

Volume LI, No. 1 - Issue 275 - Fall 2024

Gashag

Gilbert and Sullivan Boys and Girls

*We must
dance and
we must
sing!*

Published by FUMGASS:

Friends of the University of Michigan Gilbert and Sullivan Society

The Gilbert and Sullivan Puzzler No. 42

By Don Devine

In the table below there is one line, from song or dialog, from each of Gilbert and Sullivan's 13 operettas. Your challenge is to identify the operetta and the speaker or singer. The answers are on page 31.

Score 2 points for each operetta correctly identified plus 3 points for each speaker or singer identified. Maximum score is 65.

The Line	The Operetta	The Speaker or Singer
His eyes should flash with an inborn fire		
Why, you look handsome in your women's clothes!		
Elderly, ugly daughter		
Cheerily carols the lark, over the cot		
To thy fraternal care, thy sister I commend		
Observe this dance, which I employ, when I by chance, go mad with joy		
My father, the Lucius Junius Brutus of his...		
That's my difficulty; until twelve o'clock I would, after twelve I wouldn't		
By this ingenious law, if any two shall quarrel ...		
Then away we go to an island fair, that lies in a Southern Sea		
Tripping hither, tripping thither		
He's putting himself up to be raffled for!		
Give me the love that loves for love alone		



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UMGASS University of Michigan Gilbert and Sullivan Society

The University of Michigan Gilbert & Sullivan Society (UMGASS), founded in 1947, is the oldest student-run society nationwide dedicated to performing the operettas of Sir William Gilbert and Sir Arthur Sullivan. Each year UMGASS brings together students and community members for two fully-staged productions of Gilbert & Sullivan operettas, which are performed with orchestra at the Lydia Mendelssohn Theatre in Ann Arbor. The quality of their productions sets a high standard for community G&S companies, and their performances are well regarded around the country and the world. If you'd like to be involved in a future production, please email umgassexec@umich.edu or visit www.umgass.org.

FUMGASS Friends of the University of Michigan Gilbert and Sullivan Society

FUMGASS are the supporters, friends and admirers of the University of Michigan Gilbert and Sullivan Society (UMGASS). FUMGASS is a 501(c)(3) tax-exempt organization, and all contributions to FUMGASS are tax-deductible. Contributions are solicited yearly. FUMGASS membership is not limited to natural persons; consider purchasing a membership for your business, pet, or charitable organization.

Benefits of membership include:

- subscription to the GASBAG
- priority ticket selection
- invitation to the Friday post-show Afterglow gathering
- personal satisfaction of encouraging the performing arts

To become a FUMGASS member, kindly send your name, address, and a check for the appropriate amount (see "FUMGASS Membership Levels") to the Keeper of the Rolls at:

FUMGASS c/o Brenda Kerr
2900 Pebble Creek Dr
Ann Arbor, MI 48108

You can also donate online via credit card or PayPal at www.fumgass.org. Questions or concerns about your membership status or benefits can be directed to the Keeper of the Rolls at fumgass@kerr.cc.

GASBAG Gilbert And Sullivan Boys And Girls

GASBAG is the FUMGASS newsletter. It is published three times per year. Each issue is sent to about 400 members of FUMGASS and to other G&S societies who exchange newsletters with us. Copies are also distributed to UMGASS members and are available to interested attendees at UMGASS performances. Our subscribers reside in the United States, United Kingdom, Canada, Australia, Italy and Japan.

GASBAG has four objectives:

- Act as an official record of UMGASS activities
- Entertain Savoyards
- Publish scholarly articles on G&S
- Provide general information on G&S societies elsewhere

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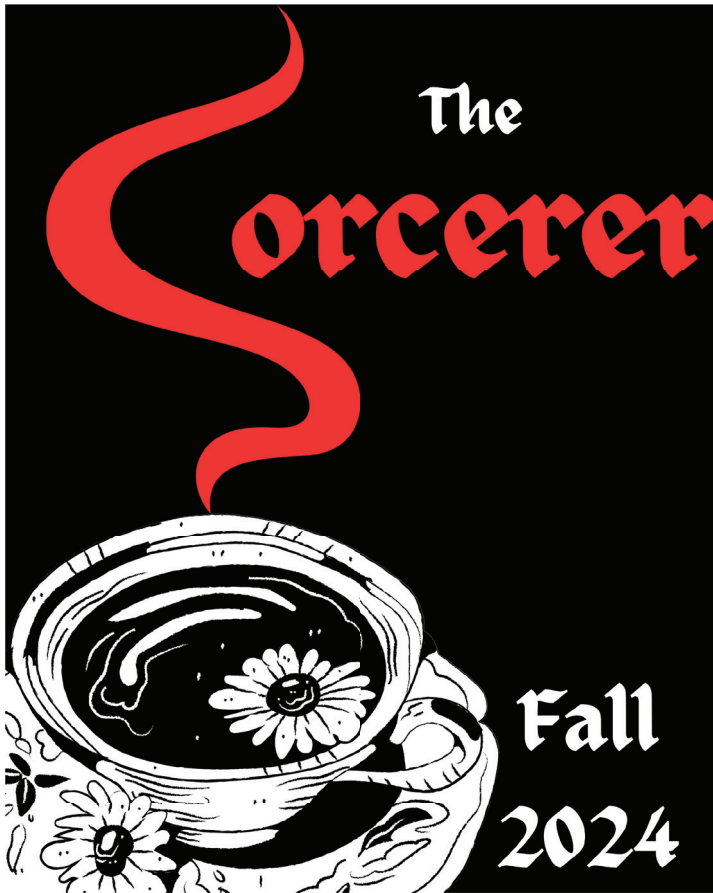
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To contribute to GASBAG:

Please send alumni news, letters, articles, reviews or other contributions to the GASBAG Editor at gasbag_editor@gmail.com. The deadline for the next issue is **November 1, 2024**.

Next UMGASS Productions



www.umgass.org

Would you like to advertise in an UMGASS program?

Ad Sizes & Rates

120 character "Shout Out"		\$20	Business card	3.5x2	\$60
1/8 page	1.25x2 in	\$30	1/2 page	5x3.5 in	\$80
1/4 page	1.25x4 in	\$50	Full page	5x7.5 in	\$150

Ads must be in .jpg or .pdf format, in black and white.
Please contact Program Editor Daniel Peisach at dpeisach@gmail.com.

Letters

Dear FUMGASS Members,

FUMGASS has not been resting on its laurels since the 75th Anniversary. We have been actively working with UMGASS to create a new team framework that more closely integrates the activities of both boards and expands their scope. Through new initiatives developed by these teams, we expect to propel UMGASS into a more efficient, effective and financially sound organization that raises awareness of Gilbert and Sullivan operettas and UMGASS in the surrounding community and the University. See page 10 for more.

We're recruiting new FUMGASS board members and volunteers to staff our new teams. Consider joining our expanded team to revitalize UMGASS and keep the Society vibrant for the next 75 years. You can read more about these changes on page 11.

In the Fall of 2022, FUMGASS established a scholarship fund for UMGASS members who wanted to participate in the Savoynet production of RUDDIGORE at the August 2023 International Gilbert & Sullivan Festival in Buxton, England. We were able to approve four UMGASSers: Audri Ditri, Matt Grace, Lori Gould, and Heather Nordenbrock. In exchange for financial support for airfare, housing and some expenses, our recipients are promoting UMGASS and G&S via social media or newsletters to the broader community. Look for their enthusiastic missives starting on page 8.



FUMGASS plans to offer this scholarship every few years to continue the UMGASS presence on the global stage. We will focus particularly on attracting students to UMGASS. In return for receiving their scholarship, recipients must commit to two years of UMGASS participation in some capacity either on stage or on the board or production staff.

In friendship's name,

Brynn Raupagh
FUMGASS President
Ann Arbor, Michigan



Features

Cancellation of Summer 2023 Show

By Brynn Raupagh

UMGASS planned a new production for June 2023. THE PILOT PROJECT, a sequel to THE PIRATES OF PENZANCE written by David Andrews, has all the great music of PIRATES with a delightful libretto reset to the shores of the Great Lakes in the prohibition era of the 1920s. Unfortunately, not enough people auditioned, and the show had to be cancelled.

The show information was included in the Observer calendar, and we were not able to pull the entry before printing. We apologize to any of you who appeared at Lydia Mendelssohn Theatre expecting a performance.

Please remember to check our website www.umgass.org for current production information. We are looking for another opportunity to stage this production. ☞

UMGASS NEEDS STUDENTS!

