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Gasbag

Gilbert And Sullivan Boys And Girls

UMGASS Celebrates Its 60th In Style!

More magic moments, stories, reviews, and the usual G&Soterica inside!

Published by FUMGASS
Friends of the University of Michigan Gilbert And Sullivan Society

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Friends of the University of Michigan Gilbert and Sullivan Society

We are the supporters, friends and admirers of the University of Michigan Gilbert and Sullivan Society.

Our functions include providing financial support for UMGASS, providing scholarships to deserving student members of the productions, hosting an afterglow party for our members, cast and crew one evening during each production, maintaining the Cozy Corner at which we provide information and memorabilia for sale, and publishing the GASBAG.

Benefits of membership, in addition to the personal satisfaction of encouraging the performing arts and congregating occasionally with one another, include high priority in ticket selection (second only to members of the cast) and a subscription to the GASBAG.

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The keeper of the rolls is:

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Gasbag

GASBAG is published four to six times a year. It is mailed to about 900 members of FUMGASS and 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. Most copies are distributed in the U.S. Some are distributed to other countries: currently UK (22), Canada (12), and one each to Australia, Italy, and Japan.

GASBAG has four objectives:
1. Act as an official record of UMGASS activities.
2. Entertain Savoyards.
3. Publish scholarly articles on G&S.
4. Provide general information on G&S societies elsewhere.

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News & Notes

Ring forth ye bells...

One of the highlights of UMGASS's 60th celebration was Harry Benford (long time UMGASS advisor and founding editor of GASBAG) making the suprising (but happy) announcment of his impending marriage to Kathryn Enright (the belle of Glacier Hills). Im sure that we all wish the best to the happy couple and cheer them three times three!

Ring forth ye bells... Part Duex

This recent email and story,(from Katie Cilluffo, our most recent Princess Ida) were popped into my box to announce a second happy coupling, and an object lesson on how to win the Pheobe of your dreams:

Sorry Paul's been rather busy recently, so I'm forwarding this to you on his behalf. Suffice it to say, Paul Trani and I (Katie Cilluffo) are getting married on May 12, 2007, at St. John in the Wilderness Church, Flat Rock, NC. We owe our future marriage to the happy accident that is UMGASS, and though we are far away, we look forward to many years of supporting and cheering on the wonderful organization that brought two wayward thespians such as ourselves together. Please make a note of it in the next GASBAG so we can share our happiness and gratitude with all the Gilbert & Sullivan boys and girls out there.

Below is a little story Paul wrote for the 60th Anniversary Memory Book. Glean from it what you will.

Thanks!
- Katie Cilluffo

Paul Trani: Accident-prone side

UMGASS brings out my accident-prone side. Normally, that wouldn't be a good thing. I've had some hideously stupid accidents in my short time on this planet, all of which have left me with various scars that chicks just don't seem to find very interesting, despite all the theories to the contrary. Though I wouldn't say I was born with two left feet, the UMGASS Gods seemed to aid and abet my skill at injury and self-injury, but I don't think I would have changed a thing.

The Yeomen of the Guard Class of 2002 was a stout, rugged, manly gang of lunks in theory. The day we were given our celebratory halberds during rehearsals for the fall 2002 show, the theory started to wear thin. None could properly spin the weapon, as do those majestic Royal Guards. Who can forget the pageantry of those proud Yeomen of Merry Olde England, twirling and flipping their halberds in rapid succession to the awe of the crowds at the Tower of London? Who could possibly bring some realism to our crew of honorary Yeomen?

Enter yours truly, halberd-twirler extraordinaire, to educate and inspire my fellow Yeomen with the proper way to handle that most feather-like of pole-axes with grace and ease. Ah, but my many hours slaving away to perfect my catlike skills with the pig-sticker were all for naught, for the Gods of UMGASS that day frowned upon yours truly, and smote my halberd from my hands, where it spun and stuck into the foot of a lovely ingenue passing by. I was determined, however, to turn that frown upside down.

With a deep breath born of regret and physical exertion because those damned halberds were heavy, I glided to the wounded diva-in-waiting, and found her to be in-bleeding in her shoe. Her beautiful eyes widened at the sight of yours truly, either with forethought of malice as to which end of the pole-axe she was going to spit me upon, or possibly because my hands were cold. She was a lovely creature: a face that stole my breath from me when I first saw her enter the rehearsal studio one month prior. I took a deep breath. "I can fix that, you know," I said in reference to her wounded foot, "I'm a doctor."

She indeed did let me fix her foot, and, as the curtain on our own personal production went up, I had many more opportunities to aid in fixing things with her help. From the driver's side door of my car that I side-swiped while parallel parking on our first date when she held my hand for the first time, or the inguinal hernia that I popped while taking a heavy set piece from her in a chivalrous display of manly stupidity, I have enjoyed each of these accidents with the keen understanding that the Gods of UMGASS are guiding my gawky, unsteady, and potentially dangerous hand to a divine end.

Thank you Lords of UMGASS, and thank you Katie, for not running away in abject terror.

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UMGASS Video and Audio Recordings

DVDs aND VHS video tapes are available now for video recordings of the UMGASS productions in the following list. We expect soon to fill in all the gaps in the list back to about 1984. Following the list of video recordings is a list of LP and reel-to-reel tape recordings which are being converted to CD. During the summer we expect to fill out that list so that we can offer CDs of all available recordings back to about 1951.

For more information contact Karl Zinn (karlzinn@umich.edu, or call 248-437-4183).

Video Recordings (available on DVD and VHS tape)

The Grand Duke, March-April 2007 (2 DVDs)
Pinafore, December 2006
Trial by Jury and Cox & Box, July 2006
The Mikado, April 2006 (2 DVDs)
The Sorcerer, December 2005
Patience, April 2005 2 DVDs)
The Gondoliers, December 2004
Princess Ida, April 2004 (2 DVDs)
Ruddigore, December 2003
The Pirates of Penzance, April 2003
The Yeomen of the Guard, December 2002
Engaged, A Romantic Farce by W. S. Gilbert, June 2002
Iolanthe, April 2002
The Grand Duke, December 2001
HMS Pinafore, April 2001
The Sorcerer, December 2000
The Mikado, April 2000 (2 DVDs)
Utopia, Limited, December 1999
The Gondoliers, April 1999
Patience, December 1998
Ruddigore, April 1998
Princess Ida, December 1997
The Pirates of Penzance, April 1997
The Yeomen of the Guard, December 1996
Iolanthe, April 1996
The Grand Duke, December 1995
HMS Pinafore, April 1995
The Sorcerer, December 1994 (Conversion to DVD in process for shows performed April 1990 - April 1994)
The Sorcerer, December 1989 (Conversion to DVD in process for shows performed December 1986 - April 1989)
The Pirates of Penzance, April 1986

By the end of the summer we hope to have available all recordings we have found of productions back to 1984. We also have available the collection of UMGASS promotional "music videos" for shows from 1999 to 2005 on a single DVD.

Audio Recordings (available on CD)

Recordings of *The Grand Duke* (1973) and *The Pirates of Penzance* (1986) are available in commercially prepared and produced CDs. www. 78s2cd.com/OnlineCDShop/

These other recordings are in the process of being converted to CD. If they are not adopted for commercial production, they will be available from UMGASS.

