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OR BUNTHORNE'S BRIDE



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Patience

or

Bunthorne's Bride

**Music by Sir Arthur Seymour Sullivan
Book & Lyrics by William Schwenck Gilbert**

Stage Director
Terry Kiss Frank

Scenic Designer
Jennifer Nehls Bonner

Lighting Designer
Paul Schaefer

**Music Director /
Orchestra Conductor**
Blake Walter

Costume Designer
Roberta Sprain

**Technical Director /
Set Construction**
Jeff Macheel

**Production
Coordinator**
Scott D. Hurlbert

2006

Music Hall, UW-Madison

July 21, 22, 28, 29 - 7:30 p.m.
July 23, 30 - 3:00 p.m.

The Argument

A Farm on Bunthorne's Estate in the English Countryside

Act I

An early Monday morning, through early evening of the same day

The opening scene finds Bunthorne, an aesthetic poet, explaining to twenty love-sick maidens the mysteries of love, which, he asserts, can be cured by proper medical treatment. They listen to him with adoration, but he remains insensible to their passion. He loves Patience, they declare.

Patience, a simple dairy-maid, has never loved anyone except an aunt, and learns that true love must be "utter unselfishness." The previous year the officers of a regiment of Dragoon Guards, whose colonel now introduces himself and them in a rollicking, boastful song, had been much beloved by the twenty maidens, but now they are accorded a different welcome. Bunthorne has "idealised them" and "their eyes are opened." When alone, he admits being a sham -- only feigning aestheticism to gain admiration.

Patience remembers a boy who was her child-companion, and when Archibald Grosvenor appears she discovers it is he. They love each other, but Patience, in the belief that true love is "utter unselfishness," thinks she cannot marry one so perfect.

Bunthorne, returning, has decided to put himself up to be raffled for, and just as the lot is to be drawn, Patience in her "utter unselfishness" says that she will marry him because "she detests him so."

The disappointed maidens then return to the Dragoons, but when they see Archibald Grosvenor, immediately transfer their affections to him because "He is aesthetic!" Bunthorne is jealous, and the Dragoons disgusted.

Act II

The following Saturday, early morning through early evening of the same day

The unattractive Jane bewails the lot of maidens who have been in that unwed state too long. Grosvenor is now adored by all the maidens. He is somewhat annoyed by their attentions for they have followed him since Monday. He pleads for "the usual half holiday on Saturday." Patience, meanwhile, muses upon love. Bunthorne, deserted and consumed by jealousy, has still one faithful admirer -- the portly Lady Jane, whose charms decrease as her size increases. She implores him not to wait too long, but Bunthorne is determined to beat Grosvenor on his own ground.

At last, the rival poets meet. Bunthorne threatens to "curse" Grosvenor unless he consents to cut his hair and become quite commonplace. Grosvenor outwardly appalled, but secretly relieved, consents to become an "every day young man".

Now that Bunthorne is happy, Patience, in her "utter unselfishness," breaks her engagement. Upon Grosvenor's return, she realizes, since he is now a commonplace young man, she can marry him.

Bunthorne finds that the twenty love-sick maidens have returned to their soldier-lovers. He then decides to console himself with Lady Jane. But, the Duke of Dunstable, desirous of marrying a plain woman, has already claimed Lady Jane, so Bunthorne is left without a bride!

**Patience
or
Bunthorne's Bride**

Act I

An early Monday morning, through early evening of the same day

Act II

The following Saturday, early morning through early evening of the same day

There will be one 15 minute intermission.

The use of recording devices and/or photography equipment is strictly prohibited in the theater during the performance. Please turn off all electronic pagers, beepers, cell phones, alarms and watches.

Musical Numbers

Act I

Overture

1. *Twenty love-sick maidens we* (Opening Chorus and Solos).....Maidens, Angela, Ella
2. *Still brooding on their mad infatuation* (Recitative)...Patience, Saphir, Angela, Maidens
I cannot tell what this love may be (Solo).....Patience
- 2a. *Twenty love-sick maidens we* (Chorus).....Maidens
3. *The soldiers of our Queen* (Chorus and Solo).....Dragoons and Colonel
4. *In a doleful train* (Chorus and Solos).....
.....Maidens, Angela, Saphir, Dragoons and Bunthorne
- 4a. *Twenty love-sick maidens we* (Chorus).....Maidens
5. *When I first put this uniform on* (Solo and Chorus).....Colonel and Dragoons
6. *Am I alone and unobserved?* (Recitative and Solo).....Bunthorne
7. *Long years ago, fourteen maybe* (Duet).....Patience and Angela
8. *Prithee, pretty maiden* (Duet).....Patience and Grosvenor
- 8a. *Though to marry you would very selfish be* (Duet).....Patience and Grosvenor
9. *Let the merry cymbals sound* (Finale of Act I).....Ensemble

There is one 15 minute intermission between Acts I and II.

Act II

10. *On such eyes as maidens cherish* (Opening Chorus).....Maidens
11. *Sad is that woman's lot* (Recitative and Solo).....Jane
12. *Turn, oh, turn in this direction* (Chorus).....Maidens
13. *A magnet hung in a hardware shop* (Solo and Chorus).....Grosvenor and Maidens
14. *Love is a plaintive song* (Solo).....Patience
15. *So go to him and say to him* (Duet).....Jane and Bunthorne
16. *It's clear that mediaeval art* (Trio).....Duke, Major and Colonel
17. *If Saphir I choose to marry* (Quintet).....Duke, Colonel, Major, Angela and Saphir
18. *When I go out of door* (Duet).....Bunthorne and Grosvenor
19. *I'm a Suffolk and Dales young man* (Solo and Chorus).....Grosvenor and Maidens
20. *After much debate internal* (Finale of Act II).....Ensemble

Cast

Colonel Calverley.....Robert Kovak
Major Murgatroyd.....Justin Wilder
Lieut. The Duke of Dunstable.....Christopher Smith
Reginald Bunthorne (A Fleshly Poet).....James Rowe
Archibald Grosvenor (An Idyllic Poet).....Christiaan Smith-Kotlarek
Mr. Bunthorne's Solicitor.....Nicholas Klawes
The Lady Angela.....Sarah Z. Johnson
The Lady Saphir.....Susannah Brooks Jacobson
The Lady Ella.....Amanda DePons
The Lady Jane.....Kathleen Butitta
Patience (A Dairy Maid).....Catherine Schweitzer

Rapturous Maidens: Eva Bellinger, Laura Bernstein, Laura Ewing, Carmen Fisher, Andrea Foley, Elizabeth Gokey, Sterling Kovak, Jenni Macheel, Erin Nelson, Iona Pinzke, Nan Schaefer

Solo Ballet: Carmen Fisher

Budding Rapturous Maidens: Fiona Cahill, Marian Herzog

Young Girls: Anna Farkas, Wilhelmina (Mina) Hoyt, Mary Caroline Tilton

Officers of Dragoon Guards: Caryl Emma Farkas, Albrecht Gaub, Bill Hoyt, Scott D. Hurlbert, David Lambert, David Miller, Nick Schweitzer, Dan Smith, Anders Tobiason, Michael Ward, Dick Yde

Farmer: Charles Bellinger

Youth: Nicholas Klawes

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Orchestra

Violin I	Yvonne Davila (Concert Mistress) Micah Averbeck David Huntsman Suzanne Witt
Violin II	Amber Dolphin (July 30) Caitlin Hemmerich (July 30) Molly McGlone Matt Pickart (July 21-23, 28-29) Nick Young (July 21-23, 28-29)
Viola	Kelly Nelson Stanley Weldy
Cello	Richard Evans Laurie Riss
Bass	Katie Koralesky
Oboe	Holly Bobula
Bassoon	Jennifer Elisabeth Hommes
Flute I	Betty Bielefeld
Flute II/Piccolo	Kim Dorr
Clarinet I	Robert Taylor
Clarinet II	Lesley Hughes
Trumpet I	Chris Forbes
Trumpet II	Mike Geurts
French Horn I	Kia Karlen
French Horn II	Kathleen Callaghan
Trombone I	Steven Ash
Trombone II	Mark Carlson
Percussion	Michael Mixtacki

Notes from the Stage Director

When does a "movement" become a "fad"? When the original practice or interest is followed for a time with increasingly exaggerated zeal; moving from a genuinely new and exciting form of expression to an often lower quality, "copycat" kind of behaviour and style; over-the-top charlatanism taking the place of talent and intellect; disciples looking to be "in style" rather than attending to meaning and interpretation in their lives; a new principle becomes a school becomes a cult . . . that is "when". So it has been through history and so it continues today. Gilbert and Sullivan's awareness of this all-too-human weakness and practice forms the basis for the aesthetic protagonists and storyline of *Patience*.

