

UNIVERSITY OF MICHIGAN GILBERT AND SULLIVAN SOCIETY

75TH ANNIVERSARY BANQUET

Welcome	Brynn Raupagh
Singalong	<i>H.M.S. Pinafore</i> : Act II finale Lori Gould, Alexis Pratt, Jeffrey Willets, David Keosaian John Alexander, Kristin Danko, Mitch Gillett
Presentation of Proclamation	Mayor Chris Taylor
Performance	<i>Ruddigore</i> : I once was a very abandoned person Julie Tanguay, John Kelly
Performance	<i>Ruddigore</i> : Matter song Julie Tanguay, John Alexander, Claire DiVizio
Audience Participation	
Singalong	<i>The Pirates of Penzance</i> : With cat-like tread
Performance	<i>Princess Ida</i> : I am a maiden Claire DiVizio, Mitch Gillett, Chris Kendall
Performance	<i>Princess Ida</i> : The world is but a broken toy Claire DiVizio, Mitch Gillett, Chris Kendall, Ali Roselle
Honorees	Harry & Betty Benford – <i>in memoriam</i> Cynthia Lempert Ann Correll Laura Stowe Don Devine Julie Tanguay Marilyn Gouin Margie Warrick Steve Krahnke – <i>in absentia</i> David Zinn Mary Locker Karl & Ann Zinn
Performance	<i>Iolanthe</i> : None shall part us from each other Alexis Pratt, Robby Griswold
Performance	<i>Utopia, Limited</i> : A tenor all singers above Jeffrey Willets
Audience Participation	
Performance	<i>The Mikado</i> : Brightly dawns our wedding day Ali Roselle, Jon Roselle, Kristin Danko, Robby Griswold
Singalong	Hail, Poetry! video
Farewell	

ACKNOWLEDGEMENTS

THANK YOU

Carillon Guild

UMGASS Board

FUMGASS Board

Jacob Wesolek, MUTO

Bentley Historical Library

William Hall, Videographer

Claire Leigh-Monstevens, Event Manager, U-M Conference & Event Services

Pirates Cameos: Ken Fischer, Alec Gallimore, George Shirley, Chris Taylor, David Zinn

Volunteers: Karen Goodburne, Diana Hunt, Katherine Hunt, Mary Locker, Ruth Raupagh, Charlie Sutherland



75TH PLANNING COMMITTEE

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Alan Wineman



Betty and Harry Benford in 1970

Harry and Betty Benford – In Memoriam

While Harry and Betty met on a blind date at Michigan, it wasn't till they were at the Newport News naval yards, during the WWII, that they discovered their love for Gilbert & Sullivan. After seeing a local production, she was hooked, and it was quite lucky that after the war when they came to set up housekeeping in Ann Arbor, the community had The University of Michigan Gilbert and Sullivan Society.

Betty and Harry didn't immediately jump into the G&S pool. A student helped nudge them toward the diving board. Faculty advisors were much more visible and hands-on in the fifties, acting as official "chaperones" at society functions, and making sure the business of the groups got done. In 1956, Harry had a student who suggested he become an advisor, and without thinking how it might affect the next almost 50 years, he and Betty accepted. Later, a new director wanted a certain "look" for Bunthorne's solicitor and asked Harry if he would be willing to undertake this exacting role. He did, and this led to discovering the world of production. Because he was required to come to some rehearsals, he and Betty discovered that there were a whole host of things that need doing, and not always enough people or time to do them. It became one of their happier tasks in life to help out these kids, who shared their love of G&S, in as many ways as they could think.

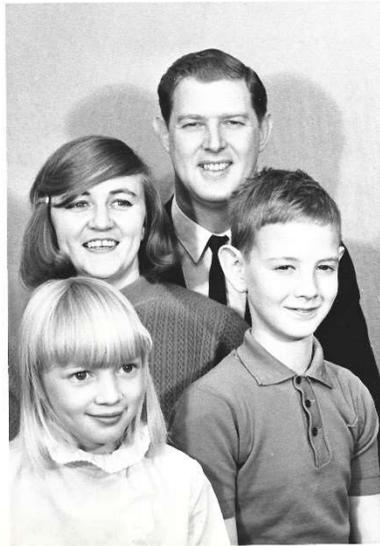
In 2001, Harry saw that responsibility more-than-amply taken over by another faculty couple: Karl and Ann Zinn though he and Betty continued coming around on a regular basis. Harry recalled with satisfaction having founded the Society's friends group, FUMGASS, and having for thirteen years published its journal, GASBAG (Gilbert & Sullivan Boys & Girls).