The Grand Duke, December 1985
HMS Pinafore, April 1985
Princess Ida, December 1984
The Pirates of Penzance, April 1980
The Mikado, December 1967
Patience, November 1967
HMS Pinafore, November 1966
The Yeomen of the Guard, March 1965
The Sorcerer, November 1964
Trial by Jury, November 1964
Iolanthe, November 1964
The Mikado, November 1963
The Gondoliers, May, 1963
Princess Ida, November 1962
Patience, April 1962
HMS Pinafore, December 1961
Ruddigore, March 1961
Trial by Jury, March 1961
The Mikado, November 1960
The Yeomen of the Guard, December, 1959
The Pirates of Penzance, March 1959
Richley Rewarded, March 1959
HMS Pinafore, March 1958
Cox and Box, March 1958
The Sorcerer, November 1957
Trial by Jury, November 1957
The Mikado, April 1956
The Gondoliers, November 1955
Iolanthe, April 1955
Cox and Box, April 1955
The Pirates of Penzance, November 1954
The Sorcerer, April 1954
Thespis, April 1954

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A Book For "Pine Tree Wonders"...

In the follow up to the UMGASS 60th anniversary, we should recognize that several of our former members got their start at Interlochen and the National Music Camp's summer Operetta program with our own Dr. Dude Stephenson, who created the program. But I'll let Mr. Field tell you all about it:

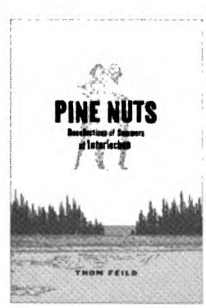
Of interest to both Gilbert & Sullivan and Interlochen enthusiasts...

A new book, *Pine Nuts: Recollections of Summers at Interlochen* was released last fall. Readers will delight in this rollicking tribute to the ecstasy of an eight-week immersion in the American arts dreamland. A camper for two summers who later returned as an instructor, Thom Feild stages his own witty, insightful look at Interlochen and its enduring influence on his life. Rich with recollections of captivating characters (Dude, camp's charismatic Busby Berkeley of operetta), unforgettable performances (the Dying Swan as you've never seen it), and behind-the-scenes camp lore (what *is* it about blue corduroy?), this little book has a beat you can dance to. And act to. And sing to, as well.

"I read Pine Nuts with great joy and admiration. I recommend it to anyone interested in experiencing the marvel that is Interlochen."
—Gerard Schwarz, *Music Director, Seattle Symphony*

"A rollicking tribute to Interlochen's theatre arts. Full of vivid observations and wry humor, this look at the backstage business and emotional escapades is an entertaining read."
—Al Parker, *Traverse City Record-Eagle*

Includes: 22 illustrations, fold-out map of Interlochen; 160 pages, $14. The book is available from Amazon, Borders, and in selected bookstores.
For more information, visit: http://www.pinenutsthebook.com/



ALUMNI NEWS

February found Ann Arbor Civic Theatre doing a studio production of *Parallel Lives* with **Lenore Ferber** working props and **Katherine Hoeg** in the cast. The show proved so popular that an additional performance was added.

Also in February, the Comic Opera Guild presented *The Pirates of Penzance* at the Cherry Hill Theatre in Canton, MI. The cast included **Don Devine, Phil Rhodes, Amanda Kaipio** and **Rylan Petiet** (*Pinafore* '06) in the chorus, and **Tom Petiet** as Major General Stanley.

March brought in Ann Arbor Civic Theatre's production of Shakespeare's *The Tempest.* The production was directed by our last Ko Ko, **David Andrews**, with sets by **Mary Milhaupt**, costume design by **Marilyn Gouin**, and with **Gordon Barnett** as Gonzalo, and your humble editor as Antonio, the usurping Duke.

Also in March, Saline Area Players presented the musical *Gypsy*, with **Stacey Smith** as Tessie Tura, one of the strippers with unique "gimmicks." The duties of tech director were performed by **Jason Smith**.

Also yet in March, **Jennifer Smith** (*Gondoliers* '04) had a baby girl, **Delaney Joy**, another dancer to add to her troupe.

In April, **Stacey Smith** choreographed a production of *The Apple Tree* for Waterford Mott high school.

Also in April, Dexter Community Players presented a collection of one act plays by Robert Anderson called *You Know I Can't Hear You When the Water is Running.* Two of the plays were directed by **Jason Smith.** The one titled *I'm Herbert* was particularly hilarious.

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REVIEW

Let Festive Epithalamia Resound: UMGASS 60th Anniversary Production a Great Success

By Daniel Florip

Being that the latest UMGASS production of *The Grand Duke* coincided with the company's 60th anniversary celebration, I certainly couldn't have stayed away (as if I could stay away from *any* production of my beloved UMGASS). I went home happy, as the production was a delight and certainly a fine addition to the anniversary festivities.

Director David Zinn and Musical Director Christopher Scheer did an admirable job of whittling down nearly 3½ hours of material into a more manageable evening of 2 hours and 20 minutes, including a brief intermission. In all I counted a whopping 25 cuts to the music, including eight entire songs. The vast majority of the musical cuts – sometimes only a few measures of instrumental material, sometimes whole verses – were probably unnoticeable to someone not intimately familiar with the score, but a few of the cuts, particularly during the Act One finale, were awfully odd and did seem to open holes in the flow of Sullivan's score. I was happy to hear two of my favorites which Zinn cut in 2001 – the 'Pretty Lisa, fair and tasty' waltz (though sans the third verse for the chorus) and the 'Spectre appalling' duet from Act Two – but I was disappointed to find the roulette song and the duet following Julia's Act One aria absent.

However, *The Grand Duke* must be cut in some fashion, and this attempt was as good as any other which I have seen or heard described. The opera certainly plays much better on compact disc than in the theater due largely to Sullivan's bouncing score and Gilbert's long dialogue passages, which surprised me by having been left relatively intact. Zinn attempted far less wordsmithing in this production than in 2001, and though I was happy that so many minor changes to single words (particularly in songs) were not made this time around, I would have preferred to hear the dialogue a bit more judiciously pruned.

In the great coup of this production, to celebrate the UMGASS anniversary, Zinn transformed Ernest Dummkopf's theatrical company into a Gilbert & Sullivan troupe. Ordinally I'd be less than happy with this move, but for the anniversary celebration it was a welcome change. All references to *Troilus and Cressida* and things Greek were replaced with G&S to great effect; Act Two became very colorful as the chorus donned costumes as fairies, dragoons, peers, and contadine. Surprisingly little dialogue was altered to effect this change, and the 'Opoponax! Eloia!' opening to Act Two was performed without voices as a wedding march, with Ludwig's 'At the outset I may mention' being cut. The Act Two galop was partially cut but lengthened with additions from the cachucha, 'The soldiers of our Queen,' a bit from the *Pirates* overture, and the end of the *Ruddigore* overture, including the hornpipe.

Scheer's handling of the additions to the galop was

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excellent, and his control of the orchestra was very fine. I continue to be greatly impressed by the high quality of the UMGASS pit musicians.

In any performance of *The Grand Duke*, the actor portraying Ludwig is necessarily the star, and Tom Wolfson did not disappoint. Wolfson's assumed devil-may-care attitude was perfect for the bumbling lead comedian and his diction far outshone the rest of the cast, even in his demanding patter song in the Act One finale. His voice was light and youthful in the mold of a Strephon or Giuseppe, and his stage presence immediately engaged the audience.

I can't begin to say enough about my affection for Margot Rood's abilities. After having played the airheaded roles of Rose Maybud, Patience, and Yum-Yum to great acclaim (all the while singing marvellously), Ms. Rood gave us a beautifully sung and subdued Lisa, complete with a wonderfully acted mean streak. I was initially surprised that Lisa's 'The die is cast' was not cut – until I heard Margot sing it. This girl's goin' places.