THE C.E.O.
2022



Do you know any current or prospective University of Michigan students? Do they have experience or interest in singing, acting, production, graphic design, web design, business, or leadership? Do they like FUN? Tell them about UMGASS!

www.umgass.org

FUMGASS sponsored four UMGASS members to participate in the International Gilbert and Sullivan Festival in Buxton, UK in August 2023. For more on this, see Issue 274: "FUMGASS International G&S Festival Sponsorship."

My High-Spirited Adventure Performing in RUDDIGORE

By Audrey Ditri

The International Gilbert and Sullivan Festival in Buxton, England was an incredible and enriching experience for all G&S fans, including both the performers and the audience. It would not have been possible for some of us to attend without the generous support of FUMGASS, who helped sponsor four of us for the show RUDDIGORE directed by Mitch Gillett. It was an amazing opportunity to perform in Savoynets's production of RUDDIGORE.

There were many incredible people from around the world in the cast and crew. Everyone was working towards the same goal of putting on the best production possible and all were a pleasure to work with. Our music director, Eric Peterson, was very enthusiastic and did a great job having us blend and sing as one. Our accompanist Nathan Smith was very accomplished and played expertly. Mitch was a wonderful director and did a fantastic job bringing the show to life along with co-producer Marisa Green.

We learned the blocking and choreography in a week. The choreography was led by Stacey Smith, who created stunning dance numbers for us and worked with us individually and in groups. The women's chorus also rehearsed choreography on our own with two fearless dance captains, since we wanted to ensure no time was wasted while we were not on stage and that perfection was achieved.

Our rehearsals were held at a magnificent old church called St. John the Baptist. There was even a G&S service that was held and quite a few of us sang with the church choir. The rehearsals were great fun and it was nice to experience tea breaks every so often. I wish that we could implement them here regularly! Before we knew it, the time arrived for us to rehearse at the Buxton Opera House. It was such an awe-inspiring moment to step onto that stage for

the first run-through. The opera house was built in 1904 and was absolutely gorgeous. It was such a fantastic feeling preparing for the show with the dressing room full of people chattering and helping each other with hair and make-up, while taking care to not get any residue on our lovely costumes.

One of the ladies in the chorus had the foresight to take Stacey's diagrams and put them on dark poster board offstage so that we could review our positions if needed. It became invaluable when one of our bridesmaids had to drop out unexpectedly. It was so exciting being backstage and ready to perform the show. Everyone was very enthusiastic and put on a great performance. The time on stage flew by and before we knew it all we could hear was the thunderous applause.

When it came to being adjudicated, the RUDDIGORE chorus was nominated for best chorus, our music director, Eric Peterson for best conductor, Tyler Parks (Sir Roderic Murgatroyd) for best male vocal performer, and Lauren Cupples (Rose Maybud) won the best female vocal performer. Following the show there was a fun cabaret put together by Carol Davis and it was well received.

These were all such wonderful achievements and it was such an enriching opportunity to meet new people who like to do the same activities. Being able to perform with such a pleasant group of people was an honor and I am so glad to have so many new friends throughout England and the U.S. It is amazing what one group of people can accomplish when working towards such a dedicated goal and art form. ☺



Audrey, in costume for the IGSF production of RUDDIGORE

Below are missives from two of the sixteen current and former UMGASS alumni who participated in the Savoynet production of RUDDIGORE at the 2023 IGSF. FUMGASS plans to offer this sponsorship again in 2025. Details will be available at www.fumgass.org/igsf

Interviews from Buxton

By Matthew Grace

Years ago, my friend, Mitch Gillett introduced me to the International Gilbert and Sullivan Festival, saying “You have to go one of these days, Matt. You will absolutely love it.” And he was right.

The festival consists of a two- to sometimes three-week event of operetta performances (both evening and afternoons), dozens of daytime fringe activities and also ways to view a good number of the performances online. I had the opportunity to enjoy the festival last year when four of us were sponsored to participate in Savoynet’s production of RUDDIGORE, and it was a once-in-a-lifetime experience (although, I hope it won’t actually be).



The 2023 IGSF sponsorees: Heather Nordenbrock, Lori Gould, Matthew Grace, Audrey Ditri

I sent a questionnaire to all those in the Savoynet RUDDIGORE production who were members of UMGASS at one time or another. Four members answered, and what members they are: Audrey Ditri, Marisa Green, Julie May, and Marc Shepherd! Of each I asked a few simple questions, several of which we will explore here, starting with:

“Where is Gilbert and Sullivan?”

“Yeah, I’ll do you one better: who’s Gilbert and Sullivan?”

“I’ll do you one better: why is Gilbert and Sullivan?” (Russo, 2018)

What drew you to the works of G&S, and how were they introduced to you?

What makes a person want to perform such “topsy-turviness” onstage in front of a live audience? For myself, it is the genre and the people involved. I fell in love with both almost instantly.

My first exposure to the wonders of G&S, as they are referred to, was back in 1987. I was a communications student who dabbled in voice performance at Eastern Michigan University. My voice teacher, at the time, took us over to the flats for our production of THE MERRY WIDOW. She, one Ms. Linda Milne, was also a member of a little group called the University of Michigan Gilbert and Sullivan Society (UMGASS). I remember seeing a gentleman, rather well-educated-looking, with a smiley face painted on his head.

I asked Linda, “Who is that guy?”

“Oh, that’s Alan Wineman. He’s a professor of mechanical engineering at U of M. And a long-standing member of the group.”

That was all I needed. I was hooked, just from seeing how much fun one person could be having at simply building sets in preparation of a performance. So, it makes me wonder, what stories do others have?

Like me, many were drawn into UMGASS by someone else. Audrey was introduced and encouraged by the Hassold family, longstanding members of UMGASS. Julie had moved to Ann Arbor with her husband, who was attending the Graduate School of Business. As was her wont, Julie was “... looking for things to do.” She ended up in our group, thanks to

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FUMGASS & UMGASS Reorganization

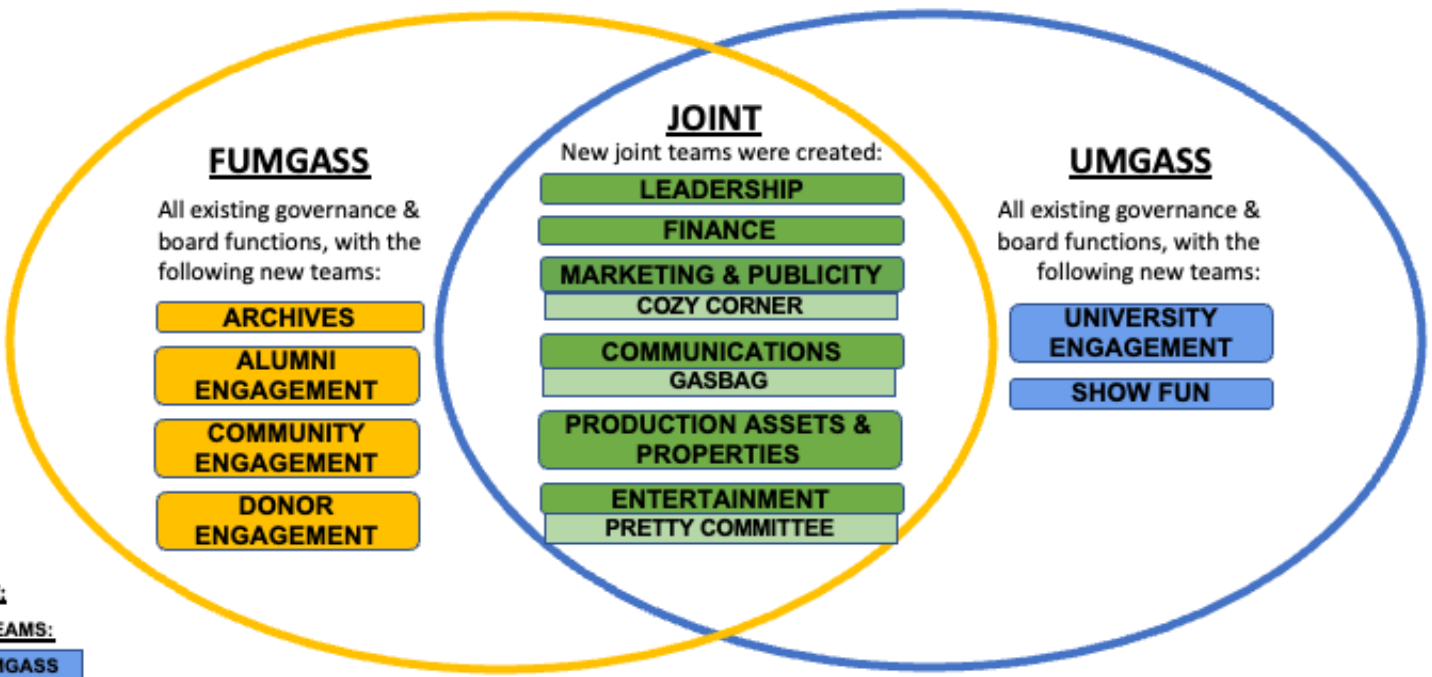
By Brynn Raupagh

You've read in these pages our concerns about falling audience attendance and student participation in both the cast and prod staff. This past year, FUMGASS and UMGASS worked together to reevaluate and reorganize our board functions to more efficiently and effectively accomplish our overall mission: to bring Gilbert and Sullivan to the University and greater Ann Arbor community.