Born out of his love for G&S, Harry published *Pudding Full of Plums*, *Gilbert and Sullivan Lexicon*, many issues of the GASBAG, and a number of articles on the composers. He maintained an active correspondence with G&S fans around the world and promoted the society globally. Harry endured a significant loss when his first wife, Betty, died suddenly in 2005, but then had the great good fortune to find Kathy, a second wife of singular virtues, who fit right in with his Geeandessian views and Geeandessian friends. Harry died in 2017. Kathy survives him.

UMGASS 75th Anniversary Honorees



Ann sewing costumes in 1967



Gene, Ann, Lisa and Walter Correll

Ann Correll

Ann Correll transformed how UMGASS costumes were made and managed. Frequently identified as costume designer and curator in the programs, she largely ended the practice of renting costumes, instead making most of them in-house and significantly upgrading the quality of design and construction. She costumed 35 shows between 1957 and 1982, including the 1963 *Mikado* whose later performances were cancelled owing to the Kennedy assassination. She also designed costumes for Ann Arbor Junior Theatre, University Players' Laboratory Theatre, Junior Light Opera, Ann Arbor High School, Ypsilanti Greek Theater and The PTP according to her bio in the 1972 *Patience* program.

In the 1950s, Ann was a U-M student and took a couple of courses at U-M's costume shop in the Frieze building. Her husband, Gene, who was in UMGASS casts, got her involved. According to Ann, this was just before they were married in 1957. She recalls working on several shows in the late 50s but does not appear in the programs until 1962. Gersh Morningstar and Don Cameron were friends and encouraged her involvement.

Ann's children used to play in the theater while their mother worked on costumes. Daughter Lisa also helped sew. Both children were extras in the 1967 *Mikado* when they were young. The costume shop was in a room that is now part of University Productions. The door, accessible from the stairs adjacent to the current Wig and Costume room, still has the words "Sewing Room" stenciled on it.



2007 Grand Duke



1996 Yeomen

Don Devine

Don Devine has been an UMGASS stalwart since 1986 when he joined the cast of *Trial by Jury* in 1986. A veteran of 35 shows as a principal and chorus member (not including 11 more G&S shows elsewhere and a 1990 D'Oyly Carte production for which UMGASS supplied the chorus), Don has worn many hats in the Society. He built sets and worked show lights back when the light board used with rheostats requiring manual adjustments. He performed with the Pretty Committee six semesters, bringing G&S joy to a variety of community groups, schools, and retirement communities in the Ann Arbor area. Don has performed at six concerts to benefit the UMGASS orchestra.

His major contribution has been on the FUMGASS board which he joined in 1996, becoming president in 2005, a position he held 15 years. His extensive business background helped FUMGASS establish a forward-thinking financial approach. He also took a turn editing the GASBAG, the FUMGASS newsletter, for several years. Don has been our most enthusiastic salesperson at Cozy Corner for 28 productions, whose breezy style and friendship with many audience members always achieved record sales on behalf of UMGASS's coffers. A notable achievement was the establishment of a fund at the Ann Arbor Area Community Foundation to encourage those who wished to make larger donations and bequests to FUMGASS.



Marilyn Gouin

I joined UMGASS in 1993 as a member of the costume crew for *Gondoliers* and designed my first show in 1998 for *Patience*. Since then, I've been involved in 52 semesters worth of productions as a costume designer, crew member for sets, costumes, and backstage running crew, a photographer, and a member of Karl Zinn's videography crew. I've ushered, worked in the box office as well as Cozy Corner and have taken promotional photos to market the shows.

Marilyn has significantly updated UMGASS's costume collection as older costumes wore out. She has researched, sewed, painted, made hats, and everything in between. Very significantly, Marilyn's long-time association with Ann Carnaby of Tracy Theatricals, from whom Marilyn had rented costumes over the years, led to the significant acquisition of professionally made costumes in the spring of 2021. Some of these costumes are from D'Oyly Carte. Marilyn has already begun incorporating them into our shows.

When Marilyn started photographing UMGASS shows in 2000 with *Mikado*, the number and quality of photographs documenting both the show and the tomfoolery measurably improved. She brought consistency to photographing rehearsals, performances and cast photos.