Originally proposed as a story of rivalry between popular curates (based on one of Gilbert's *Bab Ballads*), the change was made to dueling poets as a nod to the conventional public and its careful scrutiny of external forms of religion. It is the followers, rather than the artists themselves, who are most under attack. Gilbert chose to use many of the basic texts of *The Rival Curates*; by simply changing it to a mockery of the aesthetes without losing the underlying point of impact, irrational hero-worship, he was able to present a story with universal application.

Oscar Wilde is credited with originating the aesthetic movement of Great Britain and his style and manner are represented in the character of Bunthorne. Gilbert brilliantly suggests Wilde's often bizarre and affected style in Bunthorne's poetry, going, of course, to the outer extremes, while still managing to impress on us the potential genius of the character. Whether Wilde himself was the actual inspiration for Bunthorne has long been debated – see our music director's notes for more on this subject. Algernon Swinburne, another representative poet, "is said to show up" in the character of Grosvenor. Swinburne's writings are no less reflective of the romantic ideals of "art for art's sake" and "all things beautiful to be found in all things pastoral and ancient". Their somewhat more classic, matter-of-fact presentation and language are just as ably satirized by Gilbert in Grosvenor's recitations. Was it possible that artistic expression could have a value, in and of itself, with no need for moral or educational justification, no message? Was that not, in itself, a "message"? How did it reflect on politics and society? Such cycles and questions continue to this day.

While printed stage directions suggest Bunthorne's castle (classical and ancient) and a woodland glen (pastoral) for the settings, I have chosen to focus on the agrarian, albeit Arcadian, work-a-day surroundings of the practical *Patience*. Therefore, all the action takes place on a farm of Bunthorne's estate, the castle visible in the distance. *Patience*, a sensible fun-loving, caring and, in my view, clever young girl, watches her friends and neighbors become slaves to "utter nonsense". She has her own brush with "over the top" behaviour, however, in her interpretation of the ideals of love and what she must do to attain that longed-for state. In true G & S fashion, all is resolved satisfactorily when these new resolutions dovetail with the change in aesthetic status of her true love, Grosvenor. Even some steadfast dragoons are willing to give consideration to their ladies' new ideal, anticipating a possible return of affection in so doing. Their individual states and relationships are likewise happily settled when the ladies' current hero (the self-same Grosvenor) rejects aestheticism.

Hence, when Grosvenor vows to change, I felt it desirable to take him back to his roots as *Patience*'s playmate and turn him into a farmer, rather than a business man. His reprise of *I'm a Waterloo House Young Man* becomes *I'm a Suffolk and Dales Young Man* as he lists agricultural species originating in the British Isles. It all ends the same for Bunthorne, however, as he is left gazing into a mirror at the image of the one person he "truly" loves! Enjoy!

- Terry Kiss Frank

Notes from the Music Director

A popular myth holds that the central character, Bunthorne, a "Fleshly Poet," was intended to satirize Oscar Wilde. However, this identification is retrospective: In fact, the authors hired Wilde, after the fact, to popularize the opera in America (see below). There is a good case to be made that Bunthorne is based on the poets Algernon Swinburne and Dante Gabriel Rossetti who were considerably more famous than Wilde in 1881. Rossetti had been attacked for immorality by Robert Buchanan (under the pseudonym of Thomas Maitland) in an article called "The Fleshly School of Poetry", published in the *Contemporary Review* for October, 1871.

W. S. Gilbert wrote a large number of "ballads" for the magazine *Fun* using his pen-name "Bab." These *Bab Ballads* became famous on their own, as well as being a source for plots and songs for the G&S operas. *Patience* relies heavily on the *Bab Ballads* and was originally conceived of as the opposition of two rival curates, instead of poets. The idea of opposing curates had been derived from one of the ballads. There had been a certain public disapproval of the satirizing of the clergy in the earlier production of *Sorcerer*, so the antagonists were changed, but the *Bab Ballads* are still represented by Grosvenor's decalets "Teasing Tom" and "Gentle Jane."

Any G & S opera that is not *Mikado*, *Pirates*, or *Pinafore* is wrongly assigned to the list of "other" G & S works. While the man on the street can generally whistle a bit of "I'm called little Buttercup" or "I am the very model of a modern Major-General," *Patience*'s "I cannot tell what this love may be" is overlooked. Perhaps *Patience* may be more reliant on the vehicle of the text than other collaborations; the tunes, especially chorus work, are highly repetitive. The vocal writing remains excellent, however, with masterful text setting and full understanding of the capabilities of the human voice. *Patience*'s arias "Love is a plaintive song" and "I cannot tell what this love may be" are examples of Sullivan's wonderful work as a composer, complete with text painting. The Duke's soaring lines from the Finale to the First Act are noteworthy, and Lady Jane's lament "Silvered is the raven hair" achieves a brilliant combination of musical phrasing and a poignant humor not found elsewhere in the Savoy output. The recitatives of *Patience* are also very well-written, more like mini-arias rather than simple settings of quickly moving story line.

For me, the chorus writing is, again, the high point of the opera. Doing opera in English, always difficult, is particularly difficult in G & S. I pondered for long hours on how to achieve any sort of clarity of diction in the final chorus of the first act, when three vocal lines and as many as six different texts combine. Sullivan generally is meticulous about text setting and one is led to believe that, even in complicated chorus work, he intends to make sure every word is understood. I believe that this chorus looks forward to the incredibly complicated choruses of later Italian masters, such as Verdi. Considering the nonsensical texts and the thickness of the counterpoint, I have concluded that Sullivan has created an almost instrumental texture, building excitement with increasing complexity and the delay of the final resolution of the harmony; a triumphal musical climax written to effect listeners at a different, deeper level.

It has been a great pleasure for me to re-join this special company again this summer! Enjoy the show!

- Blake Walter

Production Staff

Stage Director	Terry Kiss Frank
Music Director/Orchestra Conductor	Blake Walter
Rehearsal Accompanist	Ted Reinke
Production Coordinator	Scott D. Hurlbert
Production Assistants	Caryl Farkas, Ilona Pinzke
Technical Director	Jeff Macheel
Scenic Designer	Jennifer Nehls Bonner
Costume Designer	Roberta Sprain
Lighting Designer	Paul Schaefer
Orchestra Coordinator	Robert Taylor
Stage Manager	Julia Melzer
Assistant Stage Manager	Emily Ranney
Makeup Coordinator	Jan Ross
Hair/Wig Designer	Jan Ross
Makeup Assistants	Micki Beutler, Fanny Leung
Properties Designer	Michael Ward
Lead Scenic Artist	Tracy Dietzel
Scenic Artists	Phoebe Hefko, Liz Rathke, Marcia Schenkel
Master Electrician	Katjusa Cisar
Lightboard Operator	Isaac Scott
Publicity	The Madison Savoyards Board
Graphic Designers	Jane Ignacio, Nancy Pinzke
Program Coordinator & Layout	Scott D. Hurlbert, David Woldseth
Ticket Coordinator	Rachel Bishop
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Master Carpenter	Jeff Macheel
Set Construction Crew	Heather Bannister, Allison Hyde, Derek Neumeier, Jason Whittle
Costume Crew	Tess Hauser, Peggy Kiss, Patty McImans, Shirley Whitehead, Creola Zweifel
Painting Crew	Charles Bellinger, Eva Bellinger, Luke Bellinger, Ben Devine, Melanie Herzog, Jim Jacobson, Susannah Jacobson, Sue McElhancy, Dan Smith
Lighting Crew	Alex Rugowski, Gareth Westler
Run Crew	Jeff Macheel
Backstage Crew	Emily Ranney
Volunteer Coordinator	David Woldseth
House Managers	Deborah Holbrook, Beverly Resch, Bobby Sprideo
Music Hall Box Office	Rachel Bishop, Catherine Neumann
Videographer	Evan Richards
Audiographer	Buzz Kemper
Photographer	Marie Schulte

Artistic Profiles

Terry Kiss Frank (Stage Director) has performed, conducted, costumed, and directed for The Madison Savoyards, Madison Rep, Opera for the Young, Wisconsin Chamber Orchestra, CTM, Strollers, Oakwood Chamber Players, Madison Theatre Guild and others. Favorite roles include: Phoebe, *Yeomen of the Guard*; Fraulein Schneider, *Cabaret*; Marthe, *Faust*; Blanche, *Princess Ida*; Auntie Mame, *Auntie Mame*; Abbess, *Sound of Music*; Miss Hannigan, *Annie*; Mrs. Carstairs, *The Secret of the Old Queen*; Laurey, *Oklahoma*. Stage directing projects include *The Very Last Green Thing* and *The Thunder of Horses* for Madison Opera. Terry also does voice-over work, writes and directs children's musicals, and runs a small farm/animal shelter on the property she shares with her husband, Boris, just west of Paoli. This December, she will reprise her role as Betty Jean in the Stoughton Village Players' *Winter Wonderettes*.

