**
- Terry Rodefer

**Stage Crew:**

**Properties:**
- Sherry Stasheff, chairwoman; Sue Sauter, Jane Moore, Dave Miller

**Lighting:**
- David Miller, Philip Killsworth, Dusty Smith, Audrey Fortuna, Cecile Weinstein, Sherry Stasheff

**Wardrobe:**
- Ruth Hahn, chairwoman; Luella Mueller, Cheri Wilcox, Sallie Garabrant, Jeanne Lucas, Betty Flansburg

**Make-ups:**
- Ginny Mueller, Jack Rousse, chairpersons; Judy Smith, Stan Redfern, Iris Lipkourtz, Elaine Wender, Janet Betcher, Alisa Templer, Janet Weiss, Judy Meyers, Jean Skye, Lynn Everett, Jan Jenkins, Rita Trager, Cecile Weinstein, Carole Thomas, Al Collins

**Programs:**
- Erna Weiner, chairwoman; Nancy Kerr, Jean Skye, Laurel Bann

**Tickets:**
- Elena Radley, chairwoman; Joan Gloeckman, 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 Martens, Betty Flansburg

**Rehearsal Accompanists:**
- Carolyn Adams, Nancy Kerr

**Orchestra Managers:**
- Nancy Kerr, Kay Smith

**Photographer:**
- Fred Shippey

**Historian:**
- Cecile Weinstein

**Social Committee:**
- Elena Radley, chairwoman; 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.
Our Main Attraction

H. M. S. PINAFORE

Fall 1961

Musical director: Felix A. Pappalardi, Jr.
Director of staging: Tom Jennings

Dramatis Personae

Sir Joseph's Sisters, His Cousins, His Aunts

BRENDA BENCKS
TONI BIOLITI
CHRIS CONRAD
RUTH HAHN
NANCY HALL
LINDA HART
SHARON HEWITT
JOAN LIEBER

Tales, Marines, Etc.

DENNIS L. ANDERSON
CURT BLANDING
DAN CRAMPTON
JAY W. CRANSTON
ROBERT DAHLIN
CHRIS JONES
DAVID M. KILPATRICK
THOMAS LEVY

Orchestra

Felix A. Pappalardi, Jr., Conductor

Violin: Penelope Lint
Sally Christenson
Sharon Dietz
Mike Stulberg
Josephine
Cousin Hebe
Little Buttercup

Bass: Patricia Smith
FLUTE: Ann Speer
OBOE: Jeanette Hoffman
OBIE: Pat Cook
BASSOON: Robert Bards
CLARINET: John Koljohne
PERCUSSION: Mike Crews

Production Crew

Technical Directors: PHIL KLINTWORTH, DAVE MILLER
Scene Designer and Painter: JOAN GLUECKMANN
Stage Manager: BOB MOSS, BECKY STATION, NANCY HALL,
JOHN ROOKS, FRED SHIPPEY, FRED RICO,
AUDREY FORTUNA, JANET MUTH, JANE MOORE, GRETEL GEIST,
BOB WESTOVER,
NEAL, MCALIN, SHELL FELDSTEIN, JILL STEWART.

Properties: SUE SUTTER, JANE MOORE, GRETEL GEIST,
SHERRY STASHEFF, FRED SHIPPEY,
AUDREY FORTUNA, JOHN ROOKS

Lighting: PHIL KLINTWORTH, DAVE MILLER,
SUE SUTTER, JANE MOORE, GRETEL GEIST,
SHERRY STASHEFF, FRED SHIPPEY,
AUDREY FORTUNA, JOHN ROOKS

Wardrobe: SALLIE GARABRANT, LYNN TOLHURST,
LUella MUELLER

Make-up: JANET GOLDBERG, ANN HOOVER,
ANDREE GARBER, EMILY CUTLER, EUGENIA WEISLOW,
LOUISE LIND, NANCY DEBOER, LINDA LACY,
ANN LAIN

Programs: CHRIS CONRAD, TOM LEVY,
ALLAN COLLINS, FELIX PAPPALARDI, MIKE BAAD,
ROGER STAPLES, ALISANTE STAPLES.

Tickets: STEVE BLANDING, CURT BLANDING
Publicity: BEN STEINER, WORTH STEPHENSON,
LEVY DAVIDSON, JOHN MAYHEW, BOBBI FISHER.

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.
Our Main Attraction

### PATIENCE

Lydia Mendelssohn Theatre
Ann Arbor
April 3–6, 1962

Music director: Felix A. Pappalardi, Jr.

### DRAMATIS PERSONAE

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### CHORUS OF RAPTUROUS MAIDENS

- Marilyn Bennett
- Sharon Hewitt
- Hannel Johnson
- Paula Levy
- Joan Lieber
- Marlen Muehler
- Elena Radley
- Sidney Schwanecke
- Meredith Scarp
- Kay Sempfner
- Janet Sagen
- Becky Staton
- Constance Zweifel

### OFFICERS OF THE 35th DRAGOON GUARDS

- Jay Cranston
- James Martin
- James Shippey
- O. Worth Stephenson
- Stephen Straight
- Karl Williams
- 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

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Rackham Auditorium
Detroit
April 28, 1962

Dramatics director: Roger C. Staples
Patience – 1962

**ORCHESTRA**
Conducted by Felix A. Pappalardi, Jr.

- **Violin I**
  - Lana Nail
  - Thomas Le Veck

- **Violin II**
  - Paul Swerkin
  - Nancy Kerr
  - Sanford Cohen

- **Viola**
  - Susan Gabraith

- **Cello**
  - Carolyn Tulson
  - Sam Schultz

- **Violin II**
  - Peter Nair
  - Thomas Le Veck

- **Viola**
  - Sanford Cohen

- **Cello**
  - Carolyn Tulson
  - Sam Schultz

- **Bass**
  - Mike Endres

- **Bassoon**
  - William Halster

- **Percussion**
  - Bob Potter

- **Flute**
  - Anne Speer

- **Oboe**
  - Patricia Cook

- **Clarinet**
  - Robert Arrels

- **Bassoon**
  - William Halster

- **Percussion**
  - Bob Potter

- **Flute**
  - Anne Speer

- **Oboe**
  - Patricia Cook

- **Clarinet**
  - Robert Arrels

- **Bassoon**
  - William Halster

- **Percussion**
  - Bob Potter

- **Flute**
  - Anne Speer

- **Oboe**
  - Patricia Cook

- **Clarinet**
  - Robert Arrels

**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 new-comers included Paula Levy (the future Mrs Baad), Connie Zweifel, Stephen Straight (Sid's son) and most significantly, Roger Wertnerberger. 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 finale 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 jamm 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).**
Our Main Attraction

PRINCESS IDA

Lydia Mendelssohn Theatre
Ann Arbor
November 7–10, 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
Sychthius .......................................................... 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) ......................... Carolynn Adams
Sachriassa ......................................................... Anne Nittme
Chloe (Girl Graduates) .......................................... Sue Morris
Ada .................. ................................................. Andree Garner

GIRL GRADUATES

Stephanie Zerby .................................................. Carol Miller
Beatrice Kay Houser ............................................. Andrée Garner
Betty Royal ......................................................... Maggie Franks
Judy Jacobson ..................................................... Alene Enos
Paula Levy ......................................................... Lorena Camacho
Kay Sempliner .................................................... Nova Muir

COURTIERS

Bob Westover ...................................................... Jay Cranston
James Mitter ...................................................... Ben Steiner
Richard Mundell ................................................ O. Worth Stephenson III
Dan Rudgers ....................................................... Peter Kunzman
Bob Roth .......................................................... Allen Jay Cooke

ORCHESTRA

Flute: Judy Kerwin
Alma Henderson
Diana Owen

Violin: Mary Ellen Henkel
Julia Kurtyska
Judy Wright
Betsy Kirchen

Viola: Ed Ungar
Diana Slinker

Trombone: Bob Lang
Constance Zweifel

Trumpet: Lynn Winter
Dave Robbins

Sackbut & Psaltery: John Glen

Viola: Dale McVoor
Judy Kohn
Victoria Young

Double Bass: Andrew Amerson
Art Peinberg

Clarinet: Sterling Murray
Roger Lang

French Horn: Dale McVoor
Judy Kohn

Piano: Mary Ellen Mason

Drums: Turk Posar

Executive board

President: Jay Cranston
Vice President: Dick Hazzard
Secretary: Becky Staton
Treasurer: Al Collins
Business Manager: Charles E. Humphrey, Jr.
Technical Director: Fred Shippey
Music Director: Rosella Duerksen

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
Assistant to the Director ...................................................... Jay Cavanaugh and Anne Milne
Business Manager ............................................................... Charles E. Humphrey, Jr.
Curators .............................................................................. Liz Stern (Chairman), Gretel Geist, Jane Moore
Historian ............................................................................. Gretel Geist
Lighting ................................................................. Neil McLain (Chairman), Al Carr, Clark Charnetski, Judy Deke, Dave Miller, John Rooks.
Mailing Lists ........................................................................... Kay Sempliner
Make-up ............................................................................. Anne Hoover (Chairman), Beverly Bellow, Martha Eldridge, Peggy Hillman, Salli Kimberly, May Louis, Judy Silver.
Props .................................................................................. Sue Sautter (Chairman), Gretel Geist, Jane Moore
Programs ............................................................................ André Garner (Chairman), Al Cooke, Alloe Enos, Magie Siklevitch, Charles E. Humphrey Jr., Silvana La Rocca.
Publicity ........................................................................... Alloe Enos (Chairman), Paula Berry, Charles E. Humphrey Jr., Carol Watanabe.
Rehearsal Accompanist ......................................................... Mary Ellen Mason
Set Painter ........................................................................... Sue Sautter
Stage Crew ................................................................. Juanita Barnes, Al Carr, Clark Charnetski, Judy Deke, Martha Eldridge, Tom Friedman, Gretel Geist, Anne Hoover, Salli Kimberly, Lynn Lipphart, May Louis, Jane Moore, Joan 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, Ron Reimer, (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 Naasio
Giuseppe Palmieri .............................................. Richard Hazzard
Antonio ......................................................... Steve Taylor
Francesco .......................................................... Jack Hart
Glorgio .............................................................. Mike Baad
The Duchess of Plaza-Toro ................................... Lois Alt
Casilda (Her Daughter) ........................................ Dolores Nesse
Gianetta ............................................................ Karen Emens
Tessa .............................................................. Jan Harasberger
Flametta ........................................................... See Morris
Vittoria ............................................................. Phyllis Koch
Giulia .............................................................. Diane Magaw
Inez (The King’s foster mother) ......................... Judith Riecker
Annibale .......................................................... Jay Wheeler Cranston

ORCHESTRA

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

Flute: Judy Kerwin
Ann Jarvi

Oboe: Alice Everett

Cello: Mary Bart

String Bass: Art Feinberg

French Horn: Vicki Young

Clarinet: Constance Zweifel
Bill Glace

Trumpet: Mary Ellen Mason

Percussion: Jerry Hartweg

CHORUS OF CONTADINE

Maria Bahas ................................................ Esther Kauppila
Lana Bidelman ............................................... Ann Kirby
Linda Blair .................................................. Sharon Kitzin
Bethia Brehmer ............................................ Paula Levy
Lori Camacho ............................................... Louise Lind
Alloe Enos .................................................. Martyna Rideout
Beatrice Rousier ........................................... Jan Stagner
Judy Jacobson ................................................

COMMITTEES

Assistant to the Business Manager: Thomas Levy
Costumes: Ann Correll (Chairman), Judy Jacobson, Ann Kirshby, Constance Zweifel, Esther Kauppila, Mary Ellen Mason, Sue Morris, Louise Lind

Lighting: Al Carr (Chairman), Neil McLain, John Rooks

Make-up: Beverly Bellas (Chairman), Judy Berry, Patti Urban, Cecelia Rondy, Phyllis Scholos, Kathy Cheesman, May Louis, Kathy Rolf, Sharon Peacock, Mike Harrah, Andree Garza, Maggie Franks, Nancy Hall, Brede Hanson

Props: Sue Sautter (Chairman), Gail Kimberly, Jane Moore

Publicity: Alloe Enos (Chairman), Judy Jacobson, Allen Cooke, Bob Westover, Neil McLain, Al Collins, Paula Levy, Thomas Levy

Set Design: Greetel Geel and Fred Shippy

Stage Crew: Ron Brown, Lori Camacho, Allen Carr, Martha Eldridge, Tom Friedman, Gregete Geel, Bruce Gordon, Gail Kimberly, May Louis, Jane Moore, John Nagy, Kathy Rolf, Sue Sautter, Bob Schick, Teresa Sergel and Fred Shippy, Ann Stryock, Barb Tribbey, Bob Westover, Judy Wilfee

CHORUS OF GONDOLIERS

Paul Anderson ............................................... Bob Roth
Court Blanding .............................................. Dan Rudgers
Ariel Cooper ................................................ Fred Shippey
Jay Cranston ................................................. Ben Steiner
John Dohn .....................................................

Executive Board

President: Jay Wheeler Cranston
Secretary: Judy Jacobson
Treasurer: Al Collins
Business Manager: Steve Blanding
Technical Directors: Fred Shippey and Alan Carr
Music Director: Rosella Davidson
Dramatics Director: Gershom Clark Morningsstar

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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.
Our Main Attraction

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
Fish-Tush .............................................. Franklin Spotts
Yum-Yum ................................................ Dolores Noeske
Pitti-Sing .............................................. Susan Morris (WThSat–M)
                                                Kathleen Kimmel (ThSat–Eve)
Peep-Bo ................................................. Diane Magaw
Katsusha .............................................. Lois Alt (WThSat–M, Eve)
                                                Judy Riecker (F)
Go-To ................................................... Don Nelson
Cho–Cho Cum, Shu Nee, ............................. Becky Staton, Andree Garner,
Mee No, Mee Tu ................................. Mayno Williams, Paula Levy

CHORUS OF SCHOOL GIRLS

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

CHORUS OF JAPANESE NOBLES

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

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
**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 ............................................... Michael Baad
Strephon ...................................................... Charles Sutherland
Queen of the Fairies ........................................ Judy Reticker (WFSat-M)
Iolanthe ......................................................... Brenda Bencks (WFSat-M)
Leila ............................................................... Susan Lerner
(Song: Were you not to Ko-Ko plighted)

THE CAST

The Lord Chancellor ........................................... John Allen
Lord Mountararat ........................................... Gershom Clark Morningstar
Lord Tolloller .................................................. James Galbraith
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(Song: Were you not to Ko-Ko plighted)

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
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(Song: Were you not to Ko-Ko plighted)

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Lydia Mendelssohn Theatre
Ann Arbor
April 8–11, 1964

Musical direction: William J. Donahue
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THE CAST

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(Song: Were you not to Ko-Ko plighted)

IOLANTHE
Lydia Mendelssohn Theatre
Ann Arbor
April 8–11, 1964

Musical direction: William J. Donahue
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THE CAST

The Lord Chancellor ........................................... John Allen
Lord Mountararat ........................................... Gershom Clark Morningstar
Lord Tolloller .................................................. James Galbraith
Private Willis ............................................... Michael Baad
Strephon ...................................................... Charles Sutherland
Queen of the Fairies ........................................ Judy Reticker (WFSat-M)
Iolanthe ......................................................... Brenda Bencks (WFSat-M)
Leila ............................................................... Susan Lerner
(Song: Were you not to Ko-Ko plighted)
Iolanthe – 1964

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 Hazard, Barbara Modica, Linda Swayne, Susan Topping, Midge Fox, Nancy Yates, Barbara Gillander, Jean Woertz, Ruth Warheit, Jean Hoomstra

Lighting .... Alan Carr (Chairman), Fred H. Ayers, Neal McLaugh, 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 Schrump, 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 Hiuser, Henry Naasko, Donna Schatz, Thomas Petiet

Stage Crew... Curt Blanding, Fred H. Ayers, James R. Culter, Leslee Goodman, Richard Harris, Nancy G. Rogers, Sue Sautter, Teresa Sergel, Ann Shryock, Judy Wiltse, Richard Bott, 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.

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TRIAL BY JURY and THE SORCERER

Lydia Mendelssohn Theatre
Ann Arbor
November 19–21, 1964

Musical director: Harold Haugh

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

BRIDESMAIDS
Paula Levy* Janice Maltzer* Marymar Levy
Ellen Hinterman Marymar Kraker Margaret Lam
* Dancers

WOMEN'S CHORUS
Joyce Baker Mary Ann Drach Nancy Henson Claudia Keeler
Kent Michelson Carolyn Myers Marymar Peterson Lineaa Salame
* Juror

MEN'S CHORUS
Perry Anderson James Bailey Nicholas C. Batch Gene Correll John Gidos
George Hunt Ted Landers Bill Merchant Robert Miller
Donald Nolos Tom Petter Harvey Sales Karl Williams

EXECUTIVE BOARD
President .............................. Michael Baad
Vice-President ......................... Curtis Blanding
Secretary ............................. Salli Kimberly
Treasurer ................................. Thomas Levy
Business Manager .................... Robert Beauchamp
Technical Directors ............. Alan Carr and Bryan Crutcher
Music Director .................... Harold Haugh
Dramatics Director ................. Allan D. Schreiber

TRIAL BY JURY
THE CAST

THE SORCERER
THE CAST

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

WOMEN'S CHORUS
Joyce Baker Mary Ann Drach Nancy Henson Claudia Keeler
Marymar Kraker Marymar Lamb Lineaa Salame
* Juror

MEN'S CHORUS
Perry Anderson James Bailey Nicholas C. Batch Gene Correll
George Hunt Ted Landers Bill Merchant Robert Miller
Donald Nolos Tom Petter Harvey Sales Karl Williams

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
Mr. and Mrs. Conrad Mason

Our Main Attraction

Tibbetts Opera House
Coldwater, Michigan
November 28, 1964
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.


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.
Our Main Attraction

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

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
JANET BARNARD
DIANE BEAUCHAMP
BETTY A. BRODY
CHERYL DEMBE
DIANA FARRAN
SARA HALL
NANCY HENSON
CLAUDIA KESSLER
MARILYN KRAKER
LOSS A. LEVITT
PAULA LEVY
JANE ROBINSON
LINDA SIEGRIEST
SEDNE SCHWANKE
DIANE TICKTON
P A R T H I C I A W I L COX

Townsmen

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

Yeomen

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

EXECUTIVE BOARD

President ...................................... TED LANDERS
Vice-President .............................. TOM FRIEDMAN
Secretary ................................. MARY ANN DRACH
Treasurer ................................ THOMAS LEVY
Business Manager ......................... JAMES H. CUTLER
Technical Directors ...................... ALAN CARR & BRYAN CRUTCHER
Music Director .......................... MORTON ACtTER
Dramatic Director ...................... ALLAN D. SCHREIBER

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
Mr. and Mrs. Conrad Mason

Violin
DAVID AUSTIN
BETH MILFORD
SYLVIA BERG
JOHN BROCKETT
RONALD EVANS
CECELIA FOERCH
GAIL MACCOLL
JOHN SAVAGE

Viola
NORA CARY
LUCY MARSH

Cello
BARBARA URIST
CAROL DICK

Bass
ART FEINBERG
HAYES KAVANAUGH

Flute
ANN AITCHESON

Oboe
LEO SETTLER

Clarinet
DAVID CULLEN

Bassoon
JACK COURTNEY

Horn
DAVID GOLDBERG

Trumpet
HARLEY ROBBINS

Trumpet
BRYAN BOWMEN

Trombone
ROD LOEFFLER

Percussion
MARY ELLEN MASO

Violin
DAVID AUSTIN
BETH MILFORD
SYLVIA BERG
JOHN BROCKETT
RONALD EVANS
CECELIA FOERCH
GAIL MACCOLL
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JOHN SAVAGE

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ANN AITCHESON

Oboe
LEO SETTLER

Clarinet
DAVID CULLEN

Bassoon
JACK COURTNEY

Horn
DAVID GOLDBERG

Trumpet
HARLEY ROBBINS

Trumpet
BRYAN BOWMEN

Trombone
ROD LOEFFLER

Percussion
MARY ELLEN MASO
The Yeomen of the Guard – 1965

PRODUCTION

Assistant to Dramatic Director .................. MARLENE BICKEL
Choreography ..................................... JUDY RIECKER
Costumes ........................................ ANNE CORRELL, Chairman; JOYCE BAKER, ELENA BENVENUTO, BETTY BRODY, MARGE BURTON, LORI CANIANCHO, GLENDA DILLER, JANA DEPPE, LAURIE HAGARD, ESTHER KAUPILA, KAY MILLER, SUSAN MORGAN, FAITH SCHULTZ, PAT WILCOX
Lighting ............................................. JAMES R. CUTLER, Chairman; FRED AYERS, ALAN BOMBERGER, TERESA SERGEL
Make-up ............................................ CYNTHIA MERBUTT, Chairman; JAN BARNARD, LYNN FRISBIE, JOYCE HENDRICK, KATHY NATHAN, SUE PIWONKA, CHRISTA RAGATZ
Photography ..................................... D. JAMES GALBRAITH
Properties .......................................... SALLI KIMBERLY, Chairman; ALLEN COOK, ERIC HOBBERG, KATHY MILLER, MARILYN MITCHELL
Programs .......................................... ANNE NIITME, Chairman; CURTIS BLANDIG, MARI-LYN LAWRENCE, PAULA LEVY, KAY MCKELSON
Publicity ............................................ PAULA LEVY, Chairman; PERRY L. ANDERSON, JANET BARNARD, ROBERT H. BEAUCHAMP, VICKI HEDGE, NANCY HENSON, CAROLYN MYERS, GINNY PALEY, TOM PETTET, 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 Schwanke 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 backstage 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*
JUDITH BECKER
JOYCE BAKER
JUANITA WHEELER
Marilyn MARCIN
CAROLYN ASHTON*
JULIE COON
CAROLYN MYERS
BETTY A. BRODY

* Dancers

Pirates and Policemen

JOHN PLANER
SCOTT MACKAY
JOHN P. SHOPEK
NORMAN G. DELEK
GERALD L. WEST
JAY W. CRANSTON
ROB COLWELL
ROBERT DICKINSON
CHARLES SUTHERLAND