Jane McLeod and Steve Krahnke, 1984 *Princess Ida*

Steve Krahnke

Like a lot of folks who joined UMGASS, I came to Ann Arbor from Midland where I had done a couple of shows in the Gilbert and Sullivan Summer Workshop. That said, I didn't gain the courage to audition until fall of my sophomore year, when my friend in an amateur choir encouraged me to try out. I was cast as a sailor on the *Pinafore* and that's where my journey started.

I have virtually no memories of my college experience outside of UMGASS. I met my best friends there, and the opportunities for creative and management responsibilities led directly to my career. During my time with UMGASS we concentrated on quality—shows that we were proud of but that also did well at the box office. When I designed my first show—*Pirates of Penzance*, I had only ever designed one other show (in Midland, also *Pirates of Penzance*). The board of UMGASS (President Marc Shepherd) had enough faith in me to allow a relatively novice designer to take on a very important show. Future boards followed suit, and I went on to design *Iolanthe*, *The Sorcerer*, *Utopia, Ltd.*, *The Grand Duke*, and *Ruddigore*. The confidence I gained led to a career of avocational and professional design that continues to this day. Having taught design and production for 23 years at Indiana, after managing theatres and concert halls around the country for many years before that, I'm now a Master Carpenter and Technical Director of a major film and theatre company in Bloomington. I have no idea how many sets I've designed since I got my start, but UMGASS fueled that flame.

I also appeared onstage in many shows in chorus and lead roles. I worked with many iconic UMGASS directors, among them Mary Locker and Susan Morris. I directed my own version of *Pirates* which I still consider one of my finest creative achievements, not least of which because it was so much fun, albeit challenging.

If I still lived in Ann Arbor, no doubt I would still be doing shows (like Phil Rhodes and Alan Wineman).

And therein lies the brilliance of the UMGASS model. Anyone can be in an UMGASS show. So I was able to meet fellow students (like Susan Swaney), graduate students (like Joe Beitel, Julie Wright), faculty (like Bev Pooley, Don Cameron, and Alan Wineman) and community members (like Julie Tanguay, John Alexander, and Dave Keosaian). That anyone could get involved meant that organization and longevity didn't depend on students who would come and go in a few years' time; instead, long legacies of involvement ensured that 75 years would only be a milestone in what I'm certain will continue well into the future.

But we also can't forget other factors of foresight that made UMGASS what it was and is. The fact that the University of Michigan constructed a rehearsal and shop facility primarily for UMGASS is almost unheard of. The fact that U of M allows anyone to rent their beautiful Lydia Mendelssohn Theatre—the most perfect Gilbert and Sullivan theatre in America—is rare. The fact that a group of people formed FUMGASS to support the activities of UMGASS—which in my tenure helped so much to resolve organizational and financial problems while promoting the efforts of UMGASS through GASBAG. All of these factors should be noted and applauded.

Finally, in my senior year I got to know a fellow resident advisor in Mary Markley Hall, Jane McLeod. Knowing her interest in music, I encouraged her to audition for that winter's production of *Yeomen of the Guard*—she did not get in, much to my chagrin, as my plans for dating Jane pretty much required a reason for us to spend time together. But as the fates would allow, one cast member dropped out due to illness, and Jane stepped in to fill the chorus role. My friends became Jane's friends—Jane took on the role of President for two terms. We were married several years—and shows—later. Many UMGASS friends were in attendance, and our wedding reception was at Bev and Pat Pooley's house. To put a pin on the influence of UMGASS in our lives, our daughter, Sophie, when at McGill University in Montreal, joined their Gilbert and Sullivan Society, becoming President as well.

When I was convinced to audition for *Pinafore* all those years ago, I had no idea how much that experience would impact my life for the better. I cannot imagine what I would be doing, where I would be, who my friends would be, or any other aspect of life had I not convinced a somewhat skeptical director that I could sing, act or dance, or management that I could design. Turns out UMGASS isn't about having experience—it's about providing experience—and to quote Robert Frost, "that has made all the difference."



1997 50th Anniversary, Beth Ballbach, Mary Locker, Claire Schwartz

Mary Locker

Mary Locker

My first husband (Jim Drew) and I moved home from New York in 1971. We attended the Spring production of *Ruddygore* and were completely blown away by the quality of the production and the talent of everyone on stage. We didn't dare hope that non-students could join the Society, so we were audience members again for the excellent UMGASS productions of *Mikado* and *Patience* that followed *Ruddygore*. Finally, I decided to call someone about whether Society membership was open to non-students and was quickly set right. Jim and I attended the Mass Meeting for *Gondoliers* in Fall of 1972, auditioned, and were cast. And so began my wildly happy life as a Chorus Girl. In later years, I wrote a set of lyrics about becoming a G&S chorus member, set to the music of "First You're Born" from *Utopia, Ltd.* I'll share if you're interested.