Dr. Blake Walter (Music Director/Orchestra Conductor) is a faculty member at Edgewood College, where he conducts Edgewood's two orchestras and teaches music theory, ear training and conducting. He conducts the Madison Community Orchestra and is Music Director/Conductor for Dance Wisconsin. He has conducted the Madison Symphony Orchestra and is a regular guest conductor with the Wisconsin Chamber Orchestra. Blake received his Doctor of Musical Arts degree from the University of Wisconsin, where he studied with David Becker. Blake has extensive experience conducting both opera and musical theater, his most recent position being Music Director/Conductor of UW Opera's production of Kurt Weill's *Threepenny Opera*. Other credits include shows such as *Lucky Stiff*, *Das Barbecü*, *Falsettos* and *Man of La Mancha* with the University Department of Theater and Drama. He is currently serving as music director of the University Theater's production of *Goodnight Irene*. While studying at the University, he served as Assistant Conductor of the UW Symphony and Chamber Orchestras and conducted performances of Handel's *Semele* for the UW Opera Program. Blake is vitally interested in contemporary music, and his recordings of such works have been featured on NPR and are commercially available on the Access and Orion record labels. This is Blake's second year as Music Director/Conductor for Madison Savoyards, having conducted last summer's production, *The Pirates of Penzance*.

The Madison Savoyards invites you to return for the University Opera's 2006-2007 productions of *L'Enfant et les sortilèges* by Ravel (concert version) and excerpts from *I puritani*, *Così fan tutte*, *Yevgenii Onegin*, and *Manon* in Mills Concert Hall (Oct 27 & 29); *Don Giovanni* in Music Hall (March 23, 25 & 27); and *Urinetown - The Musical* in The Mitchell Theatre (April 20-May 5).

Cast Profiles

Susannah Brooks Jacobson (*Lady Saphir*) A student of James Doing, Susannah graduated from the UW School of Music in December, 2002, following her first appearance with Savoyards as a bridesmaid in *Trial by Jury*. Last summer's production of *Pirates of Penzance* saw her corner the market on old lady roles as she took turns as both Ruth and Queen Victoria (a daunting task indeed). In addition to appearances with the UW Opera, Madison Opera, and Madison Symphony Chorus, she has also performed as featured soloist with the Festival Choir of Madison, the UW Concert Choir, and the UW Choral Union. Susannah resides in Madison with her husband and her extensive collection of pirate action figures.

Kathleen Butitta (*Lady Jane*) Originally from Neenah, Wisconsin, Kathleen and her husband, Andrew, recently moved to Madison where Kathleen completed her first year of graduate studies in voice. Kathleen earned her Bachelor's Degree in Music Performance from the University of Wisconsin-Green Bay, where she studied voice with Dr. Sarah Meredith. While there, Kathleen participated in several productions including *Sweet Betsy from Pike* by Mark Bucci, *A Diplomatic Affair* by Dr. Terrence O'Grady, *The Magic Flute* by W.A. Mozart, and Purcell's *Dido and Aeneas* in which Kathleen had the privilege of singing the role of Dido. Now a student of Julia Faulkner, Kathleen has recently been involved in the University Opera productions of *Die Fliedermous* and *Le Nozze di Figaro* as well as the Stoughton Opera productions of *Amahl and the Night Visitors* and *The Magic Flute*. This summer's *Patience* is Kathleen's first experience with the Madison Savoyards and is also her first experience singing Gilbert and Sullivan. She is both enthusiastic about and appreciative of this opportunity to play the part of Lady Jane.

Amanda DePons (*Lady Ella*) will be a second year Master's student in voice at UW-Madison this fall, studying with Jim Doing. She was most recently seen on stage as Pamina in the Stoughton Opera Company's storybook version of *The Magic Flute* and as a chorus member in the University Opera productions, *Die Fliedermous* and *Le Nozze di Figaro*. In the spring, she will perform Zerlina in *Don Giovanni* with the University. This is Amanda's first year performing with the Savoyards, and she is most excited to be working with such a warm and talented group of performers.

Sarah Johnson (*Lady Angela*) Though Sarah has been doing community theater for years, this is her first show with the Savoyards, and it has been truly delightful to work with such a fun, talented group of people. During the summer, Sarah is a stay-at-home mom who loves having time to take her little one to the zoo, work in her garden, and perform Gilbert and Sullivan. From September to May, she is an English instructor at Madison Area Technical College and the director of the MATC Writing Center. Though Angela has been a hoot to play, Sarah's all-time favorite role was Annie Oakley in *Annie, Get Your Gun*, mostly because she ended up marrying the first trumpet in the pit orchestra. She lives with her husband, Aaron, and almost-three-year-old, Ethan, in Oregon.

Nicholas Klawes (*Mr. Bunthorne's Solicitor/ Youth*) is 15 and will be a sophomore next fall at LaFollette High School in Madison. He has been in several productions with the Young Shakespeare Players. This is his first Madison Savoyards production. He will be performing the title role in *King Lear* for Young Shakespeare Players in August.

Robert Kovak (*Colonel Calverley*) recently arrived (March) in Madison and with the Savoyards from Washington, DC where he appeared as Harry in *Company* and Vladimir in *Waiting for Godot*. He has performed many roles in New York and North Carolina - favorites being Sidney in *Deathtrap*, Robert in *Betrayal*, and Scrooge in *Christmas Carol*. Before he put this uniform on, his other G & S roles were Ralph in *HMS Pinafore* and the Pirate King in *Pirates of Penzance*. He is an avid table tennis and chess nut as well as an open guzzler of Guinness Stout.

James Rowe (*Reginald Bunthorne*) returns to Madison Savoyards for his fourth show (including Samuel in last year's production of *The Pirates of Penzance* and First Yeoman in the 1984 production of the *Yeomen of the Guard*). He has also appeared with The Sun Prairie Civic Theater (Prince Dauntless in *Once Upon a Mattress*) and the UW Opera (Parpignol in *La Bohème*, Don Curzio in *The Marriage of Figaro*, *A Serenade to Music*, *Der Rosenkavalier* and *Esperanza*). James is delighted to be back with Savoyards and would like to express his sincere thanks to his partner (and voice teacher) Wendy Rowe whose example, insight, and support have been truly inspirational.

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**ORANGE TREE
IMPORTS**

Catherine Schweitzer (*Patience*) is a native of Madison and a recent graduate from the University of Wisconsin-Milwaukee with a BFA in vocal performance where she studied with Dr. William Lavonis. This previous summer, she attended the University of Miami Frost School of Music at Salzburg, Austria, where she studied with Jerrold Siena. Next fall, she will be pursuing an MFA at the Longy Conservatory of Music in Cambridge, MA. Previous roles include Erisbe in *L'Ormino*, Abigail Williams in *The Crucible*, and Monica in *The Medium*. Catherine and her father, Nick, have performed intermittently with the Savoyards since 1995's *Yeomen of the Guard* and is delighted to have the opportunity to work with these aesthetes once again. She has also studied with Kathleen Otterson.

Christopher Smith (*Lieut. The Duke of Dunstable*) is making his second appearance with the Madison Savoyards. He was last seen as Peter Schlafer in *A Little Nightmare Music*, Tamino in *The Magic Flute*, Frankie in *Forever Plaid*, Mr. Angel in *The Impresario*, The Narrator in *Oedipus Tex*, and Marco in *The Gondoliers*. Christopher has been the recipient of various vocal awards and scholarships including the Badger Chordhawks Vocal Scholarship, the Mac Dowell Club Vocal Scholarship, and the Zahn Meistersinger Scholarship (the highest music scholarship offered at Wartburg). Last fall, he was honored with two special awards at the Wisconsin District Metropolitan Opera National Council Auditions: the Skylight Opera Theatre Award for "unusual dramatic talent, interesting presence, and vivid projection of text and music" and the Milwaukee Music Teachers' Association, Inc. Award. Christopher currently works at the Miles Away Cafe in Stoughton. He holds a Bachelor of Music degree from Wartburg College; he studies voice with Professor Susan Blumer of Milton.

The alternate text by Terry Kiss Frank for #19 sung by Grosvenor

I'm a Suffolk and Dales young man,
A Derbyshire Red young man,
A Middle White Pastoral, White Park and Wensleydale everyday young man.