TED LANDERS
TOM MCCARTY
HENRY NAASCO
TOM PETTET
CONRAD MASON
PHILIP SIARKOWSKI
ROBERT WINER
JOHN WOLF

Front cover of the programme of the first London production of “The Pirates of Penzance”, 1880
The Pirates of Penzance – 1965

Judy Dow Riecker was the center of a feature article that woven in Ted Landers, Henry Naasko, and Robert Winer. Joyce Baker, Lenore Ferber, John Planer, Gerald West, and Sir Arthur Seymour Sullivan set their harps aside, and Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. Schreiber has the key to worked out. 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Schreier, however, 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 the 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).
**Our Main Attraction**

## Ruddigore

**Lydia Mendelssohn Theatre**  
**Ann Arbor**  
**March 23–26, 1966**

**Dramatics director: Allan Schreiber**  
**Musical director: Morton Achter**  
**Choreographer: Judy Riecker**

### Cast of Principles

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sir Ruthven Murgatroyd (Disguised as Robin Oakapple, A Young Farmer)</td>
<td>Charlie Sutherland</td>
</tr>
<tr>
<td>Richard Dauntless (His Foster Brother, A Man-o’Wars-Man)</td>
<td>Greg Isaacs</td>
</tr>
<tr>
<td>Sir Despard Murgatroyd (Of Ruddigore, A Wicked Baronet)</td>
<td>John Allen</td>
</tr>
<tr>
<td>Old Adam Goodheart (Robin’s Faithful Servant)</td>
<td>Bob Winer</td>
</tr>
<tr>
<td>Sir Roderic Murgatroyd (A Former Baronet)</td>
<td>Glenhom Clark Morningstar</td>
</tr>
<tr>
<td>Rose Maybud (A Sweet Village Maiden)</td>
<td>Lucy Becker</td>
</tr>
<tr>
<td>Mad Margaret (A Strange Village Maiden)</td>
<td>Julie Amato</td>
</tr>
<tr>
<td>Dame Hannah (Rose’s Aunt)</td>
<td>Kathy Kimmel</td>
</tr>
</tbody>
</table>

### Professional Bridesmaids

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carolyn Aishton</td>
<td>dancer</td>
</tr>
<tr>
<td>Judy Becker</td>
<td>dancer</td>
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<tr>
<td>Marilyn Chasteen</td>
<td>dancer</td>
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<tr>
<td>Holly Church</td>
<td>dancer</td>
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<tr>
<td>Julie Coon</td>
<td>dancer</td>
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<tr>
<td>Mary Ann Drach</td>
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<tr>
<td>Lénore Ferber</td>
<td>dancer</td>
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<tr>
<td>Jo Gunderlock</td>
<td>dancer</td>
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### Bucks and Blades

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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</thead>
<tbody>
<tr>
<td>Tom Baehr</td>
<td>dancer</td>
</tr>
<tr>
<td>Nick Batch</td>
<td>dancer</td>
</tr>
<tr>
<td>Arch Copeland</td>
<td>dancer</td>
</tr>
<tr>
<td>Gene Corseil</td>
<td>dancer</td>
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<tr>
<td>Hay Cranston</td>
<td>dancer</td>
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<tr>
<td>Robert Dickinson</td>
<td>dancer</td>
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<tr>
<td>James Linton</td>
<td>dancer</td>
</tr>
<tr>
<td>Conrad Mason</td>
<td>dancer</td>
</tr>
</tbody>
</table>

### Professional Bridesmaids

- LAURA HALFORD
- CLAUDIA KESSLER
- BONNIE McIVOR
- SUSAN MORRIS
- CAROLYN MYERS
- CYNTHIA PARRY
- MICHELLE ROBERTS
- JUANITA WHEELER

### Buck and Blades

- TBM PARRISH
- TIM PARRISH
- TOM PETIET
- JOHN PLANER
- ZICK RUBIN
- BOB SHAPIRO
- BOB WESTOVER
- JACK WOLF

### Orchestra

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Player</th>
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<tbody>
<tr>
<td>Violin</td>
<td>Connie Bohannon</td>
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<td></td>
<td>John Brockett</td>
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<td></td>
<td>Jackie Evans</td>
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<td>RONALD EVANS</td>
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<td>ANDRIA RUSSELL</td>
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<td>LAURA STEVENSON</td>
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<td>Viola</td>
<td>KITT STEVENSON</td>
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<td>NORA STEVENSON</td>
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<tr>
<td>Cello</td>
<td>TOM GAMBLE</td>
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<td></td>
<td>Peter Tourin</td>
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<tr>
<td>Bass</td>
<td>ART FEINBERG</td>
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<td>BRENDA GEE</td>
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<td>Flute</td>
<td>Ann Aitcheson</td>
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<td>Richard Wallis</td>
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<td>Clarinet</td>
<td>Nick Van Der Schalie</td>
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<td>Frank Green</td>
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<td>Bassoon</td>
<td>Howard Toplansky</td>
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<td>Horn</td>
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<td>Steve Ovitsky</td>
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<td>Trumpet</td>
<td>David Wolter</td>
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<td>Robert Austin</td>
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<td>Trombone</td>
<td>Karl Hinterbichler</td>
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<tr>
<td>Percussion</td>
<td>Jim Klock</td>
</tr>
<tr>
<td>Piano</td>
<td>Kathryn West</td>
</tr>
</tbody>
</table>

### Executive Board

- **President**: Nick Batch
- **Vice-President**: Bob Winer
- **Secretary**: Susan Morris
- **Treasurer**: Curtis Blanding
- **Business Manager**: Ted Landers
- **Technical Co-Directors**: Alan Bomberger, Lee Ermann
- **Musical Director**: Morton Achter
- **Dramatics Director**: Allan Schreiber

### Faculty Advisors

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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**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assistant to Dramatics Director</td>
<td>Marlene Bickel</td>
</tr>
<tr>
<td>Choreography</td>
<td>Judy Riecker</td>
</tr>
<tr>
<td>Costumes</td>
<td>Ann Correll, chairman; Jana Draper, assistant chairman; Grais Harris, Joyce Baker, Sarah Peterson, Marsha Liebenhaut, Ellen Hinterman, Betty Brody, Sonia Burns, Carolyn Myers, Cynthia Parry</td>
</tr>
<tr>
<td>Hallway Committee</td>
<td>Ted Landers, Tom Petiet, Jana Draper, Greg Issacs, Dave Goldberg</td>
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<tr>
<td>Lighting</td>
<td>Jim Cutler, chairman; Sarah Hook</td>
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<tr>
<td>Lord High Usher</td>
<td>Heinrich Bioenfjord</td>
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<tr>
<td>Mailing List</td>
<td>Joyce Baker, chairman; Ted Landers, Nick Batch, Tom Petiet, Penny Landers</td>
</tr>
<tr>
<td>Make-up</td>
<td>Wanda Reif, chairman; Merle Jacob, Jeanne Wothera, Laura Halford, Jane Falk, Salli Kimberly, Jan Barnard, Alice Applebaum, Donna Kaufman, Alice Bagdad</td>
</tr>
<tr>
<td>Photography</td>
<td>Jim Galbraith</td>
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<tr>
<td>Programs</td>
<td>Ted Landers, chairman; Mary Ann Drach, Carolyn Aishton, Holly Church, Jo Gunderlock, Jack Wolf, Conrad Mason, Tim Parrish, Jim Cutler</td>
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<tr>
<td>Properties</td>
<td>May Louis, chairman; Barbara Becker, Joan Katz, Emma Terrazas, Beverly Burnham, Pat Nicholson, Salli Kimberly</td>
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<tr>
<td>Portrait Artist</td>
<td>Peggy Rhines</td>
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<tr>
<td>Publicity</td>
<td>Tom Friedman, Tom Petiet, co-chairmen; Nick Batch, Kit Carpenter, Penny Landers</td>
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<tr>
<td>Rehearsal accompanist</td>
<td>Kathryn West</td>
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<tr>
<td>Set Designer</td>
<td>Ray Beard</td>
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<tr>
<td>Stage Crew</td>
<td>Bill Wengs, 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</td>
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<tr>
<td>Stage Manager</td>
<td>Bob Rubin</td>
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<tr>
<td>Tickets</td>
<td>Claudia Kessler, Bob Shapiro, co-chairmen; Charlie Sutherland, Tim Parrish, Tom Petiet</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sir Joseph Porter, K.C.B.</td>
<td>John Allen</td>
</tr>
<tr>
<td>Captain Corcoran</td>
<td>Charles Sutherland</td>
</tr>
<tr>
<td>Ralph Rackstraw</td>
<td>Greg Isaacs</td>
</tr>
<tr>
<td>Dick Deadeye</td>
<td>Robert Schneider</td>
</tr>
<tr>
<td>Bill Bobstey (Boatswain’s Mate)</td>
<td>Randy Solomon</td>
</tr>
<tr>
<td>Bob Becket (Carpenter’s Mate)</td>
<td>James Karls</td>
</tr>
<tr>
<td>Josephine</td>
<td>Susannah Morris</td>
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<tr>
<td>Cousin Hebe</td>
<td>Lenore Ferber</td>
</tr>
<tr>
<td>Buttercup</td>
<td>Judy Riecker</td>
</tr>
<tr>
<td>Celerity</td>
<td>Sue Piwonka</td>
</tr>
</tbody>
</table>

**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 McKevitt, 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

<table>
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<th>Instrument</th>
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<td>Richard Womack</td>
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<td>Tuba</td>
<td>Patricia Bryson</td>
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<td>Louise Hartung</td>
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<td>Obo</td>
<td>Carol Wallace</td>
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<td>French horn</td>
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<td>Tympani</td>
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<td>Fred Leonberger</td>
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**BEHIND THE SCENES**

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<th>Role</th>
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<tr>
<td>Choreographer</td>
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<tr>
<td>Assistant to the Dramatics Director</td>
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<td>Accompanists</td>
<td>Mary Weil, Kathleen Kimmel Samra, Jackson Hammitt, Carolyn Teich</td>
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<td>Bill Weng</td>
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<td>Alan Bomberger, Tom Petiet</td>
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<td>James Cutler</td>
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<td>Make-Up</td>
<td>Wanda Raff, chairman; Michele Baehr, Jan Barnard, Judy Becker, Mary Colwell, Jean Evans, Jane Fahl, Laura Haeford, Kathy Hesmanaki, Claudia Kesler, Sue Piwonka, Chris Ragatz, Arlene Steinberg</td>
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<td>Pam Thomas, chairman; Gale Borsa, Carol Dwyer, Chris Ragatz</td>
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<td>Claudia Kesler, Fred Rico, co-chairmen</td>
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<td>Programs</td>
<td>Mary Ann Drach, Susan Morris, co-chairmen; John Allen, Julie Coon, Lenore Ferber, Jo Gendrich, Barbara Kaufman, Steve Kay, Cheryl Lasenn</td>
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<tr>
<td>Photography</td>
<td>James Cutler, Vernon Soden, Pam Thomas</td>
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<td>Ober Usher</td>
<td>Hilarich Bjoerndorf</td>
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### EXECUTIVE BOARD

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<td>President</td>
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<td>Technical Director</td>
<td>Al Bomberger</td>
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Our Main Attraction
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 McKevitt, 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.
Our Main Attraction

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 Sheryll 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 Rio
The Lady Angela: Susan Morris
The Lady Saphir: Sheryl Peterson
The Lady Ella: Nancy Sebold
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 Cunard, Tamara Hauser, Jennifer Husted, Barbara Kaufman, Claudia Keeler, Salli Kimberly, Jeanne Leighton, Janice Lent, Kathleen McKevitt, Sue Piwonka, Angie Polles, Linda Siegrist, Juanita Wheeler,

OFFICERS OF DRAGOON GUARDS
Paul Angelino, Joe Costick, Jay Cranston, Steve Detrick, Kenneth Fischer, Michael Gilmartin, Pollee, Linda Siegrist, Juanita Wheeler.

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Vice President: James Linton
Treasurer: Robert Shapiro
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Musical Director: John Planer
Stage Director: John Allen
Technical Director: Marshall Williams

Violin: Laura Stevenson
concert mistress: Mrs. Alan Cole
Catherine Fisher: Frances Malinoff
Ginny McFarland: Dennis Murphy
John Siegmund

Viole: Maria Elena Castellanos
Janet Keelson
Judy Nickle
Barbara H. Zajac

ORCHESTRA

Orchestra: Bassoon
Carol Dick: Carol Goldberg
M. Margaret Marble
Trumpet: Fred Leonberger
Geroge Luse, Jr.
Flute: Patricia Bryson
Carole Wallace
Richard Walls
French Horn: Steve Berg
David Goldberg
Oboe: Quentin Fisher
Elizabeth Kutlov
Clarinet: Percussion
Frank Green
Thomas Leeds
Behind the Scenes: Marshall Williams

Violin: Laura Stevenson
Cello: Carol Dick
M. Margaret Marble

Tracor: Robert Winer

Bass: Roile Wille

Flute: Patricia Bryson

Oboe: Quentin Fisher

Clarinet: Elizabeth Kutlov

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 Saal
Lighting: John Alexander, Al Bomberger, James Cutler
Make-Up: Wanda Reif, chairman, Jan Barnard, Michele Bashur, Judy Becker, Bonnie Britton, Jean Evans, Eren Ozker, Sue Piwonka, Sandra Jean Reid, Susan Saefkow
Properties: Sue Shippey, chairman: Martha Hairston, Salli Kimberly
Costumes: Ann Correll, chairman: Sue Shippey, assistants: Joyce Baker, Marilyn Gordon, Tammy Hessler, Linda Jurk, Kathy McKevitt, Carolyn Myers, Sue Piwonka, Ellen Reichart, Sue Saefkow, Laura Van Vlack, Juanita Wheeler
Publicity: Christa Ragatz, chairman, Jan Barnard, David Fox, Dan Holbert, Andrea McDonald, Aaron Merritt, Pam Thomas
Mailing List: Pam Thomas
Tickets: Claudia Kenler, Jerry West
Programs: Susan Morris, chairman, Nancy Hall, James Cutler, John Planer
Photography: Timothy Adams, James Cutler, Steve Detrick
Super Usher: Heinrich Bijensford
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 *Ad 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.
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

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>The Mikado of Japan</td>
<td>Tom Petiet</td>
</tr>
<tr>
<td>Nanki-Poo</td>
<td>Graham Wilks</td>
</tr>
<tr>
<td>Ko-Ko</td>
<td>Michael Harrah</td>
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<tr>
<td>Poo-Bah</td>
<td>Zalman Usiskin</td>
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<tr>
<td>Pith-Tush</td>
<td>Dale Helms</td>
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<tr>
<td>Yum-Yum</td>
<td>Susan Morris</td>
</tr>
<tr>
<td>Piti-Sing</td>
<td>Judii Block</td>
</tr>
<tr>
<td>Peep-Bo</td>
<td>Julie Coon</td>
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<td>Katisha</td>
<td>Judy Riecker</td>
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<tr>
<td>Go-To</td>
<td>Walter Correll</td>
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CHORUS OF SCHOOL GIRLS


CHORUS OF JAPANESE NOBLES


*Principal Dancers

ORCHESTRA

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<th>Instrument</th>
<th>Player</th>
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<tr>
<td>Violin</td>
<td>Catherine Fischer, concert mistress</td>
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<td>Bass</td>
<td>Helen Rauch</td>
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<td>Carol Wallace, Richard Walls</td>
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<td>Frank Green, Nick van der Schalie</td>
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<td>Richard Colvin</td>
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<td>Robert Benford, Elizabeth Kutlov</td>
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</table>

EXECUTIVE BOARD

President ................. James Cutler
Vice-president ............ James Linton
Treasurer ................. James Karls
Secretary .................. Lenore Ferber
Business manager .......... David Seybold
Dramatics director ........ James Holm Jr.
Musical director .......... John Planer
Technical director ........ C. Thomas Ault

FACULTY ADVISORS

Prof. and Mrs. Harry Benford
Prof. and Mrs. Ward Edwards
Prof. and Mrs. Maynard Klein
Mr. Conrad Mason
Mr. and Mrs. Sidney Straight
Prof. and Mrs. Paul Zweifel
The Mikado – 1967

BEHIND THE SCENES

Choreography ..........................................................Carolyn Delevitt, Judy Riecker
Scenic-Lighting Designer ............................................C. Thomas Ault
Costume Designer ......................................................Ann Correll
Costume Construction ..............................................Joyce Baker, Mary Cook, Marsalin Faulkner
Make-Up .................................................................Marilyn Gordon
Stage Manager ..........................................................Dennis Webster
Stage Crew ...............................................................Martha Hairston, Vicki Hart, Dale Helm, Aaron Merritt
Lighting Technician ....................................................David Mohler
Lighting Crew ...........................................................Jim Cutler, Ronald Westman, John Schultz
Publicity .................................................................Dan Holbert, Chairman; Christa Ragatz, Assistant
Tickets and Mailing List .............................................Pamela Thomas, Fred Rico
Programs .................................................................Jo Gunderson, Chairman; Christa Ragatz, Assistant
Photography .............................................................Jim Hassberger
Cover Design ..............................................................Tom Petiet
Rehearsal Accompanists ............................................Kathryn West, Barbara Shafran
Ober Usher .................................................................Heinrich Bjoenjford

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. Another 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.”

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, 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.
Our Main Attraction

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 McKeveit, 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

EXECUTIVE BOARD

President James Cutler
Vice-President David Seybold
Treasurer James Karls
Secretary Louise Wilson
Business Manager James Linton
Dramatics Director Roger Wertenberger
Musical Director Bradley Bloom
Technical Director C. Thomas Ault
**ORCHESTRA**

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<td>Michael Allen</td>
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1997 Post Script:
Two new, really able directors stepped in to smooth the troubled waters: Roger Wertenerberger (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 Wertenerberger, 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
W汴 ............................................ Peter Kornich
Robin ............................................ Robert Kraft
Lionel .................................................. Eric Somoquist
Ralph .................................................. David Mayflower
Grossenvor ............................................. William McKee, Jr.
Rupert .................................................. Joshua Greenbaum
Jasper .................................................. Gregory Moceri
Alexis ..................................................... John Wilkins
Bummorne .................................................. William Walker
Bunthorne ................................................... John Reynolds
Oliver Twist .................................................. Thomas Hulce
Mr. Bumble, the Beadle ........................................ Howard Travis
Mrs. Sowerberry, the Undertaker ............................. John Alexander
Mrs. Sowerberry ............................................. Kathleen Loeb
Charlotte, their daughter ........................................ Caroline Fleming
Noah Claypole, the mortician's apprentice ...................... David Kriem
Jack Dawkins, The Artful Dodger ............................ Nicholas Jacques
Pagan, an old retainer ........................................... David Holben
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. Grimewg ...................................................... 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 ......................................... Dr. Paul Angellino
The Boy with the Books ......................................... William McKee, Jr.
Old Sally ..................................................... Marilyn Gordon
Annie, her companion ........................................... Patricia Shaffer
The Night Watchman ............................................. John Hendrickson
The Bow Street Runners ......................................... Evan Hagen
1st Woman ..................................................... Colby Schneider
2nd Woman ...................................................... Himeself
3rd Woman ...................................................... Patricia Rearup
4th Woman ..................................................... Kathleen McKibben
Zeke .......................................................... Himself

ENSEMBLE

Roger Wertenberger, Conductor
Barbara Becker, Pianoforte

Viols:
Glenn Litton, Concertmaster
Dennis Murphy
Frances Malinoff

Oboe:
James Harwood
Clarinet:
Michael Allen

Cello:
Jeffrey McClean

Bass:
French Horn:
Carl Daehler

Flute:
John Ashby

Percussion:
Robert Benford

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 Hairson, Nels Hairson,
Janice Herzog, Susan Kegles, Robert Kenney, Francine King,
Suzanne Knipcker becker, Barbara Kriem, David Mohler,
Diane Reaver, Judith Robinson, Susan Scott, Jason Steinman,
Carole Wallace, Christine Williams

Light Crew ...................................................... James Frederick, Carol Wallace, Christine Williams
Properties Mistress ................................................ Germaine Chipault, Francine King
Properties Crew ................................................ Barbara Kriem, 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 Heckenleively, Janice Herzog, James Holm,
Susan Kegles, Judith Lear, Susan Scott

Flood Control ...................................................... Michael Allen, Germaine Chipault,
Donald Heckenleively, James Holm, David Mohler
Box Office ...................................................... Sara Basinger, Thomas Hulce
House Manager ...................................................... Michael Harrah
Head Usher ...................................................... Harry Benford

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 BOX 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.

Officers for the Gilbert and Sullivan Society

President ......................................................... David Hollenback
Vice-President .............................................. Susannah Morris
Secretary ..................................................... Christa Ragatz
Treasurer ..................................................... David Seybold
Business Manager ............................................ Michael Harrah
Director ....................................................... Roger Wertenberger
Musical Director ................................................ Bradley Bloom
Designer ...................................................... C. Thomas Ault
Facility Advisors .................................................... Prof. and Mrs. Harry Ullman,
Prof. and Mrs. Maynard Klein
Mr. and Mrs. Sidney Straight

Production by the Ann Arbor Gilbert and Sullivan Society, Inc., an independent organization.
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 Wertenberger 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 Wertenberger
Assistant director: Nancy Hall
Scene designer: Michael Allen
Costume designer: Ann Correll
Musical director: Bradley Bloom
Choreographer: Makram Joubran
Lighting designer: David Mohler

DRAMATIS PERSONAE
(in order of appearance)

Corps of Venetian Dancers ........................................... Phyllis Anne Adler, Janice Arsulowicz, Mary Kristen Tooze, Kathleen Webb
Gianetta ................................................................. Nancy Hall
Tessa .............................................................................. Joan Susswein
Fiamegta ........................................................................ Janice Lent
Vittoria ........................................................................... Lynette Hashman
Giulia .............................................................................. Barbara Becker

Contadine ................................................................. Nancy Hall

Gianetta ................................................................. Donald H. Regan
Tessa .............................................................................. Donald Breiter
Fiamegta ........................................................................... David Kaeuper
Vittoria ............................................................................ Charles Sutherland
Giulia ..............................................................................