We developed a team framework that will allow board members to be more focused in their work. Some teams formalize existing relationships between the two boards. In addition to administrative functions such as communications, archives, asset management, we created four engagement teams: alumni, community, donor, and university. These four will focus exclusively on outreach to broaden awareness of G&S and UMGASS's ability to provide high quality productions, and to encourage active involvement in UMGASS. We hope these efforts will encourage people to join our audience, cast, prod staff and consider serving on our new teams.



UMGASS & FUMGASS TEAM FRAMEWORK



KEY:

TEAMS:

- UMGASS
- FUMGASS
- JOINT
- SUBTEAMS

Help Revitalize FUMGASS!

By Brynn Raupagh

FUMGASS and UMGASS are excited to implement a new teams framework and create new initiatives to accomplish their goal to expand awareness of Gilbert and Sullivan in general and UMGASS in particular. Though we are somewhat biased, we think this will be both *rewarding* and *fun*. If this sounds appealing, we'd love to hear from you. New ideas are actively sought. How to help, you may ask?

Join One of Our New Teams!

We seek **volunteers** to make our new teams framework a success. We hope that by recruiting a few people for each team, each person will have a targeted task and no individual will have too much to do. Every joint team will include a member from each board to allow us to effectively coordinate these functions between organizations. See the teams list on page 10. Please email fumgassexec@umich.edu if you're interested in joining a team.

Join the FUMGASS Board!

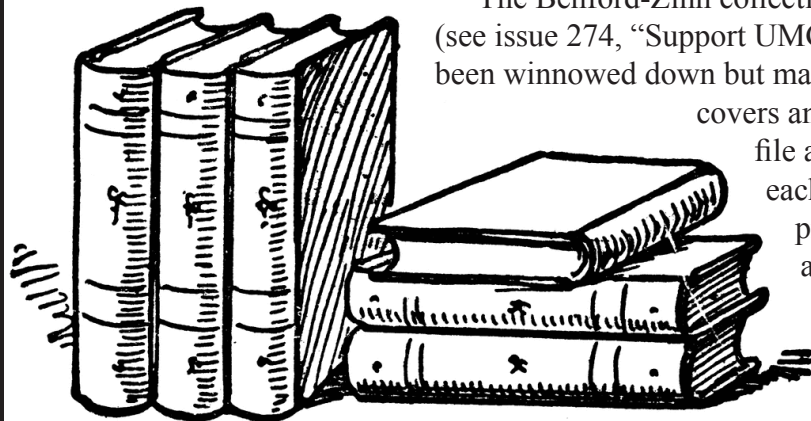
Open FUMGASS Board Positions are listed on page 12. Please email fumgassexec@umich.edu if you're interested in learning more or volunteering! ☞

Congratulate me, gentlemen, I've found a volunteer!

The Japanese equivalent of "Hear, hear, hear"!

If you are interested in participating either as a committee volunteer or a FUMGASS board member, please contact fumgassexec@umich.edu.

We would love to have help from any UMGASS supporters near and far, whether you're an UMGASS alum or just a fan. Looking for something to do or a way to meet people? Know a student who needs volunteer hours? All are welcome!



The Benford-Zinn collection of books pertaining to Gilbert and Sullivan (see issue 274, "Support UMGASS: Buy a Book or Two or Three!") has been winnowed down but many are still available for sale. The scans of the covers and title pages can be found in a very large PDF file at tinyurl.com/BZpdfs. A spreadsheet listing each item in alphabetical order and a suggested price (*no reasonable offer refused!*) is available at tinyurl.com/BZitemlist. The spreadsheet will be updated as books are sold. Please contact Brynn Raupagh at president@fumgass.org if you are interested.

Open Positions on the FUMGASS Board

Vice President

- ☞ In the event of the resignation or inability of the President to exercise his office, become President of FUMGASS with all the rights, privileges, and powers thereto as if they had been duly elected President.
- ☞ Preside at all meetings of the Board and of the membership as Chair in the absence of the President.
- ☞ Co-chair the Entertainment Team. Make arrangements for meetings and parties on behalf of Alumni, Community, Donor and University Engagement committees and as part of marketing efforts. Organize the FUMGASS Afterglow.
- ☞ Serve on the Cozy Corner Team - Manage Cozy Corner sales in the Lydia Mendelssohn Theatre lobby during show week to include recruiting staff, organizing and coordinating sale merchandise with UMGASS Company Promoter, and managing sales revenue with UMGASS Treasurer.
- ☞ Undertake such other specific responsibilities as may be requested by the President.

Marketing Coordinator (new position)

- ☞ Manage development of the FUMGASS strategic marketing plan.
- ☞ Collaborate with fellow board members to ensure marketing function is contributing to board's long and short-term goals.
- ☞ Clean existing marketing databases and integrate into central UMGASS/FUMGASS Customer Relations Management (CRM) systems.
- ☞ Engage with UMGASS Company Promoter, sharing marketing materials, contacts, research, and outreach as appropriate. Co-chair the Marketing and Publicity Team.
- ☞ Determine staffing needs for the FUMGASS marketing team. Recruit volunteers, hire and develop the team to execute board's marketing strategy.
- ☞ Oversee marketing projects and activities to ensure they stay on track and on budget. Help plan, coordinate and participate in marketing events. Oversee the design and production of marketing materials. Draft press and media releases.
- ☞ Create and maintain marketing budget, allocating resources to each project as appropriate.
- ☞ Meet and correspond with outside vendors and internal contributors. Connect with influential media outlets and journalists to place stories about company news and other initiatives.

Secretary (new position)

- ☞ Be the official custodian of the minutes and records of FUMGASS.
- ☞ Attend to all correspondence or communications of FUMGASS including Mailchimp, email and physical mailing lists. Coordinate with Keeper of the Rolls regarding membership communications.
- ☞ Manage FUMGASS website.
- ☞ Manage document storage through Google Workspace, intranet storage and Customer Relations Management (CRM) systems.
- ☞ Co-chair the Communications Team with the UMGASS Secretary.
- ☞ Have such powers as may be reasonably construed as belonging to the secretary of an organization



Many Thanks for Your Service

FUMGASS would like to thank David Goldberg and Margie Warrick for their years of service to the FUMGASS board. Both David and Margie have served as FUMGASS president, and David has served as GASBAG Editor and, most recently, Keeper of the Rolls.

We would also like to thank Kathy Askew, who joined our board in 2022 to assist with marketing and contributed important ideas to our new team framework and future outreach.

David, Margie, and Kathy stepped down from the board this year, although they will continue to contribute through committee work and other service to UMGASS and FUMGASS. We thank them all for their enthusiastic support. ☞



Watch for more in the next issue!

Meet Our New Keeper of the Rolls

Please welcome Brenda Kerr to the FUMGASS board as our new Keeper of the Rolls. Brenda learned about this scintillating opportunity by reading the GASBAG! She has been a long-time member of our audience and has recently retired as a software applications manager for Washtenaw County. She will be managing FUMGASS membership including the annual letter, processing donations, ticket priority and the ticket mailer. She will also be part of the new Communications Team to help develop our new database.

Please contact Brenda if you have any questions about your FUMGASS membership. Brenda can be reached at keeper@fumgass.org or 734-891-3867. ☞



Review: UMGASS's PATIENCE, Spring 2023

By John Kelly

This piece is ostensibly to review the April 2023 production of PATIENCE! I am reminded of the RUDDIGORE scene with Mad Margaret, "Poor child... she wanders." I have as well in writing this.