GLOSSARY

Suffolk and Dales are breeds of horse & pony originating in Britain
Derbyshire Red is a breed of poultry originating in Britain
Middle White Pastoral is a breed of pig originating in Britain
White Park is a breed of cattle originating in Britain
Wensleydale is a breed of sheep originating in Britain

Christiaan Smith-Kotlarek (*Archibald Grosvenor*) Born in 1986, Christiaan Smith-Kotlarek seeks to enjoy himself and thereby cause enjoyment. His major, vocal performance at UW-Madison, teaches him vital disciplines for musical success. Christiaan enjoys moving people, stirring them up to accomplish something positive in whatever way they connect with his songwriting, jazz, or classical singing. His intention is to bring the audience to his experience of the world's exuberance -- however that manifests itself in the moment. Christiaan currently sings, plays guitar, and manages for Simply Put, a Madison-based jazz/swing/pop quintet. The group has performed at small venues like coffeehouses and sandwich shops, but they groove best when they play at Memorial Union Terrace, the King Club, or Madison's upscale Crave Lounge. Christiaan also founded VoiceJam, a weekly vocal improvisation club that is open to the public, and helps promote Jazz Jam through the Wisconsin Union Directorate (WUD) Music Committee. As a songwriter, Christiaan's self-produced discography includes *Simple* (2005), *Recital* (2005), *Hello, I'm Christiaan* (2004), and *A Christiaan Mix* (2004). He has played at many venues of varied sizes, from unplugged art galleries and open mics to Manitowoc's MetroJam where his band, GiViN, brought down the pavilion just before Glenn Tillbrook and the Fluffers. You may have seen him as finalist at the UW-Madison All Campus Idol Competition in spring of 2004, or when he won First Place at Finals in the Unplugged guitar/voice competition hosted by Phi Mu Alpha, the Madison chapter of the national men's music fraternity. Christiaan has sung two recitals thus far with the help of Mimmi Fulmer and Paul Rowe, and he made his University Opera debut when he sipped tea as Pastor in *Vanessa*. Christiaan received the 2005-2006 Opera Props Scholarship to participate in Opera Workshop and play the drunken-gardener part of Antonio in *Le Nozze di Figaro* under the direction of William Farlow. In summer of 2005, he gnashed his teeth in the Madison Savoyards production of *Pirates of Penzance*, and toured with UW Concert Choir during spring semester of 2006. Christiaan holds a position as assistant guitar instructor at UW Green Bay's Guitar Camp, and he also chairs Norway Mountain Ski Area's Snowboard School and can boardslide rails like he was born strapped to a snowboard. His mother refuses to comment but admits that her kid's got game. He also teaches canoeing with Madison School and Community Recreation and uses environmentally-friendly waste management techniques at Madison Environmental Group. In his free time, Christiaan loves goofing, jamming, and connecting to his Italian side (though his name doesn't suggest such lineage) by eating spaghetti every chance he gets.

Justin Wilder (*Major Murgatroyd*), a native of Stoughton, WI, is a choral and general music education major at the University of Wisconsin - Stevens Point. He was last seen as Guglielmo in UWSP's production of Mozart's *Così Fan Tutte*. Other operatic and musical productions include: *Gianni Schicchi* (Marco), *Sound of Music* (Rolf), *The Wizard of Oz* (Lion), *Little Shop of Horrors* (Seymour), and *Once Upon a Mattress* (The Jester). Other stage works include: *Arsenic and Old Lace* (Dr. Einstein), *The Crucible* (Giles Corey), and *The Musical Comedy Murders of 1940* (Patrick O'Reilly). Justin is an active member of the music fraternity Phi Mu Alpha, Sinfonia, and the UW-SP music department. This is his first production with the Madison Savoyards.

Members of the Chorus

Charles Bellinger (*Farmer*) first learned that he could sing in 2002. He has studied with Melanie Cain since then. His first operetta was the Savoyards' 2004 production of *Ruddigore*.

Eva Bellinger (*Rapturous Maiden*), a homemaker, is glad to be back in a Gilbert and Sullivan chorus after 30 years. She appeared in community theater in the Chicago area, including the bridesmaids' chorus in *Ruddigore*.

Laura Bernstein (*Rapturous Maiden*) is a student here at UW-Madison. Her last Savoyards show was *The Gondoliers* in 2003, and, after a year in China, she is thrilled to be back and singing G&S again. She was most recently seen - or rather, not seen - stage managing the UTA's spring production of *Loose Ends*. She would like to thank her family, friends, and Jon for all the support and all the jokes. She has had a lot of fun working on this show, and she hopes you will have just as much fun watching it!

Fiona Cahill (*Female Youth*) is grateful to Terry, Rachel, Scott, Blake, and everyone who made it possible for her to be in her fourth Savoyards summer production. She recently completed her freshman year at George C. Marshall School in Ankara, Turkey, and will be a sophomore at West High School in the fall. She studies voice with Cheryl Bensman Rowe.

Laura Ewing (*Rapturous Maiden*) from St. Cloud, MN, is pursuing an MA in Music Theory at the University of Wisconsin-Madison, where she is a teaching assistant for Musica Practica, the freshman music theory course, under the supervision of Brian Hyer. Laura earned a BM in Cello Performance with High Distinction from the University of Iowa in 2005. During past summers, she has participated in music camps at Bowdoin, Musicorda, and the Eastern Music Festival, where she served as principal cellist and received the Conductor's Award for excellence in orchestral studies. As a cellist at UW-Madison, Laura is a student of Uri Vardi and a member of the UW Chamber Orchestra.

Anna Farkas (*Young Girl*) has been performing every summer with Savoyards since she was five. This is her sixth production. She has been Buttercup's urchin, The Fairy Queen's little fairy, a Venetian peasant girl, a diabolical flower girl in *Ruddigore*, a ward of Major-General Stanley, and a cabin boy. She is home-schooled.

Caryl Emra Farkas (*Dragoon*) has been a Savoyard since 1999 and is currently honored to be serving as President of the Board. This is her fourth production, having sung tenor in *The Gondoliers*, *Ruddigore*, and *The Pirates of Penzance*. She has also appeared in *Twelfth Night* as Feste (Shakespeare Circle). She thanks her family for their support and encouragement.

Carmen Fisher (*Rapturous Maiden*) just finished her first year as Elementary Music and Choir Director at Abundant Life Christian School in Madison where she has students in kindergarten through 12th grade. She is new to Madison this year, and this will be her first performance with any Madison community theater. She is a native of Watertown and a Watertown High School graduate. She played Marian in *The Music Man*, Babe in *The Pajama Game*, and was involved in choir, band, and show choir. She was a voice student of Terri Kouty. In Watertown, she studied ballet, tap and jazz under the direction of Gail Schroeder and has recently studied ballet at Madison's A Step Above Dance Academy. She was also named the female National School Choral Award winner, member of the 1997 Wisconsin School Music Association's State Honors Orchestra and the 1998 State Honors Mixed Choir. She attended North Central University in Minneapolis where she was a church music major and graduated in May 2005 from the Brownsville Revival School of Ministry in Pensacola, FL, with degrees in Worship Ministry and Christian Ministry. She is currently pursuing a degree in music education through distance education with Southwestern Assemblies of God University in Texas.

Andrea Foley (*Rapturous Maiden*), after twenty years as a closet "car singer", has finally moved her act to the stage! This is her first production with the Savoyards and she is very pleased to be working and learning with these wonderful people. A large animal veterinarian and mother of two daughters, she is grateful for all the support her family and the cast have given her during this project!

Albrecht Gaub (*Dragoon*) is from Germany, where Gilbert and Sullivan are next to unknown. Last year, some veteran Savoyards (a.k.a. Mabel and the Pirate King) he knew from the Wisconsin Chamber Choir persuaded him to audition for *The Pirates of Penzance*. It was a great experience but also a bit scary because he had no contact lenses ready when he learned that he had to take his glasses off while on stage. Only when the DVD came out recently he was fully able to enjoy the visual splendor of the production. While his aforementioned friends from the choir take a timeout this year, he has had the patience to endure another round of rehearsals at a Methodist church. His other life is very "bussy" because he has no car. He works as an editor for a music publishing house in Middleton.

Elizabeth Gokey (*Rapturous Maiden*) is a senior at UW-Madison where she is studying comparative literature and social welfare. She was ecstatic to find a company devoted to G&S in Madison and is greatly enjoying her first show with the Savoyards. Previously, she performed in the chorus of *HMS Pinafore* and *Pirates of Penzance* with Lyric Arts in Minnesota. When not being a Rapturous Maiden, you can find Elizabeth volunteering with the United Way, hiding in some park reading, or (hopefully by the time this is printed) working somewhere.