Venetian Gondoliers .................................................................
Antonio ................................................................. Keith E. Drayton
Francesco ........................................................................ David Minikel
Giorgio ............................................................................... Donald Breiter
Annibale .............................................................................
Marco Palmieri .....................................................................
Giuseppe Palmieri ................................................................

Gondoliers ................................................................. Charles Sutherland

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 McKevitt, Colby Schneider

Chorus of Gondoliers ............................................................
Paul Angelino, Thomas Cobb, Christopher Dant, David Gilmartin, Richard Giszczyak, Gerald Horan, Peter Miller, Richard Fereuson-Wagstaff

OFFICERS
for The Gilbert and Sullivan Society

President ........................................................... David Hollenback
Vice-President .......................................................... Elizabeth C. Van Der Wege
Secretary ................................................................. Linda Line
Treasurer ................................................................. David Seybold
Business Manager ......................................................... Michael Harrah
Dramatics Director ...................................................... Roger Wertenberger
Musical Director .......................................................... Bradley Bloom
Technical Director ........................................................ Michael Allen
Faculty Advisors .........................................................
Prof. and Mrs. Harry Benford
Prof. and Mrs. Maynard Klein
Mr. and Mrs. Sidney Straight

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 Barenholz
Anne Spencer
Barbara Kimmel
Janelle Dick
Emilie Karpiuk
Karen Sheilowe
Lorna Wallace
Jonelle Dick
Ellen Reslock
Emilie Karpiuk
Karen Sheilowe
Lorna Wallace
Janice Lilien
Kathleen Pierzchala

FLUTES
Janice Engberg
Nancy Gwinn

CLARINETTS
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.
IOIANTHE

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 BRITAIN ...... Gershom Clark Morningstar
THE DUKE OF MOUNTARAT ......................... Charles Sutherland
THE MARQUIS OF MARRADUK .............................................. Dan Regan
THE EARL CHOLMONDELEY ............................... Thomas Pettit
THE EARL HALEPPENING ................................. Peter Miller
VISCONTI MENTONE ................................................................. Christopher Dost
VISCONTI SCPENTHIS ................................................................. Harry Gilbert
BARON BEN HASHIBU ......................................................... John Alexander
THE TORIES
THE DUKE OF TOLLOLLER ......................................................... J. Mark Ritschaber
THE DUKE OF DUNSTABLE ............................................................. Timothy Parish
THE MARQUIS MUGCATROV ......................................................... Gerald Rowan
THE EARL POINDRE .............................. Ellin Sigman, Richard J. Greenak
BARON BURLSHELD ............ David Gilchrist, Thomas Colby
BARON von KRAKENFELDT ......................................................... David Gilchrist
THE QUEEN OF THE FAIRIES .............................. Linda D. Deater

THE FAIRIES
CELIA ................................................................. Anne J. Temple
LEILA ................................................................. Janice E. Low
PETRA ........................................................................... Jane Hassinger
FELIA ................................................................. Cynthia Nelson
SALATA ................................................................. Patricia Shaffer Pettit
MELENE ................................................................. Norma L. Pollikha
DAPHNE ................................................................. Victoria Hart
SAPRIN ................................................................. Karen Finkin
CYNO ................................................................. Judith Jacob
ZORAH ................................................................. Kathy Kelly
NICHE ................................................................. Colby Schneider
PRETEA ................................................................. Larisa A. Santell
AND IOIANTHE ................................................................. Juan Sosa Sussewitz

THE ARCADIANS

PHYLLIS (A Shepherdess and Ward of Chancery) ........................................ Nancy Jaycox Bloom
STREPHON (A Shepherd, later THE DUKE OF ARCADY) .................................. Michael Reith

THE SENTRY

PRIVATE WILLIS (Of the Grenadier Guards) ........................................... David Johnson

Our Main Attraction

UNIVERSITY THEATER ORCHESTRA

VIOLINS
Glenn Litton, Concertmaster
Bobbi Fox
Dennis Murphy
Gary Southworth
Thomas Gamble
Naomi Klein
Don Niemisto
Naomi Klein
Janice Johnson
Paul Niemesto

CELLO
Robert Fox
Gayle Southworth
Thomas Gamble
Naomi Klein
Diane Beaver
Don Niemisto
Marilyn Shaffer
Janice Johnson

CARTELS
Richard J. Morningstar
Frank Green
Bill Dixon

BASSOON
Bill Dixon

TRUMPET
Bassoon

FRENCH HORN
David Goldberg

TROMBONE
Paul Niemesto

PERCUSSION
Larry Howitz

JOEY
Robert Benford

EXECUTIVE BOARD

President ......................................................... Glenn Litton
Vice President .................................................... Donald Regan
Secretary .......................................................... Colby Schneider
Treasurer ............................................................. Nick van der Schalie
Business Manager ................................................ Roy H. Burgess
Dramatics Director ................................................... Roger Wertenberger
Musical Director ........................................................ Bradley Bloom
Designer-Technical Director .......................................... C. Thomas Ault

Faculty Advisors

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

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<tr>
<th>Position</th>
<th>Name</th>
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<td>Costume Designer</td>
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**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 Wertenerberger'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. Wertenerberger 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 Bullinack ........................................ 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 Vakin
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 Wanik
Katinka ................................................ Leslie Bundee
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 stashel ....................... faculty advisors
Production Crew

Assistant to the Director .................................................. Kathy McKevitt
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
Clarinet:
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.
Our Main Attraction

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 Wigdorts  
James Bryan  
H. D. Cameron  
Michael Reinhart  
Thomas Petiet  
Nancy Jaynes Bloom  
Julia Lacy  
Susan Morris

CAST OF CHARACTERS

Production Co-ordinator  
Technical Director  
Assistant Stage Manager  
Lighting Technician  
Properties Master  
Makeup Technician  
Rehearsal Accompanist and Musical Assistant  
Photographer  
Art Designer

Production Staff

Richard Ferguson-Wagstaff  
John Wellington Wells  
Victoria Hart  
Paul Angelino  
John Schultz  
Nelson Harrison  
Carol Sutton  
Eugene Galantay  
Roger Wertenberger  
Thomas Petiet

Production Staff

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 Benditsky, 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; Julienne Smendzuk, 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 Gershon 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

UNIVERSITY THEATRE ORCHESTRA

Violin  
Dennis Murphy  
Susan Thayer  
Robert Kumin  
Maria Mykolenko  
Barbara Langell  
Marian Waltz  
Rae Ann Rentershan  
Ellen Gordon  
Barbara Kimmel  
Tamara Jacobs  
Kathy Pierzchala  
Marilyn Zemach  
Marina Lounsberry  
Louise Wilson  

Oboe  
Christopher Moos  
Janet Frey  

Clarinet  
Tyler Roehm  
Nick van der Schalie  
Judith Ann Shirley  

Bassoon  
Barbara Wurman  
Leslie Ruth Coleman  

French Horn  
David Goldberg  
Carl Dehiller  
Amy Schonfeld  

Trumpet  
Daniel Rudgers  
George Wilson  

Trombone  
Michael Heroy  
Paul Niemisto  

Trumpet  
Viole  
Loni Sue Johnson  

Cello  
Bobbi Fox  
Gayle Southworth  
Judith Weil  

Bass  
Lucille Aptekar  
Sandra Bergman  

Flute  
Janie Enberg  
Anne Louise Cheney  
Kathy Feldman  

Production Staff

Richard Ferguson-Wagstaff  
John Wellington Wells  
Victoria Hart  
Paul Angelino  
John Schultz  
Nelson Harrison  
Carol Sutton  
Eugene Galantay  
Roger Wertenberger  
Thomas Petiet

Production Staff

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Publicity

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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 Schalies, 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 FUMGASS — 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 Mezoff 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 Wertenberger
Assistant director: Richard Ferguson-Wagstaffe
Choreographer: Nancy Hall Gilmartin
Costumer: Ann Correll

Music director: Bradley Bloom
Scenic designer: Ursula Belden
Producer: Gene 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 Kasman, Melly Koebel, Kathy Maldegen, Kathy McKeveit, Catherine Moore, Debby Peckham, Sandy Sprowl, Pat VanAtta, Sue Woodward


UNIVERSITY THEATRE ORCHESTRA

Violin
Glenn Litton
Susan Thayer
Mean Mykolenko
Marion Waltz
Rae Ann Reutershan
Ellen Gordon
Ellen Reslock
Tamara Jacobs
Kathy Fierzghala
Marilyn Zemach
Marina Lounsberry

Viola
David Kessler
Loni 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

1997 Post Script:
This was one of Roger Wertenberger’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. John Alexander’s notes in the appendix tell about life in those trunks.


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 Yeomen of the Guard

Lydia Mendelssohn Theatre
November 11–14, 1970

Dramatics director: Gershom Clark Morningstar
Musical director: David F. Jorlett, Jr.
Technical director: Jim Fellows
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 Cholmondeley: 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

Violin
Louann Bradford
Jonelle Dick
Ellen Gordon
Dennis Murphy
Maria Mykolenko
Aleta Niewadowski
Ellen Reslock
Maxine Semchyshen
Alan Smith
André Vizzit
Judy Warnock
Mason Yu

Bass
Lucy Aptekar
Charles Pilzer

Flute
Ann Cheney
Jan Enberg
Deborah Thomas

Clarinet
Ralph Katz
Tyler Koehm
Judith Ann Shirley

Oboe
Janet Frey
Christopher Moss

Viola
Lonnie Sue Johnson
Michael Pilafian

Cello
Laura Garfinkel
Natalie Lewis
Judith Weil

French Horn
Lucy Aptekar
David Goldberg
Ellen Perlow

Trumpet
Fred Welch
Stan Baptista

Trombone
Donald Dryger
Michael Heroy

Percussion
Claudia Tull

Gilbert and Sullivan
Executive Board

President
Gerald Horan

Treasurer
Richard Giszczak

Vise-President
David Gilmartin

Pooh-Bah
Fred Shippey

Secretary
Cynthia Haidostian

Pith-Tush
Richard Roselle

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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 Merryl's song
- MR. ROGER WERTENBERGER for creating the orchestration for Sergeant Merryl'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 production 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 Merryl, 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.
Our Main Attraction

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 Niewadowski
- Ellen Reslock
- Louann Bradford
- Alan Smith

VIOLA
- Lonnie Sue Johnson
- Terri Feldman

CELLO
- Laura Garfinkel
- Natalie Lewis

BASS
- Charles Pilzer
- David Goldberg
- Ellen Perlow

FLUTES
- Jan Enberg
- Lois Etizen

CLARINET
- Ralph Katz
- Mary Kruzus

OBOE
- Christopher Moss

BASSOON
- Eric Haughen
- Gregg Mickiewicz

FRENCH HORN
- David Goldberg
- Ellen Perlow

TRUMPET
- Steve Sharpe
- Daniel Rodgers

TROMBONE
- Michael Heroy

PERCUSSION
- Claudia Tull
Ruddygore – 1971

BEHIND THE SCENES

Stage Manager: Mike Housefield
Head Carpenter: Dennis P. Pearson
Properties Technician: Margaret MacLeod
Hair Stylist: Kathy Pais
Make-Up Technicians: Jeff Steward, Anne Born
Stage Crew: Jane Axlerad, Margaret MacLeod, Dennis R. Pearson, Alden S. Rainе, Erica L. Rainе, Kelly Seifert, Dan Tholen, Everett Lunsford, Debby Peckam, Jim Przeslawski
Make-Up Technician: Jeff Steward, Anne Born
Stage Crew: Jane Axlerad, Margaret MacLeod, Dennis R. Pearson, Alden S. Rainе, Erica L. Rainе, Kelly Seifert, Dan Tholen, Everett Lunsford, Debby Peckam, Jim Przeslawski
Piano Tuner and Mover: Fred Rico
Lighting Crew: Racy Evans
Costume Crew: Claudine Heldt, Margaret MacLeod, Betsy McPherson, Susan Morris, Rosemary Rogier, Corky Schorr, Nan Worthington, Kathy Fox, Kathy Schmidt
Piano Tuner and Mover: Fred Rico
Lighting Crew: Racy Evans
Costume Crew: Claudine Heldt, Margaret MacLeod, Betsy McPherson, Susan Morris, Rosemary Rogier, Corky Schorr, Nan Worthington, Kathy Fox, Kathy Schmidt
Program Chairman: Nan Worthington
Program Photographer: Fred Shippey
Program Committee: Gerry Horan, Kathleen Schoonmaker, Jerald Wigdortz, Ronald Orenstein
Program Photograph: Roger Werterberger
Publicity Chairman: Judii Block
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 Bjornfjord

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.

MR. MAURICE RINKEL and his staff for much sage advice and careful accounting of our funds.

BURKHART TYPSETTING COMPANY for much patience, explanation, and the type-setting for the program.

BURYALL PRINTERS for their wonderful work on the program.

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 their invaluable help in matters of spelling, punctuation, and the mysteries of the duplicating equipment.

EUREKA CLEANERS for the care they’ve given our costumes.

HURON VALLEY ADVISOR, ANN ARBOR NEWS, ON-THE-TOWN Magazine, WALSLAND 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 McKevitt 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
Our Main Attraction

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
Fish-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 McManic, 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
Michelle McManus
Jeannine Schmidt

Cello
Elizabeth Van Beek

Bass
Laura Garfinkel
Natalie Lewis

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

Flutes
Laura Garfinkel
Natalie Lewis

Clarinet
Charles Pilzer

Oboe
Nina Galerstein
Deborah Thomas

Piano
Charles Pilzer

Violin
Alan Smith
Dennis Murphy
Andrew Vizulis
Rebecca Vizulis
Jill Berkeley
Mary Dreyer
Peter Dykema
Aleta Niewadonski

UNIVERSITY THEATRE ORCHESTRA

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

Flutes
Laura Garfinkel
Natalie Lewis

Clarinet
Charles Pilzer

Oboe
Nina Galerstein
Deborah Thomas

Piano
Charles Pilzer

EXECUTIVE BOARD

Cynthia Haidostian ......................... President
Nan Worthington ......................... Vice President
Chris Peterson ......................... Secretary
Vic Lindblom ......................... Treasurer
Susan Morris ......................... Pooh-Bah
Gene Sager ......................... Fish-Tush

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Edward Stasheff

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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 MacLeod, 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 Schreiver
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 spotlight 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.
Our Main Attraction

THESPIS
Residential College Auditorium
March 17-18, 1972

Dramatics director: Thomas Petiet
Music director: Roger Wertenberger
Choreographer: Pat Petiet

DRAMATIS PERSONAE

Aged Olympians

Jupiter..............Ronald Orenstein
Apollo...............Mark S. Goldberg
Mars................Thomas Petiet
Diana...............Dee Baily
Mercury..............Anne-Eileen Born (Fri.)
                   Pat Petiet (Sat.)
Venus................Kay Kionka (Fri.)
                   Pam Dryden (Sat.)
Minerva..............Pat Petiet (Fri.)
                   Anne-Eileen Born (Sat.)

Thespis (Manager of a travelling theatrical company)........Gershom Clark Morningstar
Sillimon (His stage manager)..........................Elliott Sigman

Thespians

Timidon..............Richard York (Fri.)
                   Karl Schwartz (Sat.)
Tipseon..............Larry Ramer
Preposteros..........E. Hastings Stephenson
Stupidas..............Pete Hyde
Sparkleion...........Karl Schwartz (Fri.)
                   Richard York (Sat.)
Nicemis..............Linda Siegrist
Pretteia...............Sarah Olson (Fri.)
                   Deborah Lehne (Sat.)
Daphne................Cynthia Hill
Cymon................Shelley Stasson
Parola.................Julie May
Precocia..............Suzanne Tiffany

Elementals

First Star...........Shelley Stasson
Fog..................Bridget Morningstar

Chorus of Stars......THE FREDRICO CHORALE
SMALL COMPANY PRODUCTION STAFF

Dramatics Director...........Thomas Petiet
Music Director.............Roger Wertenberge
Choreographer...............Pat Petiet
Accompanist................Barbara Engel
Costumes.....................Jody Martin
Ann Correll
Set Design...................Thomas Petiet
Set Construction...............Burns Park
Cub Scout Troop
Publicity....................Ronald Orenstein

1997 Post Script:
In the spring of 1972, under the prodding of the inimitable Gersh Morningstar, those who had been providing casual entertainment 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. This was their first production. Since most of Sullivan's music (including Jerry Bilik's substitutions) had long ago disappeared, Roger Wertenberger was called upon to dredge up applicable tunes from other Sullivan scores. This was done and the Small Company was well received. A year or so later they produced a play: Gilbert's hilarious *Haste to the Wedding*.

Soon thereafter, we had a friendly separation and the troupe became today's Comic Opera Guild.

Price of admission: “One thin 50 cent Kennedy.”
Our Main Attraction

Patience

Lydia Mendelssohn Theater
April 5–8, 1972

Dramatics director: Nancy Hall Gilmartin
Musical director: Eric Stern
Costumer: Ann Correll

THE CAST

Reginald Bunthorne ............... Keith Brown
Patience ..................... Mary Lou Zuelch
Archibald Grosvenor ............. E. Lee Davis
Lady Jane ...................... Louisa Davis
Colonel Calverley ............... Michael Gilmartin
Lady Angela ................... Sandy Hudson
The Duke of Dunstable .......... Gene Lloyd Wm. Sager
Lady Saphir .................. Ashley Putnam
Major Murgatroyd .............. Dave Johnson
Lady Ella ..................... Kim Krajewski
The Solicitors .................. Harry Benford

UNIVERSITY THEATER ORCHESTRA

Violin
Alan Smith
Dennis Murphy
Andrey Vizulis
Rocky Vizulis
Mary Dryer
Alisa Nieuwadomsky
John Linenmeier

Flute
Nina Galereinstein
Jan Enberg
Deborah Thomas

Oboe
Mary Kruzas

Clarinet
Ralph Katz
Richard Alder

Bassoon
Erik Haughen
John Burgess

Cello
Delly Orgo
John Summerhayes

Flute
Nina Galereinstein
Jan Enberg
Deborah Thomas

Horn
Dave Goldberg
Ellen Perlow

Viola
Michele McManus
Jeanne Schmidt
Peter Dykema

Trumpet
Charles Edmundson
Randy Wilson

Violin
^an Smith
Dennis Murphy
Andy Vizulis
Rocky Vizulis
Mary Dryer
Alisa Nieuwadomsky
John Linenmeier

Price
Michele McManus
Jeanne Schmidt
Peter Dykema

Trombone
Michael Heroy
David Heroy

Oboe
Nina Galereinstein
Jan Enberg
Deborah Thomas

Percussion
Claudia Tull

Viola
Michele McManus
Jeanne Schmidt
Peter Dykema

Viola
Michele McManus
Jeanne Schmidt
Peter Dykema

EXECUTIVE BOARD

President ........................................ Cynthia Haidostian
Vice President ...................................... Nan Worthington
Secretary ........................................... Chris Peterson
Treasurer ............................................ Vic Lindblom
Pooh-Bah ........................................... Mike Gilmartin
Pish-Tush ......................................... Gene Sager

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Edward Stasheff

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


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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).
Our Main Attraction

The Gondoliers

Lydia Mendelssohn Theatre
December 13–16, 1972

THE CAST

Marco ............................... James Bryan
Gianetta ............................ Ashley Putnam
Giuseppe ........................... Charles Sutherland
Tessa .............................. Laura Holland
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
Giulia ............................. 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 Mezoff, Peter Hedlesky, Paul Banas, Vic Lindblom, Skip Kruse, David Westbay, Edwin Glazier, Charley Hudson, Jim Posante, Tom Cook, Steve Gilmartin

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

UNIVERSITY THEATER ORCHESTRA

Violin
Alan Smith
Dennis Murphy
Andy Vizulis
Becky Vizulis
John Linsenmeir
Jan Pinkham
Richard Giancasak

Flute
Deborah Thomas
Nina Galerstein

Horns
Dave Goldberg
Roseline Baker

Oboe
Pam Chapman

Clarinet
Ralph Katz
Barbara Kelly
Mary Kruzas

Trumpeon
Charles Edmundson

Viola
Michelle McManus
Angel Palmieri

Trombone
Michael Heroy
Dick Folk

Cello
Helen Peck
Charlotte Lehnoff

Mezzo
Gregory Milston

Bassoon
Erik Haughen
Michael James

Bass

Percussion
Mario Rico

EXECUTIVE BOARD

President ..................................... Cynthia Haidostian
Vice-President ............................ Charley Hudson
Treasurer ............................... Vic Lindblom
Secretary ............................... Ashley Putnam
Pooch-Tush .................................. Mike Gilmartin

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Edward Stasheff

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The Gondoliers – 1972

**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 Hedleky  
*Costume Crew:* Deborah Peaon, Peggy Morgenstern, Kay Murray, Kathy Kramer, Cynthia Page, Cathy Dobson, Diane Reaver, Peggy Howell, Susan Tysenhouse, 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:* Gloria 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 fly 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. 1 to r: Betty Benford, Jean Lynn Barnard, Kenneth Rowe and Gloria Bennish.
Photo from Bentley Historical Library.