This production of PATIENCE was exceptionally more fun than I'd seen from the audience in a long, long time! You actors were all there to enjoy, and to share this enjoyment, not build your resumé's for a career. That's what made it like sharing a really good joke about human foibles! Brightly happy! Well done you!

Opening night of PATIENCE was aces, with a happy playful cast playing well together and enjoying it, so that I enjoyed it hugely. Excellent business and gestures, but more importantly, a fae sense of irreverent humor that I have missed so much! Patter songs by other than trained voices were less discernible, but those seem just for breaking the speed limit, not for the beauty of the language, as it has always strangely been locally. Shame, as there is a playful beauty to the language! And you all played very nicely together and brought out the spirit! Thank you, and thanks to Mark Haviland for taking me to see you with one of his Mendelssohn Theatre passes! Patience unbelievable, but you all did so bonnie, me lads and lasses. Some remarkable moments! You deserved a full house, but these are study days



before finals, no? Or did that change? I expect you'd see a crescendo of an audience!



Okay, for me to review the PATIENCE production? I am not a professional Music School graduate. So no technical evaluation follows, but I have been in many G&S productions, and audiences since my Freshman year at U of M in 1969.

I once watched a string quartet Master Class at the Modern Language Building, with experts standing behind every musician, critiquing and repeating a passage over and over. Finally, at the end, they were told, "Okay, once again, WITH FEELING!" Any joy in performance had left the building long ago. It was toil. Your PATIENCE performance was different.

Finally last night, I again saw a cast galvanized to share their joy in playing this piece with the audience. That went for the classically trained as well as the rest of the cast. This made connection! The reactions to what was happening onstage were lively, the gestures on target and interesting, even if scripted. And I especially liked the light in eyes that denoted the cast member was presently at home. There it was. That brightness. Joyful.

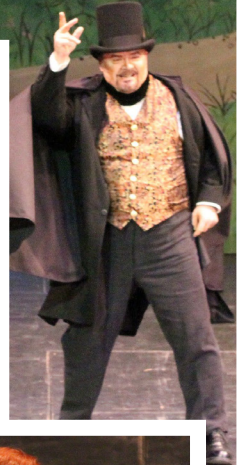
It is good to have G&S be for more than just the Music School. I would not have had the opportunity otherwise. Trying out for the Men's Glee Club, I could not spontaneously sight read music, and was rejected. Ah, but G&S would have me!

The G&S productions I have experienced over the years started out freely innovating beyond D'Oyly Carte Opera traditions, but then there was a long period of Originalism, rather like the Supreme Court of today. I was delighted to see some liberties taken in this PATIENCE production! The supplicant woman coming

Continued on page 20 →



UMGASS'S RUDDIGORE, Fall 2023



UMGASS's IOLANTHE, Spring 2024



Continued from page 9 ↓

another married couple, the Petiets. Marc, however, was introduced to UMGASS as a young man early in the group's existence, in the 1950s, by his parents, who frequented productions.

So, it seems a good way to steer clear of getting involved with a singing group like UMGASS, would be to steer clear of married couples!

Marisa was brought in at an early age. A school she attended had a summer theater program that always did a G&S show every summer. Having already gained a love of theater in middle school, she signed up for "whatever they were doing." Her first rehearsal started out with "Hail, Poetry" from THE PIRATES OF PENZANCE. She was undaunted by this first time singing complex harmonies. By the end of the week she was thoroughly hooked, and found herself going to the library to listen to other D'Oyly Carte operas on CD.

What was your first G&S production? Which is your favorite show or character?

First, we shall look at Audrey Ditri's recollections. Her first production was PRINCESS IDA in 2017, and some of her favorites include the 2018 UMGASS IOLANTHE, 2023's PATIENCE and last year's RUDDIGORE by Savoynet. Her favorite roles include Lady Ella (PATIENCE), and she would love to play Mabel, from the classic PIRATES.

For Julie May, we have quite an unusual treat, as her first production was the rarely ever performed THESPIS with the University of Michigan Small Company, using the Roger Wertemberger adaptation. She believes that it was in 1972.

Marc Shepherd's first show was UMGASS's production of PRINCESS IDA, which he remembers was directed by the wonderful Peter-John Hedlesky. As for a favored role, show, or character, he declines to answer, as his favorite would be the very next production he is about to perform in.

Marisa Green's first production was a PIRATES in July of 1993 where she played both a pirate (Act 1) and a policeman (Act 2). Her favorite production?

THE GRAND DUKE, put on by the Savoynet players at the 28th International Gilbert and Sullivan Festival in 2022. However, her favorite role? That of conductor.

As for myself, one show holds 3 of those distinct honors: UTOPIA, LIMITED. It was my very first and favorite show with UMGASS, and King Paramount the First, one of the main characters, is my favorite character. I have had the honor of playing him in two separate UMGASS productions, one in 1988 and the other in 1999. I have been told that if I were to play him a third time, I may set some kind of oddity record, but that remains to be seen. I will also say that Pooh-Bah, from THE MIKADO, is a character I have longed to play since I first saw him performed by the late Beverley John Pooley.

What is your history with the International Gilbert & Sullivan Festival? What's your advice for those considering attending?

Julie May has been to no less than 14 festivals and performed in 17 total festival productions with 4 different groups. She has also directed 2 shows in Buxton and choreographed one there as well. Marc attended the very first festival in 1994 and was, as he says, "thrown" into 2 shows, PIRATES and MIKADO, receiving only a week's rehearsal time for both shows before performing them onstage. Marisa has been to six festivals so far, as performer twice, rehearsal accompanist and assistant music director twice, music director once and producer once. After first hearing about the festival, she begged her parents to allow her to "fly off to England for a week and be in a show with a bunch of people she'd met on the internet." Thankfully, they said yes.

Suffice to say, if you are a true lover of the Gilbert and Sullivan operettas, you must make the pilgrimage to the Festival at least once in your lifetime. As Ms. May states, be prepared to have an amazing time, whether you're performing or simply attending shows. Be ready to see some wonderfully performed G&S productions, and to meet some of the most fascinating people you will ever meet in your life. Marc quite rightly mentions that if you are there as a performer, your time will be dictated



Lori, Audrey, and Heather studying at IGSF

and dedicated to the show you are performing in. If you are simply going as an audience member and a fan, it would truly depend on how much immersion into the art you have an appetite for.

While the Festival originally started out as a predominantly amateur event

with one or two professional shows over the 3 weeks, it is now about 60% pro and 40% amateur. You can still be guaranteed a different show at least every 2-to-3-night performances. Marisa's recommendations were very matter of fact and, I thought, very straight to the point. When you go, consider flying into Manchester instead of London. It is closer distance-wise, and you will probably be able to find better prices on flights. Also, make sure you have good walking shoes. I will attest to this. When I was there, we pretty much walked everywhere. And be ready for the hills. Some of them are quite spectacular.

What would you tell performers new to the works of Gilbert and Sullivan? How should they approach a medium with such a rich history?

One issue theater groups seem to have is the gaining of new members. So, I asked our little group for their advice. Audrey and Julie seem to be of a similar opinion: familiarize yourself with the genre. Both commented on the words of Gilbert, whose writing is nearly 150 years old. Look up the words you do not know. Words like "taradiddle" (i.e., a petty lie, or pretentious nonsense). For this, there are many works to find translations, but one of my favorites would have to be *The Gilbert and Sullivan Lexicon*

by one of UMGASS's own, the Late and Honorable Harry Benford. This volume is an incredible asset to anyone new to the Savoy operettas.

Marc has gone a different route: Introduce new performers at a younger age, even down to middle schoolers. He commented that the lack of popularity of these operettas couldn't be because it is an older art form, as Gilbert and Sullivan's works were already over a hundred years old when he was introduced to them. Marc works with a student group in Tennessee, and he gets a large grouping of middle- and high-school students. He feels that it gets his students excited to perform works at a higher level compared to their age. I would tend to agree, as I introduced my daughter at an extremely young age (I had to take her, at age 2, to a rehearsal of *THE SORCERER*, and she was hooked after that).

As for Marisa, her advice is similar to the other three: Introduce younger performers to the wonderful harmonies and the earworms. She believes that it is the chorus that makes a good show *great*, and that "the chorus is such a fun place to be."

Well? Now what?