Don Devine and Carrie Reid-Knox made a fantastic pair as Rudolph and von Krackenfeldt. Though Devine's singing voice was hampered by laryngitis during the run, his acting was spot-on and a joy to behold. Indeed, his partially missing voice even added to the effect of his character's comical low diet misery. Ms. Reid-Knox possesses a powerful alto and she commands attention on the stage. Her character's brief transformation into aging femme fatale in order to appeal to Ludwig was simply hilarious. Devine and Reid-Knox were stupendous during the 'habanera' duet, with Don's softshoe moves complementing Carrie's graceful exaggerated tango steps.

Erica Ruff held her own as Julia Jellicoe in a role which would challenge even the most maniacal of real-life divas. Ms. Ruff made for an hilarious picture costumed as Katisha during her mad scene, and her interactions with the Baroness were well played. Unfortunately her frequent stage companion, David Beaulieu in the role of Ernest Dummkopf, was vocally overmatched by his role and did not clearly deliver his dialogue.

I was happy to see Lawrence Bryk in his 'break-out' role with UMGASS as Dr. Tannhäuser. Bryk's voice reminds me a bit of Charlie Sutherland's, and his own personality is a perfect fit for the notary's function as both the plot's fountainhead and *deus ex machina*. Laura Kempa was delightful in the small part of the Princess of Monte Carlo, complete with toy dog, and what a shame that the role of the Prince of Monte Carlo afforded Kevin Casey so little time on stage. I will admit, however, that the thoroughly baritone tessitura of the roulette song would have been an awful stretch for Casey's deep bass, and perhaps having his personality on stage at all was a good trade for cutting the song.

The Chamberlains and Supernumeraries were completely hilarious, and each seemed to have his or her own individual personality. Particular kudos go to Tyler DeVos, Phil Rhodes, and John Bulmer as the three-headed Herald, comically alternating lines of the song and each fighting for his moment in the limelight.

The chorus sang very prettily and performed very

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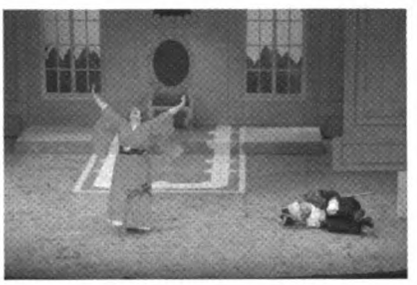
enthusiastically in Act Two dressed as characters from the other operas. Each chorister seemed to have his or her own small attention grabbing moment during the show, which provided more points of interest for the audience. The chorus's diction did leave much to be desired, though in their defense Sullivan certainly didn't write a show full of clear chorus vocals for the audience to decipher. I do wish that the chorus (and the principals as well) had used the downstage areas more freely, as their constant clumping in a mass up-center didn't help with the projection of sound.



Colleen Stano's choreography for the principals was very well done, particularly in the 'habanera' duet and in 'Now take a card and gaily sing.' However, the choreography for the chorus was often ragged; a few more rehearsals would have made a world of difference.

The costumes of Marilyn Gouin (with an assist scored to Tam Prentice) were standard 'period' in Act One, and remarkably beautiful in Act Two. In particular, Rudolph's Chamberlains looked smart in their formal wear, and the apparel of the Monte Carlo suite was boldly stunning in black, purple, and forest green.

Cynthia Lempert and Laura Strowe's set in Act One (a German town square in browns and yellows) nicely contrasted with the majesty of the Act Two Grand Ducal Palace, which did very well to use the full extent of height afforded by the Mendelssohn Theatre stage.

Various commendable items of note:

• The charming mimed argument of Ludwig and Lisa during the end of the opening chorus, which was apparently resolved to the satisfaction of each before the change to waltz time.

• The use of props from other G&S operas, including a copy of the *Palace Peeper* proclaiming 'Zara Returns!'

• The hilarious malapropisms of Marilia Kyprianides in the role of one of Rudolph's Chamberlains. 'Liberality' vs. 'Liberace?' Too funny not to laugh.

• Chris Scheer's brisk tempo through the overture.

• The sign on the set denoting the entrance to the PFHPFGASS Theatre (we're in the Grand Duchy of Pfennig-Halbpfennig… figure it out).

Negatives in proportion worthy of mention: After searching through my 17 pages of notes, none.

In short I'll give this production a hearty 'Modified rapture!' For being *The Grand Duke* it was quite good, but *The Grand Duke* will never (well, hardly ever) stack up against most of the rest of the canon; no matter how fine the cooking, the dish will always taste better with higher quality ingredients. For this meal however, the UMGASS chefs presented some quite delectable fare.

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ARTICLE

An Overview of Jim Broadbent's Characterization in *Topsy-Turvy*

By Dr. Jamieson Spencer

I've been watching Mike Leigh's astonishingly good film *Topsy-Turvy* lately. (I make an effort to revisit exceptional films at least annually, and with the help of today's expanded cable menu and my college's DVD collection, I can.) I've been struck all over again by the film's brilliant portraits of back-stage intrigues (the life of the theater—the world below the Savoy's stairs, so to speak). But what I am impressed by more and more is Jim Broadbent's masterly (brilliant, skilled) job in capturing the character of the often masterful (domineering) W. S. Gilbert. That portrait is so brilliant and complex it deserves an article all to itself. Well *almost* all to itself. For it would be a disservice to the film's achievement to fail to mention the brilliance of Mike Leigh's twin virtues: his sharp director's eye and his script-writer's sophisticated ear.

He's captured the vital elements of the day and of the era, both historical and sociological. He's done so with a few deft strokes. We view the male singers' lament, over noon oysters, over the fate of General Gordon at Khartoum. We hear Mrs. Reynolds make brief mention the young Winston Churchill as she enjoys a smoke with Arthur—a new, apparently Suffragist habit. Yet Leigh also shows the respect and gallantry shown nearly universally to the women of the era.

He reminds us too that this was an era of breathless inventions. They range from Carte's new "reservoir pen" to a detailed dramatization of the operations of an early telephone, set up between Gilbert's home and the theatre office More intimately, we are allowed to gaze at Gilbert's lavish robe and his house cap of apparently Turkish origins. The clothing designer seems to have captured his upper-class Victorian dress "spot on," as the Brits say.

It is through this deftly drawn world that Jim Broadbent's Gilbert strides. (I hope that my rare mention of Allan Corduner's admirable take on the Arthur Sullivan will not be taken as a slight. But after all, GASBAG does have high standards. We analyze only Oscar winners around here. No, I shall defer an appreciation of his also impressive performance for a later article on the musical achievements of the actual Arthur Sullivan.)

Anyone who has seen two films as far apart in spirit as "The Crying Game" and "Bullets over Broadway" cannot help appreciating Broadbent's remarkable acting skills. In the former, he's Col; it's a small role as a bartender in a sexually fluid establishment. In the latter, a Woody Allen farce, he's Warner Purcell, the British actor who invariably overeats and generally overindulges. Broadbent handles the two quite different psychological roles with, respectively, admirable aplomb and brilliant comic skill. No surprise then at the consummate skill with which Broadbent infuses life into the distinctive character of the firm, irascible Gilbert, a man who barely conceals the angry, desperate emotions beneath his harsh and studied exterior pose. Nor is my view of his achievement eccentric. His 1999 performance won critical awards from Venice to London, and garnered him a further raft of nominations.

Why? Well, the Gilbert that Broadbent creates for us is a man with many sides; he lets us see the wide array of personality quirks that lurk beneath an exterior that's sarcastic, prickly and barely approachable. His evenings at Kitty's bedside reflect the devotion he apparently feels for her, but it's an affection which he seems unable and unwilling to express, at least not in the usual, conjugally approved, manner. His relations with his mother— the "woman who bore me into this ridiculous world," the aging woman who warns her spinster of a daughter, "Never bear a humorous child":—may account for some of that restraint, a restraint so intense that it smacks of emotional castration.