John Allen (absolute despot of FUMGASS) presents Martyn Green's Treasury of Gilbert & Sullivan to Gloria Bennish in recognition of her starting UMGASS a quarter of a century ago.
Photo from Bentley Historical Library, Bennish collection.
Our Main Attraction

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 .................... 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

Violin
Dennis Murphy
John Linsenmeier
Jennifer Ott
Kenneth Howard
Susan Milhouse

Cello
Helen Peck
David Baker
Barbara Heroy
Pat Waller

Bass
Carl Otterhouse

Viola
Elaine Sproat

Flute
Nina Galenstein
Deborah Thomas

Oboe
Boivier Kegnastie

Trumpet
Charles Edmonson
Mark Bernstein

Bassoon
Erik Haughen

Trombone
Dick Polk
Craig Diederich

Horn
Rosaline Baker
Nancy Bishop
Percussion
Steve Ott

BEHIND THE SCENES

Set Crew: George Gilles, Rich Johnson, Dave Moehly, Doug Vandenbog, Bob Douglas, Cindy Morris, Sue Stakowits, Kim Gyr

Light Crew: George Gilles, Dave Moehly, Janice Gray

Make Up: Sue Crippen

Costume Crew: Marilyn Knapp, Jan Lang, Sue Tyzenhouse, Donna Blanchard, Peggy Fisher, Carla Morand, Kim Ballard

Program: Barbara Bernstein

Program Assistants: Ashley Putnam, Jon Miller, Dave Hunsche

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.
Our Main Attraction

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 Wienke
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 Mezoff
Ben Hashbaz ......................... Ed Glazier
Herald ................................ Tom Jenrette

CHORUS


*Nobles and Chamberlains

ORCHESTRA

Viola I
Dennis Murphy
Katie Galbin
Walter D. Willinghans
Marta Firth

Viola II
Jacqueline L. Mediol
John Linzenmeier
Amy Vance
Gene Lynnfield

Viole
Jim Dykema
Gail Lee

Cello
Christopher Kurtz
Helen Peck
Melissa Floyd

Bass
James Bishop

Flute
Nina Galenstein
Ann Osterdaile

Pres... President
Vice President
Treasurer
Pooh-Bah
Pib-Tubah

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Edward Stasheff

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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.
Photo from UM Bentley Historical Library, Bennish 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, Bennish 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.
Our Main Attraction

IOLANTHE

Lydia Mendelssohn Theater
April 10-13, 1974

Dramatics director: Susan Morris
Assistant director: Jim Posante
Musical director: Eric Stern
Assistant musical director: Tom Mudge
Technical director: Timothy Locker
Costume designer: Craig Carter

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


ORCHESTRA
Violin
Dennis Murphy
Walter Wilhinganz
Barbara Whale
Kitty Galain
Eileen Klein
John Linsenmeier
Jacquelyne L. Madiol
Libby Morris
Robin Ryner

Viola
John Dykema

Cello
Christopher Kurtz
Helen Peck
Melissa Floyd
David Baker

Bass
Andrew Stephenson

Flute
Nina Galarstein

Clarinet
Ralph Katz
Marian Naesses

Oboe
Ellen Sudia

Bassoon
Erik Haugen

Horn
David Goldberg
Phyllis Shuman

Trumpet
Charles Edmonson
Mark Bernstein

Trombone
Dick Polk
Craig Diederich

Percussion
Fred Marderness

EXECUTIVE BOARD

President ............................................ Skip Kruse
Vice President ..................................... Erik Haugen
Secretary .......................................... Carla Morand
Treasurer .......................................... David Hunsche
Pooch-Bah ........................................... Mary Drew
Fish Tush .......................................... Susan Tyzenhouse

PRODUCTION

Stage Manager ........................................ Dan Tholen
Props .................................................. Cathy Knotbud
Set and Stage Crew ................................ Donald MacGregor, Neil Hartman, Pam Darke, John Repucci, Vicky Kovan, Barb Fiedler, Ruth Kallio, Janet Tretlof, Kathy Doodly, Cathy Knotbud, Dale Weston, Bob Mersereau, Sandy Smith Shores, Nancy Sandercock, Jim Beals, John Linsenmeier
Costume Crew .................................... Gloria Bennish, Guendolen Carter, Jacki Keugman, Mike Koteles, Ginny Kuhl, Brenda Perkins, Gayle Sandstrom, Susan Schultz, Sandy Seegert
Make-Up ............................................. Craig Carter, Jim Posante
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 Cornell
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
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.
Our Main Attraction

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  
Fish-Tush ........................................................... Marjorie Balgooyan
We’re sober men and true, 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.

Refrain, audacious tar. Diane Aron (Josephine) and Gene Sager (Ralph) in 1974 Pinafore.
Photo from UMGASS archives, now in UM Bentley Historical Library.
Maynard Klein and Harold Haugh, with Anne Haugh in background.

Gerry Horan and Tom Petiet.

Harry Benford, David Goldberg, Kenneth Rowe and Jean Lynn Barnard.

Lenore Ferber, Sue Morris and Cynthia Haidostian.

A few of the guests at our 1972 celebration.
Photos from David Goldberg's private collection.
Our Main Attraction

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 Mezoff
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
Headsman ...................... Andy Stephenson
Young Boy ..................... Wm. Wayt Thomas
Wife of Asst. Jailer .......... Nan Worthington
The Yeomen of the Guard – 1975

EXECUTIVE BOARD

President ......................................................... Mary Drew
Vice President .................................................. Erik Hauger
Secretary ....................................................... Susan Crippen
Treasurer ....................................................... David Hunsch
Pooh-Bah ........................................................ John Kell
Pish-Tush ....................................................... David Shough

Faculty Advisors

Professor and Mrs. Harry Benford
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 Petter, Joe Post, Molly Putts, Dave Robertson, David Shough, Nan Worthington
Costume Crew ................................................. Amanda Kelly, Christy Motz, Brian Nelson, Gayle Sandstrom, Lily Supskis
Make-up ............................................................. Roberts 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 Cornell
Head Ushers ...................................................... Gerry West, Jim Linton
Rehearsal Accompanists .................................... Debbie Kulber, Marie Crociata
Axe Sharpener .................................................. Sir Bolivar Kegnastie

ORCHESTRA

Violin Valma VauArc, E. H. Griswald, David Hejna, Don Lipschutz, Lucinda Rice, Rott Galan, Gal Johnson, Theresa Steinberger, Libby Morris, Molly Gilmartin
Viola Robin Hansen, Phoebe Duff
Cello Helen Peck, Melissa Floyd, Gayle Sandstrom, Lily Supstiks
Bass Glen Bering
Trumpet Randy Blake, James Wilson
Horn 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 Mezoff.
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


*Police

orchestra

Violin  
Velma VanArc  
Lucinda Rice  
Charles Roth  
Kitti Galan  
Kathleen Han  
Julie Copeland  
Sylvia Schatz  
F. B. Carmon

Viola  
Melissa Gerber  
Robin Hamshire

Cello  
Melissa Floyd  
Fred Rico

Double Bass  
Tim Standecker  
(Park Carmon)

Flute  
Carol Parker  
Ellie Pacetti

Oboe  
Elena Sueda  
(Carrie Crall)

Clarinet  
Ralph Katz  
Bill Somers

Bassoon  
Eric Haugen  
(Bruce Lupp)

Trumpet  
Randy Blose  
Cathy Leach

Horn  
Dave Goldberg  
Karen Paul

Trombone  
John Holzfrater  
Dave Finlayson

Percussion  
Bruce Carvell

Librarian  
Velma VanArc

EXECUTIVE BOARD

President .........................................David Shough
Vice President ......................................Mary Drew
Treasurer ...........................................Joe Beitel
Secretary .........................................Cathie Huntress
Pooh-Bah  .........................................Marie Crociata
Pah-Tush .........................................Debbie Kulber

Faculty Advisors

Professor and Mrs. Harry Benford
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  
**Publicity** ................................................................. Julia Broxholm, Mary Drew  
**Tickets** ................................................................. Guendolyn Carter, Ron Saltzbury  
**Photographers** ............................................................ Tom Kramer, Richard Dowling  
**Curator of Costumes** ................................................ Ann Correll  
**Archivist** ................................................................. Gloria Bennish  
**Minister of Piratic Extermination** .................. Sir Bolivar Kegnastie

### 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!

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*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.
Our Main Attraction

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
Ketti Galan
Velma VanArk
Libby Morris
John W. Wells
Molly Stanley

Viola
Bob Gilmartin
John Covington

Cello
Johna Taylor
Martha Mesrobian

Double Bass
Ron Miller

French Horn
Dave Goldberg
Rob Fechtner

Oboe
David Lauth

Clarinet
Robert Livear
Cole Faxfair

Bassoon
F. B. Carmon
M. Theophilus

Trumpet
Randy Blouse
Cathy Leech

Flute
Ellie Pacetti
Ann Osterdale

Percussion
Bruce Carvell

EXECUTIVE BOARD

President
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Pooh-Bah
Marie Crociata

Fish-Tush
Debbie Kulber

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor Eva Likova
Professor and Mrs. Edward Stasheff
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 furled 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.

Richard 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.

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Professional Bridesmaids in 1976 Sorcerer.
Photo from UMGASS archives, now in UM Bentley Historical Library.
Our Main Attraction

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 Wells .......... Glen M. Santiago
Alexis ........................... Cameron Littlefield
Aline .................................. Sue Sinclair
Lady Sangazure .................... Marie Crociata
Sir Marmaduke .................... David Barick
Dr. Daly ............................ Ron Wlodarczyk
Constance ......................... Felicia Steinberg
Mrs. Partlet ........................ Julie Tanguay
The Notary ........................ Bruce R. Carvell
Hercules ........................... Jerry 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, Joseph Beitel, Jerry West, Geoff Isaac, John J. Kelly, Lee Vahlising, John R. Meyer

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.
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 Wlodarczyk, 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 Wlodarczyk (Dr Daly).

Other newcomers; Geoff Isaacs and Cher Sussman.

Farewells: Kitty Galan (after 7 shows) and David Shough (7).
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

FILLED TO THE BRIM WITH GIRLISH GLEE. (CAN ANYONE TELL ME THE YEAR?)

Photo from UM Bentley Historical Library, Bennish collection.

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
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 performances 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.
Our Main Attraction

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 Bunthorne ............... Ed Glazier
Patience .................................... Sue Sinclair
Archibald Grosvenor .............. Graham Wilks
Lady Jane ............................... Patricia A. Rector
Colonel Calverley ..................... Lee Vahlsing
Lady Saphir ............................. Julie Tanguay
Lieut. The Duke of Dunstable ...... Daniel Boggess
Lady Angela ............................. Felicia Steinburg
Major Murgatroyd ................. Mark A. Kramer
Lady Ella ............................... Sara 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 Momciovich

*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.

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
Veina 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 ding 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).

Yes, yes — I am aesthetic, and poetic! Graham Wilks as Grosvenor.

Photo from UM Bentley Historical Library, Bennish collection.
Our Main Attraction

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).

We shall both go on requesting till you tell us, never doubt it. Sigrid Johnson, Dan Boggess, Julie Tanguay and John Meyer.

So here we are, at the risk of our lives. Nan Worthington and Mark Kramer (Antonio).
Our Main Attraction

Lydia Mendelssohn Theater
April 12-15, 1978

Stage director: Mary Joanne Tanguay
Orchestra director: F. Carl Daehler
Technical director: Steven Kirk
Lighting designer: Gary Smith
Rehearsal accompanists: Cornelia Landes & Jerry West

THE CAST

Duke of Plaza-Toro ............. Peter-John Hedlesky
The Duchess .................... Felicia Steinberg
Don Alhambra .................... Geoff Isaac
Casilda .......................... Sara Dalgleish
Luiz ............................. David Kitto
Guiseppe ........................ John Meyer
Tessa ............................. Julie Tanguay
Marco ............................ Dan Boggess
Gianetta ........................ Sigrid Johnson
Inez .............................. Cyndy Hill
Antonio ......................... Mark A. Kramer
Fiametta ....................... Nan Worthington
Francesco ...................... Joseph Beitel
Golia ............................. Mary Locker
Giorgio .......................... Benjie Schrier
Vittoria .......................... Leslie K. Jansson

Contadine

Leslie Jansson, Susan Stephenson, Terri Grassmuck, Ann Marie LaFrance, Libby Stubner, 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

Choral director: Deborah Lynne Kulber
Choreographer: Cher Sussman
Scenic designer: Cher Sussman
Costumer: Patricia Murphy

GILBERT AND SULLIVAN ORCHESTRA

F. CARL DAEHLER, JR.
Conductor

Violin
Velma van Ark
Fat Hrytinen
Ted Ladewski
Jackie Livesay
Susan Noseworthy
Lucinda Rice
Mary Stefek

Viola
Ruth Hoffman
Mike Pilafian

Galla
Randy Hoefer
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 Wijmanen
Trumpet
Gary Maki
Mathew Seidens
Russell Sappington
Trombone
Marshall Brown
Nat Malcolm
Larry Weed

EXECUTIVE BOARD SOCIETY OFFICERS

PRESIDENT ........................................ Joe Beitel
VICE-PRESIDENT .............................. Mary Locker
TREASURER .................................. John Meyer
SECRETARY ..................................... Nan Worthington
POOH-BAH ...................................... Julie Tanguay
FISH-TUSH .................................... Sue Sinclair

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor Eva Likova
Professor and Mrs. Edward Stasheff
The Gondoliers – 1978

production

Stage Manager .............................................. Dan Tholen
Set Crew .......................................................... Dan Tholen, Diana Buck, Lee Valhising and Judy Grey
Costumer ............................................................. Nan Worthington
Costume Crew. Cathy Modic, Mary Greenway, Doug Worthington, Sue Stephenson, 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 ........................................................... 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
Scenic designer: Alice B. Crawford
Lighting designer: Brad Butler
Music director: F. Carl Daehler
Technical director: Ed Begle

THE CAST

Princess Ida .........................Karen Holohan
Prince Hilarion ....................Ernest Brandon
The Lady Psyche ...................Lenore Ferber
Cyril ................................David Kitto
Melissa ..............................Sara Dalgleish Chason
Florian ..............................Lee Vahlsing
The Lady Blanche ..................Pat Rector
King Hildebrand .................Charles Sutherland
King Gama ..........................David P. Curtis
Arac .................................Mark A. Kramer
Guron ...............................Marc Shepherd
Syntheius ............................Steve Senie
Sacharissa ...........................Mary Locker
Chloe .................................Susan Schievenin

Violin
.velma van ark
John cannon
Jacki livesey
Susan Noseworthy
Lucinda Rice
Beth Lipson
Mary Stefak Blaue
Anna Welchman
Dixie Sullivan

Viola
Ruth Hoffman
Robert Koch
Susan Wolter

Cello
Randall Hoexter
Eellen Weatherbee

Bass
Tim Meyer

Flute
Deborah Ash
Louise Hasenstain

Oboe
Carolyn Hohnke

Clarinet
Paula Goldman Donn
Eve Eden

Trumpet
Gary Maki
Bob Lieberman
Phillip Rhodes

Trumpet
Martha Taylor
Analee Anderson
Liz Young

Percussion
Bruce Carvell

Violin
Velma van ark
John cannon
Jacki livesey
Susan Noseworthy
Lucinda Rice
Beth Lipson
Mary Stefak Blaue
Anna Welchman
Dixie Sullivan

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

EXECUTIVE BOARD

President ........................................John Meyer
Vice-President ...............................Joe Beitel
Treasurer .....................................Craig Somach
Secretary .................................Terry Grassmuck
Pub/Tush .................................Randy Jones
Company Promoter ........................Lee Vahlsing

Faculty Advisors
Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor Eva Likova
Professor and Mrs. Edward Stasheff
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 new-comer 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.
Our Main Attraction

H.M.S. PINAFORE

Lydia Mendelssohn Theatre
April 5-8 and 12-14, 1979

Dramatics director: Cher Sussman
Orchestral director: Mark Brandonbrenner
Lighting designer: Brad Butler
Vocal director: Deborah Lynne Kulber
Technical Director: Ed Begle
Costumer: Pat Bulsok
Scene designer: Alice Crawford

THE CAST

Captain Corcoran ................. Mark Kramer
Buttercup .......................... Julie Tanguay
Ralph Rackstraw .................. David Parks
Josephine .......................... Kathy Simpson
Sir Joseph Porter .................. Bev Pooley
Dick Deadeye ..................... H. Lee Vahlsing
Cousin Hebe ........................ Susan B. Caughron
Bill Bobstay ...................... Geoff Isaac
Bob Becket ........................ John 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

H.M.S. PINAFORE ORCHESTRA

Violin
Camille Ameriguian
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

Flute
Jill Felber
Phyllis Taylor

Oboe
David Lauth

Clarinet
Kathy Austin
Mary Rivera

Bassoon
Erik Haugen
Amy Thomas

Trumpet
John Eick
Rob Lieberman

Trombone
Annabae Anderson
Mark Mackenzie

Horn
Elizabeth Dean
David Goldberg

Percussion
Matt Barber

EXECUTIVE BOARD

President ............... David Kitto
Vice-President ........ Joseph Beitel
Treasurer ............... Craig Somach
Secretary ............... Lenore Ferber
Company Promoter ...... Lee Vahlsing
Pooh-Bah .................. Mark Kramer
Fish-Tush ............... Randy Jones

Faculty Advisors

Professor and Mrs. Harry Benford
Professor H. Don Cameron
Professor and Mrs. Harold Haugh
Professor Eva Likova
Professor and Mrs. Edward Stasheff
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 Brandfonbrener. 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 Hammonds 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

Judges ......................... Bev Pooley
Angelina (Plaintiff) ............. Kathy Simpson
Edwin (Defendant) ............... David Parks
Counsel for the Defense .......... Lee Vahlsing
Foreman of the Jury ............. Mark Kramer
Usher ....................... Tom Petiet
Baliff ..................... Doug Foreman

Jury

Ernest Brandon, Scott Hammonds, Andrew Hirss, Eric Hubbs, Randy Jones, John Kelly, Mark Kramer, Marc Shepherd

Bridesmaids

Sara Dalgleish Chason, Sara Lehmann, Ann Marie LaFrance, Nan Worthington

Townspeople

Mary Grace Evans, Monica Smith Gelenas, Marianne Kramarz, Deborah Kulber, Patricia Pooley, Rachel Pooley,

Executive Board

President ...................... Marc Shepherd
Vice-president .................. John Kelly
Treasurer ...................... David Parks
Secretary ................ Nan Worthington
Pooh-Bah ................ Marianne Kramarz
Pish-Tush ................... Vicky Lynn Seyferth
Company Promoter ............. Scott Hammonds

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
Trial By Jury – 1979

PRODUCTION

Rehearsal Accompanists ........... Loren Platzman, Deborah Kulber, Nancy Pitt, Beth Hensel
Stage manager ..................... Ron Miller
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.
Our Main Attraction

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 Chancellor ................ H.D. Cameron
Lord Mountararat .................. Lee Vahlsing
Lord Tolloller ...................... David Parks
Strephon .......................... Scott Hammonds
Phyllis ............................ Ann Savaglio
Queen of the Fairies ............... Jacqueline Radlow
Iolanthe ............................ Julie Tanguay
Private Willis ........................ Donald Regan
Celia ............................... Susan Sinclair
Leila ................................. Nan Worthington
Fleta ................................ Jane Davey
Pages & Heralds ........................ Barrie 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 Krahne, Eric Hubbs, Marc Shepherd, John Kelly

EXECUTIVE BOARD

President .................. Marc Shepherd
Vice-President ............... John Kelly
Treasurer ..................... David Parks
Secretary ..................... Nan Worthington
Company Promoter Scott Hammonds
Pooh-Bah ...................... Sue Swaney
Fish-Tush .................... Vicky Lynn Seyferth

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 Platzer were now added to the list of patrons. Loren was a professor of engineering and a faithful rehearsal accompanist.
EEEK! 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.
Our Main Attraction

Lydia Mendelssohn Theatre
April 16–19, 1980

Dramatics director: Kathy Platzman
Costume designer: Hannah Andrews
Asst. musical director: Paul Klemme
Lighting designer: Brad Butler

Musical director: Leif Bjaland
Scenic designer: Steven Krahnke
Asst. director: Margaret Dopp

THE CAST

Major-General Stanley .................. Bev Pooley
Pirate King ............................ Clint Fink
Frederic .............................. David Parks
Mabel ............................. Riva Capellari
Ruth .......................... Mary Jo McElheron
Sergeant of Police .................... Don Cameron
Samuel ............................. Lee Vahlsing
Edith .............................. Jayne Siemens
Kate ............................ Mary Jo McElheron
Isabel ............................. Julie Tanguay

Pirates and Police

Joe Wein, Daniel Hyde, Mark Friedes, Eric Hubbs, Bob MacGregor, John Alexander, Geoff Isaac, Mark Brandonbrener, Marc Shepherd, Gary Ostrowski, John Kelly, Steve Krahnke, David Keosai, 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
Fish-Tush ............ Sarah Lehmann

ORCHESTRA

VIOLIN I
Bruce Wilkinson
Meredith Sach
Diane Rischak
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
Nelson 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
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:

<table>
<thead>
<tr>
<th>Show</th>
<th>Gross income</th>
<th>Expenses</th>
<th>Profit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ida</td>
<td>$14,686</td>
<td>$14,761</td>
<td>($75)</td>
</tr>
<tr>
<td>Pinafore</td>
<td>$18,225</td>
<td>$17,025</td>
<td>$1200</td>
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<tr>
<td>Trial</td>
<td>$2214</td>
<td>$1300</td>
<td>$914</td>
</tr>
</tbody>
</table>

(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 DeParrebere

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

THE EXECUTIVE BOARD

President .......... Steve Krahnke
Vice-President .... Steve Field
Treasurer ........ Sandra Dergazarian
Secretary ........ Louise Nowicki
Company Promoter Scott Hammonds
Pooh-bah ........ Sue Swaney
Pish-tush .......... Robert Reizner

ORCHESTRA

Violin I
Bruce Wilkison*
Yakako Tarumi
Karen Feagley
Wendy Lanum

Violin II
Misty Sachs
Sue Swaney
Susan Ziembka

Viola
Eric Johnson
Bonnie Rideout

Violoncello
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.

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

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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
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

Townspeople

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 Palmere DePamerbra
Jose de Oliverez/Beggar ............. John Alexander

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The Yeomen of the Guard – 1981

ORCHESTRA

Violin
Tom Cappadona
Carl Correll
Laura Harnes
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

Vienna Accomplices

Set Crew

Violin
Tom Cappadona
Carl Correll
Laura Harnes
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

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.