So, there you have it. Just some basics on what a few people you may know do in their off time. Currently, Julie May is in a production of *ARSENIC AND OLD LACE* at the Forge Theatre of Phoenixville, where she is playing the Victorian charmster, Martha Brewster. Audrey Ditre is preparing herself for her second trip to Buxton, as the Savoynet Performing Group prepares for its production of *THE MIKADO*. Marc Shepherd has two shows currently pending, *THE BAND'S VISIT*, and *THE GONDOLIERS*. Both performances to go up in March. Marisa Green is currently directing a production of *THE PROM*. As she puts it, "totally opposite of G&S. It's a contemporary pop musical and I am conducting from the keyboard." But she relates that she is, indeed, having great fun. And, finally, myself. I am preparing for my portrayal of the Lord Chancellor with UMGASS's current production of *IOLANTHE*, running April 4th-7th, at the Lydia Mendelssohn Theatre in Ann Arbor, Michigan. So, please. Come see a show with one of us. Or all of us. We would all love to see you. ☪

Continued from page 14 ↓

back onstage to rebel by ringing the triangle defiantly was such a moment, that at one point some in the G&S Society would have criticized as unorthodox. I think it was great, and added to the enjoyment. I recall an early PRINCESS IDA directed by Gersh Morningstar where the armorer of Castle Adamant was first seen chewing on an apple. When called upon by Princess Ida to show what weapons she had to supply the women's cause, she took her apple and pulled out the stem, and when she threw it off stage left, a flash pot was set off. Brilliant! That's the playfulness which should trump strict adherence to historical form. More, please!

Any critiques? Well, there were moments when Archibald's stage left deliveries were inaudible, as though he were saving his voice for Saturday. Oh, yes, and one principal player had put a dark circle around his left eye socket for depth, which resulted in his makeup looking a bit like Petey, the dog in Our Gang comedies. It distracted rather than added. Once more, the patter songs! What is the use of a patter song unless stage-miked, and audible? What's

the use going so fast that the words, even to those who know them, are unintelligible? It was remarkable that the patter songs of Patience and Bunthorne were mostly understood. When you're onstage, look at the audience and see if many are looking up above the proscenium arch to the libretto projected there? What would you suppose that means both for chorus and principal players? The words are important, and contain tons of quiet fun! There are messages lost when the words are less important than the speed with which they are said.

I have had a lovely time with the extended family that the University of Michigan Gilbert and Sullivan Society has been, especially when now, my natural family gone, I have the honor of a chosen family, many of whom I played with onstage. Can't say that about my Uncle Ed, who was all but humorless and couldn't dance to save his life! Much nicer to choose those with whom to be family! ☪

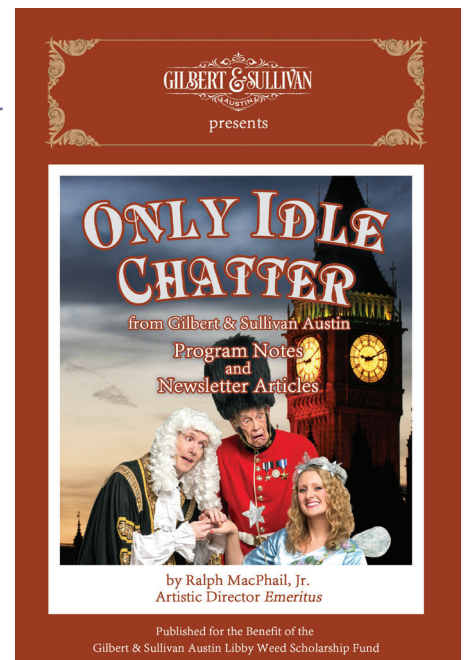


New Releases

***Only Idle Chatter from Gilbert & Sullivan Austin: Program Notes and Newsletter Articles* by Ralph MacPhail, Jr. (Gilbert & Sullivan Austin, 2024)**

Only Idle Chatter from Gilbert & Sullivan Austin contains over 65 texts ranging from historical insights to production details, from personal reflections to high-spirited entertainments. They are reprinted substantially as they appeared in Gilbert & Sullivan Austin newsletters and programs from 2010 to 2020 and were designed to create interest in playgoers new to Gilbert & Sullivan as well as to engage seasoned Savoyards. President Emerita Libby Weed provides a foreword, and Ralph MacPhail, Jr., adds an introduction with acknowledgments, notes on the texts for which there was no room in their original, ephemeral publication, and an extensive list of references and suggestions for further reading.

All income from this publication will go to support the Gilbert & Sullivan Austin Libby Weed Scholarship Fund.



This book is for sale at Lulu.com (tinyurl.com/onlyidlechatter) as well as Amazon.com and Amazon.co.uk.

The Bab Ballads

The Bab Ballads is a collection of poems and drawings by W.S. Gilbert, originally published as columns in the magazine *Fun*, for which Gilbert served as drama critic. Some of the ballads served as source material for characters, songs, and plots in Gilbert's librettos.

Two Ogres (1869)

Good children, list, if you're inclined,
And wicked children too —
This pretty ballad is designed
Especially for you.

Two ogres dwelt in Wickham Wold —
Each traits distinctive had:
The younger was as good as gold,
The elder was as bad.

A wicked, disobedient son
Was James McAlpine, and
A contrast to the elder one,
Good Applebody Bland.

McAlpine — brutes like him are few —
In greediness delights,
A melancholy victim to
Unchastened appetites.

Good, well-bred children every day
He ravenously ate, —
All boys were fish who found their way
Into McAlpine's net:

Boys whose good breeding is innate,
Whose sums are always right;
And boys who don't expostulate
When sent to bed at night:

And kindly boys who never search
The nests of birds of song;
And serious boys for whom, in church,
No sermon is too long.

Contrast with James's greedy haste
And comprehensive hand,
The nice discriminating taste
Of Applebody Bland.

Bland only eats bad boys, who swear —
Who can behave, but don't —
Disgraceful lads who say "don't care,"
And "shan't," and "can't," and "won't,"

Who wet their shoes and learn to box,
And say what isn't true,
Who bite their nails and jam their frocks,
And make long noses too;

Who kick a nurse's aged shin,
And sit in sulky mopes;
And boys who twirl poor kittens in
Distracting zoetropes.

But James, when he was quite a youth,
Had often been to school,
And though so bad, to tell the truth,
He wasn't quite a fool.

At logic few with him could vie;
To his peculiar sect
He could propose a fallacy
With singular effect.

So, when his Mentors said, "Expound —
Why eat good children — why?"
Upon his Mentors he would round
With this absurd reply:

"I have been taught to love the good —
The pure — the unalloyed —
And wicked boys, I've understood,
I always should avoid.

"Why do I eat good children — why?
Because I love them so!"
(But this was empty sophistry,
As your Papa can show.)

Now, though the learning of his friends
Was truly not immense,
They had a way of fitting ends
By rule of common sense.

"Away, away!" his Mentors cried,
"Thou uncongenial pest!
A quirk's a thing we can't abide,
A quibble we detest!

"A fallacy in your reply
Our intellect describes,
Although we don't pretend to spy
Exactly where it lies.

"In misery and penal woes
Must end a glutton's joys;
And learn how ogres punish those
Who dare to eat good boys.

"Secured by fetter, cramp, and chain,
And gagged securely — so —
You shall be placed in Drury Lane,
Where only good lads go.

"Surrounded there by virtuous boys,
You'll suffer torture wus
Than that which constantly annoys
Disgraceful Tantalus.

("If you would learn the woes that vex
Poor Tantalus, down there,
Pray borrow of Papa an ex-
Purgated Lemprière.)

But as for Bland who, as it seems,
Eats only naughty boys,
We've planned a recompense that teems
With gastronomic joys.

"Where wicked youths in crowds are stowed
He shall unquestioned rule,
And have the run of Hackney
Road
Reformatory School!"



UMGASS Alumni Corner

Alumni are listed by first UMGASS appearance.

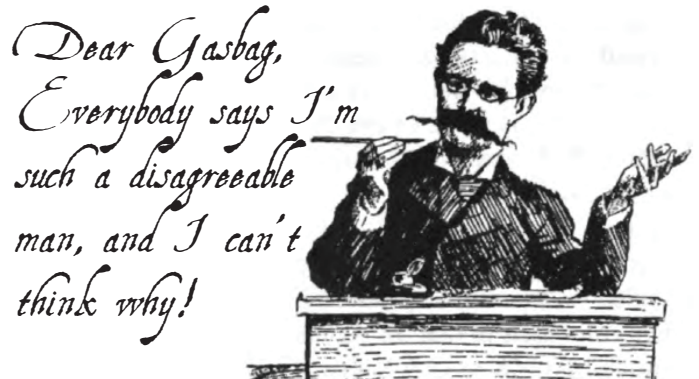
Alumni Notes

☞ **Fred Estabrook ('07)** has gone and married Assistant Set Designer **Elizabeth Druga Estabrook ('17)** in summer 2023. Brightly dawned their wedding day!