Marian Herzog (*Female Youth*) is going into eighth grade at O'Keeffe Middle School. This will be her third year performing with the Savoyards. Her favorite part of performing in *Patience* was getting to sing the one song ever written about a magnet. She enjoys all types of musicals and hopes to continue doing Savoyard operettas in the years to come.

Bill Hoyt (*Dragoon*) has been a Savoyards chorister for the last two years and is looking forward to "putting his uniform on" as a Dragoon this summer. When not memorizing tricky G&S lyrics and melodies, he keeps busy singing with the Madison Opera Chorus, the Madison Symphony Chorus, and the Wisconsin Chamber Choir, and teaching at UW-Madison in the Department of Counseling Psychology.

Wilhelmina (Mina) Hoyt (*Young Girl*) will enter second grade at Franklin School in the fall. Her previous stage experiences include *The Elephant's Child* and *From Mice to Mozart* with MadCAP. *Patience* will be her first production with the Savoyards. She is a long-time Gilbert and Sullivan fan and has faithfully learned each show and attended performances for the last three years. Being a member of the cast this year is a dream come true for her. Mina is an avid singer and also enjoys playing violin and piano.

Scott D. Hurlbert (*Dragoon*) has appeared on stage with The Madison Savoyards since 1993. He has performed with Madison Opera, Strollers Theatre, Madison Theatre Guild, Mazomanie R&R, CTM, MATC Performing Arts & First United Methodist Church. He is Production Coordinator for *Patience* and a member of the Savoyards Board.

Sterling Kovak (*Rapturous Maiden*) is rapturously honored to be making her first Savoyards appearance. She had numerous high school theatre roles and directing experience. For the past decade, she has been performing her original ballads and piano compositions at local cabaret venues. Her songwriting talents were highlighted at The Mode Theatre in *Striptease of the Soul*. Offstage, she is an intuitive life coach and country gentlewoman.

David Lambert (*Dragoon*) is excited that his return to the stage after a 20-year hiatus is with the gifted and friendly Savoyards. During his time away, David fulfilled his desire for performing by teaching in the Psychology Department at Edgewood College. His favorite role, however, is that of father to his two wonderful teenage sons: Amedeo and Siriano.

Jenni Macheel (*Rapturous Maiden*) is delighted to be back for her sixth performance with the Savoyards. Other shows include: *HMS Pinafore*, *Iolanthe*, *Gondoliers*, *Ruddigore*, and *Pirates of Penzance*. Jenni also serves on the Savoyards' Board of Directors as well. In Jenni's spare time, she likes to read, watch movies, and surf the Web. Jenni would like to thank her husband, Jeff, for all his hard work on building such beautiful sets for us year after year.

David Miller (*Dragoon*) is a native of Monroe, WI. Coming from a family of nine boys and one girl, he has had a lot of drama in his life. David attended the UW-Madison where he was a member of the acting specialist program. During his attendance at the UW, he acted in numerous roles including the part of Snoopy in *Snoopy the Musical* which traveled to the former Yugoslavia for the Festival of the Child. David was one of the founding members of ComedySportz-Madison and ComedySportz-Chicago. While in Chicago, David was a cast member of *Tony and Tina's Wedding* for two years. David is currently working at Crescent Electrical Supply Co. in Madison in the Project Quotations department. This is David's first appearance in a Madison Savoyards production.

Erin Nelson (*Rapturous Maiden*) will be a junior music theatre major at Viterbo University this fall. Most recently, she was seen in Viterbo's *Platinum Edition* and the 2006 Directing Scenes. Next semester, she will be a modern dancer and assistant props master in Viterbo's production of *The Magic Flute*. Erin is excited to be performing in her first Madison Savoyards production, her first Gilbert and Sullivan show.

Iiona Pinzke (*Überrapturous Maiden*) is happy to be back on the boards with her new knee in her 13th season working with The Madison Savoyards in a variety of capacities. Summer means Savoyards and the opportunity to meet new friends and reacquaint with returning friends.

Nan Schaefer (*Rapturous Maiden*) is a physical therapist in the Madison area, currently working for the Madison Metropolitan School District. She has lived in Madison for most of her life, as she got her degree from the UW and has been here for all but one year since. She is married and the mother of three daughters, all grown and busy with their own lives. She has been a member of the Philharmonic Chorus of Madison for one year and really enjoys being a veteran now of the Tudor dinners! A member of a church choir for 26 years, she recently has been playing violin as a part of the celebration ensemble for worship once a month. Also, through the church, she is a coordinator with the Interfaith Hospitality Network, helping to host homeless clients at our church several times a year. She especially enjoys reading, gardening, and doing crossword puzzles to relax in her spare time.

Nick Schweitzer (*Dragoon*) first sang with the Savoyards -- and acted after a fashion -- when a role as a townschild was created in *Yeomen* for his then-eleven-year-old daughter, Catherine. He accompanied her onstage through *Pirates*, *A G&S Christmas*, *Mikado*, and *Princess Ida*. He is pleased to join her for what will probably be their last show together before she heads off to graduate school in vocal performance.

Dan Smith (*Dragoon*) adds *Patience* now to his list of Savoyards productions. His catalog is long. He'd like to remark that the troupe has been a wonderful experience for three generations of his family, and he counts himself lucky. He's happy once again to be on board. Since 1994, he has been involved in all but two shows.

Mary Caroline Tilton (*Young Girl*), a fifth-grader, has appeared in many community and school musicals and plays. Earlier this month, M.C. appeared as Beauty in Beaver Dam Community Theatre's Tell-a-Tale production of *Beauty and the Beast*. She recently appeared in *Auntie Mame* with the Madison Theatre Guild and as Carrie in the UW-Fond du Lac production of *A Laura Ingalls Wilder Christmas*. One of her favorite roles was Molly in Dodgeand High School's production of *Annie*. M.C. would like especially to thank Scott Hurlbert and Terry Kiss-Frank for this exciting opportunity to work with Madison Savoyards and her parents for their love and support.

Anders Tobiason (*Dragoon*) is a first year Ph D student in Music Theory at University of Wisconsin, continuing on after completing his Master's in the same subject in May. He received a Bachelor of Music degree in voice performance from the University of Massachusetts-Amherst in 2004. Recent Madison productions include: Bass Sailor in Scott Gendel's *Iphigenia at Aulis* and Blind in *Die Fliedermaus* both with the University Opera Theater. This is his first Savoyards production but not his first G&S show, having performed in the chorus of Valley Light Opera's production of *Pirates of Penzance* in 1999. He is very grateful for the opportunity to perform with this wonderful company of Heavy Dragoons.

Michael Ward (*Dragoon*) has been participating in the production of Gilbert and Sullivan works since 1988 -- first with The University of Michigan Gilbert and Sullivan Society and for the past 5 years with the Savoyards. Past roles include: Counsel in *Trial by Jury* and Antonio in *Gondoliers* with the Savoyards and Boatswain in *Pinafore* and Cox in *Cox and Box* with UMGASS. Michael is an associate professor in the UW Medical School Department of Orthopedics and Rehabilitation.

Dick Yde (*Dragoon*), a lawyer at Stafford Rosenbaum, previously appeared with Savoyards appropriately in *Trial By Jury*. He was also in last year's production, *Pirates of Penzance*.

Production Staff Profiles

Micki Beutler (Makeup Assistant) returns to assist with make-up after a few years' sabbatical. She is the director of admissions at Madison Country Day School and has enjoyed assisting the Savoyards as well as watching her son, Gabe, perform in several previous Madison Savoyard performances. Micki has been involved with the Savoyards since their last production of *Yeomen of the Guard* in 1995.

Rachel Bishop (Box Office Staff/Ticket Coordinator) A musician, poet, and accountant, Rachel relishes wearing myriad hats for Madison Savoyards. On the Board of Directors, she serves as cash officer and ticket coordinator, handles publicity, and prepares materials for annual fundraising activities. A G & S aficionado, she marvels at the ingenuity of Gilbert's lyrics and Sullivan's compositions inspire her musical soul. Hail, Poetry! in all its diversity.

Jennifer Nehls Bonner (Scenic Designer) is happy to be designing her second Savoyards show. She is a graduate from UW in both art and theatre. Jennifer has enjoyed working for The Children's Theatre Company of Minneapolis as a scenic artist, Apropos Painting Studio as a muralist, and for various Madison theater and dance companies painting all sorts of miscellaneous set pieces. She is currently transitioning careers from a dental lab technician by day/artist by night, to a musical instrument repair apprentice by day/bagpiper by night...and loving it.