...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.”
Our Main Attraction

Lydia Mendelsohn Theatre
December 9-12, 1981

Directors: Terry Matthies and David Pollitt
Head of design: Steven R. Krahnke
Costume designer: Terry Matthies
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 UTOPIAN COURT

The King's Secretary.................................................. Pat Willerton
Lady Sophy's Secretary............................................. Cheryl R. Hodges
Lawyers................................................................. Ralph E. Roberts
Senators....................................................................... Marianne Orlando
Winthrop S. Cashdollar
Ladies-in-Waiting to Princess Zara............................... Kara Zadera
Barbara Zucker-Pinchoff
Ladies-in-Waiting to the Twins.................................... Karen Cooke
Kathy Sibley
THE IMPORTED FLOWERS OF PROGRESS

THE CHARACTERS

Phylla (a Utopian maiden)............................................ Karen Moyer
Calynx (the Utopian Vice-Chamberlain)........................ Jackson Morris
Salata (another Utopian maiden).................................. April Oja
Melane (and another maiden)....................................... Mary Locker
Tara (the Public Explorer).............................................. James Muriel
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 (Nekaya’s twin)............................. Carol A. Otto
The Lady Sophy (their English Governess)...................... 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 Motz
Sir Bailey Barre, Q.C., M.P........................................... Eric Christopher Hobbs
Lord Drahmalegh (a British Lord Chamberlain)................ Larry Williams
Mr. Blushington (of the City Council)............................ Robert Becker
Mr. Goldbury (a Company Promoter)............................. Rich Roselle
The First Life Guards................................................. Joseph Beitel
John Floyd
Brian Kruger
James Newton
Production

Technical Director and Properties ..................... Steven R. Krahnke
Stage Manager ............................................ Jane D. McLeod
Set Crew ................................................. Bill Dynes, Thor Sorensen, Jim Newton, Ralph Roberts, Erik Sorensen, 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 Bennish
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

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
Our Main Attraction

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

Orchestra

35th Dragoon Guards
John Alexander
Robert C. Douglas
Jonathan Giffen
George S. Hunt
Steve Kraninke
James Murtaugh
Marc Shepherd
Pat Willerton
Alan Winerman

Rapturous Maidens
Lynn Amalfitano
Sandra Dergazarian
Wendy Jo Herschman
Molly Lindner
Mary Locker
Jane D. McLeod
April Oja
Marianne Orlando
Susan Shuttleworth

OBOE
James Blythe
Diane Cooper*
Carl Cornell
Laura Hammers
Tony Huang
Christopher Pulgram
Nancy Stone

Clarinet
Bruce Buchanan
Lisa Mitchell

Bassoon
Dean Zimmerman

Horn
Charlene Black
David Goldberg

Trumpet
Don Miles
Dean Snogren

Trombone
Richard Koshgarian
Dave Whitacre

Flute
Laurie Lattimer
Lisa Painter

Concertmaster

Executive Board

Steve Kraninke, 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
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.
Our Main Attraction

Lydia Mendelssohn Theatre
December 8–11, 1982

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
David Burkam
George S. Hunt
Michael Huntress
William D. Ling
Jackson Morris
James Murthaugh
Craig Franklin Schreiber
Marc Shepherd
Doug Worthington

Contadine
Diana Palmiere DePaemelere
Karen Elizabeth Grassmuck
Wendy Holden
Maureen Kirkwood
Molly Lindner
Mary Locker
Kathryne Prost
Louise P. Rizzi
Sue Swaney

Music director: Julia Broxholm
Orchestra director: Eric Becher
Scenic designer: Alice Becher
Choreographer: Tomás Ceninceros Mateo Chavez

Orchestra

VIOLIN I
Bruce J. Wilkerson
Kevin McManus
Bonita Becker
Jeffrey Nelson

VIOLIN II
S. Schoenman
Jill Trent

VIOLA
Barbara Corbato
Catharine Franklin

CELLO
Karen Kunnert
Charlie Thomas

BASS
Tim Meyer

FLUTE
Liz Thompson
Keny Howlett

OBOE
Jan Hayashi

CLARINET
Roger Garrett
Gregory Young

BASSOON
Julie Wing
Karen Pierson

TRUMPET
Eric Miller
Dean Snogren

HORN
Steve Kierstead
Doug Stotter

TROMBONE
Lee Milliken
Glen Adsit

PERCUSSION
Patrick Connors

THE EXECUTIVE BOARD
President............ Jane D. McLeod
Vice-President ........ Stephen Field
Secretary............ Linda Milne
Treasurer........... James Murthaugh
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 Beverly Rinaldi
Professor and Mrs. Edward Stasheff
The Gondoliers – 1982

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 Allen, Tom J. Wilson, Robert Klinger, Margaret Dopp, Linda Lawrence, Steve Krahneke
Costume Coordinator: Cynthia Lempert
Costume Crew: Mary Eddy (Crew Head), Cynthia Lempert, Tom J. Wilson, Jane Burger, Debbie Gadille, Verna Lasco, Gloria Bennish, Margaret Martin, Lynn Amalfitano, Molly Lindner, Kathy Wells-Paauw
Lighting Crew: Julie McCarty, Tom Wilson, Doug Worthington, Margaret Dopp, Marie Levassar
Poster Design and Program Cover: Marie Julie Tanguay
Photographers: Jeff Holcombe and Bill Harder
Program: Lynn Amalfitano, Steve Krahneke, April Oja, Marc Shepherd, Jane McLeod, Karen Bublitz
Program Ad Sales: Lynn Amalfitano, Steve Krahneke, Sue Swaney, Karen Grassmuck
Program Art: Marianne Orlando
Promotion: James Newton, Steve Krahnke
Head Usher: Andrea Leibson-Chyette
Ticket Chairpersons: Steve Krahneke, 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 Gondoliers: Fred Rico
Lord High Floro 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.


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 Krahneke (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.
Our Main Attraction

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)

Nank-Poo .................................... David Phelps
Pish-Tush ................................ Craig Franklin Schrelber
Pooh-Bah .................................. John L. Henkel
Ko-Ko ...................................... John Alexander
Yum-Yum ................................... Melanie Kimball
Peep-Bo .................................... Laura A. Stanczyk
Pitti-Sing .................................. Marie Julie Tanguay
Katsuya .................................... Bane R. Sameth
The Mikado ................................ Beverley J. Pooley

Gentleman of Japan
Mr. Tomoe .................................. Jim Bonevich
Mr. Yaharu .................................. Douglas Brown
Mr. Kikko .................................. Tomás Chávez
Mr. Kama ................................... Glen Cooley
Mr. Torii ................................... Steven Krahne
Mr. Hoshi ................................... Scott MacKinnon
Mr. Wa ...................................... Douglas Moore
Mr. Ichih ................................. Jackson Morris
Mr. Ryūgo .................................. James Newton
Mr. Hitori .................................. Douglas Sheperdskian
Mr. Chana .................................. Alan Wineman
Mr. Tsuki ................................... Robert Douglas

Little Ladies
Miss Kyōko .................................. Lynn Almalfitano
Miss Momo .................................. Kate Monte Curtin
Miss Hiashi .................................. M.C. Dykhouse
Miss Sugoi ................................. Barbara Epstein
Miss Satsuma ................................ Wendy Jo Herschman
Miss Sasa ................................... Mary Locker
Miss Suhama ................................ Jane D. McLeod
Miss Kōgatsu ................................ April Oja
Miss Hasago ................................ Christy Farr
Miss Ogi ................................... Susan Vincent
Miss Yuki .................................. Margi Wartick
Miss Momi .................................. Kathryn Welle-Paauw

Orchestra

VIOLIN
Keen McMahon*
Bonita Becker
Carl Correll
Jacquelyn Lee
Jeffrey Nelson
Christine Oldenburg
Cynthia Otte
Stefanus 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 Peterson

TRUMPET
Gregory Garrett
Dean Snogren

TROMBONE
David Gier
Mark Scatterday

PERCUSSION
Alan Clark

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 Almalfitano
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 D. Hoover, Alvin B. Waddles, III
Stage Manager ................................................. Karen Elizabeth Grassmuck
Properties ................................................................ Noarah Martone
Make-up Design .................................................... Cynthia Lincoln Weible
Technical Director .............................................. Warren B. Treisman
Set Crew .......................................................... Jim Barnes, Karen Bublitz, Henry Colby, David Devine, Carol Elling, Sharon Fry, Jeff Goyer, Noarah Martone, Warren B. Treisman
Associate Lighting Designer .................. Cynthia A. Dopp
Lighting Crew ...................................................... Jim Barnes, Cathy Borden, David Devine, Cynthia A. Dopp, Michael Felix, Chris Jensen, Noarah Martone, Julie McCarty, Amy B. Owsley
Costume Crew .................................................... Cynthia Lernpert (Crew Head), Michael Ashley, Susan Ashmore, Hannah Ashmore, Jim Barnes, Laura Bolletino, Jane Burger, Carol Carpenter, Stigd Carpenter, Tomas Chavez, Karen Cooke, Glen Cooley, Kathleen Dietz, Carol Elling, 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 Kirsig, Cynthia Lernpert, Carol Phillips, Alice Vining, Elaine Wethington
Poster Design and Program Cover ...................... Steven Krahnke
Program and Publicity Photography ..................... Jeff Holcombe
Program .......................................................... 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 Bennish
Activities ............................................................ Steve Field
Protector of the Parasols ................................. Lynn Amalfitano
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.
Our Main Attraction

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 peo opener) ................................................ Beth Lane
Constance Partlett (her daughter) ................................................. Susan Welz Rosenbaum
Rev. Dr. Daly (Vicar of Ploverleigh) ............................................. Alvin B. Waddles III
Sir Marmaduke Pointdextre (a Baronet) ..................................... H. Don Cameron
Alexia 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 Avimelech
Laura A. Stanczyk

Young People

Susan Fillpiak
Wendy Holden
Jane D. McLeod
Mary McGrew

Adults

Kathleen Foss-Harsen
Maureen T. Kirkwood
Hancy Koch
Mary Locker
Kathryne Prost
Martha B. Rubin

The Executive Board

President ............... Jane D. McLeod
Vice President .......... Karen Bublitz
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 Schmilpfig

Flute
Elissa Pascul
Jeff Zook
Mary Jett

Oboe
Jan Hayashi

Clarinet
Beth Hollar
Lisa Mitchell
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

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.
Our Main Attraction

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 ........................................... Diane Boggs
Fleta ............................................ Lynn Amalfitano
Queen of the Fairies ......................... Linda Milne
Iolanthe (Mother of Strephon) ............... Beth M. Spencer
Strephon (her son, an Arcadian Shepherd)  .. Steve Krahnke
Phyllis (a ward in Chancery, an Arcadian Shepherd) .... Monica Rose Donakowski
The Lord Chancellor (Presides over the Houses of Parliament) ... John Alexander
Lord Tolloller (A Peer of the British Realm) .... Robert MacGregor
Lord Mountararat (Also a Peer) ............... Beverley J. Pooley
Private Willis (Of the Grenadier Guards) .... Larry Garvin

House of Peril
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-Redissi

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 Schmilpferig

Flute
Laura Wyman
Marni Rachmial

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 ................................................... Meaureen T. Kirkwood
Pish-Tush .................................................. Glen Cooley
Post-Bahn .................................................. Steve Krahnke
Company Promoter ...................................... Pish-Tush

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

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**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 Keinastie 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.
Our Main Attraction

**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

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### Dramatis Personae

(in order of appearance)

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Florian</td>
<td>Steve Krahnke</td>
</tr>
<tr>
<td>Cyril</td>
<td>Timothy Patrick Morningstar</td>
</tr>
<tr>
<td>King Hildebrand</td>
<td>John Alexander</td>
</tr>
<tr>
<td>Hilarion</td>
<td>Paul Ross Nelson</td>
</tr>
<tr>
<td>Arac</td>
<td>John Kelly</td>
</tr>
<tr>
<td>Guron</td>
<td>James A. Newton</td>
</tr>
<tr>
<td>Scynthius</td>
<td>Alan Wineman</td>
</tr>
<tr>
<td>King Gama</td>
<td>Beverley J. Pooley</td>
</tr>
<tr>
<td>Lady Psyche</td>
<td>Diane Boggs</td>
</tr>
<tr>
<td>Melissa</td>
<td>Beth Spencer</td>
</tr>
<tr>
<td>Sacharissa</td>
<td>Tamra Klemek</td>
</tr>
<tr>
<td>Lady Blanche</td>
<td>Jennifer Hilbish</td>
</tr>
<tr>
<td>Princess Ida</td>
<td>Jane D. McLeod</td>
</tr>
<tr>
<td>Chloe</td>
<td>Maureen T. Kirkwood</td>
</tr>
<tr>
<td>Ada</td>
<td>Jane Schoonmaker Rodgers</td>
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</tbody>
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### The Orchestra

<table>
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<tr>
<th>Instrument</th>
<th>Violin</th>
<th>Viola</th>
<th>Cello</th>
<th>Bass</th>
<th>Flute</th>
<th>Oboe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Player</td>
<td>Lisa Borgert</td>
<td>Kathy Kliemann</td>
<td>Krisin Swick</td>
<td>Carrie Loranger</td>
<td>Wendy Diane Fritz</td>
<td>Adriana N. Del Pra</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Clarinet</th>
<th>Bassoon</th>
<th>Horn</th>
<th>Trumpet</th>
<th>Trombone</th>
<th>Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Player</td>
<td>Ralph Katz</td>
<td>Margaret Phillips</td>
<td>David Goldberg</td>
<td>Patrick J. Hund</td>
<td>Glen Addit</td>
<td>Alan Clark</td>
</tr>
</tbody>
</table>

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### 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

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### 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 Personnel

<table>
<thead>
<tr>
<th>Role</th>
<th>Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assistant Chorusmaster</td>
<td>Jackson Morris</td>
</tr>
<tr>
<td>Rehearsal Pianists</td>
<td>Andrew Anderson, Jean Schneider</td>
</tr>
<tr>
<td>Stage Manager</td>
<td>Molly Lindner, Kathy Prost</td>
</tr>
<tr>
<td>Properties</td>
<td>Jim Barnes</td>
</tr>
<tr>
<td>Costume Crew</td>
<td>Sigrid Carpenter, Glen Cooley, Cynthia Dopp, Cynthia Lempert</td>
</tr>
<tr>
<td>Set Crew</td>
<td>Karen Bublitz, Scott DeChant, Roland Bydlin, Timur Kocak, Missy Snider, Larry Garvin, Pat Willerton, Steve Krahnke</td>
</tr>
<tr>
<td>Lighting Crew</td>
<td>Doug Brown, Julie McCarty, Scott DeChant, Susan Morris</td>
</tr>
<tr>
<td>Poster Design and Program Cover</td>
<td>Michelle Dansereau</td>
</tr>
<tr>
<td>Photography</td>
<td>Bill Harder</td>
</tr>
<tr>
<td>Publicity</td>
<td>Lynn Amalfitano, Jackie Brendle, Nancy Koch, Bill Ling, Jane McLeod, Betty Teugh</td>
</tr>
<tr>
<td>Tickets</td>
<td>Steve Krahnke</td>
</tr>
<tr>
<td>Special Assistant to the Set Designer</td>
<td>Morah Martone</td>
</tr>
<tr>
<td>Curator of Costumes</td>
<td>Cynthia Dopp</td>
</tr>
<tr>
<td>Mead Gaher</td>
<td>Tomás Chavez</td>
</tr>
<tr>
<td>Polisher of Armor</td>
<td>Fred Rico</td>
</tr>
<tr>
<td>Keeper of the Mighty Must</td>
<td>Sir Bolivar Regnastle</td>
</tr>
</tbody>
</table>

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.
Our Main Attraction

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
Cousin Hebe ........................................ Mary Johantgen
Bob Becket ........................................ Kirk Williams

Sailors

Roland J. Bydion
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 Jurat
Maureen T. Kirkwood
Nancy Koch
Kelly Ann Lambert
Jane D. McLeod
April Oja
Martha Rubin
Sharon Susman
Jennifer Swinburnson
Lynn P. Tousey
Margie Warrick

The Orchestra

Violin
Meredith Arksey
Sergio Bernal
Lisa Borgert
Jason Economides
Allison Guest*
Kevin McMahon
Rari Staydel
Adriana Zippo

Viola
Lora Kramer
Schubert Somer

Cello
Mary Beth Melvyn
Kristin Swick
Rudi Lindner

Bass
Greg Powell

Flute
Michelle Putti
Leslie Bulbok
Katie Gorman

Oboe
Loreli Crawford

Clarinet
Janis Grodman
Martin VanKeenan

Bassoon
Cathy Maternowski

Horn
David Goldberg
Al Talpin

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 Lampert
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 Owsey, Mary Ellen Sitek, Cheryl Vervaeteke, Rose Anna Worth
Set Crew ................................. Karen Bublitz, Roland Bydion, Scott DeChant,
Cynthia Dopp, Terry Grossman, Timur Kocak, Steve Krahinke,
Leah Lempert, Amy Owsey, Kathleen Tyson, Danny Wineman,
Lara Wineman, Doug Worthington
Lighting Crew .......................... Scott DeChant, Nancy Koch, Doug Brown, Julie McCarty
Make-up .................................. Steve Krahinke
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 Waiter .............. Terasia and Jimmy
Archivist .................................. Gloria Bennish
Curator of Costumes ..................... Cynthia Dopp
Head Ushers ............................. Wendy Holden, Michael Ward, Tomás 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).
Our Main Attraction

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 Ceniceros Mateo Chávez
Properties: Claudia Pascarelli

THE CAST

The Grand Duke Randolph ................ Mike Evans
The Baroness .............................. Barbara Hilbish
Ernest ...................................... Jeffrey Willetts
Julia Jellicoe ............................ Linda Milne
Ludwig ................................. Steve Krahnke
Lisa ............................... Beth Spencer
Notary ................................... John Kelly
Elsa ................................. Maureen T. Kirkwood
Bertha ................................. Jane D. McLeod
Olga ............................... Sharon Sussman
Gretchen .............................. Julie Tanguay Hoover
Prince of Monte Carlo ............ Peter-John Hedlesky
Princess of Monte Carlo ........... Lois Briggs-Redissi
Herald ............................... Mark 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 Kuper (Concertmaster)
Kurt Standal (Principal 2nd)
Susan Kataseva
Lisa Buggage
Mattie Close
Bruce Slidell
Georgia Greene
Pamela Starrett

VIOLA
Cynthia Ryan
Gary Adler

CELLO
David Barts
Martin Werner

BASS
Sarah Lambert

PERCUSSION
Larry Benfords

FLUTE
Lucy Sun
Katie Gorman

OBOE
Laura Reynolds

CLARINET
Leda Cecconi
Ralph Katz

BASSOON
Josh Hood
Mark Tanzbust

FRENCH HORN
David Goldberg
Krisen Johns

TRUMPET
Scott Kesths
Philip Rhodes

TROMBONE
Glen Adatt
Mark Daniels
John Upton

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Pish-Tush .......... Mike Huntress
Company Promoter .. Bob Reimer

Faculty Advisors

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Professor H.D. Cameron
Professor and Mrs. Harold Haugh
Professor and Mrs. Beverly Poolay
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 Kegnastle

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PRODUCTION

Rehearsal Accompanists ........... Naomi Donaldson, Jon Krueger, Larry Garvin
Set Crew ......................... Steve Krahnke, Jtm Barnes, Mary Locker,
Kate Curtin, Kathleen Tyson, Karen Bublitz, Sally Seidel,
Scott DeChant, Roland Bydlon, Jane McLeod, Molly Lindner,
Jane Hayward, Bob Reiner, Mike Huntress, Mark Powell,
Alan Wineman, Lara Wineman, Dan Wineman, Tim Hoover,
Julie Hoover, Kathleen Krahnke, Robert Krahnke, S. G. Gisslander
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 Jerwitz, Cynthia Dopp, Julie Hoover, Kate Sisak, Susan Morris
Poster and Program Cover Design ............. Julie Tanguay Hoover
Our new music director, John Krueger, had been accom-
panist 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 arrang-
ing 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 commit-
tee 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 enrich-
ment 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 ban-
quets, 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 pro-
gram 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 Kessaiian (pirate king) in 1986 Pirates.
Photo by Mitch Gillett, from his private collection.
The Pirates of Penzance

Directed by: Steven Krahne
Asst. director/Acting coach: Linda Milne
Set designer: Debra L. Mexicotte
Costume coordinator: Cynthia A. Dopp

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 Hlibish
Richard, a pirate king ...................... David Krosalaan
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 Kalias
Jay Kaplan
Timur Kocak
John Mayer
Phillip Rhodes
Doug Worthington

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 Vedral

THE ORCHESTRA

Violin
Louis Lev
Marcio Close
Bruce Skelton
Jeff Nelson
Karrin Standahl
Adriana Zoppos

Viola
Mike Hogle
Oboe
Laura Reynolds

Cello
Gerald Miller
Edward Lundergan
Tuba
Fred Rico

French Horn
Dave Goldberg
Oboe Clarinet
Laura Reynolds

Trumpet
Dave Montalbetti
Bassoon
Josh Hood

Bass
Jon Gregor
Clarinets
Martin Vandemters
Baritone
Fred Rico

VIOLAS
Mike Hogle

TENORS
Gerald Miller

TUBA
Fred Rico

SCHRUMPF
Marti VanMaasen

BASSOON
Josh Hood

Percussion
Larry Bendina

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 Vedral

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Professor and Mrs. Harold Haugh
Professor of Modern Language
Professor and Mrs. Beverly J. Pooley
Professor of Music
Professor and Mrs. Edward Stanishev
Professor of History
Professor and Mrs. Alan Wineman
Professor of History
Professor and Mrs. Richard Lempert
Dean Paul O'Boyle
The Pirates of Penzance - 1986