☞ Reader Jim Stasheff reported an UMGASS alumni sighting: “At a recent performance of *THE MIKADO* by Bucks County G&S Society in Bucks County, Pennsylvania, I was delighted to read in the program that *Go-To* was played by **Eli Rosen ('21)** who had performed in UMGASS’ *TRIAL BY JURY* and *Peep-Bo* was played by **Sarah Folsom-Kovarik ('21)** also in UMGASS’ *TRIAL BY JURY*. Felt like home.”

☞ The following UMGASS alumni participated in the 2023 International Gilbert & Sullivan Festival in Buxton, England (for more on this see page 8):

Lauren Cupples ('21)
Risa de Rege ('21)
Audrey Ditri ('17)
Mitch Gillett ('87)
Lori Gould ('93)
Matthew Grace ('88)
Marisa Green ('21)
Julie May ('72)
Rachel Middle ('21)
Heather Nordenbrock ('17)
Chazmond Peacock ('21)
Ali Roselle ('07)
Jon Roselle ('08)
Marc Shepherd ('78)
Stacey Smith ('94)
Jane White ('21)
Sarah Wright ('21)



☞ The Ann Arbor Observer published a story in November 2023 about Ann Arbor’s Comic Opera Guild (“Onward and Upward with the Comic Opera Guild: Skewering pomposity and sacred cows since 1973”), which began:

In 1963, a fellow U-M art student heard Tom Petiet singing while working in class and suggested that he audition for the U-M Gilbert & Sullivan Society (UMGASS). It was a life-changing experience for the young artist, who sang his way through the G&S canon, often in leads, and met and married Pat, a dancer who performed in the UMGASS chorus

In addition to **Tom ('63)** and **Pat ('67) Petiet**, the article includes photos of other UMGASS alumni who have performed with Comic Opera Guild, including: **Mitch Gillett ('87)**, **Juliet Petrus ('98)**, and **Jeffrey Willets ('85)**.

If you’d like to read the full article, visit annarborobserver.com/onward-and-upward-with-the-comic-opera-guild/

☞ Welcome to Benjamin Frederic Roselle, the newest addition to the family of **Alexandra Kahn Roselle ('07)** and **Jon Roselle ('08)**. Congratulations to the parents and to grandfather **Rich Roselle ('69)** and big sisters **Lila ('21)** and **Juliette¹**. By the bye, he is a little boy!

☞ **Risa de Rege ('21)**, **Audrey Ditri ('17)**, **Chazmond Peacock ('21)**, **Marc Shepherd ('78)**, and **Jane White ('21)** will also appear in the 2024 International Gilbert and Sullivan Festival production of *THE MIKADO* in August. For more on Audrey's experience at last year's IGSF, see page 8.

☞ From **Asher Solomon Margulies ('17)**: I was in UMGASS from 2017-2020, including being President for the 19-20 school year. I am currently finishing up the Musical Improv Conservatory at Second City in Chicago, a year-long program I had to audition for to get in. My cohort has previews every Thursday in April at 7:30pm, before having our show run Thursdays in May at the same time. I usually post what Improv stuff I'm doing around the city on Instagram @ashermargulies.

☞ **Sarah Wright ('21)** performed the role of Mabel in the 2023 International Gilbert and Sullivan Festival's Youth Production of *THE PIRATES OF PENZANCE*. She had such an amazing experience that she auditioned for the 2024 Youth Production of *THE SORCERER*. She accepted the role of Aline. Sarah is finishing her first year at Dobbins Conservatory in Missouri, where she is double-majoring in Musical Theatre and Film & Media.

¹ A sonogram image of Juliette Roselle appeared in 2021's *TRIAL BY JURY*. Your editor is not sure whether to count that as UMGASS participation or not. If so, it suggests that Queen Victoria, whose portrait has appeared in a number of UMGASS productions, could be considered an UMGASS alumna, which is intriguing.

☞ **Jennifer Hilbish Schuetz ('84)** has been named Director of Opera for the Illinois Wesleyan University School of Music. With joyous shout and ringing cheer, inaugurate her new career!

☞ The watercolors of **Julie Tanguay ('75)** have been displayed at First Unitarian Universalist Congregation of Ann Arbor and at a benefit for Meals on Wheels at Eastern Michigan University. We have overheard the paintings described as "Botticellian," "Fra Angelican," and "consummately utter."

If you do something interesting (or want to report that another UMGASS alum has done something interesting) like perform in a show, start a new job, get married, or find out you were switched at birth and suddenly have to make a career change, please send an update to gasbag.editor@gmail.com. Your friends and your fans await your news! ☞



UMGASS Alumni Highlight: Dr. George Gates ('52)

By Sarah McNitt

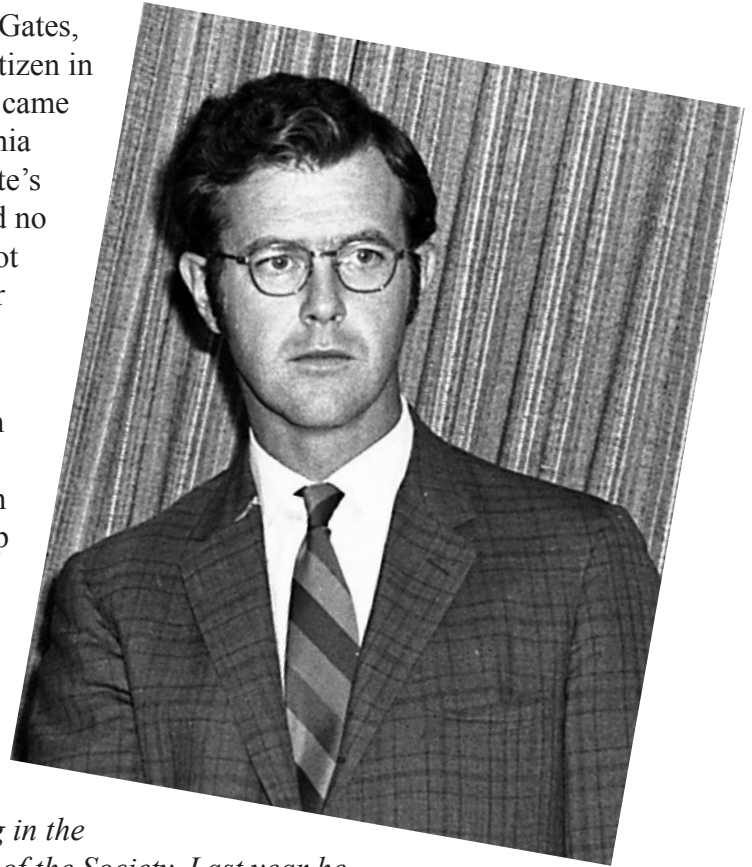
FUMGASS was recently contacted by Dr. George Gates, who first appeared on stage with UMGASS as First Citizen in the 1952 production of *THE YEOMEN OF THE GUARD*. He came to the University of Michigan from Welch, West Virginia in 1952, and declared a pre-med major on his roommate's advice. At the point where he joined UMGASS, he had no prior awareness of Gilbert and Sullivan, but once he got involved, "I loved the music and the music makers, for sure!" A favorite UMGASS memory was carrying the boiling oil pot for the 1956 production of *THE MIKADO*.

Dr. Gates played many on- and off-stage roles with UMGASS during his undergraduate career, including portraying Tipseion in *THESPIS*¹ in 1954, and serving on the UMGASS board as Publicity Manager, Scholarship Chair, Vice President, and President.

Dr. Gates also returned to play Sir Richard Cholmondeley in the 1970 production of *THE YEOMEN OF THE GUARD*, at which point his program bio read:

A staff member at both University and Wayne County General hospitals, Dr. Gates is joining us again after fourteen years. From 1952 to 1956 he sang in the chorus of our shows and one year served as President of the Society. Last year he was a soloist in the Ann Arbor Cantata Singers.

Thanks to Dr. Gates for reconnecting with UMGASS after all this time!