Katjusa Cisar (Master Electrician) is very happy to be back for another summer backstage at the Savoyards. She is an English major and Theatre minor at Edgewood College and works as a stagehand and film projectionist at the Wisconsin Union Theatre.

Tracy Doreen Dietzel (Lead Scenic Artist), a visual and performing artist, has three fine art degrees: BFA (Painting), MA (Book Arts) and MFA (Interdisciplinary Arts). Tracy returns to paint her eleventh production for The Madison Savoyards. She teaches design and foundation courses at Edgewood College and hosts a weekly radio program *WorldBook of Records* on WORT 89.9 FM. She is on the Board of Directors for the Wisconsin Center for Book and Paper Arts. Working with Savoyards' fabulous paint and tech crew is Tracy's favorite summer job!

Phoebe Rose Hefko (Scenic Artist) has been painting and designing sets in the Madison theater community since 1996. She recently completed her Master's in Social Work and currently provides counseling to Dane County seniors as a benefit specialist with the Coalition of Wisconsin Aging Groups. She has had a rollicking good time working on this show!

Deborah Holbrook (House Manager) has enjoyed a long association with Savoyards. She played Buttercup in the 1994 production of *HMS Pinafore* and Dame Carruthers in *Yeomen of the Guard* in 1995. Two summers ago, Deborah played Dame Hannah in *Ruddigore*. She is the vice president for communications of the Wisconsin Association of Independent Colleges and Universities and also house manages at the Overture Center.

Scott D. Hurlbert (Production Coordinator) joins The Madison Savoyards for his eleventh year as production coordinator and has performed in 15 Savoyards' productions, starting with *Utopia, Limited* in 1993. He is also serving his thirteenth year on the Board of Directors. Scott recognizes and thanks all in the production staff, orchestra, cast, board of directors, volunteers, donors, business supporters, and members of the audience who made this production a success. He dedicates his work to Marcus, Marissa, Abby, Abram, Lara, Tessa, Emma, Joram, and David – our future.

Jeff Macheel (Technical Director) returns for his eleventh season as TD for the Madison Savoyards. A graduate of UW-Madison's Theater Program, he has been doing freelance theater work in Madison for the last thirteen years and is a member of IATSE Local #251. His full time job is being the Technical Director for the Wisconsin Union Theater. Jeff always promotes the use of ETC lighting products and Turbosound speakers. Jeff would like to thank his wife, Jenni, for being supportive, putting up with his odd hours of work, and for being a part of the Savoyards. (That way we get to see each other once in a while!)

Julia Melzer (Stage Manager) is pleased to be a part of her first Savoyards' production. Past theatrical experiences include: light design (*Reindeer Monologues* for Stage Q, *Homeland* for Mercury Players, *Laramie Project*, *Smash the Beautocracy*, *Midsummer Night's Dream*, and *Mysteries: The Creation* for Edgewood College Theater); set design (*Homeland* for Mercury Players and the 2003 student-directed One-Acts at Edgewood College); and stage management (*The Importance of Being Earnest* for Edgewood College and *Communicating Doors* for the Edge of Discovery Theater), in addition to many other crews and titles. She would like to thank Blake for getting her involved in this production and Emily for being a delightful ASM.

Catherine Neumann is a member of the Savoyards Board of Directors since 2005 and has many years of experience, both on stage and behind the scenes with Madison Savoyards, Madison Theatre Guild, Strollers, Millennium, Yahara River Chorus and Madcap. She is the Facility Manager for American Family Insurance.

Iona Pinzke (Production Assistant) has been with The Madison Savoyards since 1994 when a friend encouraged her to audition for *HMS Pinafore*. She debuted as Cousin Hebe and continues to participate in a variety of capacities. She sends sincere thanks to all involved for their investment in this production. Their involvement and the support of our audiences and donors keep the magic alive for future Savoyards.

Emily Ranney (Assistant Stage Manager) is pleased to be a part of her fifth Savoyards production, having ASM'd *Trial By Jury & Roses Red* (2002), *The Gondoliers* (2003), *Ruddigore* (2004), and *The Pirates of Penzance* (2005). She is a junior English major at Grinnell College but will be studying in London in the fall semester. Many thanks to Scott, Iona, Blake, and Julia and to Laura Bucci for her help backstage and many years of friendship.

Liz Rathke (Scenic Artist) is an illustrator, comic book artist, storyboard artist for animated TV shows, and a mom. This is Liz's eighth season with Savoyards.

Beverly Resch (House Manager) has been associated with theater for many years as an audience member and then as a Madison Civic Center volunteer. Beverly has been a house manager for the Madison Repertory Theatre and Madison Family Theater. She enjoys working in the historic Music Hall theater very much. Her introduction to Gilbert & Sullivan has been with the Madison Savoyards through her association with cast and board members. It is always a rewarding time.

Ted Reinke (Rehearsal Accompanist) was the Madison Savoyards rehearsal pianist from 1994 through 2003 and returned this summer after a two-year break. A Madison church organist since 1973, he currently serves at First Baptist Church and Midvale Community Lutheran Church and is pianist for St. Francis House Episcopal student ministry and the Festival Choir of Madison.

Isaac Scott (Lightboard Operator) is pleased to return this summer to work the lightboard. He enjoyed working with Savoyards last summer. He has participated and thoroughly enjoyed performing with the Young Shakespeare Players in the spring of 2004 in *Dying is Easy, Comedy is Hard*. He has ushered for the Madison Family Theater the past two years. He has performed with the Quincy Community Theater Summer program in Quincy, Illinois. Isaac is active in sports and plays the trumpet in band and Jazz band. He will attend West High School as a sophomore in 2006-2007. He is pleased to be able to continue to expand his theater experiences.

Paul Schaefer (Lighting Designer) is happy to be back with Savoyards for a second season. His recent lighting design credits include the "Arts Ball 2005", Savoyards *Pirates of Penzance*, Four Seasons Theatre's *Aspects of Love*, and *The Last Five Years*, CTM's *Stuart Little*, *Christmas Carol*, *Schoolhouse Rock Live!*, *Loose Lips Sink Ships*, and *Cheaper by the Dozen*, West High School's *Fiddler on the Roof*, *The Laramie Project*, *Pippin*, and *Bye, Bye, Birdie*, and Edgewood High School's *Merrily We Roll Along* and *Noises Off*. As a theatrical electrician, his credits include the 1996 Olympic Games in Atlanta, Georgia, Norwegian Cruise Lines M.S. *Dreamward*, the Alley Theatre in Houston, Texas. Locally, he has also worked with APT, Madison Rep, Madison Opera, Madison Ballet, Madison Symphony, and at The Overture Center for various other groups. He is a professional Theatrical Master Electrician and a member of the I.A.T.S.E. Local Union #251.

Marcia Schenkel (Scenic Artist) has degrees in art and art education from the UW-Madison and an MLA from Naropa University. She presently has an exhibit of paintings at Indocara. She substitute teaches in Madison and Middleton and can be spotted dancing about town on occasion.

Roberta Sprain (Costume Designer) studied dress design as a Related Arts major under Miss Juere at UW-Madison. Her extended career in the design field includes re-design of wedding dresses for Vera's and costuming for Madison Opera productions. Her other artistic endeavors include singing with the Madison Symphony Choir for 32 years where she serves as a section leader. She is excited to be working on costumes for Savoyards, which she has done for the past eleven years.

Bobby (Roberta) Spridco (House Manager) is a nutrition coordinator and assistant teacher at a preschool in DeForest where she and her husband, Dale, live. She and her husband are kept pretty busy as members of the worship team, New Day, at Norway Grove Memorial Grove Lutheran. A lot of her 'spare' time is spent with their three and a half year old granddaughter, Lili, one of the more precious gifts they've been given. Her father (their son, Jeff) is an accomplished competitor on the national circuit of the martial arts, while their daughter, Jenny, is a recent college grad with degrees in Theatre Education and Directing. (She was the initial reason Bobby got involved in the theatre world of Madison.) Bobby enjoys fitting in house managing when shows are running for the Madison Rep, CTM and the Savoyards. She ushers regularly at the Overture Center.

Robert Taylor (Orchestra Coordinator) has played principal clarinet with the Savoyards for eleven seasons. He is currently artistic director and performer with the chamber ensemble *con vivo!* in Madison. He had many playing opportunities while living in Chicago and Detroit, and since coming to Madison, he has played for CTM Productions, Wisconsin Chamber Orchestra, Madison Symphony and various First Unitarian Society concerts. He has a master's degree from Michigan State University and a bachelor's degree from the University of Wyoming.