After spending 16 semesters learning from the best (and learning by doing), I felt ready to petition to direct. When *Ruddigore* (my favorite) was in rotation, I threw my name into the hat and asked Regan Rohde, a good friend who was a dancer, to choreograph. I adored directing, but I must have been pretty tense about my first outing because I remember Marc Shepherd telling me that I needed to relax some and loosen my grip. The show was a delight from first to last and taught me heaps about trusting my cast, artistic collaboration and allowing the process to develop organically. I went on to direct 10 or 11 more shows, including the challenging *Utopia* and 2 productions of *Grand Duke*. Oddly, I never directed any of the "big three" for UMGASS, although I directed *Pirates* for the MSU Opera Department. Something about digging into the less popular ones always appealed to me. At any rate, when I wasn't directing, I was often back in the chorus, merrily singing and dancing away. I owe the Society so much credit for my development as a director. In the years since my tenure, I have gone on to direct Shakespeare, Opera, Wit, staged readings, and dozens of original works. It all began with *Ruddigore*.

Except for playing the Duchess of Plaza Toro in Laura Christian's excellent *Gondoliers*, my onstage work has been in the chorus or as an occasional chorus lead. If there was a job to be done, I've done it - set building, costume help (although not much of that; I'm pretty useless with a needle), publicity, tickets (I LOVED doing box office). I was on the Executive Board for 10 semesters, including 2 as President and 6 as VP. I also served as the FUMGASS secretary and president. And speaking of FUMGASS, my other plunge into parody writing was to pen "Babblewocky", an ode to FUMGASS. Harry Benford presented me with his "Prix-de-GAS" poetry award. I still cherish the hand drawn certificate from him. He was one of a kind.



Cynthia Lempert

I started sewing under Hannah Andrews, for *Ruddigore* in 1980. Hannah moved away, and I started designing, for *The Yeomen of the Guard*, in 1981. I took turns after that with various other designers, among them Glen Cooley. I took a break from 1987 to 1993 and returned for the summer duo of *Cox and Box* and *Trial by Jury*, and that fall, *Patience*. After that I was the designer for most of the shows until I began to tire of costumes and faded off into the shop. That happened gradually from 1995 on. By 1998, I was just in the shop, and actually was the T.D. For one *Iolanthe*. Nobody else wanted to do it, so.....

With the turn of the century, we got Laura Stowe! She and I have been at it ever since. Our first show together was *Utopia Limited*. There were, for a while, other designers, notably David Zinn. At least once we branched out into props. Mostly, though, we each designed one of the two shows each year. I mostly left off doing the design in 2009 when my grandson was born. But I have been working on all of them since.

A mere two shows after joining UMGASS, Cynthia took over as costume designer for the 1981 *Yeomen*. In 1994, the *Ruddigore* program gave her special recognition for creating “sprites of earth and air.” Cynthia gradually switched to working on sets and props, and also appeared on stage and helped with lighting and tickets.

When Laura Stowe joined UMGASS a budding partnership was born. The two started painting sets and moved on to co-designing with 2001 *Pinafore*, sharing that happy partnership for seven shows. The quality of sets and painting achieved new heights of “artistic verisimilitude” under their combined vision.



Laura Strowe 2022



Laura (top), Cynthia bottom

Laura Strowe

I started working on UMGASS sets in the Fall of 1999, with *Utopia, Ltd.* David Zinn and Cynthia Lempert plunged me in right away asking me to make the giant heads. I remember I got a sore arm from my first experience with spattering the leaves in that show.

After that, except for a handful of shows (when I either helped paint or worked with Cynthia on props), Cynthia and I have shared designing all the shows. If it was a two-act show, we each designed an act, and otherwise we alternated doing them, with the other being co-set-designer. That is, until her grandson was born in 2009, and she left me in charge, with an occasional break. I've been involved in all 47 UMGASS shows in the last 22 years. This is my fifth *Pirates*, and the third that I solo-designed.