The man's self-discipline is visible from the start. Our first image is a quick shot of him sitting motionless at a *Princess Ida* rehearsal, with only his thumb tapping. It's a brief but telling introduction to his restrained but critical nature, behavior which will dominate the remainder of the film's two hours' traffic. We see it in his handling of the various theatrical male egos preparing the new operetta. In handling the raft of objections to it, Gilbert shows himself quite capable of arguing from two quite opposed points of view. He insists at one point that this is not "some grand opera in Milan, but a low burlesque for a small theatre on the banks of the River Thames." Later, though, he reverses course and tells Lely "this is no burlesque, but an entirely new kind of opera." A former lawyer, Gilbert (or at least Broadbent and Leigh's version of him) knows how to suit his argument to his audience.

The scene where Gilbert loses his patience with his wife and maid over his toothache is significant. It is the one most out of keeping with Gilbert's unfailing gallantry and politeness to women—at least to women who are not part of his household. Gilbert is always solicitous of Jessie Bond's sore leg during rehearsals; he rises when his wife leaves the room; he is gallant with Mrs. Reynolds in their one encounter at Arthur's house.

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Even his treatment of "Miss Sixpence Please," while occasionally brusque, is uniformly polite.

Both Broadbent and Leigh are wise and psychologically astute enough, however, to realize and demonstrate that the man's self-control is neither total nor consistent. It is earned at a high psychic price. It is rare, for one thing, that Broadbent lets Gilbert break that firm composure, but there are exceptions. One occurs when he is accosted by the aging prostitute in a dark alley-way. Leigh correctly has Gilbert avoiding the theatre on the operetta's premiere, itself a clear signal of the man's deep self-doubt. When the woman accosts him we see his extreme reaction, almost hysterical. (Perhaps this is intended as yet another sign of his sexual self-doubt. Or maybe Leigh is just indulging too readily in some Freudian analysis?)

Another rare dropping of his mask occurs when Gilbert compliments Lely, who has retreated behind a folding screen for privacy. As he thanks the Scotsman for his years of restraint, "Schwenk" offers a sly wink at the others in the room. In an earlier rehearsal, he requires Seymour, the company's Production Manager, to play the part of Nanki Poo because Lely, whom Seymour should have alerted to be present, is not. He gets the man moving via a loud and jocular order, "On your feet, Slopkins," and joins the others in a hearty laugh.

But there can be no denying his authority; and his gruff manner yields a range of professional benefits, especially the cowering respect given him by his social or professional inferiors. When Leonora goes for her contract negotiations with Carte and tells him she understands she'll be playing the role of a fourteen year-old, Carte notes that "Someone's been spreading rumors." He warns her: "Mr. Gilbert will not be pleased." And Gilbert's handling of the various subsequent rehearsals more than confirms this reputation. When Lely objects to what he considers the immodesty of the outfit he is required to wear, Broadbent firmly answers him that "I shall be the judge of that." In rehearsing the three characters that have made up the tale of Nanki Poo's execution for the Mikado, Gilbert is insistent on correct pronunciation and accent. (Goldsmith says it "pleases me to say 'Ka TISH ah'," Gilbert reprimands him: "It doesn't please *me*. Nor does it scan." When another actor garbles a line, Gilbert insists he repeat it, "this time in English." And when he does so, in a way that seems to us much improved, he looks to Gilbert for approval, asking if the second try were better. The boss's judgment, "Marginally," delivered in a low stern voice, is all the praise Gilbert can offer him—praise that, one might say, falls far short even of "modified rapture." Gilbert is continually saying, "Over again" and "Do it properly." One of the film's many pleasures, of course, is the contrast between Gilbert's austere bullying and Sullivan's more genial collegiality. His musicians and singers are always "gentlemen," though he clearly shares his librettist's high performance standards.

As suggested above, Gilbert treats his actors much as he treats his own servants. When we first see them, they are lined up to receive him in his morning outfit, as he reads, glowering, from the latest review. We see his firm commands to Pigeon on the matter of hanging the sword just right, "comme ca." Nor does he deign to engage in colloquy with his man. When Pigeon inquires as to that sword's provenance, Italian or French, Gilbert replies with finality a simple "no."

In addition to his high artistic standards, it is also perfectly clear (given Leigh's script) that Gilbert is a man with a wide and articulate vocabulary. In that encounter with those two male prima donnas, Lely and Grossmith, Leigh has given Gilbert some gloriously high falutin' English prose, worthy of Pope or Dr. Johnson. He lets Gilbert assure Lely that "We shall reap the benefits of your remonstrations in the fullness of time." He then expresses an apparent fellow-feeling for the Scot's having to perform in that vulgar dress: "You have my heartfelt sympathies," but adds the professional but tongue-in-cheek reminder that "Your vocation as an actor requires you to suffer ignominious indignities." Similar demonstrations of Gilbert's everyday command of polysyllabic vocabulary occur even when the man is suffering from that toothache. He objects to the maid's (and his wife's) "excessive attacks of philanthropic zeal." And even when his patience is at end and he resorts to far more direct speech, the words are still impressively articulate, ordering the "pair of bloody harpies" out of his sight. He can still summon up allusions, even during a torrent of rage.

It is clear throughout the film that the theatre is Gilbert's life blood—even down to those "play" blocks he uses in his study to rehearse stage movements. And it is no accident that the one time in the play that we see him fully engaged, enthusiastic, and even deferential is in his responses to the Japanese exhibition in Knightsbridge. He is especially taken with the sword play of the Noh drama. He cranes his neck around the person in front of him for a better view; his eyes glitter; he applauds at the conclusion. We see the same "out-of-character" intensity when the sword falls in his study. When he retrieves it, he begins making Japanese sounds and engaging in mimic sword play. His actorly movements are a tiny poem of ecstasy that shows the intensity of the idea that is about to possess him. That widening eye and the glimmer of a grin perform excellent service in revealing that inspiration's birth.

Yes, Gilbert prizes his artistic gifts, but he also brings some perspective to them, a view that perhaps confirms that lurking sense of inadequacy he feels around women. Even when Lucy commends him for *The*

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Mikado's success, he dismisses the creation as merely "fatuous." (Either he is so self-critical that he cannot accept genuine praise, or perhaps, deep down, he agrees with Sullivan's judgment of their joint labors—"trifling soufflé[s]."') Gilbert's comment does of course show his high aesthetic standards, the same sense of high art that prompts him to delete the Mikado's solo even at the cost of the company's outraged consternation.

But, as we've seen, enthusiasm never blinds him to precision of performance. Nor does it prevent him from being a resolute businessman. He meets with Carte to discuss Sullivan's reticence about the new play. He calls the theater every morning to assess the previous night's receipts, and has even devised a code to keep those financial figures secret. He's a man of the theater from the instant of inspiration to the daily flows into the cash box.

Broadbent's W. S. Gilbert is at once a rich, complex and thoughtful psychological study and an engaging cinematic performance. It partners with Leigh's brilliant script and impressive directorial choices; it partners as well with the uniform excellence of the film's entire acting ensemble. (Pardon me, but I have to admit that the British really do produce and train better actors, all-around, than do their American cousins. All right, fine: their singing voices may be occasionally unreliable, but their acting is superb.) *Topsy-Turvy* is a genuine Everest of film achievement.