Michael Ward (Properties Designer) has coordinated props for two previous Savoyard productions and for many other shows with The University of Michigan Gilbert and Sullivan Society. Indeed, by now Michael has purchased, found, painted, glued, sewn or wired together at least one item for every show in the G&S canon. Many thanks to mom and to Steven Lovely for helping with *Patience*.

David Woldseth (Volunteer Coordinator) has found volunteers for more Savoyards productions than he can recall. In 2004, he founded Ovine Productions to bring faith-based, family-focused, or Christian-oriented community theater to Dane County. His offstage credits include producing and directing Ovine Productions' well-acted *Two Rooms* and directing *Executions* for Mazomanie R&R. Onstage, David has played many roles including half the white male roles in *A Woman Called Truth*, *Charlie Brown in You're a Good Man, Charlie Brown*, *Kevin O'Higgins in Executions*, and *Marcellus in Music Man*. Thank you, ushers and table helpers! Moo!

A Greeting from the President of The Madison Savoyards, Ltd.

Last year, as I was strolling about the lobby after the show, I overheard an audience member remark, "Let's come back next year, whatever the show is!" As I headed past, my costume announcing me as one of the famous *Pirates of Penzance*, the speaker pulled me over and said, "I'd never heard of Gilbert and Sullivan before - this was fantastic. "Good news," thought I and encouraged him to return for more in 2006.

It is always gratifying, as a cast member and Savoyards President, to hear that our performances bring pleasure. It is especially nice to hear someone discovering what fans of G&S have always known - this stuff is brilliant!

I am delighted that you have joined us for the production. I have been joyously awaiting these magical evenings, knowing how much effort and hard work has gone into creating a production that is faithful to the soaring, exquisite silliness of Gilbert and Sullivan's libretto, and knowing (from being part of the rehearsal process) how excellent our cast and supporting musicians are. As a production "intern", I have watched with some awe as things have come together. There are so many talented and devoted people who have poured their energies into making your brief hours with us memorable, and I hope you will leave the theater eagerly anticipating next year's show!

In the meantime, if you have enjoyed your G&S experience, there are ways to get more involved in supporting Madison Savoyards. You can help Savoyards continue their 43-year tradition of presenting the entire canon of Gilbert and Sullivan's works. We know that newcomers are often drawn in by familiar shows such as last year's *Pirates*, but we work hard to ensure that they come away from every year's show appreciating the superlative quality of Gilbert and Sullivan's work (not to mention the Savoyards' high quality production standards).

Please join our happy band of supporters by volunteering and/or contributing as a donor or member. If you send back the enclosed envelope with your offer of time, resources or funds, you can become part of next year's production (we're considering a production of *The Sorcerer!*) *Don't miss out on the fun in 2007...*

- Caryl Farkas

You, too, are invited to join the illustrious, distinguished, refined, genteel, and wonderful group of contributors who support the "topsy-turvy" world of The Madison Savoyards. All you will need to do is complete and return the donor card found in your program. Indicate the amount of the gift you choose to make to ensure future Gilbert & Sullivan productions of The Madison Savoyards, Ltd.

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David Woldseth (Volunteer Coordinator) has found volunteers for more Savoyards productions than he can recall. In 2004, he founded Ovine Productions to bring faith-based, family-focused, or Christian-oriented community theater to Dane County. His offstage credits include producing and directing Ovine Productions' well-acted *Two Rooms* and directing *Executions* for Mazomanie R&R. Onstage, David has played many roles including half the white male roles in *A Woman Called Truth*, *Charlie Brown in You're a Good Man, Charlie Brown*, *Kevin O'Higgins in Executions*, and *Marcellus in Music Man*. Thank you, ushers and table helpers! Moo!

A Greeting from the President of The Madison Savoyards, Ltd.

Last year, as I was strolling about the lobby after the show, I overheard an audience member remark, "Let's come back next year, whatever the show is!" As I headed past, my costume announcing me as one of the famous *Pirates of Penzance*, the speaker pulled me over and said, "I'd never heard of Gilbert and Sullivan before - this was fantastic. "Good news," thought I and encouraged him to return for more in 2006.

It is always gratifying, as a cast member and Savoyards President, to hear that our performances bring pleasure. It is especially nice to hear someone discovering what fans of G&S have always known - this stuff is brilliant!

I am delighted that you have joined us for the production. I have been joyously awaiting these magical evenings, knowing how much effort and hard work has gone into creating a production that is faithful to the soaring, exquisite silliness of Gilbert and Sullivan's libretto, and knowing (from being part of the rehearsal process) how excellent our cast and supporting musicians are. As a production "intern", I have watched with some awe as things have come together. There are so many talented and devoted people who have poured their energies into making your brief hours with us memorable, and I hope you will leave the theater eagerly anticipating next year's show!

In the meantime, if you have enjoyed your G&S experience, there are ways to get more involved in supporting Madison Savoyards. You can help Savoyards continue their 43-year tradition of presenting the entire canon of Gilbert and Sullivan's works. We know that newcomers are often drawn in by familiar shows such as last year's *Pirates*, but we work hard to ensure that they come away from every year's show appreciating the superlative quality of Gilbert and Sullivan's work (not to mention the Savoyards' high quality production standards).

Please join our happy band of supporters by volunteering and/or contributing as a donor or member. If you send back the enclosed envelope with your offer of time, resources or funds, you can become part of next year's production (we're considering a production of *The Sorcerer!*) *Don't miss out on the fun in 2007...*

- Caryl Farkas

You, too, are invited to join the illustrious, distinguished, refined, genteel, and wonderful group of contributors who support the "topsy-turvy" world of The Madison Savoyards. All you will need to do is complete and return the donor card found in your program. Indicate the amount of the gift you choose to make to ensure future Gilbert & Sullivan productions of The Madison Savoyards, Ltd.

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Mark your calendars for July, 2007

The Madison Savoyards, Ltd.

Presents

The Sorcerer

43 Years of Entertainment!

You will discover more information about The Madison Savoyards in *Here's a How-de-Do! Thirty Years, and Then Some, of Madison Savoyards, Ltd.* compiled and edited by John W. Barker (1995). You are invited to purchase your copy in the lobby.

1963 *Iolanthe, or The Peer and the Peri*
1964 *The Yeomen of The Guard, or The Merryman and his Maid*
1965 *The Sorcerer and Trial by Jury*
1966 *The Pirates of Penzance, or The Slave of Duty*
1967 *Princess Ida, or Castle Adamant*
1968 *HMS Pinafore, or The Lass that Loved a Sailor*
1969 *The Mikado, or The Town of Titipu*
1970 *The Pirates of Penzance*
1971 *Iolanthe*
1972 *HMS Pinafore*
1973 *Ruddigore, or The Witch's Curse*
1974 *The Gondoliers, or The King of Barataria*
1975 *The Mikado*
1976 *The Pirates of Penzance*
1977 *HMS Pinafore*
1978 *Trial by Jury within An Evening with Gilbert & Sullivan*
1978 *Ruddigore*
1979 *Iolanthe*
1980 *Princess Ida*
1980 *The Zoo (Sullivan)*
1981 *The Pirates of Penzance*
1982 *Patience, or Bunthorne's Bride*
1983 *The Mikado*
1984 *The Yeomen of the Guard*
1985 *The Gondoliers*
1986 *HMS Pinafore*
1987 *Trial by Jury and Old Favorites*
1987 *The Pirates of Penzance*
1988 *Iolanthe*
1989 *Ruddigore*
1990 *The Mikado*
1991 *Patience*
1992 *Trial by Jury and The Sorcerer*
1993 *Utopia, Limited, or The Flowers of Progress*
1994 *HMS Pinafore*
1995 *The Yeomen of the Guard*
1996 *The Pirates of Penzance*
1996 *A Politically Incorrect Evening with Gilbert and Sullivan*
1997 *The Grand Duke, or The Statutory Duel*
1997 *A Gilbert and Sullivan Christmas Carol*
1998 *The Mikado*
1998 *Ebenezer Scrooge or A Dickens of a Christmas*
1999 *Princess Ida*
2000 *HMS Pinafore*
2001 *Iolanthe*
2002 *Trial by Jury and Roses Red*
2003 *The Gondoliers*
2004 *Ruddigore*
2005 *The Pirates of Penzance*
2006 *Patience*

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Due to program deadlines and the tremendous number of volunteers, we expect that despite our best efforts, we've missed some of you who are very important to the success of each Savoyards production. We do want to thank you!