¹ For more on the 1954 production of *THESPIS*, see GASBAG issue 270: "Goodness Gracious, How Audacious!: An UMGASS History with *THESPIS*." As reported in the President's Letter in issue 274, Jerry Bilik's handwritten orchestra parts have been rediscovered, so UMGASS may finally stage *THESPIS* again. Dr. Gates has described Jerry Bilik as a "genius."

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- Facebook: www.facebook.com/umgass
- Instagram: www.instagram.com/umgass1947
- Twitter: twitter.com/umgass
- YouTube: www.youtube.com/@umgass1947

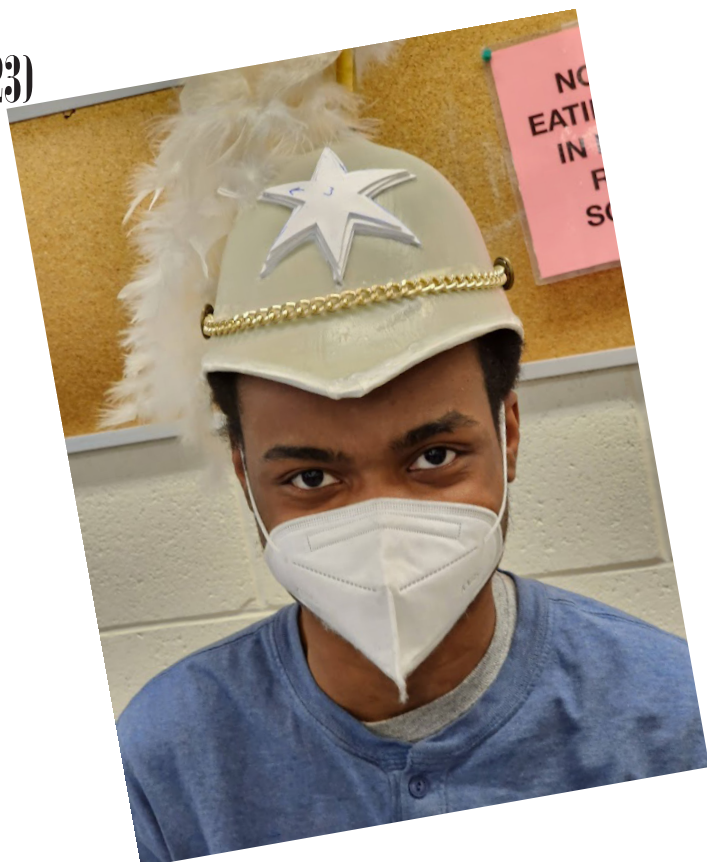
UMGASS Alumni Highlight: Cameron Graham ('23)

By Sarah McNitt

If you saw the Spring 2023 production of *PATIENCE*, you may not have realized is that it was Cameron Graham's debut as an UMGASS director. Graham, who grew up in Ann Arbor, graduated from Eastern Michigan University in Summer 2022 with a degree in Theatre Arts and a minor in Film. Over the course of his studies, he had served as an assistant director and had directed one-act plays, but directing *PATIENCE* was the biggest project that Graham had taken on.

Graham was first introduced to UMGASS by his friend Lindsey Brown, who had served as stage manager for the 2021 UMGASS production of *H.M.S. PINAFORE*. Brown suggested him to the UMGASS board as a director for the spring show. Up to that point, Graham was somewhat familiar with the works of Gilbert and Sullivan, but he didn't know a lot about them or about *PATIENCE*. He said he found it easy to connect with the material: "I was surprised by how funny it is. You already know that the music is going to be beautiful, but the stories and characters are so interesting. There were so many qualities that I could see in the characters that, even though it was written in the 1880s, it's still so relevant to today. It doesn't feel dated."

This outsider status gave him a fresh perspective on the material, but he also worried that his relative inexperience would make directing *PATIENCE* an intimidating experience. However, it turned out to be much easier than he'd expected. Graham noted how welcoming his cast and crew were to him as a relatively new director and a total newcomer to UMGASS, saying "For being so talented, they're the most gracious people in the world. That talent can come with a little bit of an ego, but everyone was so kind and I never felt intimidated in the room." He was able to work with folks like Matt Grace and David Andrews, who had acted in or directed previous UMGASS shows, and discuss



their perspectives on *PATIENCE*. He said that having so many people in his cast who were long-time UMGASS members helped to balance him out. "It gave me a safety net, where I didn't have to know everything. The people in this room were smart enough, and they're going to figure it out." Graham also spoke about the warm mentorship he received from Lee Vahlsing, his assistant director, who invited Graham to his house and answered all of his questions about *PATIENCE*, Gilbert and Sullivan, and UMGASS.

Graham is grateful to UMGASS for taking a chance on a recent graduate and is looking forward to participating with UMGASS again. "I have to do *PIRATES* one day," he said. "I know we just did it this past year, but I have to do it. I will not leave until I'm able to be a part of *PIRATES* in some capacity." Graham also swapped roles with Lee Vahlsing and served as assistant director when Vahlsing directed the Fall 2023 UMGASS production of *RUDDIGORE*.



In Memoriam

Alan William Nagel ('11)

1991-2023

www.ilesfuneralhomes.com/obituary/Alan-William-Nagel/Clive-Iowa/1890128

He was one of the kindest, smartest, mature, and genuine souls I've ever met, a fantastic singer, and overall a really upstanding guy and friend.

- Alexandra Kahn Roselle

Alan delighted in all of those Gilbert and Sullivan shows; he was proud of them, and still wore his Princess Ida t-shirt all the time.

- Claire Nagel Hjelmaas (Alan's sister)

He was such an emerging talent, great guy, and I loved him in RAKES PROGRESS at the School of Music. We sat around and had those "tenor technique" talks during rehearsals. Always a gracious colleague.

- Mitch Gillett



Alan Nagel as Cyril in PRINCESS IDA in 2011
[photo by Marilyn Gouin]

E.A. Jackson Morris ('80)

1928-2023

www.tributearchive.com/obituaries/27287774/ea-jackson-morris

I'll miss Jack and I'm glad to have had the chance to give him a hug at the 75th anniversary! He held some delightful gatherings at his house for his colleagues in some G&S productions! He was a stand up guy and so is his daughter who was also in G&S operas!

- John Kelly



Jackson Morris in a rehearsal for THE GONDOLIERS in 1988



Richard Jacques Alder Jr. ('72)

1951-2023

www.legacy.com/us/obituaries/name/richard-alder-obituary?id=50396517

Rich was a quiet guy; playing in the pit with him in 1972, I had no idea of the breadth of his talent. A list showed he was involved with over 600 theatrical productions in his lifetime, as musician, conductor, music director, and actor. - Ralph Katz

I was unable to attend Rich's Memorial Service today but played in many pit orchestras under his direction. Great memories of his musicianship, creativity, patience, talent and tomfoolery! He will be missed! - Phillip Rhodes

*Rich Alder as Musical Director for RUDDIGORE in 2014
[photo by Marilyn Gouin]*

Leslie Helene Smith ('95)

1958-2023

cremationmichigan.com/tribute/details/2418/Leslie-Smith/obituary.html

I took voice lessons from her for a while. She was a lovely person!!
- Beth Shippey Ballbach

*Leslie Smith as Katisha in THE MIKADO in 2000
[photo by Marilyn Gouin]*



*Bob Davidow in 2012's IOLANTHE
[photo by Marilyn Gouin]*

Bob Davidow ('60)

1938-2024

www.dignitymemorial.com/obituaries/ann-arbor-mi/robert-davidow-11715661

Bob Davidow discovered UMGASS in 1960 in the IOLANTHE chorus, while earning his law degree at UM. Forty-nine years later, in the 2009 YEOMEN chorus, he happily rejoined UMGASS for his second act of 18 nearly consecutive shows (missing only 2017 PIRATES). Bob's cheerful presence and baritone were a valuable contribution to UMGASS and a testament to the impact the Society has on our lives at any age. Though he slowed down in later years, requiring a walker in the last few shows, UMGASS directors always found a meaningful place for him onstage. I was his partner in several productions and can attest to his joy at being part of the UMGASS family.

- Brynn Raupagh



G&S Menu of Upcoming Productions

This information is subject to change. Productions are listed by month with US productions followed by international ones. Please send information for inclusion in the next issue to gasbag.editor@gmail.com.