Impressions of the UMGASS 60th Celebration

From Harry Benford:

The G&S Society's Sixtieth Anniversary was celebrated in grand style. Gentle Lori Gould showed amazing leadership talent in organizing all the special events. An outstanding part was the Memory Room organized by John Bulmer, which provided an ideal setting for greeting old friends and former cast-mates. The extent of fascinating items on display was truly impressive.

The banquet was wonderful, and could have gone on for hours as at the end old friends joined hands to dance the cachucha. But the realization that the Mendelssohn curtain was about to go up once more brought matters to a pleasant close.

Of course the key events were the performances of *The Grand Duke*, which had been artistically tailored in observance of the Anniversary. Of the modifications I shall confine myself to comments on the selection of musical numbers. Because the opus is over-inflated, directors show good judgement in pruning out generous portions. In this special production, a dozen or more relatively dull songs were rightfully excised. Here, however, I must submit one quibble. In their enthusiasm the directors chopped out the Roulette Song, which is akin to doing *Pirates* without "Hail Poetry." But, let me add that the clever insertion of that very special paean in the final curtain call made up in part for casting the Roulette Song into the outer darkness.

Overall: Good work, Lori! I can hardly wait for the Seventieth Anniversary — or will it be the Seventy-fifth?

...and from Dan Florip:

All of the members of the 60th Anniversary Planning Committee really ought to be heartily thanked and congratulated for a job well done. How great it was to see so many people whom I hadn't seen in years and to meet people from the Society's early days. I had a wonderful time, and in addition to the performances that happened to be occurring in the little theater down the hall, there were several highlights:

- The incredibly well done memory room display headed up by John Bulmer; three cheers and one cheer more!
- The memories shared at the banquet by Harry Benford, Dude Stephenson, Gary Hicks, Margie Warrick, and Charlie Sutherland; at charity dinners, the best of speech spinners!
- Jimmie Lobaugh's great rendition of the Mikado's song; a more hilarious Mikado never did in Japan exist!
- Lori Gould's fantastic emceeing of the banquet; every bit seemed a coruscation of impromptu epigram!
- The sing-along, which was a barrel of fun and my favorite part of the weekend; yes, we sing choruses in public!

I can't wait for year 75. Why not have a celebration for 61?

Photos Galore

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Candid moments from...

Goldberg and Phil Rhodes Start of the festivities

Watching Jimmie Lobaugh

Jimmy Lobaugh

David Owens

Cast of last Trial by Jury! Sing-Along

Daria Moaveni and Dan Florip at Sing-Along

Harry Benford

Margie Warrick

Sing-Along - Amanda Stienhoff, Laura Kempa, Meg Emlaw, Sarah Nisbett

Phil Rhodes, Charlie Sutherland, Emilia Boffi

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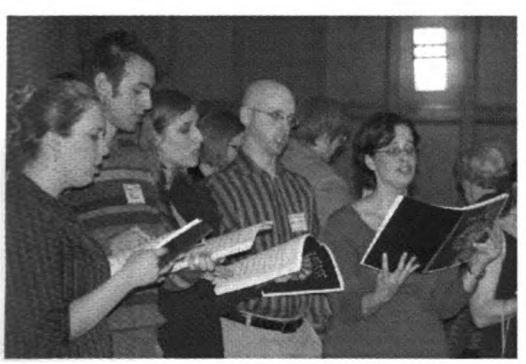
Julia Head and David Zinn dance the Cachuca

Rob Stow directs a song at the Sing-Along

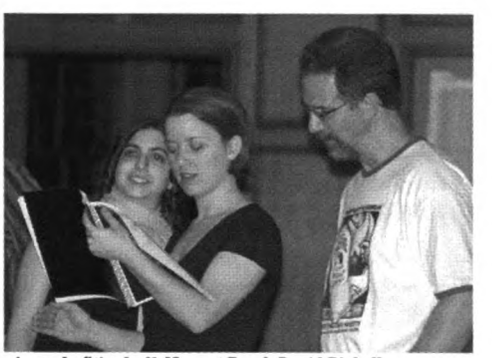
the UMGASS 60th Anniversary Celebration

Don Cameron



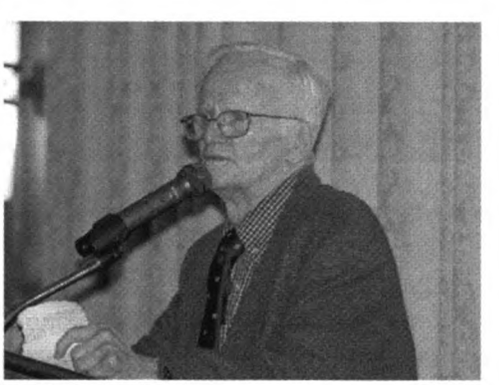
Carrie, Bryan, Sarah, Parl, Meg

Charlie Sutherland

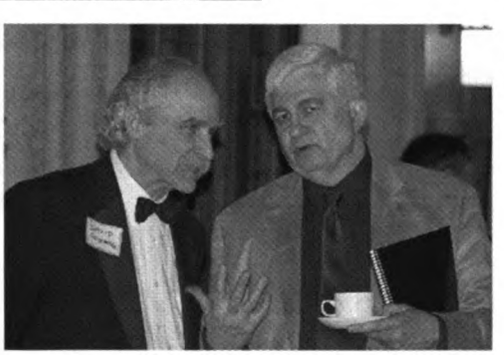


Amanda Stienhoff, Margot Rood, David Pickell

Dude Stevenson



Gary Hicks



David Goldberg and Gordon Barnett

Katie Cilluffo

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And just a few more...

Charlie Sutherland and Don Devine

Tom and Pat Petiet

Cynthia Lambert and Carolyn Alexander

Sing-Along Alan Wineman, John Alexander, Charlie Sutherland

Audience members at the Sing-along

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Don Devine, long-time performer in UMGASS, president of FUMGASS, and a past editor of the GASBAG, has written a novel and, if you are interested, would like to *give you a free copy.* No strings attached. At this stage of his life, he'd rather attract readers than try to make money.

JANE

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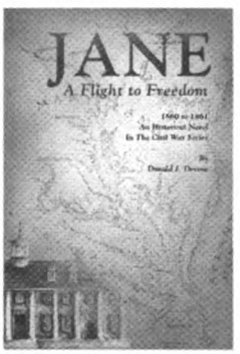
1860 to 1861



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REVIEW

"Sad and Sorry – Weak and Weary!"

A review by Kevin Wachs

The character of the recent production of *The Grand Duke*; or, *The Statutory Duel* by the University of Michigan Gilbert and Sullivan Society (UMGASS) may be gleaned from the following incident, reported to "Savoynet," an internet mail-list, by Dan Florip. "The act one set included the following advertising poster (in print more or less not legible for the audience):

"The Pfennig-Halbpfennig Gilbert & Sullivan Society (PFHPFGASS) Presents:
TARANTARA!
or *The Bafflingly Unilluminating Subtitle*
STARRING LUDWIG KARTOFFELKOPF and JULIA JELLICOE
with Lisa Kirschgeliebter as the Blushing Milkmaid[.]"

In short, the set contained an elaborate in-joke, with no particular concern for the audience's ability to see it, let alone appreciate it. So ran the entire production, from the artwork on the cover of the program through the considerable revisions to the book and score – all an elaborate, jokey self-tribute to UMGASS and its repertoire on the occasion of its sixtieth anniversary, intended to amuse insiders, with little or no thought for the audience.

That UMGASS has thrived for sixty years is very good news indeed. Congratulations are due to those past and present whose talents, hard work and contributions led to this milestone. Pleasing as it is to note the anniversary, though, one must wonder whether celebration of this happy fact ought to subordinate the focus of an actual production.