<table>
<thead>
<tr>
<th>Production</th>
<th>Rehearsal Accompanists</th>
<th>James Frey, Larry Garvin, Rachel Kramer, Michelle Leboe</th>
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<tbody>
<tr>
<td></td>
<td>Assistant Choral Director</td>
<td>Betsy Shauer</td>
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<tr>
<td></td>
<td>Assistant to the Choreographer</td>
<td>Judith Kahn</td>
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<td></td>
<td>Orchestral Management</td>
<td>Mark Powell and Michelle Stebelton</td>
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<td></td>
<td>Master Carpenters</td>
<td>Jim Barnes and Brian Chambers</td>
</tr>
<tr>
<td></td>
<td>Set Crew</td>
<td>Anna Ybarra, Phil Rhodes, Carol Wineman, Jane Hayward, Tom Wilson, Karen Bublitz, Kathleen Tyson, John Frey, Laura Bares, Elaine Becker</td>
</tr>
<tr>
<td></td>
<td>Costume Crew</td>
<td>Cynthia Dopp (coordinator), Cynthia Lempert and Glen Cooley (assistants), Lynn Amallitano, Carol Wineman, Suzanne Meadows (hair), Elaine Becker, Jane Burger, Marilyn Waynick, Helen Ledger (make-up), Linda Milne (make-up), Rik Kelley, Anna Ybarra, Heather Braithwaite</td>
</tr>
<tr>
<td></td>
<td>Lighting Crew</td>
<td>William Creven (lighting designer), Laura Bares, Karl Johnstone, Karla Grasso, Carolyn Elrich, Doug Brown, Jane Hayward, company volunteers, With special thanks to John Briggs, Janice Gary, Mary Cole, and Brian Fillplak</td>
</tr>
<tr>
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<td>Tickets</td>
<td>Maureen Kirkwood (chairperson), Scott Dechant, Larry Garvin, Rob Hilton, Susan Gorman, John Frey, Stephanie Takal</td>
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<td></td>
<td>Program</td>
<td>Mark Powell, Karen Bublitz, Larry Garvin, Lynn Amallitano, Mike Biskup, John Alexander, Bev Pooley, Bob Reiner</td>
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<td></td>
<td>Program Photographs</td>
<td>Bill Harder and Linda Milne</td>
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<td></td>
<td>Poster Design</td>
<td>Janine Zungi, Robert B. Reiner</td>
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<tr>
<td></td>
<td>Props</td>
<td>Kate Morris-Curtin, Claudia Pascarelli, Carolyn Elrich, Emileigh Curtin (assistant)</td>
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<td></td>
<td>Uber Usher</td>
<td>Tomas Chavez</td>
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<td></td>
<td>Activities</td>
<td>Jane McLeod</td>
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<td></td>
<td>Sword Sharperner</td>
<td>Sir Bolvar Kegnaste</td>
</tr>
</tbody>
</table>

| 1997 Post Script: |

Having served in nearly every other capacity, the versatile Steve Krahne 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.
Our Main Attraction

Cox and Box

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

Trial By Jury

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 John Box, a journeyman printer .................. Keith Brown
Sergeant Bouncer, late of the Dampshire Yeomany .......... 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

Gentlemen of the Jury
Erik Hildinger
Rob Hilton
Timur Kocak
James Newton
Alan Wineman

Spectators
Toni DeMilde
Barb Epstein
Susan Filipiak
Linda Gesche
Kristine Kelley
Debbi Kruse
Choonhye Lee
Lisa Lindquist
Mary Anne Nemeth

Laura Lehman
Alisha Rohde
Andrea Videki
Mike Baker
Jim Jeffries
Dave Jessen
Jay Kaplan
Bob Reizer
Fred Vipond
The Ann Arbor Chamber Orchestra

Music Director: Carl Daehler
Manager: Gregg Powell

VIOLIN I:
Laura Hannes, concertmaster
Laura Paolini
Pamela Stuckey
Carl Correll

VIOLIN II:
Lenore M. Freeborn, principal
Brian Etter
Linda Etter

VIOLA:
C. Benson Headley
Carla-Maria Rodrigues

CELLO:
Carol P. Bundra
Julia Morehouse

BASS:
Gregg Emerson Powell

FLUTE:
Nancy R. Waring
Leslie Bulbuk

OBOE:
Ellen M. Sudia

CLARINET:
G. Jay deVries
Ralph Katz

BASSOON:
Nora Schankin

HORN:
Dave Goldberg
C. Jill Boaz

TRUMPET:
Julie Matthews
Phil Rhodes

TROMBONE:
Jeff Ballast
Brooks Barnes

PERCUSSION:
Beth Graves Lenz

Production

Rehearsal Accompanists ........................................... Bob Fanz and Rachel Kremer
Production Stage Manager ........................................... Karen M. Bulblitz
Technical Directors .................................................... Sara Settinger and Bill Dyson
Set Crew ............................................................... Mark Tesimer, Susan Horvath,
John Horvath, Gregory H. Kafes, Conan the Barbarian,
Jim Newton, Mark Ferreira, Jim Jeffries,
Steve Kraske, Andrea Vidick, Scott DeChant

Costume Crew ............................................................. Laura Lehman, Mark Powell, Anna Ysma,
Debbie Orr, Carrie Rudolph, Kris Kelley, Heather Bealswhite

Lighting Crew ............................................................... Gregory H. Kafes (board), Scott Clark (designer), Nancy Koch Board
Tickets ................................................................. Maureen T. Kirkwood (chairperson), Larry Garvin
Program ................................................................. Mark Powell, Choonhye Lee, Larry Garvin,
Toni Demilde, Karen Bulblitz

Program Photographs .................................................. Tim Kook

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 ............................................................. Lynn Tousey
Activities ................................................................. Tomas Chavez

Layout ................................................................. Bolivar Kegrealnasie

The UMGASS Executive Board

President ......................................................... Larry Garvin
Vice-President .................................................. Lynn Tousey
Secretary ............................................................ Reid Rosen
Treasurer ............................................................. Nancy Koch
Pooh-Bah ......................................................... Scott Jenson
Pah-Tuth .............................................................. Mark Powell
Company Promoter ............................................... Bob Reizner
Pooh-Bah Understudy ............................................ Scott DeChant

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Professor and Mrs. Richard Lempert
Dean Paul Boylan

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 cliche 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).
Our Main Attraction

**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)*

<table>
<thead>
<tr>
<th>Role</th>
<th>Actors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phoebe Meryll (Sergeant Meryll’s daughter)</td>
<td>Jennifer Hilbish</td>
</tr>
<tr>
<td>Wilfred Shadbolt (Head Jailer and Assistant Tormenter)</td>
<td>Steven Krahnik</td>
</tr>
<tr>
<td>Sergeant Meryll (of the Yeomen of the Guard)</td>
<td>John L. Henkel</td>
</tr>
<tr>
<td>Dame Carruthers (Housekeeper to the Tower)</td>
<td>Barbara Hilbish</td>
</tr>
<tr>
<td>Kate (her Niece)</td>
<td>Maureen T. Kirkwood</td>
</tr>
<tr>
<td>Wilfred Shadbolt (Head Jailer and Assistant Tormenter)</td>
<td>Steven Krahnik</td>
</tr>
<tr>
<td>Colonel Fairfax (under sentence of death)</td>
<td>David A. Mosher</td>
</tr>
<tr>
<td>Sir Richard Cholmondely (Lieutenant of the Tower)</td>
<td>Christopher Taylor</td>
</tr>
<tr>
<td>Jack Point (a Strolling Jester)</td>
<td>Beverley Pooley</td>
</tr>
<tr>
<td>Elise Maynard (a Strolling Singer)</td>
<td>Julie Wright</td>
</tr>
<tr>
<td>Headsman</td>
<td>Gordon Barnett</td>
</tr>
</tbody>
</table>

**Chorus of Citizens**

Karen Cherkesky  
Peter Christian  
Toni DeMilde  
Susan Filipiak  
Susan Gorman  
Stephen Hill  
Julie Jacobs  
David Jensen (2nd Citizen)  
Jay Kaplan  
Kristine Kelly  
Timur Kocak (1st Citizen)  
Laura Lehman  
Joel Newsom  
David Owens  
Tammy Shelton  
Martha Stewart  
Don Taylor  
Rosalie Toubes  
Lynn Tousey  
Amanda Vandenberg  
Suzanne Viviano  
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 Crowel

**BASS**

Margaret Waltz

**FLUTES**

Amy Kibroy  
Marni Rachmiel

**CLARINETS**

Ralph Katz  
Mark Powell

**OBEO**

Eileen Burke

**BASSOONS**

Mark Tarnbusti  
Josh Hood

**TRUMPETS**

Phillip Rhodes  
Ellen Beer  
Larry Niseman

**HORNS**

David Goldberg  
Michelle Stebleton

**SACKBUTT**

Fred Rico

**TROMBONES**

Bruce Christp  
Rod Martell

**EUPHONIUM**

Scott Nelson

**PERCUSSION**

Lauri Levinson

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Poo-Bah . . . . . . . . . . . . . . Scott DeChant  
Pish-Tush . . . . . . . . . . . . . . Scott Jensen  
Company Promoter . . . . Bob Rotner

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Professor and Mrs. Edward Stasheff  
Professor and Mrs. Alan Wineman  
Professor and Mrs. Richard Lempert  
Dean Paul Boylan
The Yeomen of the Guard – 1986

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 Zafar
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 Amalitano, Reid Rozen, Christine Kelly, Rosalie Toubes, Dave Jessen, Jay Kaplan, Susan German, Eric Gibson, Larry Garvin
Photography .......................... Bill Harder
Poster Design ....................... Timur Kocak
Publicity ................................. Robert B. Reizner
Props .................................. Robert B. Reizner, Lynn Amalitano, 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 tooting 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 sluggering!)

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 ...........................................Tmothy Morningstar
(Disguised as Robin Oakapple, a young farmer)
Richard Dauntless ................................................Jeffrey Willets
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 Meader
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. McCleod
JoAnne Ripley
Bridgid Sizmons
Martha Stewart
Amanda Vandenber
Suzanne Viviano

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Professor and Mrs. Richard Lempert
Dean Paul Boylan
Production

Assistant Directors ................. Marc Maier, Jacqueline K. Cowling
Rehearsal Accompanists ................. Eric Gibson, Timothy Cheek
Technical Director ................. Jim Barnes
Carpenters ........................................ Scott 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, Brigid Simms
Costume Crew ..................... Madeleine Huggins (costume designer),
Wendy L. Barber (assistant costume designer),
Laura Lehman, Barb Epstein, Kristine Kelley,
Amanda Vandenberg, Nancy Koch, Doreen Jessen,
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 Bydlon, Anna Ybarra, David
Jessen, Betsey Smith, Eric Pascarelli
Ticket Crew .......................... Scott DeChant (ticket manager),
Barb Epstein, Greg Kalfas, Peter Christian,
David Owens, Maureen Kirkwood
Program .................. Scott Jensen, Marc C. Parrish, Jay Kaplan,
Lynn Amalfitano, Eric Gibson, Jeff Willets, Amanda
Vandenberg, David Zinn
Photography .................................. Bill Harder
Poster Design ......................... David Zinn
Publicity ............................... Robert B. Retzner
Props ........................................ Bill Dynes, Gary Birch, Robert Wolk,
Lynn Amalfitano, Gail Genzlinger
Head Usher ............................. Ried Rosen
Umbrella Tender ............................... Bolivar Kegnaste

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 FUMGASS. 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 finale 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.

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. Gilbert ................. .H. Don Cameron
A.S. Sullivan ................. Edward Lundergan
Lynn Amalfitano
Lynn Bennett
Peter Christian
Barb Epstein
Alex Glass
Alicia Harris
Barbara Smith Hilbish
Stephen Hill
Christina Liu
Bob MacGregor
Kathleen McCall
Jane McEneaney
Linda Milne
David Moore
Kevin Murray
Christoper Taylor
Lynn Tousey
Amanda Vandenber
Jeff Willets
Alan Wineman
Julie Wright

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Secretary ....................... Suzanne Viviano
Treasurer ....................... Gregory Kalfas
Pist-Tush ....................... Scott Jensen
Pooh-Bah ....................... Barb Epstein
Company promoter ................ Bob Reizner

PRODUCTION STAFF

Director:
Trial By Jury, H.M.S. Pinafore ........ Linda Milne
Iolanthe, Ruddigore .................. Mary Locker
Patience, Utopia Ltd. ........ Mary Ann Nemeth
Mikado ............... Gregory Kalfas
Pirates, Gondoliers, Princess Ida,
Sorcerer, Thespis, Grand Duke,
Utopia .................. Steven Krahnke

Choreographer: Trial by Jury,
Pirates, Patience, Utopia ........ Peggy 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
Accompanists .................... Simon Dearsley,
Mark Knoll
Card Girl .................... Mary 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.

Photo by Dave Goldberg, from his private collection.
Our Main Attraction

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 SAPHER.........................MAUREEN KIRKWOOD
LADY JANE.............................KATHLEEN MCCALL
PATIENCE..............................JANE SCHOOINMAKER 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 DUCHANT
DON DEVINE
DAVID JESSIN
JAY KAPLAN
TURM KOCAK
DAVID MOORE
DAVID OWINS
PHILIP D. RHODES
JEFF STRONG
ALAN WINEMAN
DAVID S. ZENN

Love-Sick Maidens
HOLLY ACKERMAN
PENNY CHANDLER
DITTE DYSRHOIHM
SUSAN FILIPRAK
SUSAN GORMAN
JULIE JACOBRS
KRISTINE KELLEY
LAURA LEIBMAN
PATRICIA MORRISON
MICHHELLE TRAMS
SUZANNE VIVIANO
MARGIE WARECK

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We regret that not all players' names were available at the time of this last printing.
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 (Assis-
tant 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 McCull,
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 Hilt's
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).

Aufwiedersehen: Lynn Tousey (after nine shows).
Our Main Attraction

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 GILLETTE
GIOVANNI...............................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 ACKIRMAN
SUSAN PULIJK
KRISTIN KELLEY
CAROLYN KING
LEAH LAGIDS
LAURA LEHMAN
PATTY MORRISON
ANNETTE PRATT
MARGIE WARRECK

Gondolieri
JOHN ALEXANDER
PETER CHRISTIAN
SCOTT DECHANT
DAVID JESSEN
JACKSON MORRIS
PHILLIP RIDDLE
MICHAEL WARD
DAVID ZINN

The Orchestra

Violin
Dilip Das
Keith Johnson
Cindy Katsarelis
David Knapp
Leo Liang

Viola
Thomas Irvine
Gillian Nee

Cello
Laura Kenney
Andrew Rubin

Bass
Tim Patalan

Flute
Kristin Lynes
Annette Sievert

Oboe
Laura Reynolds

Clarinet
Ralph Katz
Mark Powell

Bassoon
Fred Hoops
Robert Jordan

Trumpet
Dave Pollachek
Dave Scott

Trombone
Robert Albritton
Bruce Chisp
Dave Jackson

Percussion
John Pennington

*Concertmaster
**Orchestra Manager

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205
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 Prat, Holly Ackerman, Mitch Gillett, Robin Cohen, Jeff Smith, Betsy Smith, Lee Gallagher, Eileen Potts, Mark Matossian, Gordon Bamett, Jennifer Bamett, Sharon Ratterree, 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 Bamett, Robin Cohen, Charles Culp, Mike Daleiden, Martin Greiner, Mark Matossian, Christina Liu  
Costume Crew: Kathleen McCall (Designer), Jane Burger, Laura Lehman, Jill Beeson, Doreen Jenson, 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 Filippiak, 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 Reizer, 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).
Our Main Attraction

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

PRODUCTION STAFF
Accompanists ......................... Irene Kong,
                                Mary Ann Van Poelvoorde
Placard: ................................ D.S. Zinn
Set Designers ......................... Rich, 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 Engineer ...................... Roger Arnett
Program ............................ D.S. Zinn

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Vice-president  ..................... Phillip Rhodes
Secretary .......................... Suzanne Viviano
Treasurer .......................... Eric Gibson
Pooh-Bah .......................... Mitch Gillett
Pish-Tush .......................... D.S. Zinn
Company Promoter ................... Timur Kocak

*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 selec-
tions 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).
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.
Our Main Attraction

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 Hoover
Stage manager: Doug Evans

DRAMATIS PERSONAE

KING PARAMOUNT THE FIRST, King of Utopia ............ MATT GRACE
SACRIFICE, Judge of the Utopian Supreme Court ........ DAVID JESSEN
PHANTAS, Judge of the Utopian Supreme Court .......... DON DEVINIA
TARA, the Public Speaker .......................... TIMUR KOCAC
CALYNN, the Utopian Vice-Chamberlain ................ ALAN WINEMANN

LORD DRAMALEIGH, a British Lord Chamberlain ........ JEFF SMITH
CAPTAIN FITZBALLANCE, 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. BISHOPTING, of the County Council ................. PETER CHRISTIAN

THE PRINCESS ZARA, Eldest Daughter of the King .......... KAIA MONROE
THE PRINCESS NAYA, Zara's Younger Sister ............... AMY MCKEWIN
THE PRINCESS KALYA, Zara's Younger Sister ............. SUSAN DUERSTADT
THE LADY SOFY, their English Governess ................. BARBARA HILBRISH
PHYLLA, a Utopian Maiden .................................. JULIE JACOB
SALATA, also a Utopian Maiden .......................... KIM MACKENZIE
MELENE, yet another Utopian Maiden ....................... LAURA LEHMANN

THE FIRST LIFE GUARDS ............................... MITCH GILLETT
JAMES HEKMAN 
DAVID MOORE 
DAVID ZINN

UTOPIAN MAIDENS ................................ HOLLIE ACKERMAN 
MELESA ETAIENNE 
LEE GALLAGHER 
ANNETTE PRATT 
JUDIE SPICKER 
SUZANNE VIVIANO 
MARGIE WARRICK

UTOPIAN GENTLEMEN ............................. GORDON BARRETT 
SCOTT DECHANT 
JOHN ETIENNE 
JAY KAPLAN 
DAVID OWENS 
NIEL RISHOI 
MICHAEL WARD 
DAVID ZINN

UTOPIAN CHILDREN ................................ KATHERINE HUNT 
JENNIFER BARNETT

THE ORCHESTRA

VIOLIN .......... JULIE BATES 
MONTANA DAS 
STACEY HELSER 
SARAH KANISE 
CHRISTINA LIN 
CHONG MEL RAY 
ANDREW WISE

TROMBONE ............ BRIAN CHRISTOPHER 
GREG LAZULI 
JEANIE LEE

BASS ............... TIM PATAIAN 
RICK DAPPRICH 
DEAN ZIMMERN

OBOE ............... TODD BARBER

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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 Wiseman, Steve Brodson, Mitch Gillett, Gordon Barnett, Jennifer Barnett, Jeff Smith, Niel Rishol, 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 Rishol, 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 Meckenzie, 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 Curtiss, Mike Bressler, Lara Wineman, Jim Barnes, Emileigh Curtiss, Patty Moore, Kristie Smillie  
Explosives Consultant: Sir Bolivar Kegnastie

**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.
Our Main Attraction

Director/choreographer: Linda Milne
Asst. director: Doug Brown
Stage managers: Scott DeChant, Doug Brown

LYDIA MENDELSSOHN THEATRE
April 12–22, 1989

Music director: Jim Nissen
Set designer: Jim Barnes

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 BEDLESKY
POOH-BAH, Lord High Everything Else
BEVERLEY POOLEY
YUM-YUM, ward of Ko-Ko
KAREN SWAN
PITTI-SING, also ward of Ko-Ko
MELISSA ETIENNE
FEEP-BO, yet another ward of Ko-Ko
ROBIN LOUNSBURY
KATISHA, an elderly Lady of the Court
RUTH DEBOER

GENTLEMEN OF JAPAN

PETER CHRISTIAN
MITCH GILLET
MATT GRACE
BOB HERRON
TROY HOLLAR
JAY KAPLAN
TIMUR KOCAK
DAVID OWENS
NIEL RISHOI
JEFF SMITH
THOR THORSON
ALAN WINEMAN
DAVID ZINN

VIOLIN
Monica Das*
Susan French
Melissa Robbins
Jeanne Su
Andrew Wise

VIOLA
Kasia Goszewiski
Michelle Moffit

CELLO
Jennifer Crowell
Michelle Moffit

BASS
Mike Lelevich
Tim Patalan

VIOLIN
Margaret Harbis
Annette Sievert

OBOE
Laura Reynolds

CLARINET
Andrew Jordan
Mark Powell

Percussion
Roger Braun

VIOLIN
Monica Das*
Susan French
Melissa Robbins
Jeanne Su
Andrew Wise

VIOLA
Kasia Goszewiski
Michelle Moffit

CELLO
Jennifer Crowell
Michelle Moffit

BASS
Mike Lelevich
Tim Patalan

VIOLIN
Margaret Harbis
Annette Sievert

OBOE
Laura Reynolds

CLARINET
Andrew Jordan
Mark Powell

Percussion
Roger Braun

* Violin Concertmaster
** Orchestra Manager

UMGASS EXECUTIVE BOARD

President: Scott DeChant
Vice-President: Phillip D. Rhodes
Secretary: Suzanne Viviano
Treasurer: Michelle Trame

Company Promoter: Timur Kocak
Poo-Bah: Mitch Gillett
Pish-Tush: David Zinn
Sergeant at Arms: Fred Rico

UMGASS FACULTY ADVISORS

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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. Rudl Lindner
Professor and Mrs. Richard Lempert
Dean Paul Boylan

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PRODUCTION

Rehearsal Accompanists: Eric Gibson, Bob Pazur, Jon Jarrett, Larry Carvin
Set Crew: Chris Cagney, Stephen Moorman, Brian Webb, Felicia S. Tatum, John Etienne, Jeffrey Osborne, Terence McGinn, Ronnie Shafrado, Don Devine, Bob Harron, Jay Kaplan, Mark Teemor, Mike Daleiden, Christina Liu, Kristine Kelley, Margie Warrick, Audrey LaVeille, Jennifer Barnett, Annette Pratt
Rehearsal Crew: Gordon Barnett, John Etienne, Felicia S. Tatum
Lighting Crew: Doug Brown, Scott DeChant, John Etienne, David Jensen, Kristine Kelley, Nancy Koch, Christina Liu, Eileen Potts
Running crew: Gordon Barnett, John Etienne, Felicia S. Tatum, Jeffrey Osborne, David Jensen, Kristine Kelley, Nancy Koch, Christina Liu, Eileen Potts
Set Crew: Chris Cagney, Stephen Moorman, Brian Webb, Felicia S. Tatum, John Etienne, Jeffrey Osborne, Terence McGinn, Ronnie Shafrado, Don Devine, Bob Harron, Jay Kaplan, Mark Teemor, Mike Daleiden, Christina Liu, Kristine Kelley, Margie Warrick, Audrey LaVeille, Jennifer Barnett, Annette Pratt
Rehearsal Accompanists: Eric Gibson, Bob Pazur, Jon Jarrett, Larry Carvin
Set Crew: Chris Cagney, Stephen Moorman, Brian Webb, Felicia S. Tatum, John Etienne, Jeffrey Osborne, Terence McGinn, Ronnie Shafrado, Don Devine, Bob Harron, Jay Kaplan, Mark Teemor, Mike Daleiden, Christina Liu, Kristine Kelley, Margie Warrick, Audrey LaVeille, Jennifer Barnett, Annette Pratt
Rehearsal Crew: Gordon Barnett, John Etienne, Felicia S. Tatum
Lighting Crew: Doug Brown, Scott DeChant, John Etienne, David Jensen, Kristine Kelley, Nancy Koch, Christina Liu, Eileen Potts
Head Usher: Annette Pratt
Program: David Zinn, Suzanne Viviano, Jay Kaplan, Kristine Kelley, David Owena, David Goldberg, Maureen Kirkwood, Phil Rhine, Mary Locke
Photography: Bill Harder, Audrey LaVeille, Rich Evans
Poster Design/Program Cover: David Zinn
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
Property: Michael Ward, Steven Lovely, Beth Wriggert, Kate Morris Curtin, Eileen Potts, Suzanne Viviano
Rehearsal Fans: Rich Evans, Thor Thorson, Doug Brown