I've been a professional artist since 1976 or so, when I started out as a calligrapher while I learned to etch, and then eventually did the original AA Art Fair for 22 years (1981-2002), selling etchings and pastel paintings. I have done the art work for 57 Ann Arbor Observer covers since my first, in 1985.

I thank Cynthia and David Z for training me to design and paint sets à la UMGASS and welcoming me as a co-worker right away. I also need to thank the work of our wonderful team of carpenters, led by our two long-term Technical Directors, John Ward, and Jeff Spindler. We can't paint anything until we have a surface on which to paint, which they make for us. And all our design work would be for naught without their carpentry skills. John Ward seems to outdo himself every semester in his meticulous work and his innovative assembly tricks.

But the truth is that the joy of it all is working with all the members of our set shop crew, including, since 2017, our fabulously dependable helper, Elizabeth Druga. Cynthia and I have said: "This is so much fun it ought to be illegal!"

Laura and Cynthia have made an unbeatable team in the past two decades. Their combined talents have elevated the quality and gorgeousness of set design including painting masonry and foliage, with which they have had a lot of practice. Laura really mastered the art of perspective in many shows that create very realistic 3D effects.



Gondoliers

Julie Tanguay

I discovered and fell in love with G&S when I was 11. I attended many of the Society's shows in the late 60s and early 70s. While I was in art school at the College for Creative Studies in Detroit, I volunteered to design my first poster for the 1975 production of *Pirates*. Many of my posters still hang in STAC. I served on the board for many years. Designed T-shirts, one of which was made into a show curtain. Designed costumes for a few shows. I sang in the choruses of *Ruddigore* '76 (and also painted the scrims for Act 2) *Princess Ida* '78, and *The Grand Duke* '85. I performed roles of Mrs. Partlet '76, Peep-Bo, '77, Saphir '77, Tessa '78, Buttercup '79, Isabell '80, Pitty-Sing '83, and *Iolanthe* '84. I directed *Patience* '82, *Gondoliers* '82 and *Pinafore* '85. I also directed *Trial by Jury* with the Jackson Symphony Orchestra and imported much of the cast from A2.

Julie was in UMGASS for 30 shows in every imaginable position. She designed at least 17 posters and program covers, sang chorus and principal parts, directed, did make-up, and painted sets. She served on the UMGASS board as Pish-Tush and Pooh-Bah. She also co-edited the GASBAG for several semesters.



Margie Warrick

UMGASS has been such an important and integral part of my life. I will ALWAYS remember lying in an intensive care unit in a San Diego hospital after experiencing a near-fatal car accident (1985), when a nurse came in with a gorgeous floral arrangement, graced with a Union Jack flag. The card read: You are in our thoughts, Your G and S family.

Margie's first production was *Mikado* in 1983 and she was hooked! She went on to appear in the cast of 10 productions. Margie is most proud of directing and choreographing *H.M.S. Pinafore* in 1995 and *The Mikado* in 2000. She served as FUMGASS president from 1993 to 2005. Her major accomplishment was establishing FUMGASS as a 501 (c) (3) organization and encouraging robust fund-raising efforts. Margie also organized the 50th UMGASS Anniversary celebration, which was a full week-end event. Margie has continued as a member-at-large on the FUMGASS board responsible for the Afterglow. She has been instrumental in planning the 75th Anniversary celebration.



2001 *Pinafore*



2001 *Pinafore*, David as Dick Deadeye

David Zinn

UMGASS was probably in David's DNA. His grandparents were G&S fans and took his mother, Ann to the first UMGASS production of *Mikado* in 1947. Parents Karl and Ann met at Interlochen and bonded over UMGASS after moving to Ann Arbor after college. David grew up attending UMGASS shows (his first was 1975 *Pirates*) and started working backstage and helping in other ways with his older brother, Fred. Being of an artistic bent, he started creating programs and working on sets.

By the time he entered U-M he was primed to be in the cast. His first show was 1987 *Ruddigore* where he played Sir Desmond Murgatroyd and designed the poster and program. In the ensuing years, he took on virtually every major role, onstage and off, as artistic director, set designer, and make-up designer among many others, all of which he did extremely well to the great enjoyment of the society and our viewing public. He left his artistic mark on the walls of STAC with a delightful series of 45 imaginative posters, an output that is unmatched for quality and quantity. David's tomfoolery perfectly matched the spirit of UMGASS and exemplified our unofficial motto of his own invention: Fun you can be proud of! We were lucky to have him for 49 shows.