There can be little doubt that presenting *The Grand Duke* poses a different set of challenges than the rest of the Gilbert and Sullivan canon. The book that Gilbert left us is repetitive and dull. It demands a strong editorial hand to render it stage worthy. As surely as the book needs trimming, though, its editor needs to have an affinity for the material. To end up with something viable, a director must approach the job of revision as an opportunity to emphasize the play's intrinsic strengths, such as they are, rather than merely to eliminate its weaknesses. Some of these strengths may be difficult to discern or to mine, but unless a director is aware and enamored of them, he probably shouldn't approach *The Grand Duke*.

The most immediately apparent strength of *The Grand Duke* is a delightful score. Sullivan was a parodist supreme, and he seized an opportunity to send up the light operas of his continental contemporaries. In doing so he not only captured their idiom, but also their élan. As with all Sullivan's work, he never lost his individuality to the parody. Sullivan always sounded like Sullivan, even while perfectly catching the character of the genres he was parodying.

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Under the baton of music director Christopher Scheer, UMGASS's excellent orchestra played Sullivan's music masterfully. Listening to the overture, so often under-rehearsed in amateur performances, was a genuine pleasure. Overall, the company's singing was good. The choral singing was quite nice, although the choral diction was suspect. Certainly Sullivan made the choruses of *The Grand Duke* more challenging than is typical in the Gilbert and Sullivan canon, making the diction problems understandable if not excusable. Some of the principals also garbled their words. Perhaps greater emphasis on diction at music rehearsals might have helped. Attractiveness of tone and strength of voice varied among principals, as expected.

The production cut a good deal of Sullivan's *Grand Duke* score and interpolated some music from Sullivan's other operas. Presumably this was determined by Mr. Scheer in his capacity as Music Director in collaboration with Artistic Director David Zinn, although the latter's title suggests that final authority was his. The desire to cut musical numbers entirely or to shorten them in order to reduce the opera's narrative redundancy and to make the entire show pithier is understandable, though it does seem a shame to lose much of Sullivan's excellent and relatively seldom heard score. The interpolations are more difficult to justify.

The Grand Duke is a particularly dance-heavy show, posing a challenge for most companies, although it carries with it wonderful opportunities for the company that is up to the challenge. For the most part choreographer Colleen Stano responded with the typical heel-toe, heel-toe, step-step sometimes known as the "G&S shuffle." This was performed by the various members of the company according to their ability, more or less on the same beat. The exception occurred during the interpolated music that replaced the wild dance toward the end of Act II. There we were treated to some very good, interesting choreography that was beautifully executed and clearly well drilled.

Unfortunately, whether this choreography was original to this production or not, it gave the feel of having been recycled from the shows from which the music was taken.

The costumes by designer Marilyn Gouin gave the same impression. Whether they were special for this production or not, they appeared to have come from the warehouse of past productions. This extended beyond the theme dress of Act II, in which the *Troilus and Cressida* costumes called for by Gilbert were replaced by a hodgepodge of costumes from the G&S canon, ostensibly for the production of *Tarantara!* advertised on the semi-legible placard. Even in Act I, the female members of Dummkopf's company, in their nautical straw hats, looked like sisters, cousins and aunts. At any rate, there was nothing about the costumes to imply a German setting or a particular era, other than a vague late nineteenth / early twentieth century style to the men's suits. *The Grand Duke* offers an opportunity for spectacle, an opportunity that carries with it financial and creative

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challenges that were not taken by this production. This is not to say that no thought was given to the costumes, although some of that thought was misdirected. For example, the Prince of Monte Carlo was given a particularly unfortunate costume of green baise that cleverly suggested gambling tables but uncleverly failed to suggest a Prince resplendent in newly gained wealth with his own theatrical costumer.

Despite the costume, Kevin Casey was outstanding in the tiny role of the Prince of Monte Carlo, as was Laura Kempa in the tinier role of his daughter, the Princess of Monte Carlo. These two performers displayed an easy grace and strikingly professional stage presence. Sadly, the roles they undertook, ordinarily small, were rendered smaller still due to cuts. To further marginalize them, they were given short shrift in the final pairings of characters at the end of the opera.

In the demanding role of Julia Jellicoe, Erica Ruff displayed great musical and dramatic talent. Her lovely, powerful voice and crystal clear diction both in music and dialog were very welcome, reassuring this reviewer that his hearing had not failed and that his seat in the balcony was suitable to the task of auditing the performance. Until Ms Ruff's first number with David Beaulieu (as Ernest) at the beginning of Act I, we had our doubts. Mr. Beaulieu sang audibly and attractively with good diction, but his musical contribution made a stronger impression than his dramatic contribution. His Ernest was a nervous, whiny, slightly desperate fellow, not at all the impression one gets from the libretto.

Lawrence Bryk was a dependable, vocally secure Dr. Tannhauser in Act I, although in Act II he functioned as a member of the men's chorus. That he was still the Notary rather than a member of Dummkopf's theatrical troop was unclear until the end of the act when he stepped out from the chorus to join Ernest and Rudolph in explaining the flaw in the statutory duels. He was rewarded for this resumption of his legal duties with the hand of the Princess of Monte Carlo, a new development that makes too little sense to attempt to sort out.

Margot Rood sang prettily and looked pretty in the unrewarding role of Lisa. Carrie Reid-Knox made an entertaining Baroness von Krankenfeldt, though the deeper vocal demands of the role were not always suited to her voice. She shined in her dialog, particularly with Don Devine's Rudolph. As for Mr. Devine, his dialog (especially with Ms Reid-Knox) was very good and his singing fascinating. He has no voice at all, and yet he made every word and note clear (whether it was Sullivan's note or not). Mr. Devine's characterization of Rudolph as a nervous, whiny, slightly desperate fellow was entirely in keeping with the libretto.

The less said about the Chamberlains, Supernumeraries, and Heralds (yes, that is plural), the better. The four named female members of Dummkopf's troop, Misses DiVizio, Boffi, Packard and Gonzales-Nagy did as their small roles demanded, though better diction and

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projection would have been welcome.

Any production of *The Grand Duke* depends upon its Ludwig. No other role in the Gilbert and Sullivan canon calls upon its performer to do so much. Tom Wolfson dove (literally, at least in the second act where he took pratfall after pratfall) into the part with gusto. Mr. Wolfson is a performer whose future progress should be worth watching; he has the talent and the confidence to do whatever his wishes upon the stage; all he lacks is the refinement that we trust time and experience will bring.

Mr. Wolfson has leading man looks, a good voice (though his projection and diction were uneven), and absolute fearlessness on the stage, unshaken by the need to carry a show on his young shoulders. Perhaps in another production he would be equal to the task, but despite Mr. Wolfson's extraordinary effort, we suspect that no one could have lifted and carried this version of *The Grand Duke*.

A good deal of the blame is Gilbert's, of course, but the rest must be laid at the feet of the artistic director. Perhaps David Zinn was given the mandate to make this an anniversary project rather than the best possible version of a particular opera, or perhaps it was his own concept. Either way, it was a concept that did not work, and could not possibly work. The endless in-jokes and self references gave the entire affair the feel of a skit in a high school or summer camp talent show rather than a play for a paying audience of adults, only some of whom regularly attend UMGASS productions. This amateurish, offhand feeling was enhanced by what appeared to be recycled costumes and recycled choreography. It was furthered by sloppy choral entrances and exits that shuffled on and off the stage, and by stage business that suggested childish gloating. Given Mr. Zinn's well known skill as a graphic artist, we were especially disappointed at the surprising lack of effective stage pictures, save for the opening of Act II when the chorus parted to reveal Ludwig drinking on the ducal throne. The lack of precision in the performances, the questionable directorial decisions, the mishmash of costumes, and, above all, the constant stream of private jokes and references left one uncomfortably and constantly aware of the amateur status of the company, unable to lose oneself in the story, music, or performance, despite the professionalism of the orchestra and the Monte Carlos. Given the great deal of talent among the cast, crew and directorial team, UMGASS's 60th anniversary *Grand Duke* was a lost opportunity and a great disappointment.