The Mikado – 1989

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.
Our Main Attraction

the SORCERER

Lydia Mendelsohn 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 PETHET
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 PETHET
CONSTANCE, Her Daughter ...................................................... LYNN BENNETT

ARISTOCRATS

SIR MARMADUKE POINTDEXTRE, an Elderly Baronet .................. TOM PETHET
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 PETHET
CONSTANCE, Her Daughter ...................................................... LYNN BENNETT

VIOLIN
Sarah Knutson
Kevin Amidon
Virginia Sorrentino
Katherine Brown
Susan French
Stacey Heisler
Laura Jacobsen
Lance Calbk

THE ORCHESTRA

HORN
Kathy Beam
David Goldberg

TRUMPET
Julie Matthews
John Marchandao

TROMBONE
Jeanie Lee
Joshua Meckler

PERCUSSION
Cara Weissman

CELLO
Amy Cooper
Rachel Francisco

VIOLA
Elisabeth Dickey
Giovanina Pagano
Shawn Verfallie

CONSTANCE, Her Daughter ...................................................... LYNN BENNETT

MIDDLE CLASS

Julie Jacobs
Kathy Pegouske
Marie Powell
Troy Hollar
Alan Wineman
Jay Kaplan

VILLAGERS

Holly Ackerman
Jennifer Ayers
Amy Sara Clark
Susan Filippak
Pam Kaplan
Jennifer Watson*
Margie Warrick

*spectres

UMGASS EXECUTIVE BOARD

Company Promoter: Thor Thorson
Treasurer: Christina Liu
President: Scott DeChant
Pib-Tush: Troy Hollar

Pooh-Bah: Mitch Gillett
Secretary: Matthew D. Grace
Vice-President: Nancy Dynes

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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 Moormae, Jeffrey Osborne, Annette Pratt, Beth Shippely, Jason Smith, Brian Webb, Cindy Cramer
Costume Crew: Nancy Dyens, Robin Lounsbery, Melissa Etienne, Christina Liu, Doreen Jensen, Kathy Pegovise, Susan Duderstadt, Michael Ward, Suzanne Viviano, Judie Spicker, Jennifer Watson
Make-Up: Edriana Buonarroti
Tickets: Mitch Gillett, Maureen Kirkwood (chairperson), Adam Sank, Amy Clark, Thor Thorson, Peter John Hadley, Margie Warrick, David Bentley, Doug Roger, Jennifer Ayers, Matt Grace, Pam Kaplan, Lynn Bennett, Judie Spicker, Marie Powell, Doreen Jensen, Fran Norton, Gordon Barnett, Jennifer Watson, Charlie Culp, Suzanne Viviano
Box Office Managers: Maureen Kirkwood, Charlie Culp
Head Ushers: Melissa and John Etienne
Programs: 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.
Our Main Attraction

Lydia Mendelssohn Theatre
April 12–15, 1990

Music director: James C. Nissen
Set/design: Steve Moorman
Costume designer: Karen Goodburne Voss
Properties: Steven Lovely
Technical directors: Michael Daleiden & Bill Dynes

DRAMATIS PERSONAE

THE LORD CHANCELLOR.................................................. Beverley Pooley
LORD MOUNTARAT....................................................... Eric Gibson
LORD TOLLOUER.......................................................... Jeffrey Smith
PRIVATE WILLS, OF THE COUNCIL GUARD........................ Matthew Grace
STIRPHON, AN ARCADIAN SHEPHERD................................. Barry Nayback
QUEEN OF THE FAIRIES................................................ Ruth DeRoer
IOLANTHE, A FAIRY, STEPHON'S WIFE............................ Nicole Naeve
CELIA, A FAIRY............................................................ Sue Booth
LEILA, A FAIRY............................................................ Lynn Bennett
FLUTA, A FAIRY.......................................................... Robin Lounsbury
PETITES, A SHEPHERDESS AND WARD IN COUNCIL................. 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 Thorsen
Michael Ward
Peter Wick
Alan Winieman
David Zissen

UMGASS EXECUTIVE BOARD

President: Scott DeChant
Vice-President: Nancy Dynes
Secretary: Matthew D. Grace
Treasurer: Christina Liu
Company Promoter: Thor Thorson
Pish-Tush: Troy Hollar
Pooh-Bah: Mitch Gillett
Sergeant at Arms: S. B. Kegnaste

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Professor and Mrs. Harold Haugh
Professor and Mrs. Beverley Pooley
Professor and Mrs. Edward Shastieff
Professor and Mrs. Alan Winieman
Professor and Mrs. Rudi Lindner
Professor and Mrs. Richard Lampert
Dean Paul Boylan
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.)

Regrettably, 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).
Our Main Attraction

PRINCESS IDA
Lydia Mendelssohn Theatre
December 1990

Director/choreographer: Eric Gibson
Choreographer: Susan Filipiak
Costume designer: Karen Goodburne Voss
Lighting director: Randall Zaibek
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 Gillette
Cyril ....................................................... Jeffrey Smith
Florian ..................................................... Curtis Peters
King Gama ................................................. Charles Sutherland
Arsce ........................................................ Mark Brenner
Gurun ....................................................... Reuben Guerra
Scythius .................................................... Erich Jungwirth
Princess Mil .............................................. Sara MacBride
Lady Blanche ............................................ Linda Nadzam
Lady Psyche ............................................... Leah Fitzchen
Melissa ........................................................ Christina Clark
Saccharissa ............................................... Robin Lovingby
Chloe ........................................................ Frances Norton
Ada ........................................................... Tara Petie
Young Prince Hilarion ................................ Gretchen Toth-Fehej

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 Branahaw
Peter Christian
Scott DeChant
Don Devine
Daniel Herman
Troy Hollar
Stuart Finkly
Phillip Rhodes
Jason Smith
Brian Webb
Peter Wick
Alan Whisman
Steve Wood
David Zinn

The Orchestra
Michael Hoffman, Conductor

VIOLIN
Shu-Lin Zhou
Andrew Wise
Bing-Kuang Pang
Stacey Heisler
Jeannie Su
Tim Kopf
Kathleen Brauer
FLUTE
Allison Potter
Kim Schmude
OBOR
Lorraine Duso
*Raminist
CLARINET
Michael Sullivan
Janet Pinto
HORN
David Goldberg
Scott Pendleton
TRUMPET
Mary Bargie
Todd Craven
TROMBONE
Jeanie Lee
John Ziggorsky
VIOLA
Huai Zhi
Chen
Shawn Verfaile
CELLO
Joan Hovida
Amy Kuras
BASSOON
Dan Stone
PERCUSSION
Gerald Cleaver
BASS
Michael McNeil

Executive Board

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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. Beverley Pooley
Professor and Mrs. Edward Stasheff
Professor and Mrs. Alan Whisman
Professor and Mrs. Rudi Lindner
Professor and Mrs. Richard Lempert
Dean Paul Boylan

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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.
Our Main Attraction

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 tobaccy, and excellent jacky. Linda Nadeau as Buttercup in 1991 Pinafore.
Photo from UM Bentley Historical Library, Bennish collection.

Kind Captain, your young lady is a-sighing. Alan Wineman (Deadeye) and David Keosaian (Corcoran).
Photo from UM Bentley Historical Library, Bennish collection.

Ring the merry bells on board-ship. Karen Thompson (Josephine), David Keosaian (Corcoran) and Bev Pooley (Sir Joseph)
Photo from UM Bentley Historical Library, Bennish 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 Keosalai
Sir Joseph Porter, K.C.B........................................Bev Pooley
Ralph Rackstraw....................................................Darryl Taylor
Dick Deadeye.........................................................Matthew Grace
Boatswain..........................................................Mark Brenner
Carpenter's Mate....................................................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 Petit
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

President.................................Troy Hollar
Vice president...........................Jeff Smith
Secretary.................................Michael Ward
Treasurer.................................Christina Liu
Company promoter......................Susan Duderstadt
Pish-Tush.................................Julie Jacobs
Pooh-Bah.................................Peter Christian

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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

VIOLIN  Mike Sullivan  Meg Bragie  Monica Das  Susan French  Stacey Heldser  Vanessa Leong  Jeannie Su

VIOLA  Jessica Nance  Shawn Verfaillie  Lembali Venkimates

CELLO  Laura Christian  Joan Hovda

BASS  Jonathan Zigman

FLUTE  Kristie Fournier  Annette Sievert

OBUE  Lorraine Duso  *Concertmistress

Production

Assistant Stage Manager: Carolyn Kley
Ticket Manager: Laura Christian
Head Ushers: Annette Pratt
Assistant Technical Director: Jason Smith
Gunsmith: Brian Webb
Master Riggers: John Riemme, Melissa Etienne
Figurehead: Mrs. Bolivar Kegniste
Anchor Weighter: Fred Roi
Make-Ups: David Zinn, Fred Zinn
Poster and T-shirt Design: David Zinn
Photography: Bill Harder, David Zinn
Assistant Props: Suzanne Viviano
Assistant Type: David Zinn

Set Crew: Daniel Herman, Mike Daleiden, Christina Liu, Lyn Anslow, Steve Moorman, Amanda Flies, Alex Williams, Gordon Barnett, Ann Kucera, Dorren Jesse, Chris Nelandor, Marie Powell, Jonathan Kaufman, Frank Thaxton, Steve Coccio, Jennifer Sudman, Chris Fuerinsau, Pat Hancox, Jim Barnes, Mark Yeh, Holly Ackerman, Rachel Thompson, Laura Christian, Peter Christian, Karen Tipton, Charles Leggott, Matt Grace, Peter Wick
Audio/Visual: Mike Daleiden, Pat Hancox, Gordon Barnett, Ann Kucera, Jason Smith
Couture Crew: Christina Liu, Lyn Anslow, Amanda Flies, Ruth Delboer, Ellen Weinmore, Pat Peters, Eric Gibson
Props Assistant: Claire Heron, Susan Hiltzk, Mary Jo Clapsaddle, Michael Ward, Eric Gibson

Ticket Crew: Alan Wiseman, Carol Wiseman, Gordon Barnett, Jennifer Barnett, Kevin Branshaw, Mari Racamuel, Peter Wick, Mark Lignski, Krista Stillings, Marie Powell, Robin Loumbury, Ruth Lehman

Publicity: Cast and Crew

Program: Julie Jacobs, David Zinn, Suzanne Viviano, Audrey LaVelle, Chuck Lever, Robin Loumbury, Linda Hadeau, Megan Robiner, Fred Zinn, David Owens, David Goldberg

Surrogate Principals/Female Relatives: 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 ................................................... Lisa Wirtz
Sergeant Meryll ..................................................... Kevin Casey
Leonard Meryll ..................................................... Michael Thompson
Lieutenant Cholmondeley ........................................ David Zinn
Colonel Fairfax ..................................................... Jonathan Cogswell
Elise Maynard ...................................................... Tricia Klaphofer
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 Shafer

YEOMEN

Peter Christian
Jeffry Herman
David Owens
Brian Webb
Steve Wood

TOWNSPEOPLE

Holly Ackerman
Gordon Barnett
Daniel Herman
Amy Bogetto
Susan Duderstadt
Jennifer Hargett
Dana Jessen
Doreen Jessen
Lea Jessen

Steven Lambes
Beth Shippey
Christine Smith
Jason Smith
Judie Spicker
Michael Thompson
Karen Tipton
Margie Van Tuyl
Suzanne Viviano

EXECUTIVE BOARD

President .................. Troy Hollar
Vice-president ................. Patrick Hancox
Company promoter .......... Susan Duderstadt
Secretary ..................... Mark Ligeski
Treasurer ...................... Tara Pettit
Fish-Tush ........................... Julie Jacobs
Pooh-Bah ......................... Peter Christian

UMGASS

FACULTY ADVISORS

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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
The Yeomen of the Guard – 1991

The Orchestra
*Denotes Concertmaster

VIOLIN
Daniel Anderson*
Laura Cinat
Susan French
Christina Liu
Jeremy Williams
Andrew Wise

VIOLA
David Kaufman
Debbie Searns
Katrin Varner

CELLO
Amy Kuras
Beth Vandervenett

BASS
Michael McNeil

FLUTE
Michele Groff
Kris Kachubosky

OBOE
April Smith

CLARINET
Heather Logemann
Hillary Vrooman

BASSOON
Katherine Oliver
Marla Stewert

VIOLIN
Laura Cinat
Susan French
Jeremy Williams

VIOLA
Debbie Searns

CELLO
Amy Kuras

BASS
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FLUTE
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OBOE
April Smith

CLARINET
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David Kaufman
Debbie Searns
Katrin Varner

CELLO
Amy Kuras
Beth Vandervenett

BASS
Michael McNeil

FLUTE
Michele Groff
Kris Kachubosky

OBOE
April Smith

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 revelled 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).
Our Main Attraction

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
Accompanist: Mark Salters

Music director: James Nissen
Asst. director: Kennera Mullin
Costume designer: Nancy Pipkin
Asst. costume designer: Karyl Newman
Props manager: Claire Pferdner

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 Boggetto
Megg Brogue
Laura Christian
Caroline deFauw
Kate Fitzpatrick
Jennifer Ladie
Stephanie Lanning
Krista Stillings
Eiko Sumi

POLICE
Mark Brenner
Peter Christian
Don Devine
Jackson Morris
Robert Reizner
Dale Stimmerman
Michael Ward
Alan Wineman

PIRATES
Mark Brenner
Jamie Clements
Don Devine
Barney Fry
David Jessen
Stephanie Lambes
Robert Reizner
Phillip Rhodes
Jason Smith
John Stroh
David Zinn

Violin
Sarah Knutson
Jeanne Su*
Betty Sugar
Mary Sun
Jeremy Williams**

Viola
Jessica Nance
Karin Vanner

Cello
Jonathan Zigman

Flute
Katy Fournier
Michelle Groff-Kety

Oboe
Nick Hart

Clarinet
Dan Hentig
Eric Tshkoff

Bassoon
Kathy Oliver

THE ORCHESTRA

Horn
Rob Douglas
David Goldberg

Trumpet
Mike Meretta
Jeff Sandstrom

Trombone
Robert Albrion
Jeanie Lee

**Concertmaster

EXECUTIVE BOARD

President .................................................. Troy Hollar
Vice-president ................................. . Pat Hancox
Secretary ........................................... Mark Ligeski
Treasurer ........................................ Beth Shippey
Company promoter .................. Susan Duderstadt
Pish-Tush ......................... Julie Jacobs
Pooh-Bah .................................. Peter Christian

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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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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
Accompanists: Andrew Anderson & Liz Olsen
Graphics: David Zinn

CAST OF CHARACTERS

(IN ORDER OF APPEARANCE)

Violin
Adam Ferguson
Phil Ficior
Betsy Ficier
Laura Jacobson*
Janie Slager
Jeremy Williams**

Flute
Annette Meschling
Kerwin Schweizer

Horn
David Goldberg
Jennifer Olivia

Trumpet
Kris Kwapis
Tom Pfeenhauer

Clarinet
Vivian Garcia
Kathy Hines

Bassoon
Cheryl Huddlestone

Bass
James Albets

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.

Executive Board

President ......................... Liza Wirtz
Vice-president .................... Holly Ackerman
Secretary ......................... Beth Shippey
Treasurer ......................... Amanda Flies
Company promoter ............... Susan Duderstadt
Fish-Tush ......................... Doreen Jessen
Pooh-Bah ......................... Allison Frame

Professor and Mrs. Harry Benford
Professor and Mrs. 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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**PRODUCTION CREDITS**

<table>
<thead>
<tr>
<th>Role</th>
<th>Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage Manager</td>
<td>Jeff Zupan</td>
</tr>
<tr>
<td>Lighting Crew</td>
<td>David Forstot</td>
</tr>
<tr>
<td>Make-up</td>
<td>Julie Baum, Jennifer Johns, Stephanie Pinn, David Zinn</td>
</tr>
<tr>
<td>Master Carpenters</td>
<td>Jim Barnes</td>
</tr>
<tr>
<td>Set Crew</td>
<td>Jeff Dine, Lynn Anslow, Jim Barnes, Gordon Barnett, Jennifer Barnett, David Jessen, David Kennedy, Lise Kudlkoz, Harry Nellor, Alex &quot;Flex&quot; Williams</td>
</tr>
<tr>
<td>Ticket Manager</td>
<td>Laura Christian</td>
</tr>
<tr>
<td>Ticket Crew</td>
<td>Beth Shippey, Amanda Flies, Holly Ackerman, Peter Christian, Lauren Christian, Marni Rachmied, David Goldberg, David Owens, Claude Schwartz, Jason Smith, Chris Ruestrum, Andrea Markowitz, David Zinn</td>
</tr>
<tr>
<td>Ticket Manager</td>
<td>Laura Christian</td>
</tr>
<tr>
<td>Poster/T-Shirt Design</td>
<td>David Zinn</td>
</tr>
<tr>
<td>Head Ushers</td>
<td>Claire Schwartz</td>
</tr>
<tr>
<td>Serviettes</td>
<td>Fred Rico</td>
</tr>
<tr>
<td>Photography</td>
<td>Bill Harder, Holly Ackerman, Doreen Jessen, David Zinn</td>
</tr>
<tr>
<td>Publicity</td>
<td>Susan Duderstadt, David Zinn, and sundry member of the cast and crew</td>
</tr>
<tr>
<td>Assistant Pids</td>
<td>Beth Shippey</td>
</tr>
<tr>
<td>Assistant Teddy</td>
<td>David Zinn</td>
</tr>
<tr>
<td>Program Crew</td>
<td>David Owens, Lisa Wirtz, Doreen Jessen, David Zinn, Susanne Viviano, Beth Shippey, Karen Tipton, Michael Mutzley, Doreen Jessen, Sue O'Harrin, Peter Christian, Lauren Christian, Marni Rachmied, Beth Shippey, Polly Ester</td>
</tr>
<tr>
<td>Page Turners</td>
<td>Bolivar Kegnastie</td>
</tr>
<tr>
<td>Prom Crew</td>
<td>Steven Lovely, Michael Ward, Jonathan Cagwell, Dale Zimmerman, Amanda Flies</td>
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</tbody>
</table>

**1997 Post Script:**

Director Mary Ann Stephenson, a retired librarian, was new to UMGASS, but no theatrical novice. Her choreographer was her daughter, Ann, a medical researcher. Music director Ben Cohen was a master's student in choral conducting at UM and conductor for the Michigan Bach Society.

In a typical near-catastrophe so typical of UMGASS, contralto lead Liz Wirtz crippled herself on the set the day before the show was to open. Sandy Hudson, who had played the role more than once was asked to please stand by. But Liza was determined to go on, so we found her a wheelchair of suitable vintage. Ann Stephenson was drafted to dress as a nurse and wheel it about, so all went well. Near the end of the show, when Dame Hannah and Robin are called upon to do battle, Robin sat in a throne-like chair with casters and was pushed about by Old Adam, while Hannah was pushed about by her nurse. They charged about, cutting and parrying like a couple of battleships on wheels. It was certainly hilarious, and David Zinn is given credit for the suggestion.

Mary Ann Stephenson enlivened the Ghosts' high-noon song by introducing a few female spectres as "ladye-toasts." In addition, the ancestors' torture featured Bev Pooley in female garb singing Buttercup's entry number in his best cracked-falsetto voice. But don't look for Bev's name in the program. That was Mary Ann's special surprise.

Edith Leavis Bookstein complained about excessive contrasts in lighting. She thought everyone was well cast, but pacing seemed a little off and too sedate. In contrast, Melissa Rose Bernardo (*Daily*) loved the show and called it "lively."

The Pretty Committee was now directed by Liza Wirtz and included Amy Bogetto, Ben Cohen, Suzy Frank, Susan Duderstadt, Beth Shippey, and David Zinn.