GLOSSARY (in order of occurrence)

Act I:

- Colonel Calverly's "If you want a receipt..." - requires at least a page to itself. The receipt (recipe) for a heavy dragoon (cavalry soldier) consists of characteristics of many famous people. The scum is removed, and the residuum (remainder) is the final product.
- Fleshy thing - something carnal or sensual
- Bunthorne's poem Oh, Hollow! Hollow! Hollow: - amaranthine asphodel means "undying lilies", and calomef, colocynth, and aloe are all laxatives derived from plants. The gist of the poem is the incompatibility of poetic and medicinal properties of flowers.
- You are not Empyrean - Celestial
- You are not Della Cruscan - school of poetry started by sentimental Englishmen in Florence in the eighteenth century.
- Oh, South Kensington - Lady Jane is apostrophizing an artistic area of London including the School of Design and several museums.
- When uttered in Hessians - military boots (from German state Hesse)
- the peripatetics of long-haired aesthetes - wanderings
- yearning for Elysian Fields - abode of the blessed, in Greek myth
- black Aceldama of sorrow - field of blood; originally the potter's field purchased with Judas's blood money.
- Oh, Chronos, this is too bad of you - Greek word for time
- Gaily pipe Pandean pleasure - refers to Pan, Greek pastoral god, who played Pan pipes.
- With a Daphenoric bound - Daphne, a nymph renowned for virgin timidity and shyness, was changed into a laurel tree to escape the attentions of Apollo. She presumably bounded as she ran.

Act II:

- with rouge, lip-salve, and pearly grey - a face powder
- decalet - a ten-line poem
- his placidity emetical - nauseating (or worse)
- To stuff his conversation full of quibble and of quiddity - to make his conversation pompous and boring with hair-splitting.
- half-bread black and tan - mongrel terrier dog, a low-class pet
- thinks suburban 'hops' more fun than 'Monday Pops' - prefers low-class dances to more high-brow classical concerts
- A Chancery Land young man, a Somerset House young man - references to Legal and Government office districts, respectively
- Greenery-vallery, Grosvenor Gallery - Green and yellow were colors favored by Pre-Raphaelites, who exhibited in Grosvenor Gallery
- Sewell & Cross ... Howell & James ... Waterloo House ... Madame Louise - references to fashionable drapers and milliners shops (where Archibald and the women's chorus would be shop-clerks)

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PROGRAM SCHEDULE

5	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6	OTHER VOICES JOANNE PORTER JERRY VETICH OLSON Women in world historical	PROMENADE SCOTT HERBER Classical variety	A MUSICAL OFFERING DAN FOSBAY Chamber and concert music	VARIATIONS ON A THEME EAD SCHERKEL Late 19th & 20th Century	FANTASIA PERRY ALLIANCE Classical as a theme	CRAZEOLGY ARMANDO SANCHEZ Musica y conversacion en español	AFTER HOURS HMONG RADIO
7							
8	E I G H T O' C L O C K JIM MURPHY Late 19th & 20th Century	BACK TO THE COUNTRY JIM MURPHY Country music as a theme	DIASPORA TERRY OF Folk & international	MUD ACRES CHAS POWERS Folkgrass & acoustic	THE DUSTIES STORM LADY JANE 80's & 20's Era	THE DUSTIES STORM LADY JANE 80's & 20's Era	MUSICA ANTIQUA STEPHANIE PLANK CAROL MORTISON JONAS WEBER Medieval & Renaissance
9	WORLD BOOK OF RECORDS FRANKIE MARCIA HOBBS Folk from the world over	PASTURES OF PLENTY JOHN FABRE Traditional American folk	DIASPORA TERRY OF Folk & international	MUD ACRES CHAS POWERS Folkgrass & acoustic	ENTERTAINMENT EDNA KRANK Vintage jazz and swing	ENTERTAINMENT EDNA KRANK Vintage jazz and swing	MUSICA ANTIQUA STEPHANIE PLANK CAROL MORTISON JONAS WEBER Medieval & Renaissance
10							
11							
12							
1	DEMO CRACY	A P U B L I C A F F A I R	MEL & FLOYD	GET TO THE CHOPPER REGGAE Back into the weekend	DEMOCRACY NOW! LABOR RADIO	DEMOCRACY NOW! LABOR RADIO	HER INFINITE VARIETY MIL GORDONSON Various & sundry
2							BETTER LIVING THROUGH SHORTSHOES - BRUCE WITTEIN ON THE HORIZON FRED BLACHOWELL PAUL NOWAK West Coast
3	ALL AROUND JAZZ ALEX WELCH-WHITE Wide-ranging jazz	THE BIG BEAT ALEX WELCH-WHITE Hard bop	JOURNEYS INTO JAZZ CARY ALDRAMAN Swinging mainstream jazz	STRICTLY JAZZ SOUNDS TERRY OF Creative, experimental jazz	BLUES CRUISE DAN WHITE	BLUES CRUISE DAN WHITE	HER INFINITE VARIETY MIL GORDONSON Various & sundry
4							RETTOR LIVING THROUGH SHORTSHOES - BRUCE WITTEIN ON THE HORIZON FRED BLACHOWELL PAUL NOWAK West Coast
5	BBC NEWS	FREE SPEECH RADIO NEWS EN MUESTRO PATIO IN SPANISH	BBC NEWS	STRICTLY JAZZ SOUNDS TERRY OF Creative, experimental jazz	LABOR RADIO	LABOR RADIO	RETTOR LIVING THROUGH SHORTSHOES - BRUCE WITTEIN ON THE HORIZON FRED BLACHOWELL PAUL NOWAK West Coast
6	FREE SPEECH RADIO NEWS EN MUESTRO PATIO IN SPANISH	EN MUESTRO PATIO IN SPANISH	FREE SPEECH RADIO NEWS EN MUESTRO PATIO IN SPANISH	STRICTLY JAZZ SOUNDS TERRY OF Creative, experimental jazz	LABOR RADIO	LABOR RADIO	RETTOR LIVING THROUGH SHORTSHOES - BRUCE WITTEIN ON THE HORIZON FRED BLACHOWELL PAUL NOWAK West Coast
7	ACCESS HOUR	RADIO LITERATURE COUNTERSPIN	THIS WAY OUT	STRICTLY JAZZ SOUNDS TERRY OF Creative, experimental jazz	LABOR RADIO	LABOR RADIO	RETTOR LIVING THROUGH SHORTSHOES - BRUCE WITTEIN ON THE HORIZON FRED BLACHOWELL PAUL NOWAK West Coast
8	SOMETHING WONDERFUL FRANKIE MARCIA HOBBS Eclectic blues music	THE ORIGINAL WILSON BROTHERS JIM & TED WILSON New release rock	GUILTY PLEASURES CARY ALDRAMAN Very guitar	PSYCHOACOUSTICS REV. VETERAN AND CREW Lead trip through the history of rock	FRIDAY ON MY MIND MEL & FLOYD The history of rock	TWO FOR THE BLUES DAN WHITE ART SCHWARTZ	RETTOR LIVING THROUGH SHORTSHOES - BRUCE WITTEIN ON THE HORIZON FRED BLACHOWELL PAUL NOWAK West Coast
9							RETTOR LIVING THROUGH SHORTSHOES - BRUCE WITTEIN ON THE HORIZON FRED BLACHOWELL PAUL NOWAK West Coast
10	MOSH PIT MATT MYERS Metal	LEOPARD PRINT LOUNGE JIMMY SCHWABER LADY Garage & indie rock worldwide	ROCK EN ESPANOL LADY JANE Rock and pop	MONSTER CRAWFISH ROADRALLY EXTRAVAGANZA AND JEFFERSON TERRY OF Rock, jazz, funk, alternative	BELOW THE RADAR LADY JANE Rock and pop	CIPHER ZONE COLLECTIVE CONCRETE MARK	RETTOR LIVING THROUGH SHORTSHOES - BRUCE WITTEIN ON THE HORIZON FRED BLACHOWELL PAUL NOWAK West Coast
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12	ROLLING WITH SCISSORS LUCAS PRANCE OF DARBNESS Folk hours of pain	KOSMIK RADIATION FRANKIE MARCIA HOBBS Folk & Prog sounds	PHIL LIVE ON THE AIR LADY JANE Live concerts & recorded music	MONSTER CRAWFISH ROADRALLY EXTRAVAGANZA AND JEFFERSON TERRY OF Rock, jazz, funk, alternative	BELOW THE RADAR LADY JANE Rock and pop	UNIVERSAL SOUL EXPLOSION CANTIN Motown	RETTOR LIVING THROUGH SHORTSHOES - BRUCE WITTEIN ON THE HORIZON FRED BLACHOWELL PAUL NOWAK West Coast
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