ODE TO COLLECTORS

(with apologies to W.S. Gilbert !)

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REVIEW

The Grand Duke in Toronto

By Senex Senior (*yer humble editor*)

My wife, often wondering what she has done to have me drag her to a Gilbert and Sullivan production, found herself moderately cheerful, hopping in the car at 7:00 in the morning of February 3 as I took the wheel and pointed the car to Port Huron and on to Canada. This was a chance to see our good friend Ron Orenstein (as Ludwig) and Laura Schatz and her father Roy (Lisa and Prince of Monte Carlo) who had befriended us at the Toronto 2K Eh? Sing out. It was to have included a nice lunch and dinner, but a traffic tie-up got us to the theatre just in time, and reserved tickets (thank you Ron!) insured us a place in the near sell-out crowd.

First a word about St. Anne's Music and Drama Society, and their performance space. Associated with Toronto's St. Ann's Episcopal church parish (www.stanns.on..ca), the society has been performing G&S for more than two decades and draws members from the church, community, and university. The average age of the group is about 35, which gives a fuller sound to the chorus, and means that dance is not the central point of the show. They perform in the parish hall, an auditorium that seats about 350, plus some in the balcony, and a stage without a proscenium, curtain, or wing space. These disadvantages create some clever solutions, which I'll touch on later.

On to the show! I'd like to talk first about what was there rather than what wasn't (*The Grand Duke* is a great game for play doctors!). First, every musical number, up to the first act finale, was included in some form (either one verse cut or compressing three verses into two) and many complete. The First act finale had many of the standard cuts (one verse of"Big Bombs") and one new one ("Rapscallions"), but was pretty much intact. The second act on the other hand kept the drinking song ("Bumpers"), the "roulette" song, and the Duke's "Your a pretty kind of fellow," but had one or two surprises. The first was the cut of "at the outset I may mention" after Ludwig's recitative, which as a cut works very smoothly, and does get us right into the plot (though I did miss hearing Ron do it). Second, involved cutting Julia's second song "Now ends my dream", which does make the segue that was there lead off to nothing but a dialogue sequence. At the end of Julia and Ernest's duet, there was a break in the music and a brief dialogue for Ernest, the Duke, and Notary before everyone entered for "So Bumpers." (I believe this was taken from Peter Kline's book on G& S production, and is not Gilbert's)

The first act finished an hour and 20 minutes after it began, with overture, which puts it in good company with shows like *Mikado* and *Ruddigore* . This is due to the director, Laura Schatz (doing double duty), who tackled the heart of the problem with the show, the dialogue. *Grand Duke* 's lines have many memorable moments, but it full of repetitive dialogue and redundant ideas. When the first act ended at 3:20, I started to remember certain lines that weren't there, and now remembered them not because they clouded or confused the plot, but because I was just used to hearing them. This is a testament to the editing and direction, that even someone familiar to the show could get caught up in the story and flow of Gilbert's liberated lines.

The cast had a generally high level of energy and quality to their performance. Because of the limited space of the stage, there was not a great deal of "big dance number" choreography, but Jennie Friesen (also the Princess of Monte Carlo) made the most of her chorus (about 25) and supernumeraries (an additional six) to make good stage pictures and unique small dance numbers. Most of the principals were evenly matched, though the Baroness (Paula Boma-Fischer) didn't seem to carry, though this may have been because of my seat on the far side.

Ludwig, sung quite well by Ron Orenstein, was played as a very jolly fellow, who when fortune keeps changing her mind, goes along with it with a shrug. Ron added little touches so the charcter could also be viewed as an older man who, since he is an actor, makes-up to appear young for his new, younger wife. Lisa (Laura Schatz) was sung beautifully and played with more energy and spine than I think I've seen. "Take care of him" in the second act, while having a few comic moments for Ludwig, gave Lisa a very tender moment and really built on her character.

Ernest and Julia (Bernie and Corrinne Lynch) were perfect for each other. This was an experienced Manager and a reigning Prima Donna, so they were not 25 or 35 years old. (I've seen 16-year-old Pirate Kings, and 21-year-old Sgt. Merylls, so this was closer to reality) They both had excellent voices and had a great chemistry together, and a mature relationship that enhanced their comedy. You could believe he was in love with her, and in spite of her ambition, she could fall for him.

Dr. Tanhauser (Tim Wright) was played with

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officiousness and a touch of whimsy as he navigated the actors through the "statuatory duel" plot that will save them. As solicitor to the plot to overthrow the Grand Duke, he added a greek sash to notary gown an was very active in Ludwig's court. He also carried his weight in the music with a very pleasant light baritone that worked well with the rest of the principals.

The Herald (Loris Buzdon) made the most of his showstopping moment and song. His strong voice and diction made him a fine addition to the Prince's entourage.

The Prince (Roy Schatz) and Princess of Monte Carlo gave a lift to an already zippy second act. While Roy is more of a Major General look and voice, he carries off the Prince with flair, and excellent French diction. Every word of the Roulette song could be understood to the back of the house!

Special mention must be made of Warren Hughes who not only portrayed the Costumier, but really was the costumier for the show. The costumes were on a par with what I have seen in professional productions at the Stratford or Shaw festival. Warren's family had run the major costume rental house for Toronto and the area, and the quality shows (thought the Greek in the second act tended a little toward the Roman in some cases). He also designed the set, a very unique affair as noted earlier, caused by the odd stage. It consisted of multiple layers of set flats, beautifully painted and realistically shadowed. A full German town, and a Greek Revival throne room. I discovered later that he had made complete sets for all the shows that used the same set frames with different painted canvases that could rolled on and attached.

Finally, the orchestra was very solid, under the baton of Dr. Diana Brault. While only twenty strong (for the show that requires the largest pit) I really didn't notice till I re-read the program. I understood this was her first G&S show, and it only showed up in places where she was a little more cautious than she needed to be, and some traditional segues that didn't occur.

In conclusion, it was a solid cast overall, a good orchestra, fine set, and a good editing job by the director, which gave a very pleasant afternoon from one of the lesser shows. A pleasant dinner with friends capped off the day and sent us back on the road to Ann Arbor with happy memories of the St. Anne production.

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G & S Menu

By date, US followed by International productions

June

CO, Denver
The Mikado! The Empire Lyric Players. Show dates are: May 31, June 2, 3, 7, 9, 10, at the Shwayder Theatre in Denver, Colorado. http://elps.org/

PA, Philidelphia
HMS Pinafore The Savoy Company. June 1 & 2 at Longwood Gardens and June 15 & 16 at the Academy of Music. Philadelphia, Pa.

NJ, Ridgewood
The Yeomen of the Guard Ridgewood Gilbert and Sullivan Opera Company.
Performances June 2, 3 at Ben Franklin Middle School, Ridgewood, NJ, June 12, Kasschau Shell, Ridgewood, NJ. http://www.dancaster.com/RidgewoodGandS/

OR, Portland
Ruddigore Mock's Crest Productions. The production opens June 2 and runs through June 24 at the Hunt Center.