By now the editorship of GASBAG was in the hands of David Goldberg and Julie Tanguay.
Our Main Attraction

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
Testa .............................................................................. Lisa Wirtz
Giannetta ................................................................. Julie Jacobs
Duke of Plaza-Toro ....................................................... Beverley Pooley
Duchess of Plaza-Toro ............................................................. Linda Nadeau
Casilda .................................................................................. Tricia Klapthor
Luiz .................................................................................... Mitch Gillet
Don Alhambra del Bolero ........................................................ Kevin Casey
The Scribe .............................................................................. John Alexander
Inez ...................................................................................... Ginni Summers

Violin
Johanna Beaver
Laura Rowe *
Janie Stager
Meg Single
Alesso Lopez
Stephen Russi

Flute
Jennifer Auesal
Alison Forrer

Oboe
Nicole Austrins

Clarinet
Summers Dennis
Vivian Garcia

Bassoon
Cheryl Huddleston
Katherine Oliver

Horn
Rob Douglas
David Goldberg

Addenda

Cello ................................................................. Amy Cooper
First Violin ......................................................... Jeremy Williams
Clarinet ................................................................. Don Henig

Faculty Advisors

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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

CONTADINE
Holly Ackerman
Kate Morris Curtin
Amanda Kalaydjian
Jessica Kaplan
Carolyn Koch
Stephanie Lanning
Marni Rachmier
Beth Shippey
Ginni Summers
Margie Warrick

GONDOLIERS
Gordon Barnett
Joshua Blunt
Peter Christian
Scott DeChant
Don Devine
Liam Hockenga
Randi Kurtzin
Jackson Morris
David Owens
Jason Smith

Executive Board

President ................................. Liza Wirtz
Vice-president ............................ Holly Ackerman
Fish-Tush ................................. Doreen Jessen
Pooh-Bah ................................ Allison Frame
Secretary ................................. Beth Shippey
Company promoter ................. Marni Rachmier
Treasurer ................................. Amanda Flies
Production Credits

Costume Crew: Holly Ackerman, Susan Campbell, Laura Christian, Peter Christian, Kate Curtin, Marilyn Cousin, Liam Hoekenga, Julie Jacobs, David Owens, Marty Rachmiel, Beth Shippey, Ginni Summers
Lighting Crew: David Fontott
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 Amunda Flies, Jana Francouer, Don Francouer, Daniel Herman, Julie Jacobs, David Jansen, Doreen Jansen, Jessica Kaplan, David Krasedy, Carolyn Koch, Phil Rhodes, Alan Wineman
Enunciator: St. Bolivar Kegnamie
Head Usher: Claire Schwartz
Photography: Bill Harder, Holly Ackerman, Doreen Jansen, David Zinn
Poster/ T-shirt Design: David Zinn
Assistant Pish: David Zinn
Assistant Tushi: Beth Shippey
Program Crew: Julie Jacobs, Doreen Jansen, David Owens, Phil Rhodes, Beth Shippey, Suzanne Viviano, David Zinn
Ticket Manager: Laura Christian

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).
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

Bouncer .............................. Don Regan
Mr. Cox ........................... Michael Ward
Mr. Box ........................... David Troiano

THE CAST

Trial by Jury

Usher .............................. Kevin Lee Branshaw
Edwin (Defendant) ............... Steve Pierce
The Learned Judge ................ David Zinn
Counsel for Plaintiff ............. Harry Shaefner
Foreman of the Jury .............. Daniel Herman
First Bridesmaid ................. Julie Jacobs
Angelina (Plaintiff) .............. Robin Lounsbury

MUSICIANS

Piano
Liz Olsen

Viola
Timario Wilkins

French Horn
David Goldberg

Violinists
Jeremy Williams
Kazno Setia

Cello
Nat Chaitkin

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 Klapthor,
Victoria Scott, Beth Shippey

Ah, how we loved, that child and I! Duet in 1993
Patience. Liza Wirtz (Lady Angela) and Tricia
Klapthor (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.
Our Main Attraction

**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

<table>
<thead>
<tr>
<th>Character</th>
<th>Actors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lady Angela</td>
<td>Liza Wirtz</td>
</tr>
<tr>
<td>Lady Ella</td>
<td>Rebecca Whiteford</td>
</tr>
<tr>
<td>Lady Saphir</td>
<td>Julie Jacobs</td>
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<td>Lady Jane</td>
<td>Linda Nadeau</td>
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<tr>
<td>Patience</td>
<td>Tricia Klapthor</td>
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<tr>
<td>Major Murgeyroyd</td>
<td>John Alexander</td>
</tr>
<tr>
<td>Colonel Calverley</td>
<td>Kevin Casey</td>
</tr>
<tr>
<td>Lieut. The Duke of Dunstable</td>
<td>Scott Piper</td>
</tr>
<tr>
<td>Reginald Bunthorne</td>
<td>David Zinn</td>
</tr>
<tr>
<td>Archibald Grosewcer</td>
<td>Eric Gibson</td>
</tr>
<tr>
<td>Solicitor</td>
<td>Jim Barnes</td>
</tr>
</tbody>
</table>

**Rapturous Maidens**

- Beth Abbott
- Holly Ackerman
- Jennifer Freese
- Denise Jobin
- Kimberley Johnson
- Jessica Kaplan
- Kathy Meyer
- Marni Rachmiel
- Beth Shippey
- Ghini Summers
- Pamela Vachon
- Anne Walker

---

**Dragoon Guards**

- Gordon Barnett
- Bill Colson
- Frank Devita
- Don Devine
- Liam Hoekenga
- Jim Marsh
- Jason Miller
- David Owens
- Robert Reizner
- Jim Robinson
- Jason Smith
- Michael Ward

**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
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

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.
Our Main Attraction

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

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 ........................................... Stephanie Piro
Mikado .................................................. Bev Pooley
Katshe .................................................. 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 Warnke

VIOLIN
Elizabeth Rust
Daphne Eler
Jenny Thompson
Robert Yang

VIOLA
Caroline Lee
Katin Varner

CELLO
Laura Christian
Aria Di Salvo

DOUBLE BASS
Chad Kuyper

FLUTE
Keren Schweitzer
Frances Tate

OBOE
Sarah Dow

CLARINET
Carey Bell
Don Henig

BASSOON
Cheryl Huddleston

HORN
David Goldberg
Todd Mizuda

TRUMPET
Chris Bubolz
Phil Rhodes

TROMBONE
Brookes Barnes
Chris Ostnold

PERCUSSION
Scott Parkman

*Concertmaster

Executive Board

President ......................... Beth Shippey
Vice-president .................... Holly Ackerman
Fish-Tush ............................ Doreen Jessen
Treasurer ............................ Amanda Flies
Secretary ......................... Ginni Summers
Company promoter ............ Marni Rachmiel
Pooh-Bah ............................ Jessica Kaplan
Stalwart ............................. Sir Bolivar Kegnastie

FACULTY ADVISORS

Professor and Mrs. Harry Benford
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

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**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 Files, Sandy Goodfleish, Peter Greenguist, Stephanie Lanning, Carol Otto, Phil Rhodes, Beth Shippey, Jane Soranno, Ginni Summers, Pam Vachon, Sonja Waitz, Alex Williams, Liza Wirtz

**House Manager:** Claire Schwartz

**Assistant Lighting Designer:** Jeff Dine

**Lighting:** Amanda Files, Russ Hagen, Fred Rico

**Properties Crew:** Peter Davis, Scott DeChant, Jeff Dine, Eric Gibson, Sandy Goodfleish, 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, Luchus Junius Brutus, Jessica Kaplan, David Owens, Beth Shippey, David Zinn

**Publicity:** Mami Rachmiel

**Asst. Technical Director:** Liam Hoekenga

**Master Carpenter:** Jim Barnes

**Set Crew:** Lyn Anslow, Gordon Barnett, Jeff Dine, Brian Haag, Lisa Headings, Cene Kim, Jeff Singman, Sonja Waitz, Alex Williams, Alan Whinman, David Zinn

**Asst. Stage Manager:** Amanda Files

**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

**Photography:** Bill Harder, David Zinn

**Program Editor:** Doreen Jessen

**Program Crew:** Holly Ackerman, Luchus Junius Brutus, Jessica Kaplan, David Owens, Beth Shippey, David Zinn

**Publicity:** Mami Rachmiel

**Asst. Technical Director:** Liam Hoekenga

**Master Carpenter:** Jim Barnes

**Set Crew:** Lyn Anslow, Gordon Barnett, Jeff Dine, Brian Haag, Lisa Headings, Cene Kim, Jeff Singman, Sonja Waitz, Alex Williams, Alan Whinman, David Zinn

**Asst. Stage Manager:** Amanda Files

**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

**Photography:** Bill Harder, David Zinn

**Program Editor:** Doreen Jessen

**Program Crew:** Holly Ackerman, Luchus Junius Brutus, Jessica Kaplan, David Owens, Beth Shippey, David Zinn

**Publicity:** Mami Rachmiel

**Asst. Technical Director:** Liam Hoekenga

**Master Carpenter:** Jim Barnes

**Set Crew:** Lyn Anslow, Gordon Barnett, Jeff Dine, Brian Haag, Lisa Headings, Cene Kim, Jeff Singman, Sonja Waitz, Alex Williams, Alan Whinman, David Zinn

**Asst. Stage Manager:** Amanda Files

**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.
Ten-year old daughter Katherine. Each had more fun than Ginny, her son George, George's wife Diana, and their three generations of Hunts in the chorus: scholar, and a talented performer to boot.

One important newcomer was Robert Sherrane (Sir Marmaduke), a grad student in library science, a G&S Resident Conjurer. John R. Pullum

Director/choreographer: Mary Locker
Asst. director: Diana Hunt
Set designers: Michael Ward, Alex Williams
Stage manager: Linda Nadeau
Props: Lynn Anslow

CAST OF CHARACTERS

Sir Marmaduke Poincsteere (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 Sorozerers) .... David Zinn
Lady Sangazure (a Lady of Ancient Lineage) ..................... Anne Walker
Aline (her daughter, betrothed to Alexis) ........................ Kate Fitzpatrick
Mrs. Partlett (a Few Opener) ...................................... Ginni Summers
Constance (her daughter) ........................................... Tricia Klauphor
Gardener ...................................................................... David Owens

Chorus of Villagers ..... Holly Ackerman, Gordon Barnett, Elizabeth Blakely, Mark Brenner, Charles Cares, Laura Christian, Walden Chu, Bill Colaco, 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, Mami Rachmiel, Bob Reimer, Phil Rhodes, Elizabeth Robinson, Jim Robinson, Claire Schwartz, Beth Shippy, Jason Smith, Pamela Vachon, Traci Wenner
Jack Schafer

Executive Board

President .......................... Jason Miller
Vice-president .................. Holly Ackerman
Treasurer .......................... Amanda Flies
Secretary ............................ Claire Schwartz
Fish-Tush .......................... Ginni Summers
Company promotor .............. Pamela Vachon
Pooh-Bah ............................ Beth Shippy

Chairman 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.

Music Director: Tim Hoover
Costume designer: Glen Cooley
Technical designer: David Kennedy
Asst. technical designer: Alex Williams
Lighting: Jeffrey Dine

ORCHESTRA

BASS
Chad Kuppers

VIOLIN
Adam Ferguson
Bassy Feger
Xiang Gao
Angela Griffith
Daniel Roumain
Song-Hea Sackrider
Bob Yang

OBCE
Susan Borell
Chang Lu

FLUTE

VIOLA
Eileen Beckett
Tim Wilkins

CELLO
Abby Alwin
Elin Himrood

** Concert Maser

CONCERT MGR.:

** Orchestra Manager

ACCOMPANISTS:

Ling-Ju Lai

PRODUCTION CREDITS

Accompanist: Ling-Ju Lai
Costume Crew: Elizabeth Blakely, Amanda Flies, Lisa Headings, Joa Krueger, Barbara Levine, Tam Prentice, Beth Shippy, Ginni Summers, Sonja Waite, Anne Walker
House Manager: Claire Schwartz
Assistant House Managers: Cathy Chow, Lisa Headings, Kathi Reiter
Lighting: David Kennedy
Properties Crew: Michael Ward, Cynthia Lempert, Steven Lovely, Alex Williams
Make-up: Fred Rico, Sir Bolivar Kegnastic
Photography: Bill Harder (poster and studio photography), David Zinn
Program Editor: Ginni Summers
Program Crew: Jessica Kaplan, Phil Rhodes, Beth Shippy, 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 Dottino, Mark Fischer, Lisa Headings, Lian Hoekenga, Bill Johnson, Cynthia Lempert, Jason Miller, Steven Lovely, Steven Stewert, Raj Suri, Lisa Waite, Sonja Waite, Alex Williams
Banquet Presser: Imogene Happ
Ticket Manager: Beth Shippy
Beth's Ticket Pal: Jessica Kaplan

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.

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Now to the banquet we press. The 1994 Sorcerer's happy ending.

Photo by Mitch Gillett, from his private collection.
Our Main Attraction

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 Marmer
Jim Marsh
Dan Model
Phil Rhodes
Jason Smith
Alan Wineman

SISTERS, COUSINS
AND AUNTS
Holly Ackerman
Cheryl Clarkston
Robyn Denson
Lisa Goldberg
Stacey Harrington
Jessica Kaplan
Mary Locker
Liz Mitchell
Rebecca Peters
Claire Schwartz
Beth Shippey
Mari Smoakler

Executive Board

President .................. Jason Miller
Vice-president ............. Holly Ackerman
Treasurer .................... Amanda Flies
Company Promoter .......... Pamela Vachon
Pooh-Bah ................... Beth Shippey
Fish-Tush ................... Ginni Summers
Secretary .................... Claire Schwartz
H.M.S. Pinafore – 1995

**ORCHESTRA**

| String | Violin | Adam Ferguson  
| Betsy Fuger  
| Xiang Gao  
| Angela Griffiths  
| Daniel Roumain  
| Song-Hea Sackriter  
| Bob Yang  

| Violin | BASS  
| Chad Kyppers  

| Flute | BASSOON  
| Susan Borel  
| Chang Lu  

| Oboe | HORN  
| Jessica Boelter  

| Clarinet | CORNET  
| Carey Bell  
| Don Henig  

| Trombone | * Concert Master  
| Natalie Mannix  

|percussion | ** Orchestra Manager  
| Lee Buckhorn  

**VIOLA**

| Viola | Eileen Beckett  
| Tim Wilkins  

| Cellos | Abby Alwin  
| Laura Christian  

| Bass | Eric Varner  
| Dave Goldberg  
| Peter Hui  
| Tom Brown  
| Pete Gibbons  

**CELLO**

* Concert Master  
** Orchestra Manager  

**LIGHTING DESIGNER**

**SCOTT WESTPHAL**

**ADDITIONAL COSTUME CREW**

| Robyn Denson  
| Lissa Goldberg  

**ADDITIONAL SET CREW**

| Lynn Anslow  
| Alex Williams  

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.”

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
Asst. director: Marni Rachmiel
Set designer: Alex Williams
Costume designer: Mitch Gillett
Lighting: Damian A. Caza-Cleypool and Adam Driver

Music director: Tim Hoover
Choreographer: Laura Christian
Technical director: Cynthia Lempert
Costumer: Tam Prentice
Graphics: David Zinn

CAST OF CHARACTERS
in order of appearance

Ludwig, Lead Comedian of the Company.................................................David Zinn
Lisa, a Soubrette....................................................................................Rebecca Peters
Olga.............................................................................................................Liza Wirtz
Elsa.............................................................................................................Beth Shippey
Gretchen.................................................................................................Niki Dickerson
Bertha......................................................................................................Laura Christian
Martha......................................................................................................Jessica Kaplan
Notary........................................................................................................Tom Petiet
Ernest Dummkopf, a Theatrical Manager................................................Mitch Gillett
Julia Jellicoe, an English Comedienne....................................................Tricia Klapthor
Rudolph, Grand Duke of Pfenning Halbpfennig......................................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
Peter Christian
Cheryl Clarkson
Don Devine
Amanda Flies
Ron Frunker
Allison Frame

Stacey Harrington
Liam Hoekenga
Josh Marner
Angela Milarch
David Owens
Robert Reizner
Elizabeth Robinson
Charles Roth

Harry Shafer
Jack Shafer
Luke Shafer
David Sirkin
Jason Smith
Leslie Smith
Kathryn Taylor

CHAMBERLAINS & RENTED NOBLES:

Gordon Barnett
David Chin
Bill Colson
Cynthia Lempert

Jeff Middents
Claire Schwartz
Victoria Scott
Woo Jin Shim

Executive Board

President ......................... Robert Sherrane
Vice-president .................. Elizabeth Robinson
Treasurer ......................... Angela Fong
Fish Tush ......................... Jason Smith
Company promoter ............. Stacey Harrington
Secretary ......................... Gordon Barnett
Pooh-Bah .......................... Amanda Flies

Faculty Advisors

Harry and Betty Benford
Dean Paul Boyle
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

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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).

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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
Graphics: David Zinn

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

DRAMATIS PERSONAE

Lord Chancellor.......................................................... Robert Sherrane
Lord Mountararat......................................................... 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...................................................................... Niki Dickerson
Leila, a Fairy....................................................................... Victoria Scott
Fleta, a Fairy........................................................................

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

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

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. Beverley Pooley
Prof. and Mrs. Edward Stashoff
Prof. and Mrs. Alan Wineman

ORCHESTRA

VIOLIN
Tim Christie
Jay Lee
Carolyn Lukancic
Philip Payton
Lisa Snyder
Alejandra Urrutia
*Claudia Watson
Kirsten Yon

VIOLA
Megan Loomis
Robert Meyer
Judy Tay

CELLO
Michaela Loughman
Ben Salsbury

* Concertmaster
** Orchestra Manager

BASS
Kristen Bruya

FLUTE
**Susan Bozell
Roma Duncan

OBOE
Jessica Boelter

CLARINET
Carey Bell
Julia Mahan

HORN
Dave Goldberg
Michael Lipham

TRUMPET
Bill Skiba
Tom Brown

TROMBONE
Lee Gerhardt
Mike Harkins

BASSOON
Peter Unterstein

Percussion
Steve Aho
Lee Bockhorn

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Addenda

Pages .......................... Lee Gallagher, Katherine Hunt
Additional lights crew .......... Don Devine, Allison Frame, Cynthia Lempert
Additional costume crew ....... Nancy 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 wheelchair. Give him an A for heart.
Our Main Attraction

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

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 Sherrance
Wilfred Shadbolt, Head Jailer and Assistant Tormenter ..................David Zinn
Elise Maynard, a Strolling Singer................................................Bronwen Rae
Phoebe Meryll, Sergeant Meryll's daughter ..................................Patricia Klapthor
Dame Carruthers, Housekeeper to the Tower ...............................Lisa Wirtz
Kate, her Niece ....................................................................Juliet Bourdeau
The Headman ........................................................................Alex Williams
Solo Yeomen:.................................................................Don Devine, Phil Rhodes, Jason Smith

CHEESECAKE

Sir John, the Governor ..............................Ryan principle
The Pinkie........................................................................Loca Llewellyn

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 Fishel, Gary Harrington,
Marie Howard, Katherine Hunt, Simon Linn-Genstein,
Sheldon Jones, Angela Milarch, Elizabeth Robinson,
Victoria Scott, Giora Summers, Luke Shaefer,
Kathryn Taylor, Debra Tucker, Andrew Waltman

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

ORCHESTRA

VIOLIN
Cynthia Goetz
Ben Baumann
Carolyn Lukenic
Jirken Booy

CELLO
Monica Fry
Cheryl Darden

Director: Mary Locker
Asst. director: Linda Nadeau
Set designers: David Kennedy & Alex Williams
Stage manager: Allison Frame
Asst. stage manager: Kass Thomson

VIOLIN
Judy Ty
LaTonya Woods
Chi-Chung Ho

SOLO YEOMEN
Don Devine, Phil Rhodes, Jason Smith

CORNET
Robert Sherrance

BASS
Kristen Broya

FLUTE
Susan Bosell
Emily Perryman

TROMBONE
Robert Meyers

TRUMPET
Carolyn Lukanic
Emily Palen
Jirken Booy

LI-NU
 trị

CLARINET
Lea Gemhakhir
LaTonya Woods

TROMBONE
Robert Meyers

PERCUSSION
Don Devine, Phil Rhodes, Jason Smith

GARY MANN

CLARINET
LaTonya Woods

JEFF ADAMS

PIANO

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

ORCHESTRA

VIOLIN
Cynthia Goetz
Ben Baumann
Carolyn Lukenic
Jirken Booy

CELLO
Monica Fry
Cheryl Darden

Director: Mary Locker
Asst. director: Linda Nadeau
Set designers: David Kennedy & Alex Williams
Stage manager: Allison Frame
Asst. stage manager: Kass Thomson

VIOLIN
Judy Ty
LaTonya Woods
Chi-Chung Ho

SOLO YEOMEN
Don Devine, Phil Rhodes, Jason Smith

CORNET
Robert Sherrance

BASS
Kristen Broya

FLUTE
Susan Bosell
Emily Perryman

TROMBONE
Robert Meyers

TRUMPET
Carolyn Lukanic
Emily Palen
Jirken Booy

LI-NU
 trị

CLARINET
Lea Gemhakhir
LaTonya Woods

TROMBONE
Robert Meyers

PERCUSSION
Don Devine, Phil Rhodes, Jason Smith

GARY MANN

CLARINET
LaTonya Woods

JEFF ADAMS

PIANO

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. Beverley Pooley
Prof. and Mrs. Edward Stasheff
Prof. and Mrs. Alan Wineman

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

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. Beverley Pooley
Prof. and Mrs. Edward Stasheff
Prof. and Mrs. Alan Wineman

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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 Sendler (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 Klapthor (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.
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 Stanley ........... Bev Pooley
The Pirate King .............. David Zinn
Samuel .................... Tom Cooch
Frederic .................. Gerald Aben
Sergeant of Police ....... Charles Sutherland
Mabel ................... Heather Albrecht
Edith ..................... Kimberly Wagner
Kate ...................... Kerry Bailey
Isabel .................... Lindsay Calhoun
Ruth ........................ Barb Hilbish

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 Shafer, 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.
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 Pudding Full of Plums

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 were 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 completely 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&SS 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 Bennish, 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 impregnable 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..." 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
A Pudding Full of Plums

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 giggling calls; “Rat-a-pla-ha-ha-ha-ha-ha-haan—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 finale 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

RealIly, 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 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.
A Pudding Full of Plums

Larry Garvin

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 *Götterdammerung*.

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 Wertenberg/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 Mountararat (Bev Pooley) grieved that Strephon 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 Kedlinsky

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.
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-known enough 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!

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 party. 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 party 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 Moran**

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 sing 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
Our Curtain Calls

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 Krahne (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 refer 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 Krahne, Rex Winder, 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.

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A Pudding Full of Plums

Jimmie Lobaugh

I 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 GIs 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!!

Phoebe Williams was one of those. I've no idea what we description and people connected with the University.

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.
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. Ooohhhohoho ... 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, but just the 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. Trouper 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, pipped up, “Why not?” And the catastrophe was averted.
A Pudding Full of Plums

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. 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, laryngitis. 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

I joined G&S in January, 1950 when I was a second semester freshman. Back then, Mother University was much more maternal and first–semester freshmen 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

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 merrymaking.

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 whippersnappers had imported a strobe light and some records and wanted to dance. Hostilities broke out. We called them the “strobes” 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 Stephensons. Later on, there were two and a half consecutive years of Allen Schreiber productions and, later still, three straight years of Roger Wertenberger 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 Richley, 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 audiences 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 from “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 her 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, cripety 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 associates 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 McKevitt, 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?
A Pudding Full of Plums

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 Wottage, 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 Koesaian: 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.


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.


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?
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<td>Pirates</td>
<td>Robert Sherrane</td>
<td>Mitch Williams</td>
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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.