October 2024

USA, CT, Deep River
The Yeomen of the Guard
Connecticut Gilbert & Sullivan Society
ctgands.org

USA, NY, New York
NYGASP Golden Jubilee
New York Gilbert & Sullivan Society
nygasp.org

USA, NY, Snyder
H.M.S. Pinafore
Opera-Lytes
operalytes.com

USA, PA, Pittsburgh
Patience
Pittsburgh Savoyards
pittsburghsavoyards.org

USA, PA, Wallingford
The Pirates of Penzance
Rose Valley Chorus & Orchestra
rvco.org

UK, England, Ealing
Ruddigore
Julian Operatic
julianoperatic.org

UK, Touring

Patience
Opera Anywhere
operaanywhere.com

November 2024

USA, MA, Amherst
The McAdo
Valley Light Opera
vlo.org

USA, MN, Minneapolis
The McAdo
Gilbert & Sullivan Very Light Opera Company
gsvloc.org

USA, NJ, Ridgewood
Iolanthe
Ridgewood Gilbert and Sullivan Society
ridgewoodgilbertandsullivan.org

USA, NY, New York
Ruddigore
New York Gilbert & Sullivan Society
nygasp.org

Australia, Victoria, Blackburn South
A Festival of W.S. Gilbert Plays
Gilbert & Sullivan Opera Victoria
gsov.org.au

UK, England, Halifax
H.M.S. Pinafore
Halifax Gilbert & Sullivan Society
halifaxgands.org.uk

UK, Touring
The Pirates of Penzance
Opera Anywhere
operaanywhere.com

December 2024

USA, MI, Ann Arbor
The Sorcerer
UMGASS
umgass.org

UK, England, Bath
Ruddigore
Bath Gilbert & Sullivan Society
bathgands.co.uk

UK, England, London
The Pirates of Penzance
English National Opera
eno.org

January 2025

USA, MN, Mankato
The Pirates of Penzance
Bethany Choraliers
blc.edu/arts/theatre/choraliers

USA, NY, New York
The Pirates of Penzance
New York Gilbert & Sullivan Society
nygasp.org

USA, TN, Nashville
H.M.S. Pinafore
Nashville Opera
nashvilleopera.org

Canada, ON, Toronto
The Yeomen of the Guard
St. Anne's Music and Drama Society
stannesmads.com

February 2025

USA, MA, Sudbury
Ruddigore
The Sudbury Savoyards
sudburysavoyards.org

March 2025

USA, CT, Norwalk*H.M.S. Pinafore*

Troupers Light Opera Company

wp.trouperslightopera.org**USA, FL, Naples***The Mikado*

Opera Naples

operanaples.org**USA, IL, Chicago***The Pirates of Penzance*

Gilbert & Sullivan Opera Company

socchicago.org**USA, ME, Ellsworth***Ruddigore*

Gilbert & Sullivan Society of Maine

gilbertsullivanmaine.org**USA, MN, Minneapolis***Patience*

Gilbert & Sullivan Very Light Opera Company

gsvloc.org**USA, PA, Pittsburgh***H.M.S. Pinafore*

Pittsburgh Savoyards

pittsburghsavoyards.org**UK, England, Birmingham***The Mikado*

Birmingham Savoyards

birminghamsavoyards.org.uk**UK, England, Bristol***The Grand Duke*

Bristol Gilbert & Sullivan Society

bristolgsos.co.uk**UK, England, Hereford***Ruddigore*

Hereford G&S Society

herefordgandsociety.org.uk

April 2025

USA, CT, Simsbury*Ruddigore*

Simsbury Light Opera Company

loco.org**USA, MI, Ann Arbor***H.M.S. Pinafore*

UMGASS

umgass.org**USA, NC, Durham***H.M.S. Pinafore*

Durham Savoyards

durhamsavoyards.org**USA, NY, New York***The Grand Duke*

Blue Hill Troupe

bht.org**USA, NY, New York***Iolanthe*

New York Gilbert & Sullivan Society

nygasp.org**UK, England, Batley***H.M.S. Pinafore*

Batley Gilbert & Sullivan Society

batleygands.org.uk**UK, England, Melbourne***The Mikado*

Melbourne Operatic Society

melbourneoperaticsociety.com**UK, Scotland, Edinburgh***The Sorcerer*

EDGAS

edgas.org

May 2025

USA, CA, San Francisco*The Sorcerer*

Lamplighters Music Theatre

lamplighters.org**USA, DE, Arden***The Emerald Isle (Sullivan)*

Ardensingers

ardensingers.org**USA, MI, Grand Rapids***The Yeomen of the Guard*

West Michigan Savoyards

westmichigansavoyards.org**UK, Scotland, Aberdeen***The Grand Duke*

Aberdeen G&S Society

gilbertandsullivansociety.wordpress.com

June 2025

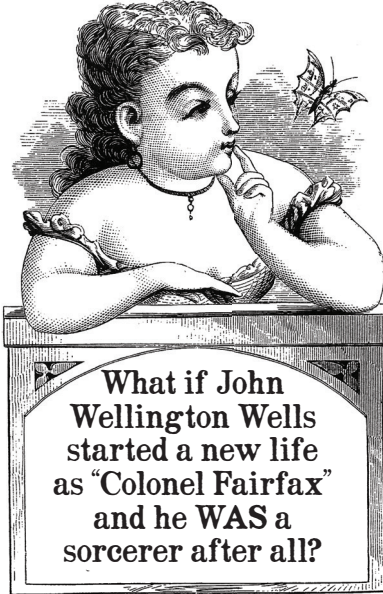
USA, CA, Los Angeles*H.M.S. Pinafore*

Pacific Opera Project

pacificoperaproject.com

Editor's Notes

Your Editor Wonders...



☞ Your editor apologizes for the delay in this issue and welcomes anyone with an interest in desktop publishing or writing to join the GASBAG staff! When half the staff are fictional and another one of them is a little boy of five, progress is made very slowly. (Many thanks to David Goldberg, who is real and essential, and to Brynn Raupagh for her gentle nudges!). Nursemaids, be on the lookout for little lads or lasses to apprentice to an editor!

☞ Welcome to our new Keeper of the Rolls, Brenda Kerr (see page 13)! Please add her email address to your contacts list so that you will continue to receive your issues.

☞ We are always on the lookout for articles and reviews, especially reviews of UMGASS shows. Please let me know if you'd like to write a review of an upcoming show.

☞ If any readers out there have experience with Google Ads, FUMGASS would appreciate your assistance! Email board@fumgass.org if you think you can help.

GASBAG Staff:

Editor of a Scurrilous Paper:

Particularly Correct:

Child of Nature Who Takes After His Mother:

Joy-Advancing Throng:

Sarah McNitt

David Goldberg

William S.

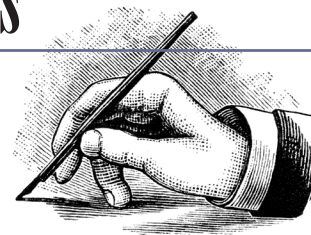
Imogene Q. Happ, Fred Rico, Sir Bolivar Kegnastie

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The Gilbert and Sullivan Puzzler No. 42 Answers

Score 2 points for each operetta correctly identified plus 3 points for each speaker or singer identified. Maximum score is 65.



The Line	The Operetta	The Speaker or Singer	Points
His eyes should flash with an inborn fire	<i>H.M.S. Pinafore</i>	The Boatswain's Mate	
Why, you look handsome in your women's clothes!	<i>Princess Ida</i>	Gama to Hilarion	
Elderly, ugly daughter	<i>Trial by Jury</i>	The Judge	
Cheerily carols the lark, over the cot	<i>Ruddigore</i>	Mad Margaret's opening lines	
To thy fraternal care, thy sister I commend	<i>The Yeomen of the Guard</i>	Wilfred to Colonel Fairfax	
Observe this dance, which I employ, when I by chance, go mad with joy	<i>Utopia, Limited</i>	Phantis	
My father, the Lucius Junius Brutus of his...	<i>The Mikado</i>	Nanki Poo to Yum Yum	
That's my difficulty; until twelve o'clock I would, after twelve I wouldn't	<i>The Pirates of Penzance</i>	Frederic	
By this ingenious law, if any two shall quarrel ...	<i>The Grand Duke</i>	The Notary explaining a Statutory Duel	
Then away we go to an island fair, that lies in a Southern Sea	<i>The Gondoliers</i>	All the men. The very end of Act 1	
Tripping hither, tripping thither	<i>Iolanthe</i>	Chorus of Fairies	
He's putting himself up to be raffled for!	<i>Patience</i>	Chorus of Rapturous Maidens	
Give me the love that loves for love alone	<i>The Sorcerer</i>	Alexis	

Your total score:

FUMGASS

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