TX, Austin
Ruddigore The Gilbert & Sullivan Society of Austin. Previews on June 7 and runs June 8-24 at the Texas School for the Deaf (TSD) Auditorium. http://www.gilbertsullivan.org/GSSA/Updates/Updates.html

MD, Rockville
The Pirates of Penzance The Victorian Lyric Opera Company. Performances June 8 - 10,15 -17th at the F. Scott Fitzgerald Theatre. http://www.vloc.org/wiki/Main_Page

NY, Long Island
Princess Ida The Gilbert & Sullivan Light Opera Company of Long Island. Presented June 9 with Full Orchestra Islip Town Hall West, Islip and June 30 with Full Orchestra, Jeanne Rimsky Theatre at the Landmark, Pt. Washington

CA, San Jose
HMS Pinafore Lyric Theatre of San Jose. Shows run June 16, 17, June 21-23 at Montgomery Theatre Market and San Carlos, San Jose, California on June 24. http://www.lyrictheatre.org/

WI, Milwaukee
Patience Skylight Opera Theatre. Running May 18– June 10 at the Skylight Opera Theatre, 158 N Broadway, Milwaukee, Wisconsin.

OH, Wooster
The Pirates of Penzance / Princess Ida Ohio Light Opera. Performed in repertory with 5 other musicals from June 22 through August 11. Freedlander Theatre, Wooster, OH..
http://olo.wooster.edu/index.php

CT, Wilton
The Yeomen of the Guard The Blue Hill Troupe. Presented in Wilton, CT on June 23rd . http://www.bht.org/

MA, Falmouth
Patience College Light Opera Company. Production runs June 26 – 30 at the Highfield Theatre, Falmouth - Cape Cod, MA. http://www.collegelightopera.com/

UK, London
The Mikado Grosvenor Light Opera Company. Performances are at the London Oratory School Theatre and run from 30th May to 2nd June

UK, Harrogate
Trial By Jury and **HMS Pinafore** Harrogate Gilbert And Sullivan Society. Shows run June 5 to 9 at HarrogateTheatre.
www.harrogategilbertandsullivan.org.uk/

UK, Swaffham Bulbeck
H.M.S. Pinafore Swaffham Bulbeck Summer Theatre. Shows run from June 6 to 9 at the Downing Farm Barn. www.sbstgands.co.uk

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UK, Cheltenham
Iolanthe Cotswold Savoyards. Shows run June 12-16 at the Everyman Theatre, Cheltenham. www.cotswoldsavoyards.com

UK, Wymondham
The Gondoliers Livewire Opera Company. Presented at the Wymondham High School, Folly Road, Wymondham June 22 and 23; Aylsham High School, Sir Williams Lane, Aylsham June 29 and 30; Queens Hall, Watton - Friday July 6, and Norwich Playhouse, St Georges Street, Norwich July 13 and 14. www.livewireoperacompany.co.uk/

Wales, Maesycwmmer
The Gondoliers The Concept Players. With performances running June 27 to 30 at Duffryn Gardens, Maesycwmmer, Wales www.concept-players.com

South Africa, Cape Town
The Gondoliers Cape Town Gilbert and Sullivan Society. Presented at the Artscape Theatre in Cape Town, from June 15 to 30 .

Australia, Victoria
The Mikado The Gilbert and Sullivan Society of Victoria. Production runs June 14, 15, 16, 17, at St Martin's Theatre, South Yarra

Australia, Sydney
The Pirates of Penzance Opera Australia. Presented at State Theatre, Arts Centre on June 1,2, www.opera-australia.org.au

New Zealand, Dunedin
The Mikado The Really Authentic Gilbert and Sullivan Performance Trust. Shows run June 9-16 in the Mayfair Theatre, Dunedin, New Zealand

July

MI, Adrian
The Pirates of Penzance The Croswell Opera House. Production dates are July 6 - 8 & 12 - 15, 2007. www.croswell.org

NY, Binghampton
The Mikado Summer Savoyards. Shows are in Binghampton NY July 12 – 15 www.summersavoyards.org/index.php

WA, Seattle
Princess Ida Seattle Gilbert & Sullivan Society. Performances will run July 13, 14, 19-21, and 26-28 at the Bagley Wright Theatre. www.pattersong.org/

VA, Charlottesville
The Mikado New Lyric Theatre. Running July 13-21, at the Dickinson Fine & Performing Arts Center, Charlottesville, VA. www.newlyrictheatre.com/

WI, Madison
The Sorcerer and **Cox & Box** The Madison Savoyards. The Productions run July 20 -22, and 27 - 29. All performances at Music Hall, on UW Campus. www.madisonsavoyards.org/

TX, Houston
Ruddygore, or the Witch's Curse The Gilbert & Sullivan Society of Houston.
Presented on July 20–22 and 27–29 at the Cullen Theater, Wortham Center. http:// www.gilbertandsullivan.net/

MA, Falmouth
The Pirates Of Penzance College Light Opera Co. Shows run July 24 – 28 at the Highfield Theatre, Falmouth - Cape Cod, MA. http:// www.collegelightopera.com/

Canada, Nova Scotia, Halifax
The Pirates of Penzance Gilbert & Sullivan Society of Nova Scotia. Presented in Annapolis Royal - June 2 at King's Theatre, and Halifax - July 13-15 at Neptune Studio Theatre. www.gandsnovascotia.ca/

UK, Havant
HMS Pinafore Havant Light Opera. Running July 3 through 7 at the Havant Arts Centre, East Street. www.havantlightopera.co.uk

UK, Peterborough
The Yeomen of the Guard Nene Opera Company.

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Presented at the Key Theatre, Peterborough on July15.

UK, Wolverton
Patience Wolverton Gilbert and Sullivan Society. Presented at The Barn Theatre, Great Linford on July 20 and 21. www.wolvertongands.co.uk/

August

UK, Buxton
The International Gilbert & Sullivan Festival. Main Performances in the Opera House
July 28 and 29 - Carl Rosa - **Yeomen**
July 30 - Edinburgh G&S Society - **Pirates**
July 31 - Abbots Langley - **Gondoliers**
August 1 - Peak Opera - **Sorcerer**
August 2 - Youth Production - **Trial/Pinafore**
August 3 and 4 - G&S Opera Co - **Patience**
August 5 - The Philadelphia Gilbert & Sullivan Union - **Iolanthe**
August 6 - Liverpool Theatre School - **Pirates**
August 7 - Trent Opera - **Mikado**
August 8 - Savoynet - **Pinafore**
August 9 - South - **Ida**
August 10 and 11 - G&S Opera - **Mikado**
August 12 - Cape Town - **Gondoliers**
August 13 - Nene - **Yeomen**
August 14 - Victoria - **Patience**
August 15 - Festival Production - **Ruddigore**
August 16 - Festival Productions Ireland - **Mikado**
August 17 and 18 - Carl Rosa - **Iolanthe**

Russia, St Petersburg
Trial by Jury "Let's make music in interesting places" series. Presented August 12 - 20 in St Petersburg.

Australia, Victoria
Patience The Gilbert and Sullivan Society of Victoria. Performed August 2 - 5, St Martin's Theatre, South Yarra (this production will be performed at the Buxton Festival on Aug 14t)

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Roll on, thou ball, roll on!
Through pathless realms of Space
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What though I cannot meet my bills?
What though I suffer toothache's ills?
What though I swallow countless pills?
Never *you* mind!
Roll on!
Roll on, thou ball, roll on!
Through seas of inky air
Roll on!
It's true I have no shirts to wear;
It's true my butcher's bill is due;
It's true my prospects all look blue —
But don't let that unsettle you:
Never you mind!
Roll on!

[*It rolls on.*

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