1999 *Gondoliers*



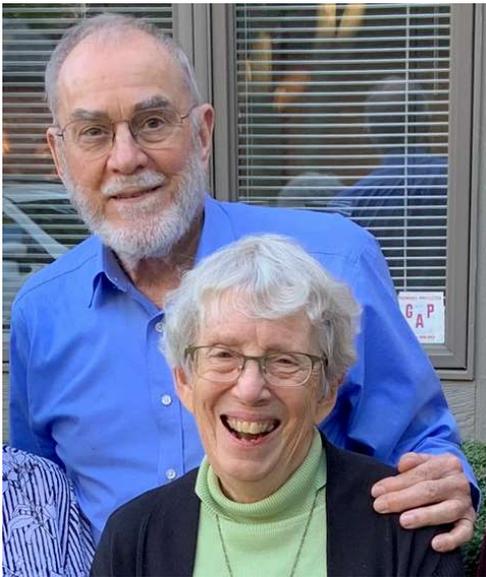
2021 Karl, Ann and David Zinn

Ann Zinn

My father, Prof. Frank Copley of the U of M Classics Department, was a fan of Gilbert and Sullivan. When I was 10 years old, he took me to the very first UMGASS production in 1947 in the auditorium of the old Ann Arbor High School which I attended. This began a family tradition. He bought all the D'Oyly Carte recordings, from which my sister and I learned all the songs, playing the records while doing the dinner dishes! We attended all the productions.

Much later, in 1959, I met Karl at Interlochen where he supervised a lab and taught classes in the science of musical instruments. He started his PhD program at the U of M that fall and played his oboe in the orchestra for an UMGASS production. We married the next year and during the 1960s had two sons: Fred and David. We took David's second grade class to an UMGASS production of *Pirates* in 1975, where the cast especially played to the awestruck kids in the first two rows of the audience. David got involved in theater in high school. Having explored art in several media since a very young age he easily did scenery, publicity posters, makeup with his older brother, Fred, and also performed on stage. When he started at the U of M, he joined UMGASS. There he rose from stage performance to publicity and scenic design and eventually director. Karl and I participated by hosting cast parties, staffing Cozy Corner, ushering and, at David's request, I helped paint sets and did several gigs as props person. It was always a fun family activity. We continue to attend almost every production.

Ann's first official mention in the programs was on the costume crew of the 1998 *Ruddigore*. When Harry and Betty Benford passed the faculty advisor baton to Ann and Karl in 2001, the two became an UMGASS team. Ann volunteered for any job that needed doing from costumes to Cozy Corner, props to parties, tickets to sets to ushering. She was a key contributor to the 60th Celebration. Her cheerful presence and unstinting support at every UMGASS show and event is a measure of her devotion to the Society.



Karl and Ann Zinn

Karl Zinn

A performance of *Pirates* when I was eight introduced me to G&S. I enjoyed the G&S productions at Interlochen summer camp sessions during 8 years of high school and college. I attended each of the productions of the D'Oyly Carte tour of 1955 in Philadelphia when I was nearby at Swarthmore College. After graduating in 1959, I returned to Interlochen for one last summer on the faculty. There I met Ann Copley; we attended plays and concerts together.

My first year of graduate school brought me to Ann Arbor, and to UMGASS. The vocal performance major playing Elsie Maynard in the fall production of *Yeomen* convinced me to play in the pit orchestra. Ann also came to Ann Arbor, and we continued to enjoy theatre and music together. Our marriage in December of 1960 gave me the privilege of being linked to someone who had attended the very first performance of UMGASS in 1947! Our two boys grew up attending UMGASS performances and other live theatre. Eventually both worked backstage on makeup and props, including several UMGASS shows.

After David enrolled at the University of Michigan, he joined UMGASS, beginning in the chorus and then taking leads. Ann and I attended all the productions, and I started recording a video of dress rehearsal to give the leads more closeups than were included by the commercial recording service. Soon I was asked to take over recording each production, apparently because the Board preferred the result of my approach—also I relieved the Board from paying for the video recording and maintaining inventory of copies.

A few years later I was asked to serve as faculty advisor, perhaps to cement my volunteer role as videographer, but I took advisor responsibilities seriously, attending most meetings of the executive committee and taking assignments to help manage difficulties. After more than 20 years of recording every UMGASS performance I retired so I could enjoy just being in the audience and also observe and encourage 8 and 10-year-olds enjoying live theatre and getting hooked on the fun of G&S!